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HOW TO DANCE THE

POLKA

AND ALL THE

QUADRILLES

GERMAN WALTZES, HIGHLAND REELS, &c. &c.

LONDON:
HUGH CUNNINGHAM,
193, Strand.

Carlton Taylor

Camp 550 ad

HOW TO DANCE
THE POLKA!

AND

ALL THE QUADRILLES,
German Waltzes, Highland Reels, &c. &c.

“DER POLKA” AFTER THE METHOD OF
M. COULON.

The Music by MM. Jullien, Pugni,
Lanner, Labitzki, Strauss, &c.

HUGH CUNNINGHAM,
193, STRAND.



LONDON:
Printed by HENRY RICHARDS,
Brydges-street, Covent-garden.

CONTENTS.

1. THE POLKA.

Origin and History of this fashionable Hungarian Dance	7
HOW TO DANCE THE POLKA	10

2. QUADRILLES.

Lancers, First Set	32
. . . Second Set	34
Caledonians	37
Galopade	40
Renaissance	42
Finales	45

3. CONTRE DANSE.

Prince Albert's Choice	46
----------------------------------	----

4. WALTZ.

Waltzing at the Palace	46
Her Majesty and Prince Albert	47
The German Waltz	47

5. SCOTCH REEL.

Effect of this Dance on the <i>ci-devant</i> fashionable Spanish Dances	48
The Highland Reel	49

6. COSAQUE POLONAISE.

History and Remarks on this Dance	50
-----------------------------------	----

7. RUSSIAN MAZOURKA.

History and Description	52
-----------------------------------	----

8. Rules for the Renaissance Quad- rilles	57
--------------------------------------------------------	----

Terms peculiar to the Polka, Qua- drilles, Waltzes, etc.	58
---------------------------------------------------------------------	----



HOW TO DANCE
THE POLKA,
&c. &c.

THE POLKA.

THE origin of this celebrated dance is involved in some obscurity; although there are not wanting, among several Hungarian (or Magyar) authors of note, those who trace it with confidence to the Paladin Frangipani of Balaton. This Knight and Cru-

sader appears to have brought with him from the East, as a present to the Empress, some beautiful Ionian slaves, who excelled in a dance called the *Pulcha*. According to the same historians we learn that it was first performed at Buda, and created as much enthusiasm throughout the whole of Germany as it now does in France and England, and will very shortly do *everywhere*.

The Ionians were dressed in the Hungarian habit, some as male dancers, and others in attire more appropriate to themselves, as women, whose charms were unrivalled. There is not in Europe a more magnificent ball-room than that in the palace at

Buda ; and the situation of this edifice, on a bold and commanding acclivity, confers upon it many natural beauties in addition to the splendours of art. Groves of orange, myrtle, and acacia, sweep downward to the river,

“rolling rapidly”

beneath ; and bosomed on the opposite hill lies the rival city of Pesth. By reason of its position the Royal demesne was always favoured with the

“cool sweet breath of eventide ;”

and therefore balls were held throughout the summer, as well as in the more cheerless seasons of the year.

Let us imagine, therefore, the

A 5

brilliant throng assembled on some
“sweet starlit night” to

DANCE THE POLKA :

their showy and tasteful dresses sitting marvellously well on the handsomest figures and most expressive faces in the world; for, personally, the Hungarians are worthy of this eulogium. Not that we would underrate the *coup-d'œil* of Almack's on a full evening, or of the ball-rooms at Buckingham Palace and at Windsor. The recent meeting, for instance, at Almack's, on the night following the drawing-room at St. James's, boasted of four hundred aristocratic *abonnés*: and when we hear that members of the Lon-

donderry, Marlborough, and Jersey family were present, together with the *élite* among those who rival them in beauty, grace, accomplishments, and rank, we may conclude that the POLKA wanted little to remind us of all its ancient attractions. On this occasion (April 25th) Court-dresses were worn, and that of the illustrious Marchioness, the *Vane* to whom all the eyes of fashion are directed, was insurpassably rich, while it displayed infinite *goût*. The more immediate history of the POLKA refers to the French capital, where, a short time ago, it became the great Terpsichorean treat, and its interest was soon

transferred to this country. The *furor* it created in Paris was much talked of, and at length the dance itself set all the heads and hearts crazy of those who beheld Perrot and Carlotta Grisi, attired in the picturesque Sclavonic dress, execute the extraordinary *pas*. The military jacket; the *naïve* little boot; the stamp, glissade, shuffle, pressure of arm and hand; smile over the alabaster shoulder conveying a myriad of coquetries; the “gentle force” wherewith the more impressionable beauty draws her lover to her side,—combined to place the POLKA at the head of our social dances at once; and we hope ere long to see it executed

well, not only in London (from whence all our improvements emanate), but throughout the realm. As a general description, —it may be considered a very curious modification of waltzing with a measure two and four. The lady starts with the right foot and the gentleman with the left, jumping twice on the foot that rests on the ground and beating the measure sharply. All connoisseurs agree in considering it pretty, piquant, rife of graceful action, picturesque groupings, and arch suspensions. It may be as well to give a glance at the theory of the Polka before proceeding to describe it more mechanically. Danced as we have

already described, in somewhat slow measure, in *Two-Four*, each crotchet counts one-time. The gentleman takes the lady by the hand: the point of the foot struck out in advance marks the first time. At the second, the other foot is advanced to bring the two heels in the same line. The third brings forward the foot which *commenced*. The fourth is a repose, the ankles being closer together, to admit of preparation for the ensuing measures. Executed *en promenade* as well as in *tours de valse* to right and left (*à la triangle*), the shoulders are more gracefully undulated than in any other dance.

Jullien's (No. 1) original

Polka, embellished with a coloured engraving, is an extraordinary favourite, and well deserves its celebrity. His residence at Prague has given him every opportunity of acquiring its true character, for the Bohemians and the Hungarians join issue in their admiration of this dance. The music is founded on national melodies, and has been patronised by our own and the continental courts. Pagni (at Her Majesty's Theatre), Lanner, Strauss, and Labitzki, are also in the field with some beautiful and characteristic compositions.

At all our theatres the Polka is the order of the day; but at none, with the exception of Her

Majesty's, has it excited so much admiration as at the St. James's, where a piece has been written expressly for its introduction, the orchestra being led by M. Jullien. A contemporary thus describes the piece and the dancers :—

“ST. JAMES'S.—THE POLKA.
—The Polka, that wonderful dance, which has so suddenly shot up into the meridian of popularity, dividing the public attention with the most vital questions of state, has at last found its way to this little house, which, by the by, is its natural home, for from the French it is that we have caught this Terpsichorean infection. The little piece in which the Polka was introduced, danced exqui-

sitely by Madame Albert and Mademoiselle Forgeot, is entitled *Le Procès de la Polka*. It represents the court of some provincial town as occupied with the trial of an action, brought by the citizens of the said town against a certain instructor of the Polka, on the plea of its turning the heads of all the female inhabitants, and causing the terror of all respectable fathers of families as to the moral welfare of their charges. The cause is regularly tried before the lieutenant-general, and pleaded on the plaintiff's side by an old lawyer, whose distaste to the dance arises from his lameness; and on the defendant's by a plump young advocate, who is

himself under tuition to acquire the incriminated Polka. After citing various ancient authorities in favour of dancing generally, he calls upon the court not to decide until they have themselves seen the Polka. The request is granted, and forthwith two ladies in full Polka costume, armed with brass heels, enter the court, one of whom, to the astonishment of the judge, he finds to be his wife. The Polka is danced in the open arena, and its fascination is so powerful, that ere long the whole court, in wig and gown, are seen jigging to the measure. This, of course, decides the affair, and the curtain descends on the triumph of the Polka over the

moral prejudices of the *bourgeoisie* and *pères de famille*.”

The following description of the

MODE OF DANCING THE POLKA.

is given by M. Jullien, on the authority of M. Coulon :—

1. The gentleman to take his partner's left hand with his right.

2. Both advance, *balançant* right, then left, alternately, so as to find themselves, one measure nearly *vis-à-vis*, and the other nearly *dos-à-dos*.

3. Promenade in this position round the circle once (or twice), gentleman holding lady's left hand as at first.

5. After one (or several)

rounds, gentleman leaves lady's hand to take her by the waist, as in the waltz.

6. They then perform *figures en avant*, and *figures en tournant*, alternately, always observing the characteristic cadence and musical rhythm of the POLKA.

During the execution of the movement which comprises the figures *en avant* and *en arrière*, both lady and gentleman must touch the ground *lightly* with the foot on each measure, viz. with the heel when the leg is forward, and with the toe when backward.

The usual terms of *choregraphy* are inadequate to describe this dance, so as to bring it quite

home to the understanding, and therefore the aid of the professor must be called in. *Four* lessons will perfect any one acquainted with the principles of dancing, and we most sincerely and cordially recommend M. Coulon, of 47, Marlborough-street, Regent-street, as an instructor *en chef*. The *name* of this gentleman is a guarantee for the truth of our panegyric. Even those engaged in the same profession will, we are quite sure, unanimously agree with us. Besides, there is room for ALL both in town and country; and Professors themselves cannot do better than go to M. Coulon,—who obtained his own information at head-quarters—from M.M.

Cellarius and Coralli, who were the first introducers of this enchanting *pas* into Paris. In conclusion, comedy and broad humour have been accessories to the popularity of *the Dance*—for our friend *Punch* has given us Lord Brougham coquetting with (it must be allowed, a rather shapeless dame). Madame Woolsack; and Paul Bedford at the Princess's, and the Keeleys at the Lyceum, excite unbounded hilarity while they increase the fame of the

POLKA.



Since writing the above, information has been received of the

Royal patronage bestowed on the POLKA by the princely members of many of the Continental Courts. The *Court Journal*, in quoting a private letter from Paris, states, "Banished from the Hotel Castellane, private theatricals were admitted at the hotel of one of our distinguished members, M. Guyet Desfontaines. A select but numerous audience filled the elegant salle, hastily arranged for the purpose. Each lady, on arriving, received a ticket, designating the number of the stall she was to occupy. The gentlemen, were, as usual, somewhat sacrificed; but many who were clever obtained a view of at least a corner of the stage. The

affiche and programme excited much curiosity. The piece announced for representation was 'l'Ours et le Pacha,' and the bill stated that the principal part in the piece would be played by a simple *amateur*; imagine the surprise and the joy of the spectators when they beheld *Odry* — the great actor, *Odry*!

“At the denouement of the play one of the dramatis personæ came forward and announced to the Pacha the arrival of an extraordinary fish, when two of our most distinguished painters, MM. Amaury Duval and Sadin, continued the interlude by executing the scene of the lobsters which obtained such success last year,

and danced in their shelly costume a droll and fantastic cancan. But that was not all; the bill contained the following promise: 'le véritable POLKA des salons par le véritable Cellarius!!'

“The Pacha claimed the execution of this promise, and immediately, Cellarius, with his two sisters, and another cavalier, all four dressed in the most *beautiful Hungarian costumes*, came forward. Danced with such rare perfection, the POLKA could not fail to obtain its usual triumph. In a word, the fête was charming, and terminated with a ball, which was kept up gaily till after daylight.—At some recent festivities at Nassau, we learn that the city

of Wiesbaden gave a most magnificent reception to the Duke and Duchess on the occasion of their marriage. On the morning of that day, their Highnesses met the assembled military in the *place* before the theatre. The ball took place at the Kursaal, which contains the finest room in Europe, capable of accommodating from three to four thousand people. A gallery runs all round it, supported by columns of Limburg marble. The building appeared truly a palace of light, every pillar being wreathed with white lamps, and every line of the architecture defined in the same manner. The dais at the head of the room was raised two

steps from the floor; over the centre of this, a crimson and gold tent had been erected, surmounted by a ducal crown, and decorated by appropriate military trophies. A flourish of trumpets announced the approach of their Highnesses, attended by her Royal Highness the Duchess Pauline, Prince Nicholas and Princess Helen, Count Ixkühl, and the Ambassadors. The rooms were lined with Camellias in full bloom, and beautifully lighted; the floors being inlaid and waxed. Their Highnesses walked round the room à la Polonaise (place having been called by Count Ixkühl), and attended by those they named. Quadrilles and waltzes followed,

and of course DER POLKA—the dance *par excellence*, ‘which has,’ says a fashionable contemporary, ‘created almost as much sensation in Europe as the dancing epidemic in the middle ages!’ All the young ladies present were attired in white,

‘blushing at their own loveliness!’

her Highness the Duchess of Nassau being especially remarkable on this occasion. She wore a splendid tiara of diamonds, a dress of white and silver satin, embroidered in bouquets of flowers, over which a zephyr drapery, spangled with silver, was tastefully and gracefully arranged. She is an *imperially* beautiful young woman — gra-

cious as she is dignified, and fascinatingly condescending in her manner." The same authority, after remarking that in Paris "the balls, which had received a check, were renewed with double ardour, and had burst forth in every direction like the bouquet *d'un feu d'artifice*," says, "As we predicted some weeks since, the POLKA has made its *débüt* in *London* society. At a ball given at Mr. Greenfell's, Jullien, who was conducting the music, suddenly waved his baton, and his admirable POLKA was struck up! At first, consternation was depicted in every countenance, and the dancers retreated to the greatest possible distance, leaving a clear

area for any one who should be hardy enough to respond to Julien's enlivening call. At length, a gentleman who had witnessed the dance in Paris persuaded a young lady to enter the lists. After they had taken a few turns, they were joined by several other couples, and la Polka was fairly launched as a new feature in the London ball-room, where it will be found to differ essentially from the Polka of the stage, the former being distinctively a *mélange* of the galop, the waltz, and the *sauteuse*." We have already alluded to the PROCES DE LA POLKA at the St. James's Theatre, on which another writer descants thus: "The present procès was

perfectly successful, being admirably acted and capitally danced by Madame Albert and Mademoiselle Forgeot, *who were forced, though almost breathless, to repeat their evolutions.* The band was led for the occasion by Jullien; his clever colleague, Kœnig, playing the solo portion on the cornopean." And, in conclusion, we will merely further record that, among the novelties at our *magazins des modes*, we have an *étouffe*, called POLKA, as pliant and graceful in its folds as the dance from which it has borrowed its name.

QUADRILLES.

LANCERS. FIRST SET.

1. The lady and the gentleman *vis-à-vis* chassez right and left.

They next swing round with right hands to places.

The top couple lead between the opposite couple, and return leading outside.

Gentlemen join left hands in centre, and right to partners, and change places with partners; the ladies joining right and left hands so as to form a cage. The ladies dance round to left, the gentlemen lead round outside to right, and turn partners to places.

2. The first couple advance twice, and leave lady at left of gentleman *vis-à-vis*. Set and turn partners, advance in two lines, all turn partners.

3. The first lady advances and stops, and the lady *vis-à-vis* does the same, and both retire turning round. The ladies join right hands across, and at the same time the gentlemen join hands with partners. All lead round and turn partners to places.

4. The first couple, with lady at left, advance twice.

Set, and pass between the two ladies: hands three round, back to places.

5. Grand Chain. First couple turn half round, and face top.

Couple at right advance behind top couple; couple at left and couple *vis-à-vis* the same. Form two lines. All change places with partners: back again.

Ladies turn in a line on right: gentlemen ditto on left.

Each couple meet up centre.

Advance in two lines. All the ladies are on one side; all the gentlemen on the other.

Turn partners to places
and

Conclude with Grand Square.

LANCERS. SECOND SET.

1. First lady and gentleman *vis-à-vis* advance and set: turn with both hands; retire to places: top couple leads between couple

vis-à-vis : return leading outside.
Set, and turn corners.

2. First couple advance twice, leaving the lady in the centre.

Set in centre : turn to places : all advance in two lines. Then all turn partners.

3. The first lady advances and stops ; and then the gentleman *vis-à-vis* does the same. They both retire, turning round.

Ladies hands across quite round : at same time gentlemen lead outside to right. Partners and places resumed.

4. First couple set to couple at right : ditto to couple at left : change places with partners. Set : pirouette to places : right and left with couple *vis-à-vis*.

5. Grand Chain.

First couple advance and turn, facing top. Couple at right advance behind top couple : couple at left ditto : couple *vis-à-vis* ditto. Form two lines.

All change places with partners : back again :

Ladies turn in a line on right : gentlemen do the same on the left :

Each couple meets up centre :

Set in two lines. The ladies form one, the gentlemen the other.

Turn partners to places.

CALEDONIANS.

1. First couple, and couple *vis-à-vis*, hands across and back again.

Set, and turn partners.

Ladies' Chain.

Half promenade: and then half right and left.

2. First gentleman advances twice.

The four ladies set to the gentlemen at their right: turn with both hands: each takes next lady's place. Promenade quite round.

3. First lady and gentleman *vis-à-vis* advance and retire. Bow,

&c.* The top couple leads between the couple *vis-à-vis*. Return leading outside. Set at corners: turn with both hands to places.

All set in circle.

4. First lady and gentleman *vis-à-vis* advance and stop. Then partners advance.

Turn partners to places.

The four ladies then move to the right, each taking next lady's place. Stop.

The four gentlemen to left; each takes next gentleman's place. Stop.

The ladies do the same to right.
Gentlemen ditto to left.

* *Faire l'inclination*. See "Terms," &c., at the end.

All join hands and promenade round to places, and turn partners.

5. The first gentleman leads his partner round on the inside.

The four ladies advance : join right hands, and then retire. Gentlemen do the same :

All set and turn partners.

Chain figure, eight half round and set.

All promenade to places : turn partners :

All change sides : join right hands at corners and set. Back to places. In conclusion Grand Promenade.

GALOPADE QUADRILLES.

1. Half double ladies' chain ;
turn corners. First couple advance and salute : same with partners *vis-à-vis*.

Second, third, and fourth couple execute the same figure.

Half double ladies' chain.

Turn corners.

Four ladies advance to centre, and then salute to left.

Four gentlemen ditto.

Half promenade to places.

Turn partners.

2. Grand promenade : galopade *à-la-chassez*.

Top and bottom couples lead to right and set : hands four round. Divide in two lines.

First gentleman and lady *vis-à-vis* lead down centre. The other couples follow: return outside. Conclude with galopade step—quick.

3. All turn with right hands to partners.

Set in circle and turn to places.

First couple advance and leave lady left of gentleman *vis-à-vis*.

First gentleman salutes round with partner, then with lady *vis-à-vis*.

Hands four round to places: turn partners: half chassez croisez.

Turn corners.

Repeat ditto to places.

4. Set and turn corners: each lady takes next lady's place.

Figure to be repeated till each lady is with her partner.

The first couple advance and retire with the lady at the left. Reel with lady. Ladies waltz round to right: gentlemen waltzing half round to left.

Ladies hands across half round: left hand to partner.

Set, and turn partners.

Waltz to places.

LA RENAISSANCE QUADRILLES.

(Called also "Paine's.")

1. PANTALON. Right and left.

Set, and turn partners.

Ladies' chain.

Half promenade. Half right and left.

2. L'ETE. First lady and gentleman *vis-à-vis* advance and

retire: chassez right and left:
cross over: chassez right and
left: re-cross and turn partners.

3. LA POULE. First lady and gentleman *vis-à-vis* cross; give right hands; back with left; set four in a line.

Half promenade; two advance and retire. Bow, &c. Four advance and retire. Half right and left.

4. TRENISE. Ladies' chain. Set and turn partners.

First couple advances twice; leave lady at left of gentleman *vis-à-vis*. First gentleman retires. Two ladies cross over and change sides, first gentleman passing between them. Ditto repeated to places. Set, and turn partners.

5. LA PASTORALE. First cou-

ple advances twice: leave lady at left of gentleman *vis-à-vis*: first gentleman retires.

Three advance twice and retire.

First gentleman advances twice and sets.

Hands four half round: half right and left.

6. LA FINALE. All change sides and back.

First lady and gentleman *vis-à-vis* advance and retire: chassez right and left; cross over; chassez right and left; re-cross and turn partners.

Then, ladies' hands across and back.

All set in a cross: gentlemen outside, and

All turn partners to places.

Conclude with Promenade.**THREE FINALES.**

1. All promenade: two couples advance, retire, and half promenade.

Repeat to places: ladies' chain: all promenade: the sides repeat.

2. All hands round: two couples advance and retire: half galopade: ladies' chain.

The same couples advance and retire, and then galopade to places.

All hands round.

3. All galopade: our advance and change partners: repeat to places: ladies' chain.

All galopade.

CONTRE-DANSE.

Although this dance is not much in vogue at present, we will give

PRINCE ALBERT'S CHOICE.

The first gentleman leads his partner with his right hand down three couples, turns the lady on his left ; his partner turns at same time the gentleman on her right : first couple lead up and pirouette as the entire company *bow*, &c. Then hands across ; *chassez croisez ; poussette.*

THE WALTZ.

To see the German Waltz, as danced at the Palace, is a very

high treat; and we can then appreciate the merits of those exquisite compositions of Lanner, Labitzki, Strauss, and Koenig, as developed in the *poetry of motion*. Her Majesty and Prince Albert are among the most graceful waltzers of the day. The beautifully small "twinkling" feet of the former are a theme of universal admiration, and a more harmonious form than that of his Royal Highness it is impossible to behold.

THE GERMAN WALTZ.

1. Grand circle.
2. Promenade during introduction.
3. Waltz, sixteen bars.

4. Set: hold partner's right hand and turn.

5. Waltz, thirty bars.

6. Rest, and turn partners.

7. Partner *en face* chassez to right and left.

8. Pirouette lady twice with right hand.

9. All waltz, sixteen bars.

10. Set and turn.

11. All now form a circle; hold lady by right hand and move round to left, sixteen bars.

12. Waltz finale.

SCOTCH REEL.

The Spanish waltzing dances and quadrilles have faded away before the *Highland Reel*, which, since her Majesty's visit to the

North, has been a universal favourite. In costume, it presents an exceedingly gay and brilliant *coup-d'œil*. It is danced to a three-part tune.

THE REEL.

1. Arrange in parties of three all down the room; a lady between two gentlemen facing the opposite three—all advance and retire.

2. Each lady performs reel with gentleman on her right. Opposite gentlemen to places.

3. Hands three round and back again.

4. All six advance and retire.

5. Lead through to next three.

6. Continue the figure to the bottom of the room.

THE
COSAQUE POLONAISE.

This dance is a great favourite in the Northern Courts. It is a dignified and graceful march, and is performed by a file of couples, to those charming musical compositions called *Polonaises*, on which the most eminent composers have exercised their talents.

This dance possesses the commendation of being exceedingly *social*; the couples advance, lightly marking the time with their feet, while they enjoy every opportunity for agreeable conversation, and for displaying without effort the most elegant motion.

The only figure which varies this dance is a change of hands, resembling a movement of a minuet, and which requires only to be seen to be easily imitated.

In the Polonaise, a gentleman, by presenting himself at the head of the file, and clapping his hands, becomes the partner of the first lady; the gentleman who is thus superseded takes the hand of the next lady, and so on through all the couples. The last gentleman, who is by this means deprived of a partner, either retires, or advances to the head of the dance to lead off again.

THE
RUSSIAN MAZOURKA.

The Mazourka is a dance of Moscovian origin, and was introduced into this country by the Duke of Devonshire, the English ambassador to Russia.

The Mazourka resembles the quadrille, in so far as it is danced by sets of eight persons, four of either sex, who arrange themselves in couples, the lady in each couple taking the place to the right of the gentleman; and the first and second couple, and the third and fourth couple, face each other.

The dance consists of what may be described as twelve dif-

ferent movements, and, as in the quadrille, the first eight bars of the music are played before the first movement commences.

The first movement may be considered as preparatory, and has no *figure*, since it consists merely of a motion from right to left, and then from left to right, by each person, four times repeated. The steps in this first movement are three, and of a character that at once gives an eccentric air to the dance, and, as it were, excites and stirs up a corresponding spirit in those who are engaged in it; they consist of a stamp, a hop, and a sliding step, or *glissade*.

In the next movement, the

leading cavalier describes a circle round each lady to his right (beginning with his own partner, who accompanies him throughout this movement), and is followed in this by all the party, the step being still the stamp, hop, and *glissade*. This movement in the course of sixteen bars brings each couple to the spot whence they started.

A movement now commences, which also occupies sixteen bars, and in the course of which, the dancers *set* to each other with their left shoulders forward, clap the hands once, and assume that pretty and *naïve* attitude which consists in placing the back of the hands on the hips, and point-

ing the elbows forward. The next movements include some of those which are well known by their use in dances that have been naturalized in this country, the quadrille and the waltz. These continue till about the middle of the dance, when the chief and most characteristic and striking parts of the movements commence, and which consist in each lady turning first round her partner, and successively round every other gentleman of the set ; each couple passing under the raised arms of all the other couples ; each gentleman kneeling on one knee, while his partner passes round him, holding his hand ; and, finally, some of the first

movements having been repeated, and the first couple having regained their original place, the first gentleman has the privilege, as *leader*, of moving forward wherever he pleases (even into a different room), all the other couples being required to follow, and repeat his movements.

We copy this in part from a contemporary, in order to contrast the *Mazourka* with the POLKA. Who would not infinitely prefer the latter?

*Rules for the Renaissance
Quadrilles.*

LE PANTALON.—Twice.

Top and bottom couples perform figure: then side couples ditto.

L'ETE.—Four times.

1. Leading lady and gentleman *vis-à-vis* perform figure.

2. First gentleman and lady *vis-à-vis*.

3. Lady at right of top, and gentleman *vis-à-vis*.

4. Gentleman at right of top, and lady *vis-à-vis*.

LA POULE. — The same as “L'Eté.”

LA TRENISE.—Four times.

1. Top couple perform figure.
2. Bottom couple ditto.
3. Couple at right of top ditto.
4. Fourth couple ditto.

LA PASTORALE.—The same as “Trenise.” Either this or Trenise are very commonly omitted.

LA FINALE—is the same as “L’Eté.”

**TERMS PECULIAR TO THE POLKA,
QUADRILLES, WALTZES, ETC.**

Balancez. Set.

Balancez aux coins. Set at corners.

Balancez 4 en ligne. Set four in a line.

Balancez et tour des mains. Set, turn partners.

Chaine Anglaise. Right and left.

Chaine des dames. Ladies' chain.

Chevalier seul. Gentleman advances alone.

Chassez croisez. Change sides with partners : ladies pass in front of gentlemen, and back to places.

Chassez et dechassez. Move to the right and to the left

Chaine des dames double. By ALL the ladies.

Chaine Anglaise double. ALL perform.

Demie chaine Anglaise. Half right and left.

Demie cue de chat. Half promenade.

Dos-à-dos. The BOW, &c. (*faire*

l'inclination), is now the order of the day, in lieu of advancing and passing round to places.

Faire l'inclination. Bow and curtsy.

La grande promenade. All promenade round to places, lead to right.

La grande chaine. All eight chassez round ; give right and left hand to partners, first with right.

Le grand rond. All eight join hands : advance twice.

Le grand quarré. All eight form squares.

Moulinet. Ladies' hands across and back.

Pas d'Allemande. Gentleman turns lady under his arm.

Tour de mains. Turn : both hands.

Traversez. Cross over.

THE END.

London : Henry Richards, Brydges-street, Covent-garden.



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THIS BOOK HAS BEEN
MICROFILMED (2001)

MICROFILM NO **P.B. Mic**
44274

JUST PUBLISHED,

Price One Shilling.

**THE
MYSTERIES**

OF

LONDON,

BY

FATHER NORTH.

LONDON:

HUGH CUNNINGHAM,

193, Strand.