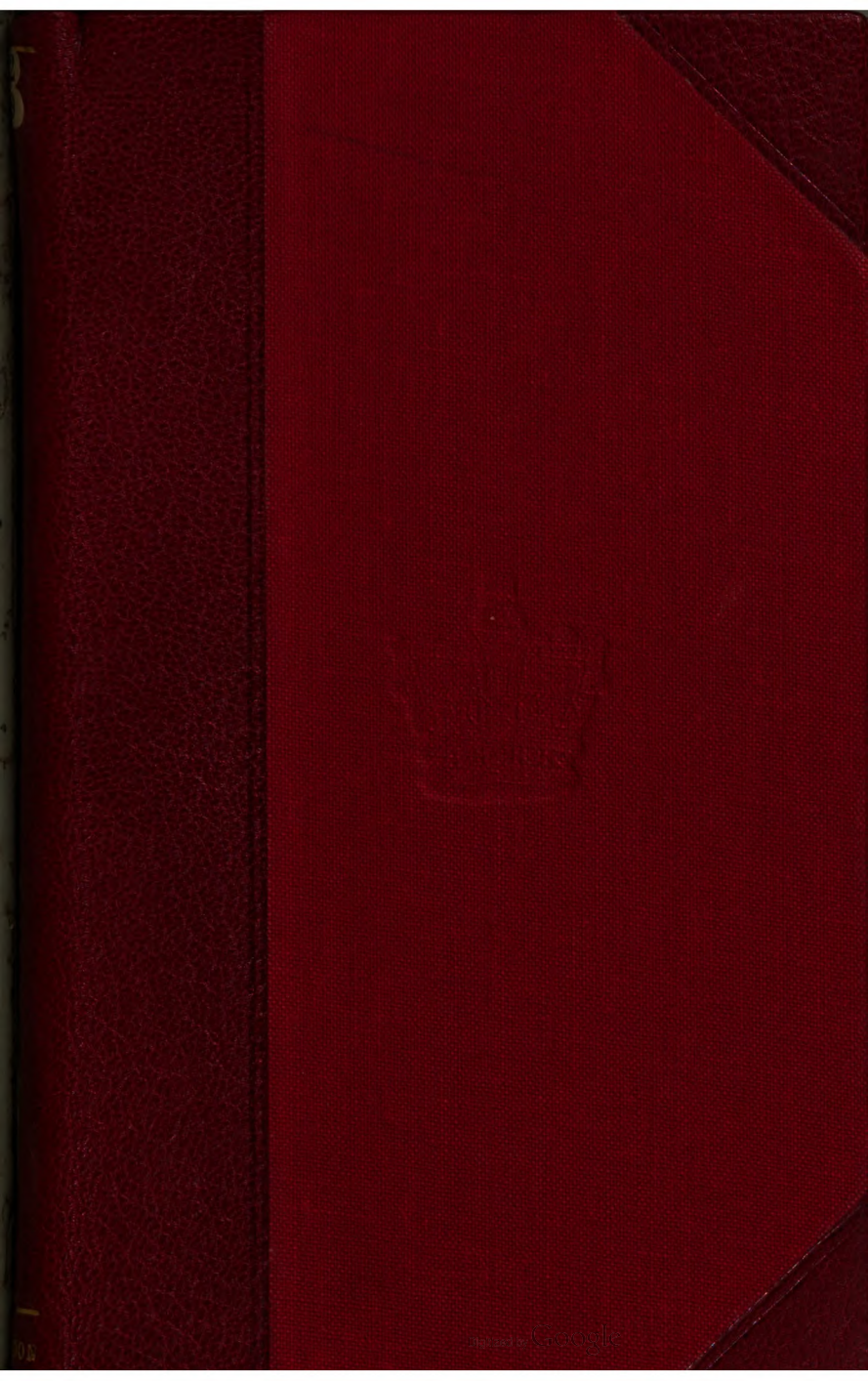

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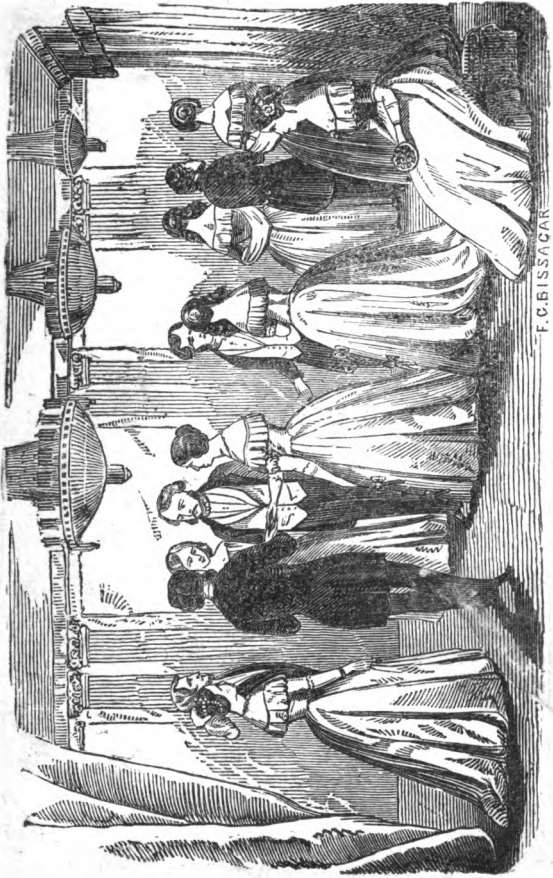
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F. C. BISACAR

184 *

THE
ART OF DANCING,

COMPRISING ITS

THEORY AND PRACTICE,

IN CONNEXION WITH

The Ball Room,

BY WHICH YOUNG PERSONS MAY

EASILY INSTRUCT THEMSELVES

SO AS TO ENABLE THEM TO PARTAKE OF THAT

HEALTHY, ELEGANT, AND POLITE

AMUSEMENT.

BY

THOMAS WILSON,

TEACHER OF DANCING.

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PREFACE.



The Author, in introducing this small work to the public, is fully aware that few persons ever become accomplished Dancers without the aid of a Professor, yet, at the same time, he is fully confident that much information may be gleaned from the following pages, especially by those who have some little genius towards becoming proficient.

As a recreation tending to enliven the mind, and promote good health, it is superior to every other exercise; and it is a matter of fact, that without this accomplishment, few persons ever acquire that grace in walking, and politeness of behaviour, which marks the possessor as a well educated lady or gentleman.

The acquirement of a knowledge of the *steps*, and their appropriate *use*, is seldom obtained without a few lessons from a master, which, with the instruction here given, will point out, to almost the dullest scholar, the way to become accomplished in this elegant and pleasing art.

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THE
Art of Dancing.

Though many persons have written systems for teaching Dancing, yet, in general, its principles are not clearly stated, and but little can be learned from them.

In giving theoretical rules for the acquirement of any art, and presenting means to bring it to perfection, not only should the rules be clearly defined, but the means should be practised.

A genteel air, graceful manners, and elegant and easy action, is always expected from those who have been instructed in the art of Dancing, but most teachers are either unwilling, or unable, to produce on their pupils this important effect.

I shall first treat of the mechanical part of that species of Dancing which is practised in polite society, and studied by well-bred and fashionable persons. The teacher must commence by showing his pupil the *five positions*, in each of which he must make himself bend, and then raise himself upon the point of the toe. The teacher ought to place the body and arms of the pupil in a right position, so as to render all the attitudes commanding and graceful. The art of stepping with grace, making a bow, introducing oneself into company, are most essential points, and such as ought to be rendered as agreeable as possible to nature.

To execute the *bow* properly, when walking, step in such a manner that the weight of the body may rest upon that leg which is in advance. Let your arms fall easily and naturally, and let your head assume an unaffected inclination. Having made the salute, slowly raise your body to its usual perpendicular attitude.

Ladies, when performing their *courtesy*, must proceed at first in the same manner as gentlemen, then bend their knees, the head and body inclining, to complete the *courtesy*.

The presentation of the hand should always be done with ease and grace.

D After these introductory exercises, which constitute the ground-work of dancing, and which are essential to the perfection of every thing connected with it, the teacher ought next to give the pupil an insight into the knowledge of steps, observance of time, &c., necessary for the performance of Country Dances, Quadrilles, Waltzes, &c.

The good or bad success of the pupils depends much upon the first lessons, and upon their assiduity in the rudimental task. Ball-room dancing requires only steps that are congenial with natural positions, as scientific stage steps and elevated capering are out of place in private dancing. Ladies, in particular, ought to dance with amiable circumspection and becoming grace, which adds to their charms, and heightens their attractions. Gentlemen ought to be always attentive to their partners, and move in unison both in steps and attitude. They ought, also, to pay attention to the music, and by keeping time show that they feel the expression of it.

As to the movements of the body, they are nearly the same as those of stage dancers, with this difference, they should have less impulse. The arms should be kept in easy motion, and the legs raised but little above the ground. The head should be held erect, and the chin in a slight degree elevated. The countenance should express cheerfulness and gaiety, and an agreeable smile even play about the mouth. Keep the shoulders down, the chest forward, and sustain yourself firmly on the loins. Let your elbows be curved, never squared. Turn out your knees, strive to give them

pliancy, and to serve them well. By this means they will aid all the movements of the time and steps. Let your feet be always turned out, and let your insteps acquire a degree of suppleness, and at the same time of strength, which will give you a facility of curving the feet, in rising upon the toes, and in shifting the legs. The toes ought to be kept firm to the ground, and assist in giving effect to the steps, and marking the time. In short, let each succeeding step be well connected with the other, and the whole dance executed with a genteel ease, and a steady grace.



Rise and Progress of Dancing. *new Page*

The study of the Fine Arts is the most pleasing occupation to which the human mind can be dedicated, and, certainly, the Terpsichorean art may justly claim a share of the world's attention, as this amusement is eminently calculated to dispel, for awhile, the clouds which the labours and cares of life often cast over our spirits.

The Italians are considered as the first nation to subject the arms, legs, and body to certain rules, which was about the middle of the sixteenth century. Before that time they danced, probably, much in the same manner as the Greeks and Romans had done before them, by giving high leaps, making extravagant contortions, indelicate motions, and resting in the most unbecoming attitudes. At that period, Dancing, as an art, was then only in its infancy, but tastes and experience having, at length, established precepts whereby the steps, attitudes, and motions were systematically arranged, all was done after according to method, and in strict harmony with the tune 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 *positions* adopted in dancing.

Italian dancing being universally applauded, it excited the admiration of foreigners; among whom the Spaniards were the first to follow it. The use of castagnettes, which they added, produced a pleasing effect, but having in the sequel adopted a multiplicity of leaps, capers, and lascivious postures, the art in Spain became degraded, while in Italy it preserved its dignity and decency. Almost every Spanish dance, as the *Fandango*, the *Bolero*, and the *Cachuca*, are of Moorish origin, and are marked with that voluptuousness which may be attributed to the influence of an African climate.

The *Tarantella* is the national dance of the Neapolitans;—it is gay and voluptuous; its steps, attitudes, and music, exhibit the character of those who invented it.

Captain Cook, the celebrated navigator, wisely thought that dancing was of especial benefit to sailors, and took particular care, in calm weather, to make his sailors dance to the sound of a violin, and to this exercise he mainly ascribed the good health which his crew enjoyed during his very long voyages. The dance they indulged in is to this day known as the *Sailor's Hornpipe*; it is of a most exhilarating character, and perhaps more so than the *Tarantella*.

The *Contredanse*, (or, as it is now generally termed, the *Country Dance*,) is of English origin, and its popularity has prevailed over all others. Liveliness is the characteristic of this dance, and, by an attentive pupil, a knowledge of it may easily be obtained.

Quadrilles are of French origin, and are considered the most fashionable dances of the present day.

Waltzing is the favorite dance of the Germans, with whom it is said to have originated. In style they have of late greatly improved, and may justly be ranked among the most elegant species of dancing of the present day.

The Contredanse,

Or, more properly, the English Country Dance, may be truly considered as the National Dance of this country. It displays mathematical principles, when well performed: and comprises two principal features, FIGURES and STEPS, which, for the correct execution and display of their several movements and evolutions, are accompanied with their indispensable auxiliary, MUSIC; but, independent of the scientific structure of this species of Dancing, it is essential that the Figures and Steps be adapted to the Music, and performed in an *easy* and *graceful* manner.

The FIGURES, which form *circulars*, *serpentine*, *angular*, and *straight* lines, require a variety of different steps or movements of the feet, in their performance to the music adapted thereto.

A Country Dance may consist of any number of ladies and gentlemen, but not less than six. The Ladies and Gentlemen are placed in two rows, or lines parallel to each other—the one consisting of ladies, which is called the *ladies' side*, and the other of gentlemen, and called the *gentleman's side*. Every lady is opposite a gentleman, who are termed *partners*. The couples being so arranged, form a *set*. The top couple is privileged to call the first dance. The *ladies' side* is known by their always having the top of the room on their *right* hand, and that of the gentlemen on their *left*.

The *top* of the dance is from whence the dancing commences. The top couple is the same as first couple; and the *auxiliary* couples are those that assist the leading couple in the performance of the figure of the dance.

Whole Figure is a figure that is perfect and indivisible, beginning and ending in the same place.

Down the Middle is a movement made between the couples, in the direction from top to bottom.

A Country Dance is formed into divisions when the company is too numerous for one set, and prevents the fatigue occasioned by a too great length of the set. A set containing in length twenty or thirty couple may be divided into two, by placing a form, or drawing a line across the middle of the set. When the width of the room will admit, and the company are sufficiently numerous, they may be divided into four sets, at a convenient distance from each other, having respectively the top of the ~~Set~~ at the same end of the room, and they are generally distinguished from each other by numerical figures, or letters, such as Set 1, or Set A, Set 2, or Set B, and so on. Set 1, or A, call the first dance; Set 2, or B, the second dance; and each set has their respective turn as to the "Calls." In forming these sets, they should be divided as equally as possible.

The proper distance of the lines formed by the ladies and gentlemen from each other, is about four feet, and the distance from couple to couple, two feet. The proper distance and keeping of the lines exactly parallel is necessary to the correct performance of the figures, every person having thereby an opportunity of seeing the various evolutions of the figure performed by the leading couples.

The dance being arranged as to the figure, music properly adapted thereto must be selected and played to put the dance in motion; the action of the dance must be understood, that equal opportunity may be afforded to each to perform their respective parts. The top couple commence the dance, and the second couple by moving up, become the top couple. Great attention must be paid to the *time* of the music, otherwise the figures cannot be correctly performed, and the whole set is thrown into confusion.

Country Dance figures are of different forms and lengths ; and before they can be of use in the systematic composition of a dance, the lengths of all the figures must be shewn, and their application to the music. Long Figures are so named from their requiring in their performance a strain of music of eight bars, which is the longest that should be used in a Country Dance. Short figures are as nearly as possible of the length of the long figures, and require to their performance four bars of music.

“Whole Figures” do not relate to the term “Long Figures,” but to their being of themselves perfect and indivisible, beginning and ending in the same place. “Whole Figure at top” requires double the music for its performance to either “Allemande” or “Turn your Partners.”

“Half figures” are portions of certain long or whole figures divided into circles, and followed by a different figure.

Those figures to which *setting* is attached, derive their name partly from the movement, and partly from the setting, as “Set and change sides,” “Set contrary corners,” “Set and half right and left.” The figure employs but half the time allowed in the music, and the *setting* the other half.

Although every Country Dance is composed of a number of individual figures, which may consist of “Set and change sides,” “Whole figure at top,” “Lead down the middle, and up again” “Poussette,” &c., yet the whole movement is called the “Figure of the Dance.” The number and length of the various individual figures must depend on the length of the music.

The length of Country Dance music seems never to have been attended to, either by composers, dancers, or those who set the figures to the tunes, and this is one of the reasons why figures are often so irregularly

performed and so little understood; as tunes are frequently found containing strains calculated to puzzle, rather than direct the dancer, and so long as to render it difficult to divide the tunes, when there is no sensible point to guide the ear till the termination of the strain. A strain of Country Dance music should not extend beyond eight bars.

Single and Double Figures are terms used to express the quantity of figures required in a Country Dance, and these depend invariably on the respective air to which they are danced. A *single figure* is the smallest quantity of figure that can possibly be selected in one portion to the tune; and single figures can only be performed to short measure repeated, or to strains of long measure not repeated. To form what is termed a *double figure*, several figures must be placed together equal to twice the quantity required for a single figure; and the music, to admit of a double figure, will require the strains of 8 bars to be repeated, and the strains of 4 bars to be played twice through, with repeats.

Progressive Movements, as "Lead down the middle and up again," "Whole Poussette," "Swing with right hand round one couple," &c. require particular attention to the music, as the couples must move up to the leading couple's place, to keep the proper distance between the couples, and give the next leading couple room to perform the succeeding figures, or to commence the dance again.

Persons calling the dance should possess the necessary talent for performing the same correctly, thereby setting the company an example, and also in directing them, (when required,) in the execution of the dance. When a part of the company are indifferent dancers, the best couple should be near the top, that the others may become acquainted with the figure previous to their having to lead off.

Silence in the dance should always be observed, as, by noisy conversation their attention is diverted, and the leading couples are thereby obstructed in the correct performance of the figures.

Crowding to the top is too frequently practised; but it should be prevented by the Master of the Ceremonies, it being impossible to perform the dance with effect, or correctly, when the couples stand too near each other.

Attention to the figure is requisite for every person in the dance to observe; otherwise, for want of proper attention, the figure and music cannot be finished together. Whatever figure is performed should be finished in its proper place, before another is commenced; the regularity of the dance must, otherwise, be completely destroyed. Always observe to finish the figure with the last note of the music.

QUADRILLES.

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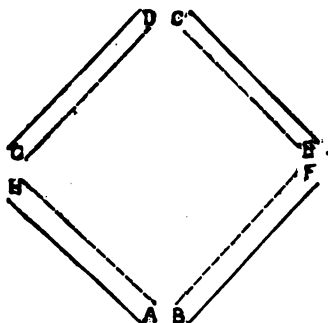
QUADRILLE FIGURES are of a similar *ground track* from every situation in which the dancers stand; consequently, learning them for any one place, is learning them for all.

Those delineated in the following diagrams are what all fashionable sets of Quadrilles are arranged from.

The arrangements and combinations are however so numerous, various, and frequently changed, to produce *new* Quadrilles, that it is best to procure cards on which are specified such sets as may be desired, and refer to them immediately before dancing the figures.

The best plan for learning from the diagrams is to copy them with chalk-marks on the floor, and walk over them till the figures be comprehended.

CHASSEZ AT CORNERS.



All change places at corners, and set; then return and set.

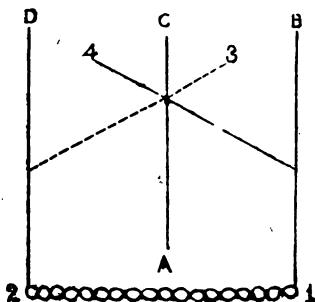
Ladies to pass in front both ways, over the dotted lines, and Gents behind them over the solid ones.

Ladies to go first to right, and back to left.

Gents to go first to left, and back to right.

N.B. The letters A C F G represent Gents, and B D E H, Ladies.

LA TRENISE.



The leading couple A and B advance and retire; again advance; the lady places herself on the left of the opposite gent, and her partner retires to the centre, which places the parties as shown in the diagram.

The Lady B then advances over the dotted line to 1, while the Lady D advances over the solid one to 2, and the Gent. A up the central one, in front of C.

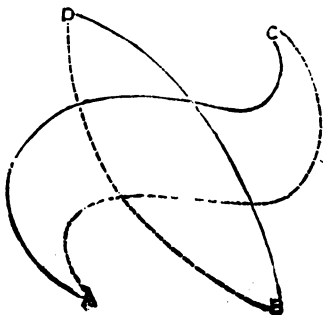
The ladies then exchange places over the chain line, and the Gent A turns half around.

The Lady B then advances half up the solid line, and over the dotted one to 3, while the Lady D advances half up the dotted line and over the solid one to 4, and the Gent A returns down the central line.

The two couple then set to partners and turn.

A and C represent gentlemen, B and D represent ladies.

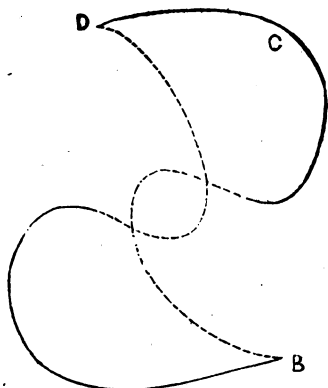
RIGHT AND LEFT.



The Gentleman A and his Partner B cross to opposite corners over the solid lines; while the Gent. C and his Partner D do the same over the dotted lines, which makes half right and left: the Gent A and his partner B then return over the dotted lines to original places, while the Gent C and his partner D do the same over the solid ones, which makes right and left entire.

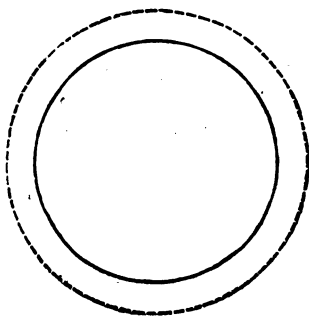
All to commence and terminate together.

THE LADIES' CHAIN.



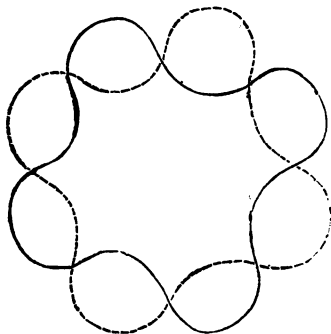
The Ladies B and D go over the dotted lines, pass in centre, giving right hands, and proceed over the solid lines to each other's places, swinging the opposite Gents, C and A, with left hands.

They return, each over the other's commencing ground track, giving right hands as they pass in centre, and swing their own partners with left hands to places.

 THE GRAND PROMENADE.


All join hands with partners, and promenade quite round to places, leading to the right with ladies on the outer or dotted circle.

THE GRAND CHAINE.

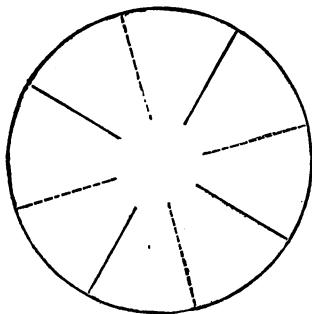


The Ladies go to left over the dotted line, and Gents to right over the solid one, giving alternately right and left hands to those they meet, until all regain their places.

Commence by giving right to partners, left to the next, and so on.

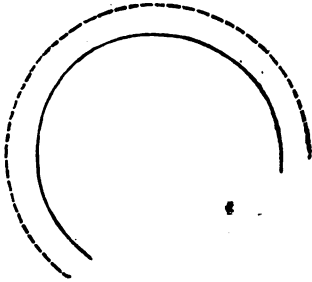
All to commence and terminate together.

THE GRAND ROUND.



All join hands in a circle, and advance and retire twice; the Ladies advancing and retiring over the dotted lines, and the Gents over the solid ones.

HALF PROMENADE.



The gentleman and his partner join both hands and promenade to right half round; the lady on the outer or dotted circle, and gent. on the inner one.

This figure may be performed by one couple or more, as may be directed.



QUADRILLES.

PAINÉ'S FIRST SET.

1. *Le Pantalon*. Right and left, set and turn partners; ladies chain; half promenade; half right and left.
2. *L'Été*. First lady and opposite gentleman advance and retire; chassez right and left, cross over; chassez right and left, re-cross; set, and turn partners.
3. *La Poule*. First lady and opposite gentleman cross over, giving right hands, back with left, set four in a line; half promenade; two advance and retire "*faire la reverence*;" four advance and retire; half right and left.
4. *La Trenise*. First couple advance and retire twice, the lady remaining on the opposite side; the two ladies go round the opposite gentleman, who advances up the centre; set, and turn partners.
5. *La Pastorale*. First couple advance twice: leave lady at left of gentleman, *vis-a-vis*; first gentleman retires;

three advance twice and retire; first gentleman advances twice and sets, hands four half round, and half right and left

La Finale. All promenade; figure of L'Été; ladies' hands across and back; balancez all eight; grand promenade at finish.

Or, all promenade; two couple advance, retire, and half promenade; repeat to places; ladies chain, or balancez to partners; all promenade.

THE SECOND SET.

First three figures same as in the first set.

4. Ladies chain double: all set, turn partners: first lady and gentleman opposite advance and retire; chassez right and left; re-cross, turn partners; half promenade; half right and left.

5. All join hands and set in circle: four advance and set; change ladies, retire; again advance; resume partners; retire to places; set and turn partners; right and left; four opposite promenade round.

6. Right and left: first gentleman advances twice and retires; lady opposite does the same; set and turn partner; ladies' hands across and back; all set in cross, gentlemen outside; all turn partners to places. Finish, grand promenade.

CALEDONIANS.

1. First and opposite couple hands across and back again; set and turn partners; ladies chain; half promenade, half right and left.

2. First gentleman advances twice; all the gentlemen set and turn the ladies at their left hand, and promenade with them quite round.

3. First lady and opposite gentleman, advance, retire, and turn to places; top couple lead between the opposite couple, return, leading outside; all turn and set at the corners; all set in a circle.

4. First lady and opposite gentleman advance and stop, their partners advance; turn partners to places, ladies to the right, each into the other's place, gentlemen to the left: repeat, promenade to places, and turn partners.

5. First couple promenade round inside the figure; the four ladies advance to centre and retire, gentlemen the same; all set and turn partners; grand chain half round; promenade to places; chassez croisez, and turn partners; promenade at finish.

LANCIERS.

1. First lady and opposite gentleman advance and set; turn with both hands, retiring to places; top couple lead between opposite couple; return, leading outside; set and turn at corners.

2. First couple advance twice, leaving lady at centre; set in centre; turn to places; all advance in two lines: all turn partners.

3. First lady advance and stops, then the opposite gentleman; both retire, turning round; ladies hands across quite round, at same time gentlemen lead round outside to the right; all resume partners and places.

4. First couple set to couple at right; set to couple at left; change places with partners; set and turn to places; right and left with opposite couple.

5. Grand chain; first couple advance and turn facing the top; side couples fall in behind, making two lines; chassez croisez; ladies turn in a line to right, gentlemen to the left; lead partners up the centre; set in two lines, ladies in one line, gentlemen opposite; turn partners to places; finish with promenade.

WALTZ COTILLION.

First couple waltz round twice; first and second lady set and cross to opposite places, first and second gentleman the same; side ladies and gentleman repeat; first and second couples waltz to places, side couples same; all set to partners with right hands and pass on, forming a grand chain, with set step and pirouette by ladies; all advance in two lines, cross and repeat to places; all waltz round; repeat four times, each couple leading round in turn.

SPANISH DANCE.

The couples are arranged in a line or circle, in sets of two couples, *vis a vis*: all set to opposite couples, crossing into their places, set to partners, cross over again, and then to partners; all join hands, advance, retire, and turn round, four times repeated; concluding with *poussette*. Danced to waltz music.

VALE A DEUX TEMPS.

The style of this waltz is much admired, and is well worth the trouble of the pupil placing himself under a professor.

The step is one that requires great care in its execution. for nothing looks more vulgar when done carelessly.

The gentleman slides left foot to the left, drawing the right up, then move the left to the back of the right, and use the little *chassez* which brings you quite round, the lady uses the foot *a contre*.

CELLARIUS VALE.

The Cellarius is a most beautiful valse, and a great favorite with finished waltzers.

The gentleman takes the lady's left hand with his right, moving one bar to the left by a glissade, and two hops on his left foot, with a graceful, undulating movement, while the lady does the same to the right on her right foot, they repeat with the other foot, and then waltz with the glissade and two hops, taking care to occupy two bars, to get round; after which several other steps are introduced, which can only be correctly acquired with the aid of a master.

THE REDOWA WALTZ.

This Waltz is composed of three parts, distinct from each other:--1st, The Pursuit; 2nd, The Waltz, called "Redowa;" 3rd, The Waltz a Deux Temps, executed to a peculiar measure, and which, by a change of the rhythm, assumes a new character. The middle of the floor must be reserved for the dancers who execute the Pursuit, while those who waltz keep the outside. The position is the same as for the Waltz.

The gentleman starts with his left foot, and the lady with her right; to advance, the step is made by a glissade forward coupé with the hind foot, and jetté on it; you recommence with the other foot and so on for the rest. The retiring step is made by a sliding step of the foot backwards, jetté with the front foot, and couple with the one behind.

The steps of the Redowa in turning, are jetté of left foot passing before lady, glissade of right foot behind to fourth position aside, the left foot is brought to the third position behind; then the *pas de basque* is executed by the right foot, bringing it forward, and you recommence with the left.

To Waltz a Deux Temps to the measure of the Redowa, back step must be made upon each beat of the bar.

THE POLKA.

The Polka of well bred society is a quiet, gliding, and graceful dance, being a happy *melange* of the Galop, the Waltz, and *Sauteuse*.

The *pas* of the Polka are composed of a slight stamp of the back foot, sliding the forward one at the same time; then a glissade, and pausing with the front foot upwards.

There are many varieties of the Polka which it would be in vain to describe, as they can only be correctly acquired under a professor; but the following is the most fashionable:

All promenade, the gentleman's right hand holding the lady's left, the gentleman moving two measures to the left while the lady moves two to the right, which bring them nearly *dos-a-dos*; then reverse the movement, which brings them nearly *vis-a-vis*; they continue these movements round the room, or circle, then hold each other as in the Waltz, and perform figures *en avant* and *en tournant*. All set, gracefully pointing the toe upwards, when forward for the third and fourth measure; repeat the Waltz; then repeat the whole, *ad libitum*.

THE SCOTTISCHE.

Partners the same as in Polka, *vis-a-vis*; gentleman's right arm round lady's waist, with lady's right hand in his left.

Move the left foot with a slide to the left, bringing the right foot up to it; repeat the hop; repeat, with right foot to the right, then the step, turning on each hop four times.

LA SAUTERELLE.

The gentleman commences by sliding the left foot towards the back of lady, and hop, bringing partner on his right side; then hop on right, and cast left foot behind right, and hop, bringing partner by a retrograde movement to his left side; then in progressing perform three half-turns, hopping on each foot alternately. Lady uses the foot *a contre*.

THE MESCOLANZES.

All form two lines, *a la militaire*; all start together. The figures may be selected from the Quadrille or Country Dance.

CIRCASSIAN CIRCLE.

Couples *vis-a-vis*; form a circle round the room; figure, right and left, or hands across; set and turn partners; ladies chain; waltz; pass on to next couple; repeat.

DER FREISCHUTZ.

1. *La Resolue*. Chassez croissez, four cross immediately and remain; the other four do the same. Half promenade to places—turn your partner. Ladies chain—the ladies set to gents. on their right: the gents. to ladies on their left, and turn to places.

2. *La Divine*. 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 opposite couple—the other dancers do the same.

3. *L'Élegante*. 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 partners left hand, and promenade to places—the other dancers do the same.

4. *Der Freischutz*. Chassez croissez quatre, pastorelle.

5. *La Finale*. La grand Ronde and l'Été.

THE GAVOTTE QUADRILLE.

The honors to first strain of Minuet de la Cour.

The top and bottom couples set opposite to each other a la Gavotte.—8 bars.

Side couples do the same—8 bars.

Set to partners, giving the right and left hands alternately, and go round your partners on the right to places.—12 bars.

Each gentleman gives his right hand to the lady on the left, and his left alternately to his partner, then pass round with the lady on the right—12 bars.

Top and bottom couples advance twice with pas de basque and retire with emboïttes.—8 bars.

The side couples do the same.—8 bars.

Top and bottom ladies advance round each other a la Gavotte.—12 bars.

The ladies on the sides do the same.

Top and bottom couples set opposite each other, while the side couples chassez croisez.—8 bars.

Vice versa—8 bars.

Pas de Quatre four ladies.—12 bars.

Each gentleman takes his partner's left hand and moves completely round to places with grand balotte; jetté back, and coupé entrechat a la fin.

SIR ROGER DE COVERLEY.

This Dance was composed expressly for a finishing Country Dance about 100 years ago, and derived its name from Addison's Sir Roger De Coverley, so frequently mentioned by him in his popular Essays in the Spectator, and is the only whole Dance given in this system, the Figures of which it is composed being permanent and unalterable, and thereby differing in its construction from all other Country Dances. It is capable of being performed by a whole set, however numerous; the top lady and bottom gentleman commencing the dance by meeting in the centre, and has a tune bearing its name, composed expressly for it, which is given to enable the Dance to be performed more correctly. It is necessary, that the persons who are to perform this dance, should place themselves very widely apart, and exactly opposite each other, that the top lady and bottom gentleman may have sufficient space in which to perform the different figures in the centre, and that the performers may with proper ease promenade and cross over, &c.; and

where the set is very numerous, it is allowed to the couple going down, to miss every alternate couple, so as to cross over two couple instead of one; and it must be observed, that in crossing over, the Lady must pass in front of or before the Gentleman. At all Balls properly regulated, this Dance should be the finishing one, as it is calculated, from the sociality of its construction, to promote the good humour of the company, and causing them to separate in evincing a pleasing satisfaction with each other.



Explanation of the Five Positions.

THE FIRST POSITION.

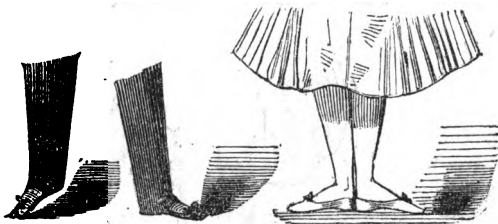
Place the heels close together, and turn the feet out equally, so as to form more than a right angle, or two sides of a square.

THE SECOND POSITION.

Part the feet laterally (the distance between them not being more than the *length* of the foot), so that the body may throw its weight on either leg with very little effort. The whole weight of the body rests upon *one* foot, so that the heel and instep of the other are raised, and the toes alone touch the ground. Both feet are on the same line; and both are turned out *equally*, so that the body may rest upon either leg.

First Position.

Second Position.



This position may be used for the steps which open sideways, as in the passage up and down a contre-dance.

THE THIRD POSITION.

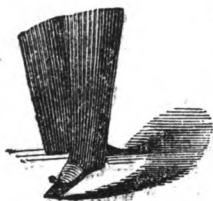
Advance one foot before the other, keeping both in the same angular position; not crossed sufficiently to bring the heels in contact, because if the feet are crossed in advancing the body will lose its equilibrium, and contortions ensue.

In this position, the feet being parted forward or backwards, are used for *advancing* or *retiring*.

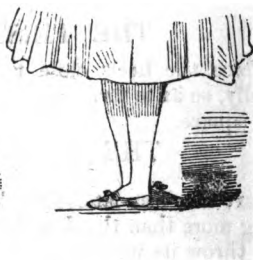
THE FOURTH POSITION.

The body is supported by both feet, which retain the same angular direction, and one of them *crossed* nearly *half* over the other, with which it is kept in contact.

Third Position.

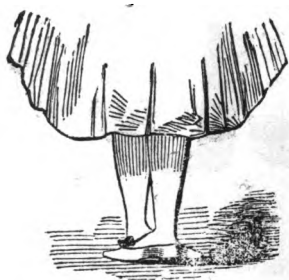


Fourth Position.



Used for the closed or shut steps and very accommodating for "close quarters" and crowded assemblies.

THE FIFTH POSITION.



Bring the heel of one foot close to the toes of the other.

This position is used for the steps which cross from one side of the dance to the other, the front or forward foot sliding gracefully away in the direction its toe indicates, and the hinder foot following sufficiently close for its toe to touch the heel of the other.

TERMS USED IN QUADRILLE DANCING.

Promenade. The gentleman and lady cross hands; the gent. with the right hand takes the lady's right, and with his left takes her left hand and leads her round in a circle; there are several Promenades (viz.) Grand Promenade, Whole Promenade, and Half Promenade.

Balancez. Set.

Grand Chainé. Great Chain.

Dos à Dos. Back to Back.

Les Lignes. The lines.

Grand Rond. Great Round.

Traversez. Cross over.

Tours de Mains. Turn your partner with both hands

Chassez Croisez. Chasses across, change places.

Queu du Chat. Promenade.

Grand Quatreé. The great square.

Moulinet. Cross hands.

Chainé des Dames. Ladies chain.

Tiroir. The top couple join both hands and take the place of the bottom couple, who pass sideways into the top couple's place—then the bottom couple join both hands, and pass between the top couple—all return to places.

Chassez Ouvert. Open Chassez.

Chassez en avant, et en arriere. Chassez forward and backward.

Chainé Anglaise. English chain.

Les Olivettes. The hey.

L'Etoile. The star.

Poussette. Is formed by two couples—each gentleman takes the opposite lady's hand, and they then move round each other to places.

The Honors. (i. e.) *the Bow and Courtesy.* In Quadrille dancing these honors should always be made to your partners and the opposite, and to the first 8 bars of music, before you begin the figure. The honors should not only be made at the commencement of each set, but likewise of each individual Quadrille, however many there may be in a set, and also at the conclusion of every set, and finally by every gentleman when he has led his partner to her seat.

DEPARTMENT.

The first important point to which the pupil should direct his attention is a minute study of the rudiments of walking, for "whose is a good walker cannot be a dancer." The most important circumstances to be observed are—

1. The movement of the leg and thigh must spring from the haunch, and be directed straightforward.

2. In stepping out with the left foot, the right arm must make a slight forward movement; and it may be borne in memory that all attitudes of peculiar gracefulness depend upon this reverse movement of the hands and feet.

The proper length of a *step* is the exact length of the foot.

The "three paces" so impressively taught by professors of dancing, are next in order, the first one being

THE MARCH, OR SLOW WALK.

The weight of the body (which rests on the heel in standing) is now advanced to the instep, and the toes are most turned out. One of the feet, the left for instance, is advanced, with the knee straight, and the toe inclined to the ground, which it touches before the heel in such a manner that the sole, towards the conclusion of the step, is nearly parallel with the ground, which it next touches with its outer edge; the right foot is then immediately raised from the inner edge of the toe, and similarly advanced, inclined, and brought to the ground; and so in succession.

THE MODERATE PACE.

The mechanism of this pace is seldom sufficiently attended to. Young persons pass from the *march* to the *quick step*, they scarcely know how, and hence all the awkwardness of their gait in the promenade of a long and well-lighted room.

In the *moderate* pace, the weight of the body is advanced from the heel to the ball of the foot; the toes are less turned out, and the ball of the foot first touches and last leaves the ground; its outer edge, or ball of the little toe first breaking the descent of the foot; and its inner edge, or ball of the great toe, last projecting the weight.

THE QUICK MARCH.

The weight of the body is advanced to the toes; the outer edge of the heel first touches the ground, and the sole of the foot projects the weight.

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FINIS.

THE ART OF DANCING.

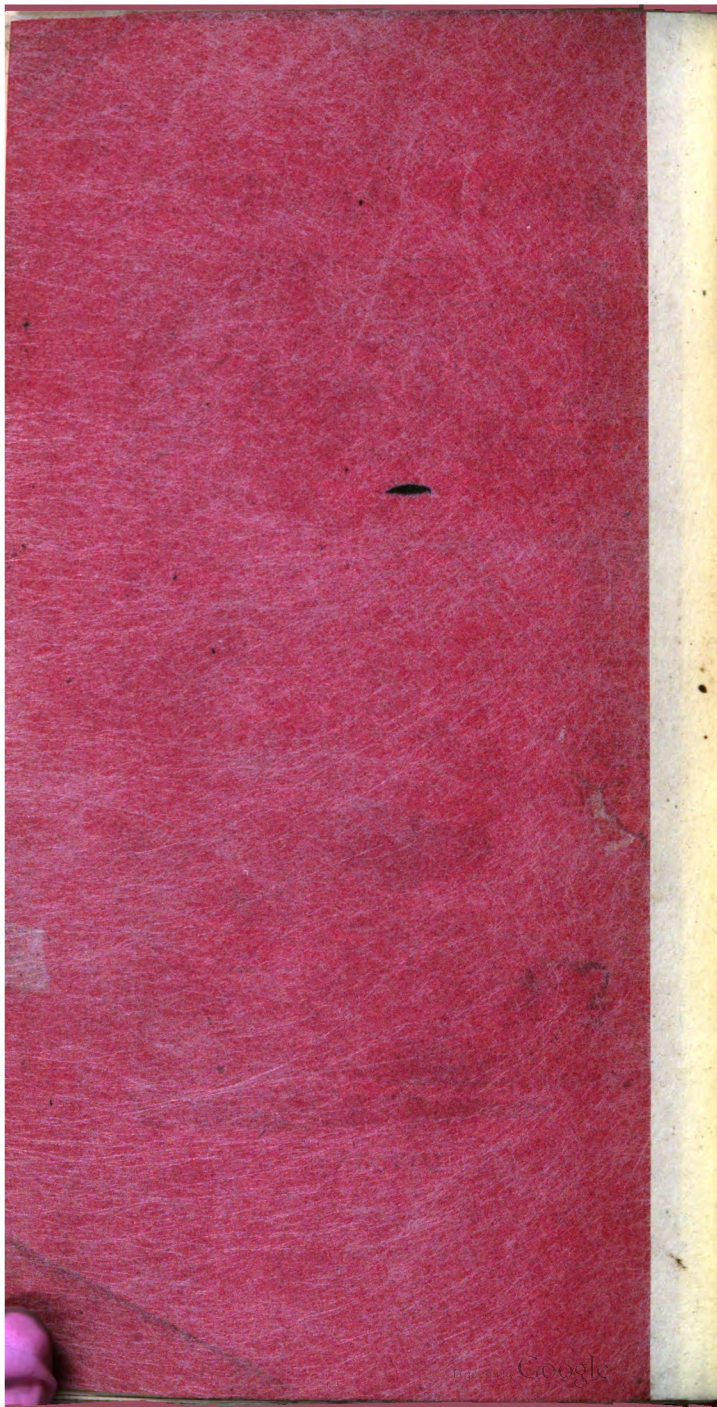


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