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DIPROSE'S
BALL ROOM GUIDE
TO THE FIGURES OF THE MOST
FASHIONABLE DANCES;

BY

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LONDON :
DIPROSE & BATEMAN,
PORTUGAL STREET, LINCOLN'S INN FIELDS.



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ADDRESS.

HENRY IV. of France, the most accomplished monarch, and most profound politician that ever sat upon the throne of France, used to say, "That he liked to dance, because it always made him appear young."

It is a very common and a very vulgar idea, that dancing is easily acquired. Those who make this assertion know very little of the matter. In theory, the art cannot be acquired without study; and the practical part requires the attention and instruction from some Professor who is really a master of his Art. The following pages will be found to assist materially those who have but a slight knowledge of dancing, and smooth the way, with a little aid, to perfection.

P R E F A C E.

THIS small Treatise, which I here offer to the public, I trust will furnish a complete and faithful account of *La Danse de la Société*. I have been frequently solicited to collect into a Treatise, those precepts on dancing which it has been my desire to impress on the minds of my pupils. The remarks which I have made therein may prove of some value to beginners, who will become instructed in the art, if they will read and practise the dances as they are described.

In this little Treatise I have only noticed those dances which are at the present time most in fashion, from the quadrilles in the country dances. It has always been my greatest care to cultivate the dancer to be the best timest; it being, in my humble opinion, the most important feature in the acquirements of the dancer; therefore, I should like to impress upon the

mind of every individual who intends to learn, to make that their principal study; and also those who may be proficient in the steps, but deficient in the time, as it will enable them, when they get into strange societies, to select from the company the best dancer, from their observation of the time kept, which is every thing to the enthusiast.

Should this little work contribute to the improvement of the taste for dancing *to* music rather than *by* music, it will be found to obviate to a certain extent the great evil existing, viz., the timidity which gentlemen feel in asking ladies to dance, fearing that their movements will not be quick or expert enough to complete the dance in a finished style.

Here I shall meet with a little censure from the ladies; but be it understood, that it only applies to those who deem it a crime to make a quick movement, forgetting at the same time that the orchestra, while playing, are incessantly in motion, and consequently the dancers must keep pace with them, unless they rest altogether.

Allow me to exonerate myself from charging the ladies with being more deficient in time or measure

than gentlemen, for we frequently recognise the same fault with them, but not to an equal extent in most cases. I fear the ladies are under the impression that they would be dancing in the "fast style," as it is termed, if they were to make expert movements; such notions are decidedly erroneous: it cannot be considered vulgar or fast to execute a dance as it is required, whether quick or slow, so that it is neatly done; it is the extravagant and vulgar contortions that characterize the term "fast style."

In my humble opinion, most dances are played too fast for the dancer to impart that grace and elegant style so indispensable for the finished *danseur*. Each movement taking a given time to execute in a graceful finished style, it must, of necessity, require the orchestra to observe the greatest nicety in this respect.

It is to be regretted that we very much decrease the number of patrons of the Terpsichorean art, through their not being able to comprehend the meaning of the dances, by playing the music too fast, and not accenting or marking sufficiently where it is necessary.

I trust the readers of this little Treatise will grant me their kind indulgence in perusing the

contents of this book, as it has not any pretensions beyond that of explaining, as clearly as possible, the simplest method of becoming a good *danseur de la Société*.

On the preliminary exercises it is necessary to make a few remarks, being the necessary preparation for the steps and attitudes which give ease and grace to the body, facilitate the acquirement, and form the foundation of the good dancer.

Every movement being natural and expressive, they require, probably, the attention of the pupil to the preliminary exercises and steps, these being as indispensable to the dancer as the scales are to the musician. Dancing is now reduced to almost walking, for this reason: you cannot teach the mechanism of the steps, the elasticity of the legs, the arms to move with ease on the shoulders, in a few lessons; but it is a work of time to create the natural requisites for dancing.

We are, therefore, obliged to study the principles of dancing, if we wish to attain any great position as dancers; nevertheless, I do not think it indispensable for the *danseur de la Société* to practise dancing as for the stage, there being a vast difference between

that and the Ball Room; notwithstanding the preliminary exercises cannot entirely be dispensed with, even for the simplest method of dancing.

The teachers are frequently obliged to accommodate the preparatory exercises and steps to the time or disposition of their pupils; consequently, the rigidity of the limbs, frequently exhibited, is no fault of the instructor, but simply a want of time, or perseverance, on the part of the pupil.

There are a great number of steps calculated to give suppleness to the limbs, which may be varied, so that they become pleasing, and thereby avoid *ennui*.

We must consult nature in all things, art furnishing the other resources for the teacher; but Nature should be his guide.

Any pupil who can execute one of the modern dances with perfection, would necessarily know how to walk, or to make a bow; the carriage and deportment of the pupil will soon show itself, and will save the teachers the trouble of teaching their pupils to walk, as used to be the practice.

I will here make a few observations on the practice

that will be found fully to answer the purpose of rapidly advancing a pupil, and preparing him for dancing.

The bending movement will give strength and suppleness to the legs; the pupil should stand in the first position, with the hips well turned outward, and then bend as low as he possibly can without raising the heels from the ground.

In bending, make it a rule to cease going lower than when you can with ease retain the heels on the ground; for when a dancer bends low enough for the heels to quit the ground, they lose the power of springing, and a considerable degree of steadiness they would otherwise attain, if they continued to keep them on the ground. This should be practised every day for a short time, and the pupil will be astonished how soon it will promote the flexibility of the legs and hip joints.

Bending in the first or fifth position, will prove a very useful exercise; when carefully executed, it balances the body, and produces great steadiness in forming attitudes, gives a firmness to the hips, and suppleness and flexibility of the limbs.

Great strength of the feet may be attained by rising gently from the ground on the balls of the feet, and continuing to walk on them; by this means, strength and perfect steadiness will be acquired.

No description of dancing is so variable as *La Danse de la Société*, depending entirely upon fashion for its preference; but mostly the easy flowing style predominates, for this reason: the public will not trouble themselves to learn the difficult dances, consequently they get into disrepute, and ultimately thrown aside.

The steps of *La Danse de la Société* should be composed of an easy, flowing, and graceful character, such as the chasses, assemblés, glissades, jetés, battemens, and the Pas de Basque, &c., executed in a smooth quiet style. Particularly avoid making large steps, or anything extra *vacant*; neatness being one of the principal acquirements to the finished *danseur de la Société*.

THE BALL ROOM.

It would be impossible to describe the shape and form that prevail, as there are so many and various, pleasing different tastes, and very often suiting circumstances; but, certainly, a lofty and well-ventilated *Salle de Danse* is the best adapted for the round dances, and more healthful than small saloons, and should, if possible, be nearly a square; the length being about one-third more than the width. The flooring should be laid with narrow boards, four inches in width, as they are proved to stand the best, and make the smoothest dancing floors; but in cases where the boards are rough, or where there is a carpet down, tightly stretched holland may be covered over the floor or carpet, which will greatly enhance the com-

fort of the dancers, and add to the appearance of the room.

The top of the room is generally opposite the entrance, in a well-constructed saloon, but there is no rule as to that; where the orchestra is placed is mostly considered the top, and very properly so; as we must have some guide, and that is the simplest I am acquainted with.

I should not forget to state, that the greatest attention ought to be paid to the choice and selection of the orchestra, which, if neglected, will destroy the effect of the best dancers.

The orchestra is of great importance: in playing dance music, unlike other music, it must be particularly marked and accented, and not, as is too frequently the case, played too fast, destroying the success of the dance, which often depends on the orchestra for the impression of the performers.

The leader of a quadrille orchestra ought always to have a metrome at the end of his bow, or more properly speaking, in his head, and pay unremitting attention to the description of dance being performed, otherwise all the talent and zeal of the dancer will be

B

of no avail, as many of the dances arranged in the same time are of quite a different character, therefore requiring the music to be played accordingly.

Here it will be necessary to remark, that it is quite essential the dancer should pay the same attention to the time, or measure, otherwise the best accented music may be entirely lost.

How frequently have I listened to the most beautiful waltzes, and been obliged to witness several couples going quite in opposition to the time of the orchestra, dancing *by* music, but not *to* music, as ought to be the case with every movement in dancing;—the music is intended to guide, or cause the whole party dancing simultaneously to make the same movement, so that two persons dancing in conjunction should have one and the same movement; the slightest difference in the one person is immediately perceptible to the other, and frequently causes contrary motion, which occasions to the good dancer great inconvenience and displeasure.

Great care should be taken in selecting good music, for on that depends the enjoyment of the dancer; it is impossible to be too particular on this point; many persons exhibiting great awkwardness in dancing,

without being conscious of the real cause, viz., dancing out of time, arising through the music being played either too fast or too slow: the moment the movements of two persons dancing together are different, or at variance with the music, then it ceases to be dancing *to* music, but must, of course, be dancing *by* music.

Having endeavoured to point out the necessity of the orchestra and the dancer acting as it were together, to complete any dance in a skilful and proper manner, giving satisfaction to our partner, and pleasure to the observer, I shall now proceed to mention a few observations.

On entering the Ball-room, make your obeisance to the hostess, should it be a private ball. If at a public ball, the gentlemen merely conduct their ladies to a seat.

If you wish an introduction, it is usual to make application to the M.C.'s, or Stewards, who will seek a partner for you. In a private party you would ask the hostess, or some member of the family, to introduce you.

It is not usual for a lady or gentleman to refuse an invitation to dance, unless there is more than

ordinary objection, and then it must not be pointedly made.

At a public ball, a lady or gentleman would seek an introduction, either of some friend, the stewards, or the M.C.'s (who are answerable for the conduct of the person introduced), before accepting the invitation.

When a dance is announced, the gentleman should offer his right arm to the lady, and conduct her to the top of one of the sets. The practice of bowing at the commencement of a quadrille has become almost obsolete.

After concluding a dance, bow or courtsey to your partner, the gentleman conducting his lady to her seat, or to the refreshment saloon, unless the lady refuses to take any.

On retiring to the supper room the gentleman should conduct his partner on his left arm, that he had the last dance with, unless having previously made an engagement to accompany another lady; in that case it will be necessary to mention the fact, and excuse himself.

When you retire before the party breaks up, take care you do so unobserved (if possible), making your intentions known only to the hostess or host.

On the subject of *Quadrilles* it will be necessary to make a few remarks with respect to the manner of executing them. The first set takes precedence over the other dances of the same character, not on account of its priority, but because it still holds a distinguished position in the Ball-room.

The quadrilles have become considerably simplified, which facilitates the modern treatises on dancing.

The details of the different parts of the quadrilles will be fully explained, and their resemblance carefully pointed out.

It is not usual to make many steps in dancing quadrilles, the practice has become almost obsolete; the deportment and graceful attitudes of the body are indispensable for the ladies, who generally perform the step of the *chassé*, *balancez*, &c. &c. The gentlemen invariably walk carelessly through it, merely marking the measure, without appearing to do so.

When a gentleman invites a lady to dance a quadrille, he should endeavour, if possible, to obtain a place at the top of the set, and also get a *vis-à-vis* with whom he is acquainted, so that the spirit of the dancer may be kept up by a friendly *tête-à-tête*, and an interchange of smiles.

In describing the figures of the quadrilles, it is difficult to give a correct idea of the manner in which each particular part should be executed, without, to some extent, mystifying the form of the figures; therefore, I trust, by fully explaining some of the most essential and most useful parts, to facilitate the acquirement of the figures of the quadrilles.

The mode of performing right and left :—The two ladies cross over on the inside, turning on their left foot, with their right shoulder forward. At the same time the two gentlemen cross over on the outside of the ladies, turning on their left foot, with right shoulders forward, but allowing the ladies to pass in front of them to their places. Repeat this to places, which will complete what is called right and left.

Set to partner, is always executed in the following manner, when, and in whatever quadrille it may happen to be mentioned, viz.,—

Four walking, chassez, or balancez, steps to the right, and four to the left, then turn partner.

This is the mode of executing what is termed set to partner.

Ladies' chaine occurs in the First Set, the Parisian,

the Caledonians, and also the double ladies' chaine in the Lancers' quadrilles, and is thus described:—

The two ladies cross over to the left, giving right hands, and turning half round in the centre; each gentleman takes the left hand of the lady advancing toward him in his left, and turns her round; this repeated back to places will complete ladies' chaine. Being part of a figure frequently used, double ladies chaine is done in the same way, only by the four ladies and gentlemen, instead of two.

Promenade, or half promenade:—The gentleman and his partner should join hands crossed, (or take the lady as in the waltz position,) and *chassez* over to the other side, which constitutes half promenade; and *chassez* back to places completes the promenade.

L'Eté:—The lady and opposite gentleman advance four steps, and retire four; *chassez* four steps to the right, and four to the left, cross over facing each other, *chassez* right and left as before, and return to partners.

This is used in the second figure, and also in the final by some parties.

Set at corners, is the same as setting to partner, with this difference: you set with the lady on your

left-hand, instead of your partner, as performed in the Lancers and Caledonians.

Chassez croisez, the ladies pass in front of the gentlemen to the right and left, &c.

Grand Chainé:—Each gentleman takes the right hand of his partner in his right; he then presents his left to the next lady on his right, again his right to the next lady, his left to the next lady, and lastly his right to his own lady, giving right and left hands, all round the figure alternately. It is executed the same, only half way, for the Caledonians.

Lead through the centre is executed thus:—

Leading couple join hands, and cross over inside of their *vis-à-vis*, who pass on the inside of them, then they join hands, and the leading couple separate, crossing over the reverse of the first time. The same as in the first figure of the Lancers, and third figure of the Caledonians.

BALL-ROOM GUIDE.

QUADRILLES.

THIS kind of dance consists of the following figures the names of which, and the manner of executing the same, are most essential to be impressed upon the mind, viz. :—

LE PANTALON is performed twice ; first, the top and bottom couples perform the figure, and then the side couples do the same.

L'ETE is performed four times.

LA POULE four times, the same as L'Eté.

LA TRENISE is performed four times ; first the top couple perform the figure ; second, the bottom couple ; third, the couple on the right hand from the top ; and lastly, the fourth or left-hand couple.

LA PASTOURELLE is performed four times, in the same manner as La Trenise.

LA FINALE is danced four times, in the same manner as l'Été.

The first part of the tune is played over prior to the commencement of each figure, during which the gentlemen and ladies gracefully bow and courtesy to their partners, and also to the opposite couples.

In dancing the First Set it is usual to omit either the Trenise or Pastourelle.

First Set.

1. **LE PANTALON.**—*First Figure.*—Right and left—set, and turn partners—ladies' chain—half promenade, half right and left.

2. **L'ÉTÉ.**—*Second Figure.*—First lady and opposite gentleman advance and retire, chassez right and left, cross over, again chassez right and left, re-cross—set and turn partners.

3. **LA POULE.**—*Third Figure.*—First lady and opposite gentleman cross over, giving right hands, return giving left—then set four in a line—half promenade to the opposite side—two advance and retire, advance *faire la révérence*, four advance and retire, lead partners to their places.

4. **LA TRENISE.**—*Fourth Figure.*—The top couple advance and retire, then advance again, the lady remaining on the opposite side—the gentleman re-

tires alone, he then advances between the two ladies, who are at the same time crossing over, turning round, each *vis-à-vis* to their partner—then set to partners, and turn to places.

Second, third, and fourth couples do the same.

LA PASTOUBELLE.—*Fourth Figure.*—Top couple advance and retire, re-advance, leaving the lady with the opposite gentleman—who advances and retires twice with both ladies, and then turns them round to the opposite gentleman—who also advances and retires twice; then join hands four, going half round and retire to opposite places, then half promenade to places.

The second, third, and fourth couples do the same.

FINALE.—*Fifth Figure.*—All four couples promenade, or galop round to places—then the top and bottom couples advance and retire, cross over, repeat the same to places—ladies' chain—all couples galop round as before—then the side couples advance, &c.—ladies' chain—all the couples galop round as at first—then the top and bottom couple repeat the advance, &c.—ladies' chain—all couples galop round—then side couples, repeat advance—ladies' chain—all galop round for *finale*.

In fashionable society it is danced thus, commencing with le grand rond:—

All the couples form into a circle, and advance four steps to the centre; retire four steps; re-advance to centre; again retire four steps—then dance double l'Été—Ladies' chain—all join hands, advance four

steps, retire four, re-advance towards the centre, retire four steps—repeat double l'Été—ladies' chain—all join hands, advance four steps towards the centre, retire four steps, re-advance toward the centre, retire four steps—repeat double l'Été—ladies' chain—all join hands, and advance in a circle, as before—double l'Été—ladies' chain—all join hands as before—double l'Été—ladies' chain; all join hands in circle, as before, for finale.

Caledonians.

1. The first and opposite couples hands across round to the right, and back to places—balancez, or set and turn partners—ladies' chain—half promenade, half right and left.

Side couples repeat this figure.

2. The top gentlemen advance and retire twice—all four couples set at corners, each lady taking the place of the lady on her right hand—all promenade quite round.

The bottom, right, and left hand gentlemen repeat the same, when all will regain their partners.

3. The top lady and opposite gentleman advance and retire twice—top couple cross over holding hands, while the opposite couple cross on the outside of them; then the same reversed back to

places—all set at corners, turn and resume partners—all advance and retire twice in a circle with hands joined.

Repeated by the other three couples.

4. The first lady and opposite gentleman advance and stop; their partners then do the same and turn to places—all four ladies move to the right, each into the other's place; then all four gentlemen to the left, each into the other's place—again ladies to the right, and gentlemen to the left—promenade and turn partners.

The other three couples repeat this figure.

5. The top couple promenade round inside the figure—then the four ladies advance to the centre, giving right hands, and retire; the four gentlemen do the same—all set to partners and turn—grand chain half round—promenade to places and turn partners—all chassez croisez.

Repeated by the other three couples.

Promenade for *Finale*.

The Caledonians have not been so popular of late, on account of its requiring not less than eight persons, or four couples, to form the figure, thereby making it impracticable, unless a great number of the party feel disposed to dance this quadrille. The author has arranged a new set, in which two couples may perform the figure (the same as in the Parisian Quadrille), making those alterations only to suit two couples

instead of four; also modernising to the present fashion of dancing, and having named them

La Eugénie Caledonius.

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Top and bottom couples form in lines, as in Parisian Quadrille.

1. The top and opposite couples advance hands across, and back—set to partners, and turn—ladies' chain—half promenade, half right and left: this is the first figure once through.

2. The top and opposite couples advance, retire, re-advance, crossing over to opposite places—the bottom gentleman balancez to the top lady, and the bottom lady to the top gentleman, each lady changing her partner: having changed partners, both couples promenade quite round; this figure repeated, each couple will regain their partners, and that will finish the figure.

3. The top lady and opposite gentleman advance, retire, re-advance, and *dos-à-dos*—top couple lead over on the inside, whilst the opposite couple cross over outside them; the same reversed—set to partners and turn—ladies' chain.

The bottom couple repeat the same.

4. Top lady and opposite gentleman advance and stop: their partners do the same—both couples turn

partners to places—right and left—hands four quite round—promenade and turn partners to opposite places. Repeat this figure, and each couple will return to their places.

5. The top couple promenade round inside the figure—the two ladies advance, offering right hands; the two gentlemen do the same—both couples set to partners, and turn—ladies' chain—half right and left—half promenade—the bottom couple repeat this, and all promenade for *finale*.

Chassez croisez with the opposite lady.

The Lancers.

The Lancers Quadrille is frequently danced at the present time, and is likely to become more fashionable this season, through its being so popular the last. The popularity they have gained so recently, I think may be fairly attributed to the introduction of a new set of Lancers written by D'Albert, whose compositions seldom fail to fascinate the terpsichorean community.

The first part of the third figure should not be danced too hastily, but rather gracefully, waiting due time for the pause, which should be held about the length of the two bars.

It is a very elegant quadrille, and ought to take a place with the First Set, sometimes called Payne's: the description of the figures are as follows:—

1. The leading lady and opposite gentleman advance and retire, re-advance, and turn—hands joined, retiring to places—the top couple hands joined cross over inside, while the opposite couple cross on the outside; the top couple separate and cross outside, while the other couple cross on the inside hands joined—all four couples set at corners.

Then the second, third, and fourth couples, repeat this figure, making four times in all.

2. The first couple advance and retire, the gentleman holding the lady's left hand; they re-advance, and the lady remains in the centre of the figure—then set and turn to places—side couples separate, and join top and bottom lines. All advance and retire in lines, and turn partners to places.

The other couples do the same.

3. The leading lady advances, and stops; the opposite gentleman does the same—the lady retires, facing her partner, the gentleman does the same—four ladies right hands across, then repeat left hands across and turn partners.

To be repeated by the other three couples.

4. The top gentleman takes his partner by the left hand, they advance to the couple on their right, and (*fait la révérence*,) then pass to the fourth couple, and *fait la révérence*—then all four chassez croissez—and return to places—top and bottom couples right and left.

The second, third, and fourth couples do the same.

5. This figure is invariably commenced with three chords of the music.

Each gentleman gives his right hand to the right hand of his partner, and then presents his left to the left of the next lady, &c. &c., forming what is called grand chain—the top couple promenade inside the figure—return to places, with faces turned outside the figure; the side couples fall in behind them, the bottom couple remain as they were, forming two lines—they all *chassez croisez*—the ladies then turn to the right, and the gentleman to the left, they meet at the bottom, and pass up the centre to places—the four ladies join hands, the four gentlemen do the same, facing their partners—all advance, and retire, and each turn partners to places—grand chain.

The second, third, and fourth couples repeat this, including the grand chain each time.

And grand promenade for *Finale*.

Mazourka Quadrille.

Description of the figures of the Mazourka Quadrille.

The dancers of this elegant and graceful Mazourka form, as in other quadrilles, four couples, during the first eight bars of the music; they should join hands and form themselves into a circle; then commence by taking (four bars) to the left, and (four bars) to the right; all advance hands joined to the centre of the circle (four

bars); then retire to the extent of the circle, four bars; again take four bars to the left, and (four bars) to the right.

FIRST FIGURE.

The top and bottom couples make *chaise Anglaise* right and left (eight bars); top and bottom couple advance, the two ladies crossing over, the two gentlemen making a sort of chain by giving their left arms crossed at the elbow, and turn rapidly, which causes a change of ladies; then the gentleman makes a *tour* forward to his place with the lady he has joined; they repeat the figure, and the ladies return to their places (sixteen bars).

Side couple then perform the same figure.

Figure Two.—This figure must commence with the music; top and bottom gentlemen take their ladies by the hand, advance (four bars), retire (four bars), re-advance, and cross to the opposite side (eight bars); repeat this figure to return to opposite places (sixteen bars).

The side couples then perform the whole of this figure, commencing with the music, occupying thirty-two bars.

Figure Three.—Rest first eight bars; top and bottom ladies cross over (four bars); re-cross, giving left hands; the gentlemen give the right hand to the right hand of their partners, placing the left round their waist (four bars); the two couples make a half turn to change places, the ladies still holding each other's left hand

(four bars); the gentlemen, without quitting the waist of their partners, make a *tour* forward over to their own places (four bars), then right hands across and perform a whole round (eight bars); repeat the whole of this figure again, omitting the hands across, which will complete the parts for the top and bottom (in all forty-eight bars); the side couples then do the same.

Figure Four.—Rest eight bars of music; the top gentleman takes his partner, and makes a *tour* round inside the figure, finishing near the opposite lady (eight bars), whose left hand he takes in his left, the lady giving her right hand behind the gentleman to the other lady; thus in this position they retire (four bars), then advance (four bars); the gentleman then stoops and passes under the arms of the two ladies, whose hands being united behind will be crossed with those of the gentleman; the two ladies and gentleman in this position make a *tour* to the right (four bars), and then to the left (four bars), leaving the lady with her partner to perform a *petit tour*, while the other lady and gentleman return to their places (eight bars); this figure is repeated by the bottom gentleman in like manner (thirty-two bars); the side couple do the same (seventy-two bars).

Figure Five.—Commence with the music, top and opposite couples half right and left; the gentlemen then pass their arms round the waist of the ladies make a *tour* (eight bars); again right and left *petit tour* to places (eight bars), join hands four, make a *tour* to the left (four bars); to the right (four bars); again to the left (four bars); *tour* to places (four bars);

side couples repeat the same figure; Finale Grand Rond to the left, then to the right, again to the left, and then to the right, then *tour* round the room in couples (thirty-two bars).

Parisian Quadrille.

The Parisian Quadrille has not been patronized much in the private Ball Room, and for this reason, it has been adopted in public establishments, which has caused some persons to be prejudiced against it; whether they ought to feel any objection to admitting it in private, is not for me to say; but it certainly makes a very pretty short quadrille when danced properly, varying but little with the First Set, being only half as much, consequently taking only half the time to perform.

Couples form in top and bottom lines, and perform the following figures:—

1. The top and *vis-à-vis* couples right and left—set and turn partners—ladies' chain—half promenade, half right and left.

2. The top and opposite couples advance and retire, re-advance, cross over, repeat the same, as in double l'Été—set to partners and turn—repeat the whole once more.

3. Top lady and opposite gentleman crossover, giving right hands, re-cross, giving left—form in a line;

balancez four in a line—and half promenade to opposite side—*en avant deux* ; then *en avant quatre*—promenade to places.

Repeat this once more.

4. The top couple advance and retire, advance again, leaving the lady with the opposite gentleman, who advances and retires with both ladies; then re-advances and leaves the two ladies with the opposite gentleman, who advances with both ladies in like manner—all join hands and make a *demi tour à quatre*; promenade to opposite sides, half right and left to places.

The whole of this repeated.

5. Ladies' chain—double l'Eté—set to, and turn partners—repeat ladies' chain—double l'Eté—set to partners and turn—promenade for finale.

Round Dances.

On the subject of the round dances, it may not be impolitic to make a few remarks on the manner of execution, and similarity existing between them, not only as regards the steps, but as respects the figure or course that should be adopted, for the easy and graceful performance of every round dance.

The performer on setting out to dance a round dance, should make a point of commencing at a proper part of the music, as the commencement of the first part of every round dance is governed by the same

principles—the music being adapted for each step in its proper place.

I do not mean to say you cannot make a Waltz or Polka step to any bar of music, written in Waltz or Polka time, but what I wish to be clearly understood is, that you should not begin any of the round dances in the middle of a phrase of music, as we must call it for the sake of explanation; for if you do, you will most probably find you are using the left foot when you should be using the right; in other words, you should avoid beginning on the second, third, or sixth, and seventh bars of the music, presuming it to be an eight bar phrase, but, as a rule, commence with the first bar; if it should happen you were not quite prepared in time, then avail yourself of the fifth bar, which will bring you as correct as if you had started with the first bar: it is only at these points that a change can be properly effected, to the backward, forward, or reverse turn movements, so called.

Having endeavoured to make plain the principles which govern the starting of all round dances, whether Polka, Valse, Schottische, Redowa, or Galop, I will now describe the course that should, if possible, be pursued by every Cavalier. Of course he would conduct his lady to the right hand side of the top or bottom of the room, and commence by making a *tour* round the room, taking as large a circle as circumstances will permit; then at pleasure make the backward, forward, or reverse turn, observing the above rule. Should you be confined to space, through the room being over-crowded, do not leave off the step, but remain in position, keeping up the motion until

the crowd disperses sufficiently, that you may again make your tour as before.

The observation of these rules will be found to facilitate the round dances, and give to the dancers a firm footing, should a trip or collision overtake them, thereby preventing a fall, or stopping short in the middle of a dance through either of the above causes.

The Polka

Has been the most popular dance ever introduced into this country. It made its appearance about ten years ago, and spread with great rapidity over all parts of England.

The origin of the Polka is generally supposed to be an ancient Scythian dance, being known and practised for many years in the northern countries of Europe.

Although there are many steps belonging to the Polka, there is only one recognised by the fashionable world; the different styles of dancing this one step (many of which are exceedingly vulgar) would seem to indicate the prevalence of a great number.

The music of the polka is arranged in two four-time, which signifies two-fourths of a semibreve, or, in other words, four quavers, or eight semiquavers in the bar; the actual step of the polka only occupies or partakes of three-fourths of the bar, three quavers in value; but the fourth quaver is used as a rest, or preparation

of the next bar; I mean, by preparation, that the dancer should raise the heel off the ground, with the ball of the foot on the ground, ready to perform its part when called upon; having the one foot prepared, we must then slide the other foot in a slanting direction to the left, if for the left foot—to the right if for the right foot; observing that we take the value of one quaver only; then we must *jeté*, or jump on the other foot, taking one quaver, being the second in the bar; after which, *jeté* or jump on the other foot the value of one quaver, being the third quaver of the bar; the preparation is then made by the other foot, also occupying the value of one quaver, being the fourth or last quaver in the bar, completing one perfect bar; showing the necessity of making every movement in the polka exactly on the note that it is intended for; it matters little whether it is a crotchet, a dotted crotchet, a quaver, or semiquavers, at the beginning of the bar; the value for each step or movement is but the one quaver, consequently it must be observed by the practitioner, that only the exact value of one quaver be given to each part of the step, there being three parts for the step, and one part for the rest, pause, or preparation, in every bar.

Whether the polka be played slow or fast, it makes no difference to the actual value of each particular part of the steps contained in every bar, but would decrease or increase the speed or motion; therefore showing, that where graceful and elegant movements are required, it is useless to play the music faster than was originally intended; as it cannot be expected that we can perform things contrary to the rules and

principles of Nature, she being our best guide; Art being only her assistant.

The best dancers always dance in a smooth, easy, and quiet style; it is considered bad taste, and I think the reader will admit, very unsightly, to rush and romp about the room, regardless of knocking against any other couple; a tour should be made round the room, making a change to the backward, forward, or reverse movement, at a proper part of the music.

The position for the polka should be quite free and graceful; each person being independent of the other, the gentleman's hand passed round the waist of the lady, holding her firm, but perfectly free; then he should take her right hand in his left, raising the arms in an easy and graceful manner; the lady should place her left hand on the right shoulder of the gentleman, her face inclined to the left.

The Cavalier has the privilege of forming what figure he pleases, varying it according to fancy.

It is indispensable to commence with the first note of the bar, at whatever part of the music you may happen to begin, either at the first, fifth, or ninth bar, &c.; by observing this rule, it is surprising how much more easy and graceful the dancing appears.

FOR THE LEFT FOOT.—Spring slightly on the right foot, at the same time sliding the left foot forward, in a diagonal position; the right foot is brought up to the left with a *jeté* or hop; then to the left *jeté* again, with the left foot.

FOR THE RIGHT FOOT.—Spring on the left foot, at the same time sliding the right foot in a diagonal

direction ; the left foot is brought up to the right with a *jeté* or hop, then to the right *jeté* again with the right foot.

The Schottische.

Amongst the new dances which have been introduced, the Schottische appears to have had its share of patronage ; nor can we feel surprised at this, when we remark its simplicity, its graceful movements, its pleasing style of music, &c.

The Schottische partakes of the polka step ; for the first part, performed much slower, and consequently more graceful than the polka itself. The first step with the left foot :—Spring slightly on the right foot, at the same time sliding the left foot forward. Bring the right foot up to the left, with a *jeté* or hop, then hop on the left foot. This occupies three quavers of the first bar, and rest one quaver, which make up the bar.

The first step with the right foot :—Spring slightly on the left foot, at the same time sliding the right foot forward. Bring the left foot up to the right, with a *jeté* or hop, then hop on the right foot, with one quaver rest, which serves for the preparation, or spring slightly on the feet at the beginning of each bar.

The second step is the hop, which is made by hopping from one foot to the other, commencing with

the left foot, turning a semicircle on to the right foot ; again on to the left foot, and again on to the right foot, being then prepared to repeat the first step.

The music consists of two bars for the left and right feet, and two bars for the four hops, which must be made at every half bar.

The Galop

Is one of the most favourite and exciting dances now in fashion ; it has reigned nearly a quarter of a century, and will still predominate in *La Danse de Société*.

It is easily acquired ; the principal requisite is a good ear for music, which absolutely must be marked, or the performer will fail to complete his galop.

It may be danced by any number of couples ; the step is that of the chasseur, with the right or left foot forward or backward, as circumstances may will it ; the gentleman always commences with his left foot first, the lady of course *vice versa*, making a *tour* at pleasure with eight sliding steps and half turn. The most graceful mode of dancing the Galop is merely to make four walking steps forward, then glide into the *valse à deux temps*, or circular galop, taking great care to incline the body slightly, to facilitate the turning : it will also assist in preventing collisions.

The Valse

Is a dance in three times, stately in its manner; couples revolving round and round, all following in one direction, commencing from the right side of the bottom of the room, on the right side from the top. The system of waltzing has entirely changed these last few years; there are few waltzers that adhere to the old Valse, as it is not of so varying a character; it does not admit of the reverse turn, backward, and forward movements, &c. It was with some difficulty that a couple could waltz for any length of time without becoming giddy,—that is partly why we may account for the adoption of

The Valse à Trois Temps.

This dance, universally called the Old Waltz, has, since the introduction of the *Valse à Deux Temps*, entirely changed its form, many renouncing the old fashion of wheeling round and round in one direction; rotary movements being decidedly monotonous, without being susceptible to the reverse turn, backward or forward movements; consequently, most persons become giddy with the motion in a few minutes; and thus may we account for the patronage so universally bestowed on the *Valse à Deux Temps*.

In speaking of the *Valse à Trois Temps*, however, we

should regret to see it entirely abandoned ; moreover, it has still many patrons, and will always hold a place in a great number of assemblies ; executed with precision, and without affectation, it forms an agreeable change with its rival. It may be as well to know its principles, even should we but rarely require it.

The step is, nevertheless, a very useful one, and will always be found a desirable exercise, being of great assistance to those dances which require flexibility of motion.

With regard to the term used—*Valse à Deux ou Trois Temps*, it is a matter of opinion whether or no it should not have been steps or parts, instead of times, according to the division ; it would have saved much confusion and misapprehension ; the time merely accenting the steps ; consequently, it would be *Valse à Deux ou Trois Pas*, instead of *deux ou trois temps*.

One great disadvantage is the want of understanding between the Cavalier and his partner, the lady frequently holding herself as distant as possible from her partner, throwing herself back, and seems struggling to get away from him, which of course is a great inconvenience to the waltzer, and has contributed to the abandonment of the Old Waltz.

However, while persons will waltz according to their own notions, or copy a bad style without receiving instructions from a master, we cannot but expect to see the different contortions of the body, exaggerated attitudes, &c., and turning flat footed on the heel like an automaton.

The position for the *Valse à Trois Temps* :—The gentleman places himself opposite his partner, perfectly

upright, but not rigid; the gentleman taking the right hand of the lady in his left, places the right arm round her waist, pressing but lightly against the waist of the lady, but holding the arm firm in the form of an arc of circle, preserving that suppleness and elasticity so necessary to the waltzer.

The lady that would be a great waltzer should be very careful not to throw or incline the body away from her partner; neither would it be proper for her to get too close, or adhere in any way to her partner, as it then becomes an inconvenience, and is also unsightly. The lady, although attached to the gentleman by the right hand and the left shoulder, nevertheless must be quite a free agent, merely waltzing in front of her partner, without depending in the slightest degree on her Cavalier.

The lady commences with the right foot, and the gentleman with the left. The step of the gentleman is made by sliding diagonally the left foot—this is the time of one crotchet. He then slides his right foot backward, bringing it a little behind the left, the toes always to the ground, and the heels slightly raised—this occupies the second crotchet.

He then turns upon his toes, so as to bring the right foot forward in the third position; he then slides his right foot out, slightly turning to the right; slide the left foot forward, and then turn on both feet, finishing with the right foot forward. The same reversed for the lady.

The Valse a Deux Temps

Contains three times, like the Old Waltz, only they are otherwise divided. The first movement consists of a glissade, or sliding step; the second is a chassez, or quick turn on the opposite foot, including as it were two movements in one; thus the glissade or sliding step occupies one part of the music, and the chassez the other part, making up the bar of the music, which is called three-four time, signifying three-fourths of a semibreve to a bar; but the waltz itself is accented in two times: hence its name. There are hundreds of persons who are dancing nightly, who may imagine they are dancing the *deux temps*; but through being badly taught or copying the wrong style, it is a mere violation of the original. The *deux temps* should be well practised, so that the couples may glide smoothly over the floor, scarcely raising the feet from it the whole time, but adhere, as it were, to the floor. Great attention should be paid to the deportment and elegance of the movements, to avoid jumping, thrusting the arms out straight, or raising them up and down like a pump handle. The *deux temps* is very fatiguing, and should not be danced too long without resting for a moment or two, so as not to take from it the grace and elegance it requires, making it a labour. The gentleman should take the lady's right hand in his left, and pass his right arm round the lady's waist. The gentleman slides his foot to the left, drawing the right foot up; then move the left to the back of the right, using the little chassez, which will turn him quite round; the

lady commences with a glissade, with the right foot to the right performing the *chassez* also ; then continue.

There is another mode of dancing the *deux temps* something after the style of the French three time Valse, being three steps in the bar:—slide the left foot a little, bring the right foot up to the left—a sort of walking step—then move the left foot to the left, making one bar. The same for the right foot reversed.

It should be accented the same as a *deux temps*, although the step is like three walking steps each way ; it must be accented as though it were in two instead of three times.

The Spanish Dance, or Waltz,

As it is more frequently called, is generally danced once during the evening, but seldom more at the present time ; in olden times this was the most favourite dance of the evening, it has now given place to some of the more fashionable dances. The manner of arranging the dancers for this Waltz varies ; but from my long experience the only method that I can advise to be the best and shortest, is the arrangement described below, so that the whole of the sets may dance from the beginning to the end without any waiting for couples ; in this way thirteen or fifteen minutes being sufficient time for four or five hundred persons to dance. It rests with the gentlemen masters

of the ceremonies, or stewards, whether they will form the sets in a circle, or in straight lines; it will not in the least affect the manner of arranging the sets together. Place the first couple at the top of the line, or circle, place the next couple *vis-à-vis* to them, then the next couple place back to back with second couple; the next couple *vis-à-vis* to them, again a couple back to back with the fourth couple, and another couple to *vis-à-vis* them, and so on until the circle or lines are completed.

DESCRIPTION OF FIGURE.

The first couple advance and retire with a waltz step, and change places with their *vis-à-vis*, then each gentleman and partner advance and retire, and exchange places, waltz step—again the first couple advance and retire, and change places with their *vis-à-vis*; again each gentleman and partner advance and retire, and exchange places, waltz step—join hands four, advance towards the centre and retire waltz step—each gentleman passes the opposite lady on his right—join hands four, advance towards the centre, and retire; each gentleman passes his partner on his right—join hands four again, advance towards the centre, and retire, each gentleman passing the opposite lady on his right—join hands four, advance towards the centre, and retire—and each gentleman takes his partner and waltzes or pousettes round each other twice, or (sixteen bars of the music) recommencing with the *vis-à-vis* couple from the next set: the same all through the sets.

D

Cellarius Valse.

This graceful and elegant dance was arranged by M. Cellarius, of Paris, from the Mazourka Quadrille. He has selected three of the best Mazourka steps to this Valse, but it is seldom that more than the first is used. The Cellarius, when first introduced, was a great favourite with the Terpsichorean world, but the quick dances have entirely overthrown it.

Step 1. Spring on the right foot, at the same time sliding the left foot forward, and hop (one bar); spring on the left, at the same time sliding the right foot forward and hop (one bar); the same step reversed for the lady.

Step 2. Spring on the right foot, same time strike both heels together, glissade with the left foot, then bring the right foot up to the left with a hop, spring on the left foot, same time striking both heels together; slide with the right foot, then bring the left foot up to the right with a hop; this step for the lady reversed.

Step 3. Hop on the right foot, at the same time sliding the left foot to the left, then hop, bringing the right foot up behind to the left foot, spring on the left foot, same time sliding right foot to the right, then hop, bringing the left foot up behind to the right foot; the lady's step the same reversed.

Redowa.

The position for the Redowa is the same as for the Waltz, and, as in all other round dances, couples may

turn either left, right, forward, or backward, as the Cavalier may please; it is better to make as large a *tour* as possible, round the room, to prevent collisions, through too many collecting near the centre of the room.

The step of the Redowa is very easy; it is set to music in three-four time of a Mazourka character—a *Pas de Basque Polonnaise*: the step should be well marked.

THE STEP. This Valse consists of two movements, viz., the forward, and backward. The first is performed by passing the right foot forward, at the same time rising slightly on the left and bringing forward your left foot, slightly bending the right knee; then the right foot, is brought up to the left, then immediately rise slightly, and so continue the same step: your partner must at the same time perform the backward step, viz., rise on the left foot, bending at the same time the knee, and passing the right foot backwards; then bring the left foot up to the right foot, rising on the left, and so continue.

La Hassoldtaine.

This dance is either formed into a circle or grand square, at convenience. The gentleman taking his partner round the waist with his right hand, the lady's left hand on his shoulder, then march eight bars, commencing with contrary feet, chassez eight bars,

bringing forward the back foot at every fourth measure ; then walk sixteen bars ; the gentleman now takes both hands of his partner, and chasseur three bars across the room ; at the fourth bar they make one beat and rest ; the same back to places, and repeat ; the gentleman then turns his lady four bars ; to the left and back, four bars ; to the right, and repeat the turns. The figure is composed of the *Brisé* step, forward and turn.

La Varsoviana

Is at the present time one of the most popular dances ever introduced, and, although not patronised by the aristocracy, is, nevertheless, a very graceful and elegant dance, and of the Mazourka character, departing only from the Mazourka at the pause, which should not be too long, or in any way extravagant, but should be done like the *battement* from behind, with heel raised slightly from the ground. I will describe the steps, as right foot, and left foot, observing that the lady will perform with the right foot first, and the gentleman with the left foot first.

STEP FOR RIGHT FOOT.—Slide the right foot sideways ; bring the left foot up to the right, springing slightly on it ; then put the right foot to the ground (one bar) ; then bring the heel of the left foot close up to the right, and pass it from behind, similar to the *battement* to the side ; this will form the pause (second bar).

STEP FOR LEFT FOOT.—Slide the left foot sideways, bring the right foot up to the left, springing slightly on it, then put the left foot to the ground (one bar); then bring the heel of the right foot close up to the left, and pass it from behind, similar to the *battement* to the side; this will form the pause (second bar).

Each of these steps are made eight times alternately (sixteen bars).

This is called the first step.

STEP FOR RIGHT FOOT.—Slide the right foot to the side, bringing the left foot up to the right, then hop on the left foot, at the same time, pass the right foot in front of the left, just about the ankle, as in the little *battement*; this is repeated, precisely the same, which will make two bars; then the first step two bars; all this is with the right foot.

STEP FOR LEFT FOOT.—Slide the left foot to the side—bringing the right foot up to the left—then hop on the right foot, at the same time pass the left foot in front of the right, just above the ankle, as in the little *battement*; then repeat again (two bars); then the first two bars from the first step; all this with left foot; each foot to be repeated four times.

This is called the second step, and is after the style of a Polka Mazourka.

Then repeat, eight times, the first step; after which the third step, or Redowa.

From the third position (right foot in front) spring slightly on the right foot, at the same time move the left

foot to the left; then bring the right foot up to the left; again move the left foot to the left, the right closing up to the left, to form the position for the next.

STEP FOR RIGHT FOOT.—Being now in the third position (with left foot in front) spring slightly on the left foot; at the same time move the right foot to the right, bringing the left foot up to the left; then move the right foot to the right, the left closing up to the right, to form the position as before; each foot occupying one bar.

This third step is danced (sixteen bars), then return to the first step, &c.

Sometimes the second step is danced thus:—Three bars of the Redowa, and pass the foot from behind, making a pause (four bars) instead of the second step.

The Waltz Cotillon

Is danced by four couples, placed the same as in the Quadrille—the lady on the gentleman's right hand.

THE FIGURE.

The top couple waltzes round inside the figure to places (eight bars); the top and opposite ladies waltz over (eight bars); the top and opposite gentlemen do the same (eight bars). The side ladies waltz over (eight bars); then the side gentlemen do the same (eight bars);

each gentleman then takes his partner's left hand in his right, and performs a *grande chaîne* with a waltz step (thirty-two bars).

Side couples separate, join hands with top and bottom couples forming lines; advance and retire; re-advance and cross over; advance and retire twice, then cross over to places (sixteen bars); all four couples waltz round to their places (sixteen bars).

The whole of this figure repeated three times, the bottom couple leading off the second time, the right hand side couple the third time, and the left hand couple the last time.

Scratch Reel.

This lively and characteristic dance is mostly performed at Her Majesty's state balls. The patrons of this truly national dance are so indefatigable that they get quite intoxicated, and throw their arms and feet in the air, snap their fingers, and screech out with enthusiasm. The music should be played by a piper. The figure is danced by four—two ladies and two gentlemen, formed in a line; the two ladies in the centre, commencing with a chain, until each gentleman regains his place; the ladies facing the gentlemen, then set to each other, the gentlemen performing the most difficult and quick steps, the ladies dancing quietly (eight bars);

then return to the chain again: this is called the four-handed reel.

The Highland Reel.

This dance is arranged by parties of three, in double lines—a lady between each two gentlemen. They advance and retire; each lady performs the reel with the gentleman on her right hand, the opposite gentlemen remain in their places; hands three round and back; all six advance and retire, then lead through to the next trio, and continue the figure to the end of the room.

Country Dances

Are not so much patronised in fashionable assemblies as they were a few years back, but they are not entirely deserted; there are a great number of figures, but I shall not take notice of more than four: the first is the Mescolanzen.

This will be found a very pretty and rather graceful dance, as it does not admit of so much romping as most of the country dances.

ARRANGEMENTS OF THE FIGURE.—Two gentlemen with their partners on the inside form four in a line; so that the gentlemen are on the outside across the room, then two couples *vis-à-vis* them in like manner; the next line of four to stand back to back with the second line; and another line of four to *vis-à-vis* them, and so on to the end of the line.

Top and *vis-à-vis* lines advance, retire, re-advance, cross over; advance, retire, re-cross to places (eight bars)—then the four ladies' right hands across and back (eight bars)—then give left hand to the left hand of their partner, thus set or balancez in double lines (eight bars)—then each gentleman takes his lady, promenades or galops round to places; separate, form in lines, thread through, and commence the figure again with the next line that will face you.

The whole of the sets dance at one time.

The music should be of a light character and must be a four part tune, of eight bars each; set in two—four time is preferable.

Country Dance—Hands Across.

ARRANGEMENT.—These are formed in two lines, the ladies on the left hand side from the top, the gentlemen on the right from the top; the top and every fourth couple reverse sides, to commence the figure, all at one time.

THE FIGURE.

Hands across and back (eight bars); chassez down the middle, chassez up again (eight bars); and poussette (eight bars).

Sir Roger de Coverley.

The company form in two lines; ladies on the left from the top, the gentlemen on the right side; all advance in lines; retire, advance, cross over (eight bars)—re-advance, retire, advance, and cross over, (eight bars)—this part is not often used.

It is mostly commenced with—

Top lady and bottom gentleman advance to each other, retire to places, then top gentleman and bottom lady repeat the same—top lady and bottom gentleman re-advance and give right hands, pass round each other, retire to places, bottom lady and top gentleman do the same.

The next figure is generally omitted, viz.,—

Top lady gives her right hand to her partner, and passes behind the next two gentlemen, at the same time the top gentleman passes behind the two top ladies; they both cross the line, the lady giving her left hand to her partner, and passing behind the next two ladies; same time the gentleman passes behind the next two

gentlemen, and this is repeated until they reach the bottom of the line. The gentleman takes his partner by the hand and leads her to the top of the line.

They then cast off, ladies to the right, gentlemen to the left, all following each other to the bottom of the line, where the first couple join hands, forming an arch, and remain at the bottom, the other couples passing under their arched arms, until they all arrive in their places: the figure may be repeated *ad libitum*.

To sit down, and rise gracefully from your seat, is of great importance to persons moving in good society. It has a very awkward appearance to see persons bend forward on quitting or taking their seats, or in making a sudden movement, which may cause them to come in collision with some object that otherwise would have been quite out of their way; accidents more frequently occur from making movements too hastily than otherwise. The proper way to sit down, is after the style of the courtsey, by bending on the foot that is before, and retiring on that behind—such is the manner of taking a seat.

To rise from the seat, the persons should raise themselves by the assistance of the foot behind, observing that the body be not bent forward.

Pop Goes the Wenzel.

This lively dance, being so popular in fashionable circles, must not pass unnoticed, particularly during

the Christmas holidays. Its similarity to the Country Dance renders it useful to take the place of the latter, and makes as spirited a *finale* as Sir Roger de Coverley.

Each gentleman places his partner opposite to him, the ladies forming one row, and the gentlemen the other, the same as the Country Dance.

The first lady and gentleman advance and retire within the rows, occupying four bars; then advance and retire outside the row, returning in the same time. Then form in a circle of three by joining hands with one of the partners nearest to them in the line or rows (either lady or gentleman,) turning once quite round to the right, and then returning to the left. After which, the lady or gentleman, selected for the circle of three, passes quickly under the arms of the lady and gentleman, forming the part of the circle of three, each one resuming their place in the rows, repeating the figure with the next couple, and so continue until it has been danced long enough.

To save time, every fourth couple may commence at the same time, performing the figure as described above, all the ladies and gentlemen resuming their places in the rows after going once through the figure, keeping pace with the music.

A Glossary

OF TECHNICAL TERMS USED IN QUADRILLE DANCING.

A vos places.—To your places.

Assemblée.—A step generally following the *chasse à jeté*.

Assortiment du Quadrille.—A set of Quadrilles.

Balancez.—Set to partners.

Balancez à vos dames.—Couples set to partners.

Balancez quatre en ligne.—Set four in a line.

Balancez quatre sans quitter les mains.—Four set in a line without quitting hands.

Balancez, et tour de huit.—Set and and turn all eight.

Battement.—A very useful set in dancing.

Balancez en rond—Hands joined and set in a circle.

Balancez en Moulinet.—Right hands across and set in form of a turnstile.

Cavaliers.—The gentlemen.

Cavalier.—One gentleman.

Chaine Anglaise.—Right and left.

Chaîne des dames.—Ladies' chain.

Chassez Croisez.—Change places with partners, ladies passing in front of gentlemen, and back to their places.

Chassez à droit et à gauche.—Move to the right and left.

Chaîne des dames double.—Double ladies' chain, performed by all the ladies at the same time.

Contre partie pour les autres.—The counterpart for the others.

Demie chaîne Anglaise.—Half right and left.

Demie promenade.—Half promenade.

Dos-à-dos.—Pass back to back to places.

Demie tour à quatre.—Hands four half round.

Demi Moulinet.—Ladies to the centre giving right hands.

En avant deux, ou, en avant et en arrière.—First lady and opposite gentleman advance and retire.

En avant quatre.—Advance four first and opposite couple, advance and retire.

En avant trois, deux fois.—Advance three, twice.

Faire la révérence.—Bow and courtsey.

Grande Ronde.—All the party form a circle, move to the centre twice.

Grande promenade.—All four couples promenade.

L'Été.—First lady and opposite gentleman advance and retire, then to the right, left, and cross over, chassez right, left, and return to partners.

Le grand tour de rond.—All hands join and dance quite round.

Les Dames en Moulinet.—Ladies' right hands across and back.

Le même pour les Cavaliers.—The gentlemen do the same.

La Grande Chaine.—All four couples chassez round, giving right and left hands alternately.

Pas de Basque.—A step from the south of France.

Pas de Basque Polonnaise.—A step of the Mazourka.

Retraversez.—Return to places.

Retraversez en donnant la main gauche.—Re-cross giving left hands.

Tour de mains.—Turn partners.

Traversez deux.—The two opposite persons cross over.

Traversez deux en donnant la main droit.—The two opposite persons cross over giving right hands.

Tour à coin.—Turn corners.

19 FE 62

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The following New Dance Pieces have been performed with great *éclat* at Her Majesty's State Balls, and the Assemblies of the Nobility, during the season.

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* Napoletana	<i>Jules Damas.</i>	3	0
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Mona.....	<i>Anne Owen.</i>	2	6
Merry Maids of England.....	<i>Geo. R. Griffiths.</i>	3	0

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* Bridal Bells.....	<i>W. H. Birch.</i>	3	0
* Pretty Polly's	<i>Henri Bonner.</i>	3	0
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