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THE ART OF DANCING.

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THE

ART OF DANCING,

HISTORICALLY ILLUSTRATED.

TO WHICH IS ADDED A FEW

HINTS ON ETIQUETTE;

ALSO,

THE FIGURES, MUSIC, AND NECESSARY INSTRUCTION

FOR THE PERFORMANCE OF THE MOST MODERN AND APPROVED DANCES, AS EXECUTED AT THE PRIVATE ACADEMIES OF THE AUTHOR.

BY EDWARD FERRERO.

NEW YORK:
DICK & FITZGERALD,
18 ANN STREET.

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PREFACE.

It was not with any aspiration for literary distinction, nor yet entirely with the hope of pecuniary reward, that the author of this work was induced to prepare it for publication; but rather, because he believed that it would, to a certain extent, supply a natural *want*, and prove of value to those who are interested in an art which is almost as old as the world, which has found favor in every nation, at every period and among all classes, from the philosopher and the sage, to the untutored savage, and the fool with his "cap and bells."

All history must necessarily be but a compilation. As in the formation of a *bouquet*, the horticulturist culls those flowers which are best adapted to his purpose, and binds them together that they may form a perfect whole, so the modern writer of any history, whether of the arts or of nations, can only select such facts as he can command and join them by the thread of a continuous narrative. All that either can claim, is the merit of having exercised judgment in the selection of materials, and taste in their arrangement. As the History of Dancing has never been written, the author has been compelled to collect such fragments of information as he could discover in a variety of works, and has not hesitated to

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make use of any reliable statement of facts, nor, when they suited his purpose better than those which he himself could supply, to appropriate the ideas and sometimes the language of others.

The *Hints to Dancers* were added in the belief that they might be of service to many young persons into whose hands the book will naturally fall, they being the most interested in the descriptions and music of modern dancing. The author has intentionally avoided the introduction of those ridiculous rules, so prevalent in works on etiquette, in which it is assumed that the reader is devoid of intelligence, ordinary breeding, and common politeness, preferring to offer a few general *Hints*, the propriety of which must be left to the judgment of the reader.

The figures and the music are those adopted at the private assemblies of the author, and as such will be valuable to a large number of readers.

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St. Basil, in his homily "Contra Ebrios," declaims against the practice.

St. Augustin, in his work "Contra Petilian," and St. Ambrose in his treatise "De Virginibus," are equally hostile.

The councils of Laodicea, A.D. 364, of Agatha, in 430, and of Ilerda, in 515, expressly forbid its use. In many others, the prohibition extended to ecclesiastics only.

Sir Francis de Sales bitterly inveighed against this recreation. But the church of the Vaudois was the most determined of all enemies to dancing. In Perin's "History of the Waldenses," the following unmeasured tirade is given from one of the ordinances :

"A dance is the devil's procession, and he that entereth into a dance, entereth into his possession. The devil is the guide to the middle and to the end of the dance. As many paces as a man maketh in dancing, so many paces doth he make to hell."

It then goes on to assert that we break our baptismal vow in dancing, "for Dancing is the pomp of the devil, and he that danceth maintaineth his pomp and singeth his mass. For the woman that singeth in the dance is the prioress of the devil, and those that answer are his clerks, and the beholders are his parishioners, and the music are the bells, and the fiddlers the ministers of the devil. For as when hogs are strayed, if the hogherd call one, all assemble together, so the devil calleth one woman to sing in the dance, or to play on some instrument, and presently all the dancers gather together."

In the same strain, it is proved that in the act of dancing a man breaks all the ten commandments.

Ridiculous as are these invectives, they were not uncommon in the olden time.

In an old repertory of monastic lore, the author says, "One of the most singular follies committed by man or woman among the vanities of this world, is light and dishonest dancing ; which (as a learned doctor writes), it may be well said, is the head and fountain of all sins and wickedness."

He proceeds to trace the origin and invention of this "disso-

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lute and lascivious exercise" to the devils in hell, at the time that the Israelites, after feasting and gorging themselves with wine, fell to *dancing* round the molten calf in the desert; and he then enumerates the several unbecoming actions by which (as he strongly expresses it), "young men and maidens, while dancing, do (as it were) crucify again their Redeemer."

And first, he observes, "they find a sort of sensual gratification in, and moreover obtain the applause of the spectators by the act of, *leaping* as high as they are able—not reflecting that in exact proportion to the altitude of every leap will be the depth to which they are doomed to sink in hell."

Secondly, "it often happens that dancers spread out and extend their arms in order to give greater energy to their performance, by which stretching out of the arms in this profane amusement, they display a manifest disregard of the holy crucifix, the figure whereof they so irreverently imitate." The lifting of the head and voice are, in like manner, construed into acts of undesigned, but, nevertheless, most impious parody; and he finishes his exordium by a warning, peculiarly terrible to the class of male and female dandies, that the more curious and vain their attire at these indecorous exhibitions, the more conspicuous will be the deformity and rudity of their appearance "at the day of judgment."

We shall select the third of the legends, or "examples," which follow these terrible denunciations. It shows "how certain persons, dancing on Christmas eve, were unable to cease dancing for a whole year afterward."

It is written in the "Speculum Historiale," how in a certain town in Saxony, where was a church dedicated to St. Magnus the martyr, in the tenth year of the Emperor Honorius, just when the first mass was begun upon Christmas eve, some vain young people, at the instigation of the devil, were set to dancing and singing in a dissolute way hard by the church, in such manner that they hindered and disturbed the divine service. Whereupon the priest, moved with a holy and just indignation, commanded them to be still, and to give over this accursed vanity. But the aforesaid miserable sinners, for all that was

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said to them, and commanded them, would never cease from that execrable profaneness and devilish mischief. Upon which the priest, inflamed with zeal, cried out in a loud voice—"May it please God and St. Magnus that ye all continue to sing and dance after this fashion for an entire year to come from henceforward."

Wonderful to relate! So did these words of that holy man prevail, that, by divine permission these wretched persons, being fifteen in number, and three of them females, did, in fact, so continue dancing and skipping about for a whole year together; nor did any rain fall upon them during that time, nor did they feel cold, nor heat, nor hunger, nor thirst; nor did they ever tire; nor did their garments wax old, nor did their shoes wear out. The old-fashioned laws of nature, which some consider as immutable as God, and eternal as Time, were jostled aside, according to our authority, that the holy father's anathema might prevail. These sinners, as though they were beside themselves, like to people possessed with frenzy, or idiots, kept singing and dancing continually, night and day. At the end of the year came the bishop, who gave them absolution, and reconciled them before the altar of St. Magnus; which done, the three women suddenly expired, and the rest slept for three days and nights successively. They afterward did such penance for their sin, that they were thought worthy to work miracles after death. Some of them, that lived longest, manifested the punishment of their offence in dreadful tremblings of their limbs, which they suffered even unto the day of their death.

The sixth example relates how a virgin of noble family, and "of marvellous beauty, according to the flesh," became extremely anxious to go and join in the festivities and balls of this world; and being restrained in her evil inclinations by her pious parents, waxed therefore very sad and sorrowful. In this state of mind, being visited by a holy man, to whom she made confession of her vain wishes, he asked her, whether, if it were proposed to her, by the privation of a single day's pleasure, to secure the enjoyment of a whole year's dancing and junketing, without interruptions, she would not agree to the bargain?

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And having answered that certainly she would do so with the greatest alacrity, the good man therefore read her a sermon, which we will be excused for not extracting, the object of which was to prove that, by her present denial of similar enjoyments on earth, she would secure to herself an eternity of them in heaven.

With these sacred promises the simple maiden was so much moved that she instantly became influenced with holy desires, and after dedicating herself to Christ, went, at the expiration of five years, to enjoy the literal accomplishment of her compact, in footing and jigging it to all eternity.

Among the English, the later Puritans did not disguise their opposition to this "abomination and iniquity."

The substance of their arguments may be found in a volume called "Xopooeoaoton," which contains a tract by Joseph Bentham, *some time Rector of the Broughton in Northamptonshire*, 1657, in which the evils of dancing are set forth.

During the reign of Tiberius, when the Roman people were notorious for their dissolute manners and depravity, a kind of entertainment, called the *Nuptial or Wedding-Dance*, became so common, and was deemed so dangerous and pernicious in its consequences, that the senate decreed the expulsion of all dancers and dancing-masters from Rome.

It is in our nature, says Juvenal, to desire the very things we are forbidden to meddle with, and merely because they are *forbid*. Such being the case, the Roman senate, in their great wisdom, chose a remedy which served only to give a greater relish for those infamous practices above alluded to. The Roman youth, who had been taught the dangerous art, supplied the room of the expelled dancers. From the higher ranks, the contagion reached the lower class of plebeians. The very senators themselves gave the example, and all distinction ceased in this respect between the first personages and the meanest of the Roman populace.

We are not, therefore, surprised that Tully writes: "He is not a sober man that danceth;" or, on reading that Cicero reproached Galbinius, a Roman consul, with having danced;

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nor that Domitian excluded several members from the senate for indulging in the same entertainment.

Enough has been said, however, to show that dancing has had its opponents; but, on the other hand, it were easy to produce a host of defenders. Thus, we find that fine old philosopher, Socrates, at a late period of his life, taking lessons in the art, of the beautiful and accomplished Aspasia, and saying to his friends at the gymnasium, where he was accustomed to attend: "You laugh because I pretend to dance like young people; you think me ridiculous to wish for the benefit of exercise as necessary to the health of the body as to the elegance of deportment."

And Cato, too, notwithstanding his severe and rigorous manners, did not disdain to dance after he was sixty years old, finding a pleasurable excitement in practising in his age what he had learned in his youth.

Old Burton, in his "Anatomy of Melancholy," says: "I condemn not dancing. I hold it, notwithstanding, an honest disport, a lawful recreation, if it be opportune, moderately and soberly used."

Plutarch says: "That which respects pleasure alone, honest recreation, or bodily exercise, ought not to be rejected or contemned;" and Lucian has written: "'Tis an elegant thing, which cheereth up the mind, exerciseth the body, delights the spectators, which teacheth many comely gestures, equally affecting the ears, eyes and soul itself."

Sallust condemned singing and dancing in Sempronia, not because he thought either wrong, but that she carried them to excess.

Lucian, Macrobius, Libanus, Plutarch, Julius, Pollux, Athenæus, and a host of ancient writers have, in various essays, commended it.

In modern times we find, among the admirable essays of Addison, published under the title of the "Tattler," the following:

"It is for the advancement of the pleasure we receive, in being agreeable to each other in ordinary life, that one would

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wish dancing were generally understood as conducive, as it really is, to a proper deportment in matters that appear the most remote from it. A man of learning and sense is distinguished from others, though he never runs upon points too difficult for the rest of the world. In like manner, the reaching out of the arms and the most ordinary motions discover whether a man ever learned to know what is the true harmony and composure of limbs and countenance."

Again, the celebrated Locke, who seldom wrote without mature consideration, in an "Essay on Education," has remarked:

"Nothing appears to me to give children so much confidence, and so to raise them to the conversation of those above their age, as dancing. I think they should be taught to dance as soon as they are capable of learning it; for though this consists only in outward gracefulness of motion, yet I know not how, it gives children manly thoughts and carriage more than anything."

The sages of antiquity regarded dancing as a "useful bodily exercise, an inoffensive relaxation, and an efficacious preservative against the disorders of the mind," for said they, "when the body is in motion the mind reposes itself. The figure, the steps, the movements of the dance, are equally amusing to the spectator and the dancer."

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PART II.

Origin of Dancing—Opinion of the Mythologists—Dancing among the ancient Hebrews—Scriptural Authority—The Salic Dance—The Buffoon's Dance—The Armed Dance—The Memphitic Dance—The Astronomic Dance—The Gymnopedic—The Pyrrhic—The Ascoliasmus—The Dypodium—The Kybeslesis—The Wine Press—The Hymeneal Dance—The Bacchic Dances—The Emmelian—The Cordacian—The Cycinnic—The Festinalia—Funeral Dances—Archimimus—Dance of Innocence—The Hormus—Dance of the Lapithæ—Rural Dances—The Geranos—Dancing among the Hindoos—The Almèh.

Of the origin of dancing, nothing is certainly known, but, as we have already remarked, we find allusions to it in the records of almost every age and nation, whether barbarous or civilized.

Some writer has said, "As barbarians are observed to have the strongest passions, so they are also observed to be the most easily affected by sounds, and the most habitually addicted to dancing. Sounds to us the most disagreeable, the drumming of sticks upon an empty cask, or the noise made by blowing into reeds incapable of yielding one musical note tolerable to us, is agreeable music to them. Much more are they affected by the sound of instruments which have anything agreeable in them."

According to M. Gallini, "the spirit of dancing prevails almost beyond imagination among both men and women in most parts of Africa. It is even more than instinct; it is rage, in some countries of that port of the globe. Upon the Gold coast, especially, the inhabitants are so fond of it, that in the midst of their hardest labor, if they hear a person sing, or any musical instrument played, they cannot refrain from dancing. There are even well attested stories of some negroes flinging themselves at the feet of an European playing on a fiddle, entreat-

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ing him to desist, unless he had a mind to tire them to death; it being impossible for them to cease dancing while he continued playing."

The same thing may be found in certain parts of the American continent, particularly in Mexico and beyond the Rocky Mountains, though, as the natives are of a more fierce and uncivilized nature than the Africans, their dances are still more uncouth and barbarous than those of the negroes.

"In Mexico," continues Gallini, "they have also their dances and their music, but in the most uncouth and barbarous style. For their symphony they have wooden drums, something in form of a kettle-drum, with a kind of pipe or flageolet made of a hollow cane or reed, but very grating to an European ear. It is observed they love everything that makes a noise, how disagreeable soever the sound is. They will also hum over something like a tune when they dance thirty or forty in a circle, stretching out their hands, and laying them on each other's shoulders. They stamp and jump, and use the most antic gestures for several hours, till they are heartily weary, and one or two of the company sometimes step out of the rings to make sport for the rest, by showing feats of activity, throwing their lances up into the air, catching them again, bending backward and springing forward with great agility."

Some mythological writers assert that the art of dancing was first taught by Pollux and Castor to the Lacedæmonians, while others attribute the invention to Minerva, who, after the defeat of the giants, danced for joy.

According to Eumelus, the Pyrrhica, or Armed dance, as it was called, was supposed to be the first, and was intended to amuse and divert the infant Jupiter, and by the noise and clash of swords against bucklers, to drown his cries.

Lucian expresses the opinion that it was invented by the Goddess Rhea, and by her communicated to her priests in Phrygia and Crete, a tradition which is quite enough to show that its origin lay far beyond the boundaries of authentic Greek history.

The Scriptures contain ample evidence that it was early

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known among the ancient Hebrews, and formed a part of their religious exercises. All great events were celebrated by solemn dances, composed by the chief priests.

It was in such a circumstance that David, king of the Jews, mixed with the ministers of the altar, and danced in presence of all the people, as he accompanied the ark.—2 *Samuel*, vi. 16.

This march or procession was composed for seven different companies, who danced to the sound of harps, and of all the other musical instruments common among the Israelites.

Moreover, in the description of the three Temples of Jerusalem, Garisim or Samaria, and that of Alexandria, built by the Grand Priest Onias, it will be seen that certain parts of that temple were formed into a kind of theatre, which place was set apart for the singing and dancing that were performed with all religious pomp.

On festive occasions it was an ordinary custom to introduce dancing. When the triumphal ode which Moses composed on the defeat and destruction of the Egyptians was sung, we are told that "Miriam the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and dances."—*Exodus*, xv. 20.

We also read of the Israelites dancing at the inauguration of the golden calf (Exodus, xxxii. 19); and as it is generally agreed that this representation of the Deity was borrowed from the mysteries of Apis, it is probable that the dancing was also copied from that of the Egyptians on those occasions.

In a yearly feast of the Lord, or sacred festival, we read that the daughters of Shiloh came forth to dance and be merry (Judges xxi. 21). And again, in Judges (xi. 34) that the daughter of Jephtha came out to meet her father with a triumphal dance, probably resembling that of Miriam.

Christ, in narrating the parable of the Prodigal Son, says: "Now his elder son was in the field, and as he came and drew nigh to the house, he heard music and dancing."—*Luke*, xv.

Lastly, we find Solomon saying that "there is a time to weep and a time to laugh; a time to mourn and a time to dance."—*Ecclesiastes*, iv.

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In the Christian churches mentioned in the New Testament, there is no account of dancing being introduced as an act of worship, though it is certain that it was used as such in after ages, as we will show hereafter.

"Diodorus Siculus," says an old English writer, "in the fourth book of his 'Bibliotheca,' assures us that Cymbele, daughter of Menoes, King of Phrygia, and Dindymenis his wife, invented divers things, and, among others, the flageolet of several pipes, dancing, the tabor, and the cymbal."

Numa Pompilius, it is certain, instituted the *Salic Dance* in honor of the god of war.

This king chose from among people of the first rank, twelve priests, who were called *Salii*, from the noise and raising of the sparks occasioned by salt being thrown into the fire where the victims were to be consumed, or rather, as says *Scaliger*, from the very profession of those priests whose number was doubled by Tullius Hostilus.

They performed this dance in the temple, at the time of offering the sacrifices, and in the solemn* processions along the streets of Rome, singing various hymns in praise of Mars. Their dress, richly embroidered with gold, was covered with a brazen armor; in one hand they carried a javelin, and in the other a shield.

This dance may be properly regarded as the origin of all those that were, in process of time, instituted in honor of the gods. From it was composed another sort, called *Saltatio mimicorum*, or the *Buffoon's Dance.*

This comic dance is classed among the most ancient diversions of that kind. The Greeks were the first who invented it. The performers were dressed in a kind of bodice; they wore a gilt helmet on their heads, and a number of small bells on their legs. Thus accoutered, sword in hand, they mocked the various warlike postures and evolutions in the most burlesque attitudes.

This style of dancing, with some alterations, was afterward

* See Note I.

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much in vogue on the French stage, but was long since discarded The entertainments, which were the delight of the enlightened inhabitants of ancient Greece, were finally consigned to the booths of quacks and tumblers. The curious reader will find the Buffoon's Dance fully described in Thoinot Arbeau's work, called "Orchesography."

Among the ancients, perhaps the oldest is the *Armed Dance.* The dancers in performing it were armed with the sword, javelin, and the buckler or shield. It is the same with that which the Greeks called the *Memphitic,* invented, it is said, to celebrate the victory of the gods, and the overthrow of the Titans. This serious and warlike dance was performed to the sound of all the military instruments.

The Grecian youth, during the serious siege of Troy, amused themselves with this dance, which was very well calculated to regulate the attitudes of the body, and required, to be properly performed, "a long practice and very great dispositions."

The various military evolutions formed a part of this dance, as well as of another nearly similar, called the *Pyrrhic.*

The Egyptians were the inventors of an ingenious dance called the *Astronomic Dance.* By variegated motions, regular steps, and a set of figures masterly designed, they represented to the sound of music in character, the order and course of the stars, and the harmony of their motions. This dance, which, from its subject and execution, may be called *sublime,* was adopted by the Greeks, and brought on their stage. Plato and Lucianus speak of it in the highest terms, and call it a *divine institution.* "Indeed," says an old writer, "the thought was equally grand and sublime. It supposes a train of anterior ideas, which reflect the greatest honor upon the sagacity of the human mind."

Plato reduces the dances of the ancients to three classes:

First, the military dances, which tended to make the body robust, active and well disposed for all the exercises of war.

Secondly, the domestic dances, which had for their object an innocent and agreeable relaxation and amusement.

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Thirdly, the mediatorial dances, which were in use in expiations and sacrifices.

Of military dances there were two sorts, the *Gymnopedic*, or the dance of children, and the *Enoplian*, or *Armed Dance*.

By the name of *Military Dance* the ancient writers design those that were performed with offensive weapons, and the figures of which represented the whole or part of the military evolutions.

Castor and his brother Pollux highly distinguished themselves in these manly exercises, and were pronounced far superior to all the heroes of their time.

These dances were in great commendation amongst the Greeks, especially at Lacedemon.

Lycurgus ordered, by an express law, that even from the seventh year of their age, the Spartan youth should be trained up in the art of dancing, after the Phrygian manner. This was a military dance, and, like that to which we have referred, was performed with javelins, swords and shields.

The *Gymnopedite* was instituted by Lycurgus, and was invented by the Spartans as an early excitation to the courage of their children, and in order to lead them on insensibly to the exercise of an armed dance. This children's dance used to be executed in the public place. It was composed of two choirs, the one of grown men, the other of children; whence, being chiefly designed for the latter, it took its name. Both classes of performers were in a state of nudity. The choir of the children regulated their motions by those of the men, and all danced at the same time, singing hymns in praise of Apollo.

The *Corypheans*, or leaders of each band, were crowned with palm leaves. This crown was called *Thyreatic*, and was particularly in use at a solemn festival, which was held publicly in Lacedemon, in memory of a victory gained by the Spartans over the Argians at Thryeum. During the dance, they sang the lyric compositions of Thuletas, or the *Io Pœans* of Dyonisodote.

The festival was sacred to Apollo for the poetry, and to Bacchus for the dance. In this the dancers, by their various

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steps and the motions of their hands, exhibited under a softer and more pleasing image than the reality itself, the exercises of wrestling and the pancracium.

From the *Gymnopedia* the dancers passed to the *Pyrrhic*, to which the former was only a prelude.

The *Enoplian* or *Pyrrhic* was danced by young men armed *cap-à-pie*, who executed to the sound of the flute all the proper movements either for attack or defence. It was composed of four parts. The first, called the *Podism*, or footing, consisting in a quick, shifting motion of the feet, such as was necessary for overtaking a flying enemy, or for getting away from him when an overmatch. The second the *Xiphism*, a kind of mock fight, in which the dancers imitated all the motions of combatants, aiming a stroke, darting a javelin, or dextrously parrying or avoiding a blow or thrust. The third part, called the *Homos*, consisting in very high leaps or vaultings, which the dancers frequently repeated the better to accustom themselves occasionally to leap over a ditch, or spring over a wall. The *Tetracomos*, or fourth and last part, was a square figure, executed by slow and majestic movements; but it is uncertain whether this was everywhere executed in the same manner.

The intention of Lycurgus was evidently to train up the Spartan youth in the dreadful art of war, by making it a part of their daily recreations. He not only made it a law that the boys should dance naked, but ordered also that the young girls, in certain solemnities, should wear no manner of dress, but appear in that state of nature "which," says an old writer, "our degeneracy alone has made a reproach." Besides, such was the simplicity of their morals, that it may be said, *they were not naked; public chastity was their veil.*

"The reasons that the legislator assigns for introducing a custom, which, to our refined ideas—the worse, perhaps for being so—may appear both immoral and indecent, was that, by this means the Spartan virgins, partaking in these manly exercises, would not be inferior to the other sex in point of strength and vigor, both of body and mind."

The Spartans never danced except with real arms. In pro-

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cess of time, however, other nations used only weapons of wood on such occasions.

In the days of Athenæus, who lived in the second century, the dancers of the Pyrrhic, instead of arms, carried only flasks, and ivy-bound wands (thyrsi) or reeds; but even in Aristotle's days they used thyrsi instead of pikes, and lighted torches instead of javelins and swords. With these torches they executed a dance, called the *Conflagration of the World.*

Of the dances for amusement and recreation, some were simply gambols, or sportive exercises, which had no character of imitation, and of which the greater part were in existence during the last century. The others were more complex, agreeable, figured, and were always accompanied with singing.

Among the first, or simple ones, was the *Ascoliasmus*, which consisted in jumping with one foot only, on bladders filled with air or wine, and rubbed on the outside with oil. The *Dypodium* was jumped with both feet close. The *Kybeslesis* was what is called, in this country, the *Somerset.*

Of the second kind, were that called the *Wine-press*, of which there is a description in Longinus, and the Ionian dances.

These last were in great favor among the Greeks, and in their origin did not deserve the appellation which they afterward acquired of *Lascivious Dances;* but grew so only by process of time, when, as is generally the case, liberty degenerated into a wanton and disgraceful licentiousness.

The Romans, not so scrupulous about the means of indulging their unconquerable inclination for all kinds of pleasures, began where the Greeks had left off. Their lascivious dances were first performed at the festivals instituted in honor of Bacchus, whose name had been recently added to the long catalogue of their gods.

It was in the night time, and in a state of drunkenness, that his votaries assembled to worship the new-made god. It is hardly surprising, therefore, that the grossest indecencies were practised by both sexes.

The Romans, by introducing among them the effeminate

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manners and customs of the Greeks, carried their vices even further than their wicked preceptors ever presumed to do.

The former soon spread the corruption, and having equalled them in wisdom and in arms, far surpassed them in licentiousness.

The *Hymeneal Dance* was performed by a chosen company of young men and girls, crowned with flowers. Their steps and action expressed all that lively mirth which marks the first day of marriage, and often expires before the next dawn

Among the ancients there were no festivals or religious assemblies, which were not accompanied with songs and dances.

It was not held possible to celebrate any mystery, or to be initiated, without the intervention of these two arts; in short, they were regarded as so essential in this kind of ceremonies, that to express the crime of such as were guilty of revealing the sacred mysteries, they employed the word *Kheistæ*, signifying to be out of the dance.

The most ancient of those religious dances is the *Bacchic*, or *Bacchanals*, which were invented by three followers of the jolly god, and performed by the satyrs and bacchants in his train. These dances were not only consecrated to Bacchus, but to all the deities, whose festival was celebrated with a kind of enthusiasm. They were of three different kinds, and called after the names of their inventors, *Emmelian*, *Cordacian* and *Cycinnic*.

According to Bonnet, in his "History of the Dance," the *Emmelian* was grave and serious, similar to those introduced on the French stage during the last century, and known as the *Sarabandes*, or the "grand style of dancing." The most majestic of the Emmelians was called the *Hyporchematic*, which was executed to the lyre, and accompanied with the voice.

The *Cordacian* was brisk and lively, not unlike the more modern *gavots*, *passepiés* and *tambourin* dances.

The *Cycinnic*, so called from *Cycinnis*, the satyr, its inventor, was part of the grave and lively style of dancing; something after the fashion of the more modern *Chacones*, whose *major* is composed of bold and strong tunes; whilst those of the *minor* are soft, tender and voluptuous.

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The *Festinalia*, or *Feasting Dances*, were instituted by Bacchus at his return from Egypt.

After the repast, the sound of various instruments was heard, inviting the guests to partake of another kind of entertainment. Dances of different sorts were then performed; a kind of ball was opened, wherein mirth, dexterity, and magnificence were profusely displayed.

Authors are divided in their opinion in regard to the inventor of these dances. Philostrates names Comus, and Diodorus, Tersyyore. Be that as it may, certain it is, says our authority, "that we can even so early trace the origin of our modern balls. Pleasure has always been the constant pursuit of man; and though varied into a thousand different shapes, it ever was the same in its end."

As there is not an affection of the mind but what can be expressed by means of the dance, the ancients, who adhered in point of the art to the primitive ideas, not only introduced dances into their public and private rejoicings, but employed them also in grief and mourning.

Accordingly, they had *Funeralia*, or *Funeral Dances*. It was customary, at the funerals of the kings of Athens, for a chosen band, dressed in long, white robes, to precede the corpse, a double file of young men walked before the hearse, which was surrounded by an equal number of young girls. Their heads were crowned with boughs of cypress, and they joined in grave and majestic dances, to a symphony suitable to the occasion.

The priests of the deities worshipped throughout all Greece, appeared next, dressed in character. They walked slowly and in time, singing verses in praise of the deceased monarch.

This funeral pomp was followed by a great number of old women, wrapped up in long, black cloaks, crying, and with the most hideous grimaces sending forth piteous accents (a custom still subsisting in several parts of Europe), and these *howling* mercenaries were paid in proportion to their exertions and abilities in bellowing out their lamentations.

The funeral honors paid to the remains of private men, were

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modelled upon the former, and proportioned to the rank of the deceased and the vanity of the survivors. The Romans successively adopted the funeral ceremonies of the Athenians, with an addition worthy the wisdom of the Egyptians, who first invented it. This was the introduction of *Archimimus*, or *Dance of the Chief Mimic*, in funerals.

A man experienced in the art of mimicking the air, gait, and manner of others, was appointed to precede the hearse, dressed in the clothes of the deceased, and the face covered with a mask, representing the perfect likeness of the former. To the sound of a grave and solemn symphony, performed during the funeral procession, he represented in his dance the most striking and noted actions by which the deceased had in his lifetime distinguished himself.

This might be called a kind of mute funeral oration, which, without exhausting, as is too often the case with modern panegyrists, the patience of the auditors, recalled to the memory of the survivors the most remarkable circumstances that had occurred in the life of their departed friend or fellow-citizen.

Thus the censure or praise of the dead proved a useful admonition to the living. In short, as the historical essay on dancing expresses it, "The dance of the *arch-mimic* was, in the moral, what anatomy is now become in physic."

Among the Lacedemonians, one of the most ancient of their dances was the *Dance of Innocence*. The young maidens performed it before the altar of Diana, with grave and solemn steps, and in modest attitudes. Helena was at this exercise, when Theseus saw and carried her away. Some ill-natured writers will have it, that pleased with the first elopement, she, at her return, frequently paid her homage to Diana, and was surprised at her former devotions by Paris, who took her thence, and not from her husband's house; a breach of hospitality, however, of which he is accused by most of the ancient authors.

Old men had also their particular dances in that extraordinary republic; these they performed in honor of Saturn, and sang hymns and odes in praise of the golden age.

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There was a particular dance called *Hormus.* It was led by a stout and vigorous man of fierce and haughty mien. Several youths followed him, copied all his attitudes, and repeated his dance. Next came a company of young virgins, with slow steps and modest countenances. The former, facing instantly about, mixed with the young girls; thus exhibiting a lively picture of strength and temperance conjoined. The young men doubled their steps, which were only single for the girls; thus both of them executed different motions to one and the same tune.

In a historical work on dancing, mention is made of the *Dance of the Lapitha.*

The Lapithæ dwelt near Mount Olympus, in Thessalia. They are celebrated in history for the total destruction of the Centaurs, their neighbors, who, in a fit of intoxication, behaved in a rude manner to the wives of the former.

The Lapithæ were great votaries to the god of wine, and as dancing, of which he is reputed by some to be the inventor, held the first place in the ceremonies of his worship, the victory of the Centaurs was celebrated by a solemn dance, invented on this occasion by Pirithous, prince, or king of Lapithæ. But it required so extraordinary an exertion in the dancer, that it was entirely confined to the robust inhabitants of the country.

The *Rural Dances* were invented by Pan, who appointed the woods and the fine season of the year for the time and place of their performance.

The Greeks and Romans observed them with the greatest solemnity in the celebration of the festival sacred to the god whom they believed to be the inventor.

The youth of both sexes, who performed them, had on their heads wreaths of oak, and garlands of flowers across their bodies, from left to right.

On his return to Crete, Theseus invented a dance, in which he himself assisted at the head of a numerous and splendid band of youths, round the altar of Apollo. The dance was composed of three parts; the *Strophe, Anti-strophe,* and the *Stationary.*

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In the strophe, the movements were from the right to the left ; in the anti-strophe from the left to the right ; and in the stationary, they danced before the altar ; so that the stationary did not mean an absolute pause or rest, but only a slower or graver movement.

Plutarch is persuaded that in this dance there is a profound mystery. He thinks, that by the strophe is indicated the motion of the world from east to west ; by the anti-strophe, the motion of the planets from the west to the east ; and by the stationary, the stability of the earth.

To this dance Theseus gave the name of *Geranos*, or the Crane, because the figures which characterized it, bore a resemblance to those described by cranes in their flight.

Among the Hindoos, the practice of dancing appears to have existed from the remotest ages. From the history of David, we learn that the custom of educating and maintaining Dancing-girls, descended from them to the Israelites. They were called *Almèh*, because they were better educated than the other females of the country, in which they formed a celebrated society. The entertainment which they supplied was called *natch*, or the feats of dancing-girls.

From a work called "Whittman's Travels," and another, called "Savary's Letters," both published half a century since, we glean that the qualifications requisite for admission into the society of these females were, a good voice, a knowledge of the language and of the rules of poetry, and an ability to adapt their songs to the occasion on which they had been called. They added to the splendor and entertainment of a marriage, where they preceded the bride, playing on instruments ; and they increased the lamentations and the solemnity of funerals, by every tone of sorrow, and every gesture of grief and of despair.

It was, however, but for the rich men and the powerful, that the most elegant class allowed themselves to mourn or to rejoice.

In the lower order, there was an inferior class, whose imitations of the former were but humble ; without their know-

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ledge, the elegance or the grace of the higher order, they frequented the public places and the general walks; and to a refined mind, created disgust when they wished to allure.

The *almèh* of the higher class knew, perfectly, all the new songs; they committed to memory the most beautiful elegiac hymns that bewailed the death of a hero, or the misfortunes incident to love. No festival was complete without their attendance; nor was there an entertainment in which the *almèh* was not an ornament, or the chief excitement of pleasurable sensations.

If the European of high life has instrumental music during his public entertainments, the more luxurious Asiatic produced enjoyments for the eye and for the ear—senses equally capricious, and regaled with sensations more entrancing and aërial than the gross enjoyments of the palate.

When the stranger had been satiated, and the taste had been glutted with its enjoyments, the *almèh* descended into the saloon, and formed dances unallied in either figure or step to those of Europe.

The usual occurrences of life were sometimes represented by them; but they were principally employed to depict the origin, the growth, the successes, the misfortunes or the mysteries of love.

Their bodies were surprisingly flexible, and their command of countenance led the spectator almost from the fable of the scene to the reality of life. Their looks, their gestures; everything spoke the warmth of their agitations, and with so unequivocal or so bold an accent, that a foreigner to their language needed not a preparation for the approaching witchery of feeling.

A long robe of very thin silk extended to their heels, which was but slightly fastened with a rich girdle—perhaps the original of the cestus—whilst their long black hair, braided and perfumed, entangled and captivated the hearts of the beholders.

The shape and contour of their bodies seemed to develop themselves successively, as their motions were regulated by the

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sound of the flute, the castanets, the tamborine, and the cymbals.

The dance is probably the original of the *Chica*, the *Fandango*, and others, which are familiar to the Spaniards.

The most distinguished class of the *almèh* were introduced into the saloons of the great, not alone for their merits as dancers. They repeated with exceeding grace, and sung the unsophisticated harmonies or airs of their country, without "the borrowed aid of Italian art."

With cultivated minds, a peculiar purity of phraseology, and the most engaging softness of manners obtained from so entire a dedication of themselves to poetry, they possessed a familiarity with the softest, as well as the most sonorous expressions of their language.

A particular set of this race of women was employed in the service of the temples, where dancing was performed at regulated intervals. An elderly woman and one or two girls formed a *set*, which was distinguished after the young or the old lady's name, as fortune, fame, or chance, might render either of them conspicuous. The young girls were sent to the dancing-school at about five or six years of age ; and at eight they began to learn music, either vocal or instrumental; some attained a great proficiency in dancing, others in singing ; but the first art was limited to a certain period of life ; for dancing in the Hindoo style required great agility and strength of constitution : and no female after the age of twenty-five years was considered competent to the task.

The expense attending the education of a girl with such accomplishments, probably amounted to three or four hundred pagodas. This was either managed by contracts or monthly payment to the *Natuva*, the dancing-master, and *Pataca*, the singer.

When the girl attained a certain degree of proficiency the friends and relations of the old mother were invited ; and, after observing certain formalities and ceremonies, the young *aspirant* was introduced into the assembly, where her merit and proficiency were examined and tried.

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The expense of this first exhibition was great, including the presents to the dancing-master, and was supported either by the betrothed gallant of the girl, or the friend of her mother. After this ceremony, and not until then, the *set* gained admittance to the favor of the public, and were solicited to attend marriages and every other entertainment, including funerals and occasions of solemnity.

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PART III.

Course of the Art—Dance of the Eumenides—Introduction of Dancing among the Primitive Christians—Dance of the Dervises—Dancing at the Oratorios in Rome—"Mysteries" at the English Court—The Brandons—The Baladoires—The Nocturnes—Sacred Dancing at the Cathedral of Toledo—Dancing of Priests and People at Limoges—Dancing among the Greeks—Ballet-masters—Dancing among the Romans—Success of the Pantomimic Dancers, Bathyllus and Pylades—A Pantomimic Expert—Decline of the Roman Empire and the Arts.

FROM the Jews the art of dancing passed to the Egyptians, and thence to the Greeks.

As the Greeks had their mythology from Egypt, Orpheus, who travelled thither for knowledge, is supposed to have introduced in his country festal ceremonies similar to those of Egypt, in all of which dance and song prevailed. We presume, however, that their first efforts in the art were similar to those of other nations, springing from that natural desire to keep the limbs in motion with the cadences of music, which seems to be inherent in the constitution of man.

As civilization advanced to a certain extent, and the ingenuity and elegant taste of the Greeks began to manifest themselves, they polished and refined the art, reducing it to a regular system. We read of their having originated dances intended to excite, by means of sympathy, any passion whatsoever in the minds of the beholders; that they are said to have produced effects, to us, absolutely incredible.

It is stated that at Athens, the dance of the *Eumenides* or *Furies*, had so expressive a character as to strike the spectators with irresistible terror; that men grown old in the profession of arms trembled; people imagined they saw in earnest those

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terrible deities commissioned with the vengeance of heaven to pursue and punish crimes on earth.

The sacred ceremonies and dances which had been adopted by more barbaric nations, became polished and refined by the superior culture of the Greeks, and which were afterward generally adopted by the greatest part of the civilized world, particularly by the Romans, whose great originality and supremacy were alone manifested in slaughter, bloodshed, and the horrid practices of war.

These were the religious dances of Paganism, but as a new religion is generally a reform of one more ancient—as the Grecian of the Egyptian, the Roman of the Grecian, the Christian of the Jewish, etc.—many forms and ceremonies to which the people have been long accustomed, are necessarily retained; and, among these, the solemn dances of the Hebrews and Romans, on great festivals and celebrations, were admitted by the primitive Christians.

These latter were accustomed to form among themselves congregations, persons composed of both sexes, who retired to the deserts ; and on Sundays and festivals, assembled in the neighboring villages, and piously danced, whilst they sung the church service, since sometimes called the *chancel.*

" In all churches," says a writer of the last century, " a spot of ground was raised somewhat in the form of a theatre, and divided from the altar, much as may be seen to this day in the churches of St. Clement and St. Pancras, at Rome." There, in imitation of the Levites of old, the clergy of the new law joined with the people in religious dances.

According to Scaliger and Father Menestrier, even the bishops and dignified clergy were performers, and dispositions were made in the first temples that were erected after Christianity was firmly established by Constantine, for these sacred dances.

Scaliger says, that " the first bishops were called *Præsules* in the Latin tongue, for no other reason than that they led off the solemn dance in great festivals," and Father Menestrier, a learned Jesuit, who wrote an essay on *Ballets* in the year 1682,

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says in his preface to that work, that "even in his time the canons of several churches, on Easter Sunday, used to take by the hand the chorister-boys, and dance with them in the chancel, singing hymns and psalms in thanksgiving."

It would have been somewhat extraordinary, says another writer, if Mohammed, who borrowed from all sects and religions to form his own, had not introduced sacred dancing amongst its ceremonies; it is established in all the mosques, and solely confined to the Mohammedan clergy.

Among the religious dances of the Turks, there is one above all which is held in singular veneration. This the Dervises perform by a continual whirling with extraordinary rapidity, sometimes holding lighted coals in their teeth, and executed to the sound of the flute.

In the first oratorio at Rome, *Dell' anima e corpo*, performed in the church of La Vallicella, dancing was introduced. In the instructions for performing this oratorio, it is said: "The performance may be finished with or without a dance. If, without, the last chorus is to be doubled in all its parts, vocal and instrumental; but if the dance is preferred, a verse beginning thus—*Chiostri altissimi, e stellati,* is to be sung, accompanied sedately and reverentially by the dance. These shall succeed other grave steps and figures of the solemn kind.

"During the ritonels, the four principal dancers are to perform a ballet *saltato con capriole,* enlivened with capers or *entrechats,* without singing. And thus, after each stanza, always varying the steps of the dance; and the four principal dancers may sometimes use the *galiard,* sometimes the *canary,* and sometimes the *courant* step, which will do very well in the ritonels."

In the reign of Queen Elizabeth, *Mysteries,* or *Sacred Dancing,* were still in vogue. Brantome, a French author, who was an eye-witness, gives us the following particulars:

"At their return from Scotland, the constable of Montmorency, with the Grand Prior of France, paid their respects to the Queen of England. Her majesty treated them at supper, after which was performed a *Ballet* or *Dance* by the ladies of

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her household. They represented the virgins mentioned in the Gospel, some having their lamps well trimmed and burning, the others without oil or light, and begging both of the former. The lamps were of silver, curiously wrought. The ladies were very handsome and well bred. They took us, *Frenchmen*, to dance with them. The queen also danced with a very good grace."

This practice of religious dances degenerating into shameless and impious abuses, the clergy interfered to abolish them, and denounced the church anathema against several.

Among these was *Les Brandons*, which was usually performed in several parts of France on the first Sunday in Lent, round a bonfire in the public squares, and from this circumstance called Les Brandons (*fire-brands*).

The *Baladoires* were performed by dancers of both sexes, with the most repulsive steps and gestures, in the beginning of January and on the first of May.

The ecclesiastic censures were mostly levelled against the Baladoires, Les Brandons, and the *Nocturnes*, which took their name from the time of performing them.

Yet, not all the authority of the church, says our authority, backed by royal edicts, was able to root out the evil, which subsisted for a long time after, in several towns and cities of France.

Although religious dancing was gradually excluded from the ceremonies of the church, nevertheless it constituted part of the worship in some of the Roman Catholic countries toward the close of the last century.

In Portugal, Spain and Roussillon, a province of France, solemn dances were performed to celebrate the festival of saints, etc.—"the hallowed mysteries of the Christian religion."

On the eve preceding the day sacred to the Virgin Mary, the young maidens assembled before the churches dedicated to her, and spent the whole night in dancing, and singing hymns in her praise.

Cardinal Ximenes, in his cathedral church of Toledo, renewed the custom of the mass called *Mosarabic*, instituted by Isidor,

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Bishop of Seville, in the seventh century. During the mass several dances were executed, both in the nave and chancel of the church, with great order and devotion.

Even in France, so late as the middle of the seventeenth century, it was the custom, at Limoges, for the priests and people to join in a dance in the chancel of the church of St. Leonard, and, instead of the *Gloria Patri*—"Glory be to the father," etc.—to sing in the country dialect:

"*Saint Marcion pregas per nous,*
Et nous espingaren per vous;"

that is—

Oh, pray for us, good St. Marcion,
Whilst we trip it along for you.

The English,* the Gauls, the Germans, the Spaniards or Iberians, had their sacred dances. In all the ancient religions, the priests were dancers by profession, because dancing has been considered, by all nations in the world, as one of the most essential parts of the worship paid to the deity.

"Dancing," says an old writer, "was probably at first no more than gesticulation, and moving gracefully in a procession—a natural pantomime—and though at first natural and spontaneous, these gestures were at length polished and refined into rule; but it seems as if the first dances were religious, and hymns the first songs. These were the germs of the two arts."

The Greeks, developing the element of the beautiful in every branch of art, were also masters in the religious dance. They were the first who united the dance to their tragedies and comedies, not indeed as making part of these spectacles, but merely as an accessory. The *Ballet* was also introduced at an early period in Athens, and, as we have elsewhere said, music and dancing are so necessarily blended with each other, that on the introduction of the ballet, a ballet-master was considered an indispensable requisite. Nor was a man of ordinary

* See Note II.

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abilities deemed sufficient to occupy that station. He was required to be "not only a practical musician, but a judge of composition; if not a composer himself, he should be able to suggest such subjects to the *maestro* as will express his ideas, suit his principal subject, and paint the situations in which the several characters are thrown."

After dancing had been incorporated at Athens, it became necessary for the ballet-master, according to Lucian, "to be possessed of universal knowledge." Poetry was "necessary to ornament, music to animate, geometry to regulate, and philosophy to guide his compositions. Rhetoric was likewise required to enable him to express and move the passions, painting to delineate attitudes, and sculpture to form his figures. He ought to be equal to Apelles, and not inferior to Phidias. All times should be present to his mind, but he ought most profoundly to study the emotions of the soul, in order to paint its operations by the movements of the body. His conceptions should be easy and natural, his mind lively, his ear nice, judgment sound, imagination fertile, taste certain in selecting whatever is necessary and proper to his designs." In short, according to the requirements of Lucian, he should be a perfect Admirable Crichton; but, although the ancients may have had ballet-masters possessing the qualifications specified, we doubt whether in modern times any manager, even Mr. Ullman himself, could afford to pay him what his services in some other sphere would instantly command.

Heroic and historical ballets seem very early to have been introduced at Athens, either as intermezzi, or in the texture of the drama. The labyrinth of Crete, the battle of Theseus, the love of Venus and Mars, the adventures of Achilles, and of Alexander, and other well-known and popular subjects were represented in pantomime, without oral utterance.

The Romans, as usual, copied from the Greeks; but in the reign of Augustus they left their instructors far behind them. At that time a new species of entertainment was brought upon the stage, and carried to such a degree of perfection, that all other spectacles were neglected by the public. Nothing was

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then talked of but the wonderful performances of Bathyllus and Pylades. Even the two great actors, Roscius and Æsop, were forgotten, and their talents replaced by these two great masters of pantomime, who were the first to introduce among the Romans what the French call *ballet d'action*, in which the performer is both actor and dancer.

Pylades was a native of Cilicia, and Bathyllus of Alexandria. They opened a theatre at first in partnership ; Pylades representing grave, tender and pathetic subjects ; Bathyllus such as were cheerful, gay and jocose. But being each reciprocally mortified by the applause acquired by the other, of which each thought himself severally robbed, they separated in a fit of jealousy, and each setting up for himself, improved the art by opening different theatres, forming scholars, and exhibiting to spectators partial to the peculiar talents of each.

The enthusiasm excited among the Roman public by these celebrated pantomimes was extraordinary, and the two actors had each his several school of disciples and his host of partisans, whose eager rivalry often led to serious disturbances.

Rome was divided into two factions ; the Pyladians and Bathyllians, as France many years ago into Gluckists and Piccinists, and they discussed and disputed the several merits of their favorites, and forgot the loss of the republic and of liberty, to the great increase of public tranquillity, and ease of Augustus and his imperial government.

At this period, only one actor appeared on the stage, representing singly the various parts in succession. About the end of the following century, the number of performers increased. No woman took part in the public pantomimes until the last and worst period of the empire.

In the time of Nero, it is said, a dancer represented the labors of Hercules, tracing in a manner so true, all the different situations of this hero, that a king of Pontus who saw this exhibition for the first time, followed the gestures of the actor so closely as to comprehend with facility every circumstance, and was so delighted that he entreated the emperor, as a great favor, to let him take the dancer home with him ; informing

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Nero that he had barbarous neighbors whose language no one understood, and who had never been able to learn his own, but he thought the gesticulations of this man would explain his wishes to them.

With the declension of the Roman empire, as literature and all the arts declined also, so dancing and pantomime could not escape decay. Rome was subdued by barbarians, plunged into ignorance, and darkness covered the rest of the civilized world.

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were arranged by Taglioni, for his daughter, and latterly, Théophile Gautier has appeared as the author of the fairy legend of the *Giselle.*

The music of a ballet, continues our oracle, is generally the work of an experienced composer, who is allowed to borrow airs from operas, or to write original music, according to taste or the incidents of the piece. Adolphe Adam, who died a year or two since, was equally happy in his selection of compositions. Besides the *ballet d'action*, or ballet pantomime, of which we have just spoken, and which is the only genuine ballet, there are also divertissements, consisting of little else than steps, leaps, *pirouettes* and *entrechats.* These are sometimes introduced in the course, of an opera, as in *Robert le Diable, Guillaume Tell,* or *La Favorite.*

We have devoted considerable attention to this branch of our subject, for the reason that the advancement of dancing, in all times and countries, has always attended that of the drama toward perfection.

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PART V.

Introduction of Dancing into England—The Allemand—The Minuet—The Jig—The Hornpipe—The Roundel—The Passamezzo—The Sword Dance—The Egg Dance—The Ladder Dance—The Morris Dance—The Fool's Dance—The Brawl—The Galliard—The Trenchmore—The Corantoe—The Cushion Dance—The Lavolta—The Gavot—The Feast of Flora—The May Dance.

THE precise period at which the dance was introduced into England is uncertain, but we find it written that the original inhabitants of Great Britain (the Cambro-Britons) formerly on Sundays, used to be played out of church by a fiddle, and to form a dance in the churchyard at the conclusion of the sermon.

"These," continues the writer, "could hardly be called religious dances, though in some measure connected with the service of the church, where the people are assembled; but however harmless the practice may originally have been, it has, we believe, been totally discredited and abolished by the Dissenters and Methodists."

We find it recorded elsewhere that dancing by cinque paces was introduced into England from Italy A.D. 1541, and that in July, 1696, Italian intermezzi, or interludes, and mimical entertainments of singing and dancing, were performed at York Buildings. But little mention is made of dancing in the first Italian operas performed in England.

At the end of Handel's *Amadige*, there was a dance to the melody of the coro finale (in 1715).

The history of modern dancing having never been accurately written, it is impossible to describe minutely the various figures, or even the dances themselves. We must content ourselves

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with a general description of such as we can find any record of in the authorities we can command, until we arrive at those of the present period, when we refer the reader to another part of our work, where they are fully set forth.

Many of those which follow were common in Queen Elizabeth's time and afterward, but they have long since passed into disuse.

The *Allemand*, as the name implies, was of German origin, grave, but spirited; the measure common time of four crochets in a bar; the air of two strains, with a repetition of each.

The *Minuet* (from *menu*, small) was from Bretagne, a quick movement, in three strains, the first of eight bars.

The *Jig* (Teut. *ghii ghe*, a fiddle) is essentially English, of duple time, two strains, bars indeterminate.

The *Hornpipe* is English; dance to the pib-corn, a rustic instrument still known in Wales, and described by Daines Barrington.

Chaucer also speaks of the "*Hornpipe in Corwaile.*"

The *Roundel*, or *Country Dance* is, by some, thought to be purely English; by others, the *Country Dance* is said to be of French origin (from *contre-danse*); but of its birth nothing is known.

The *Passamezzo* (*passare*, to walk, *mezzo*, half) was a slow dance, different from walking, and much in vogue during Queen Elizabeth's time.

Mention is made of several grotesque dances which were common in England in the olden time. Among others, the *Sword Dance*, which is probably one of the earliest dances performed by all nations. The Greeks practised it in the *Pyrrhic Dance*. It was known to the Germans (Tacitus), and is still found among most modern savages.

The *Egg Dance* is another, in which a man, blindfolded, dances a hornpipe in and about a number of eggs placed on the floor.

The *Ladder Dance* is another, in which the artist balances himself, while in motion, on the rounds of a ladder.

Many of these may still be seen at the country fairs in England.

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Of the *Morris Dance*, although much has been written, nothing is certainly known as to its origin, or the subjects which it is intended to represent. The "Encyclopedias" give it as "a Moorish dance, in imitation of the Moors, as Sarabands, Chacons, etc., usually performed by young men in their shirts, with bells at their feet, and ribbons of various colors tied round their arms and flung across their shoulders."

The word *Morris*, according to the etymologists, is derived from the Spanish *Morisco*, a Moor, in which opinion some eminent authorities coincide.

Thoinot Arbeau describes the *Morris Dance* as practised in France in the early part of the sixteenth century. He says: "It was customary, in good society, for a boy to come into the hall, after supper, *with his face blackened*, his forehead covered with red or yellow taffety, and with bells tied to his legs. He then danced the *Morisco*."

But this is thought to be only an imitation of a Moorish dance, and not further resembling what is known as the English *Morris*, other than that the performers each danced with bells.

Another writer thinks the *Morris* is derived from the *Fool's Dance*, in which "the performers were equipped in the costume of fools, with bells, from twenty to forty in number, fastened to their clothes. These bells, in the *Morris*, were of unequal size and tones.

"The principal dancer or *foreman* was distinguished by a richer dress than his companions, the number of whom appears to have varied."

In a "History of Music," by Sir John Hawkins, mention is made of a kind of dance called a *Brawl*, which, by the way, is often alluded to in the plays of Shakspeare and Ben Jonson.

The *Pavan* (from the Latin, *pavo*, a peacock), is represented by some writers as somewhat resembling the modern cotillion; by others, as a grave and majestic dance; the method of dancing was, anciently, by gentlemen dressed with a cap and sword; by those of the long robe in their gowns; by princes in their mantles, and by ladies in gowns with long trains, the motion whereof in the dance resembled that of a peacock's tail.

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Every Pavan had its Galliard, a lighter kind of air made of the former.

The *Galliard* is supposed by Brosseur to be the same as the Italian *Romanesca;* and is explained by Sir John Davies, a venerable personage, who, as was usual in the days of the Virgin Queen, when "the grave Lord-Keeper led the Brawls," united a profound knowledge of dancing with much learning in the law. How requisite this union was considered, says our authority, may be learned once for all from Dugdale, who assures us that in the Inns of Court, in order that "nothing might be wanting for their encouragement in this excellent study (the law), they have very anciently had dancing for their recreation and delight."

Nor were the exercises of dancing merely permitted, but thought very necessary, as it seems, "and much conducing to the making of gentlemen more fit for their books at other times; for by an order made 6th of February, 7 James, it appears that the under barristers were by decimation put out of commons, for example sake, because the whole bar offended by not dancing on Candlemas day preceding, according to the ancient order of the Society, when the judges were present; with this, that if the like ever were committed afterward, they should be fined or disbarred."

Sir John Davies had been attorney-general in Ireland, and on being recalled to England he was appointed Lord Chief Justice of the King's Bench, but he died before his installation.

In his unfinished poem, "Orchestra, expressing the antiquities and excellences of Dancing, in a Dialogue between Penelope and one of her wooers," the Galliard is thus described:

"But for more diverse and pleasing show,
A swift and wandering dance she (Venus) did invent,
With passages uncertain to and fro,
Yet with a certain answer and consent,
To the quick music of the instrument,
Five was the number of the music's feet,
Which still the dance did with five paces meet.

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"A gallant dance that lively doth bewray,
A spirit and a virtue masculine,
Impatient that her house on earth should stay,
Since she herself is fiery and divine;
Oft does she make her body upward flie,
With lofty turns and caprioles in the air,
Which with the lusty times accordeth fair."

The *Trenchmore* was the name of a lively dance common in the courts of England, two or three centuries since.

Selden, in his "Table-Talk" (King of England), says: "The court of England is much altered. At a solemn dancing, first you had the grave measure; then the *Corantoe* and the *Galliard*, and this kept up with ceremony, and at length, the *Trenchmore* and the *Cushion Dance*. Then all the company dances, lord and groom, lady and kitchen-maid; no distinction. So, in our court in Queen Elizabeth's time, gravity of state were kept up. In King James's time things were pretty well. But in King Charles's time there has been nothing but *Trenchmore* and the *Cushion Dance*, omnium gatherum, tolly-polly, hoite-cumtoite."

The *Trenchmore*, says another writer, is the time to which the Duke of Buckingham has made the earth, sun, and moon dance the Hey in the Rehearsal; an exquisite conceit, which, perhaps, however, might be first suggested by the gravity of Sir John Davies, who informs us that

"The brave Sun, the father of the Day,
Doth love the Earth, the mother of the Night,
And like a reveller in rich array,
Doth dance his galliard in his leman's sight."

We do not believe, continues the writer, that the poet makes the earth dance at all, but the moon is a desperate *figurante*:

"Who doth not see the measure of the Moon,
Which thirteen times she dances every year,
And ends her *pavan* thirteen times as soon
As doth her brother."

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Taylor, the water poet, does not assign this dance to the best company, for says he :

"All Hell danced Trenchmore in a string."

The *Cushion Dance*, above alluded to, is described in an old work published in England in 1698, called "The Dancing Master," thus :

"*Joan Saunderson, or the Cushion Dance.* This dance is begun by a single person (either man or woman) who, taking a cushion in his hand, dances about the room, and at the end of the tune he stops and sings, 'This dance it can no further go.' The musician answers, 'I pray you, good sir, why say you so?'

"Man. 'Because Joan Saunderson will not come to.'

"Music. 'She must come to and she shall come to, and she must come to whether she will or no.'

"Then he lays down the cushion before a woman, on which she kneels, and he kisses her, singing, 'Welcom, Joan Saunderson, welcom, welcom.' Then she rises, takes up the cushion, and both dance." And so on through a wilderness of tedious and prolix description, which we spare the reader and ourselves.

Of the *Lavolta*, we give the poetic illustration of Sir John Davies :

"Yet is there one of the most delightful kind,
A lofty jumping or a leaping round,
Where arm in arm two dancers are intwin'd,
And where themselves in strict embracements bound,
And still their feet an anapest do sound.
An anapest is all their music's song,
Whose first two feet are short and third is long."

This bears a strong resemblance to the modern waltz.

The *Gavot* (from Gavots, the inhabitants of the mountainous district of Gap, in France), was in duple time of two strains, danced by two persons only, and abounded in salutations and reverences.

The figures of some of these dances may be found in the

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"Orchesographia" of Thoinot Arbeau, published in Paris in 1589. The steps and motions of each dance are also written, or noted down, as the sounds of a song are scored in music. Beauchamp, however, claimed to be the inventor of the secret, and accordingly procured an arrêt in his favor.

The *May Dance*, so common in the rural districts of England, had its origin among the ancients, and is the offspring of the "Feast of Flora," which was more particularly celebrated by dancing than any other Pagan festival.

It was a custom, in Rome and all over Italy, for young persons of both sexes to repair into the country, at break of day, on the first of May, in order to cut down and provide themselves with green boughs. These they brought back to the towns or cities in the same order as they went out, and placed them, by way of ornament, about the doors of their friends and relations, and afterward it grew into a custom to make similar presents to persons in any high and important employment.

The latter waited for the coming of the young men and women in the streets, where they kept open and well-provided tables for their reception. The whole time was consecrated to mirth and gaiety; all works were suspended, and pleasure crowned, as it had begun the day. Everybody wore the badge of returning spring, and bore green sprigs of various trees.

The custom still prevails in various parts of Europe. It was so common all over France during the last century, that they had a proverb which argued that the greatest emulation was remarkable among young persons on that day, to provide themselves with green leaves, for to say in French of a man that he is never taken "without green" (*sans verd*) means that he is constantly watchful and upon his guard.

An old work published in England in 1708, in explanation of milkmaids dancing before their customers' doors with their pails decorated with flowers, remarks: "It was a custom among the ancient Britons, before being converted to Christianity, to erect Maypoles, adorned with flowers, in honor of the goddess Flora; and the dancing of the milkmaids may be only a corruption of that custom in compliance with the town."

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The custom of dancing round the Maypole was, we believe, in former times, as common in other countries as in England.

"In Switzerland," says Moser in his "Vestiges Revived," "in one of the smaller cities, under the shade of venerable boughs, stood a large conduit of white stone. Previous to the first of May, a deputation of the younger burghers used to be sent to the Black Forest, where a tall pine was chosen; and in this selection, great attention was paid first to its shapely branches, and next to its top, which was extremely valued, if, leaving its collateral shoots, it ascended in the form of a candle. This tree was felled, placed upon a carriage drawn by a number of oxen and horses, decorated for the occasion, and with great ceremony, shouts of joy, and songs of triumph, conveyed to the city. As the cavalcade approached the gate, it was met by the maidens—a circumstance which increased, of course, the exultations—and in this manner attended to the conduit, where, when it was raised, the female part of the assembly took the charge of its decorations; these consisted of a great variety of ribbons, festoons of egg-shells dyed of a variety of colors, flowers, flags, etc. The celebration of the first of May was, in the morning, conducted with great solemnity; a kind of dramatic representation occupied the afternoon; and the evening concluded with music and dancing."

It is stated by Stow, that "in the moneth of May, the citizens of London of all estates, lightly in every parish, and sometimes two or three parishes joining together, had their several mayings; and did fetch in maypoles, with divers warlike shews, with good archers, morrice-dauncers, and other devices for pastime, all the day long; and toward the evening, they had stage plays and bonfires in the streetes: these great mayings and maygames were made by the governors or maisters of the city, who, as well as the monarch and the nobility, used themselves to go generally to Greenwich, Charlton Woods, and Blackheath."

The first of May was formerly called Robin Hood's day; an appellation derived from that celebrated outlaw—who was, at all the Mayings, May-games, and sports at the conduits, con-

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sidered as Lord of the May. The Lady of the May, or Maid Marian, used to be represented by one of the most beautiful girls of the neighborhood—

> "Who had on her holiday kirtle and gown,
> Which were of light Lincoln green."

The attendants were Little John, Will Scarlet, Midge the miller's son, and other outlaws. The Pindar of Wakefield, the Bishop of Hereford, and Friar Tuck had also parts to perform in these interludes, which not only obtained so much celebrity in the metropolis, but spread over a very great part of England and Wales, in both of which countries, says a writer of the last century, "we have seen the May-morris danced, and heard the songs and recitations in praise of Robin Hood."

These celebrations, although rendered imperfect, by descending through the medium of oral tradition, were, like the other stage plays of ancient times, unquestionably exhibited first in a dramatic form; of which, indeed, there are from the time of "Robin Hood's Garland," "George-a-Green, the Pindar of Wakefield," the "Sad Shepherd"—a fragment by Ben Jonson—and many other specimens remaining.

On May morning, it was the custom of the inhabitants of London to adorn the outsides of their houses with branches of the white-thorn bushes, which thence acquired the appellation of May, and which it was the business of the apprentices and servants, for some days before, to procure. This, like the sacred mistletoe, it is scarcely necessary to state, was, in its application, a practice derived from the Druids, and adopted by the Saxons, whose passion for trees of every description induced them to put them, or their branches, in every situation in which they could with any propriety be placed, to imitate them in their architecture, and to make compositions of flowers and foliage the ornamental appendages of every part of their churches, etc., that would admit of decoration.

The festival is more generally known in England, at present, by the title of Maying. In the morning, the youth of both

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sexes issue forth in quest of flowers, while care is laid aside, and joy and frolic prevail. Afterward, the flowers are strewn in front of the houses, and decorate the May-poles erected for the occasion. Around these the domestics and peasantry dance, and the fairest of the girls is chosen May Queen, and crowned with a choice garland

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PART VI.

French Excellence in the Art—The Contre Danse—The Chica—The Fandango—The Progress of the Fandango—The Bolero—The Seguidillas Boleras—The Seguidillas Manchegas—The Cachucha—The Taleadas—The Menuet Afandango—The Menuet Allmandado—The Guaracha—The Zapateado—The Zorongo—The Tripili Trapola—The Folies d'Espagne—The Tarantella—The Fourlane—The Ronde—The Jaleo de Xeres—The Ole.

In almost every country there are dances peculiar to the several nations, but nearly all of them have, directly or indirectly, sprung from those to which we have already alluded, and the most of them have been introduced into France, the French being, *par excellence*, the masters of the dance. In fact, nature seems to have eminently adapted them to this branch of the arts; and they have cultivated it to its utmost perfection. Without effort, the French are graceful, and their natural exhilaration of mind and peculiarity of temperament are powerful adjuncts in rendering them preëminent in the dance. Even the Italians, who are fully conscious of their own excellence over every other country in the world in music, painting, sculpture and the fine arts generally, concede to them in this the palm of superiority.

The ballet of the Parisian opera, says a modern writer, is considered the highest perfection of the art of dancing; and though the modern French ballet sometimes degenerates to a mere display of skill, at the expense of grace and beauty, which ought always to remain the chief object of stage dancing, yet the French ballet, as it exists at present, is as near perfection as it ever was or will be.

In order to render our History of Dancing as nearly complete as possible, we shall endeavor to record the various

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dances among the moderns, to which we have not already particularly alluded, and the most of which, in some form, are still in existence.

The *Contre Danse* was generally performed by eight persons, four men and four women. It is of modern invention; that is, comparatively, and comprises a variety of steps, according to the nature of the music. Liveliness is the characteristic of this dance, which has prevailed over all others at certain periods. It was varied *ad infinitum*, from the surprising number of evolutions of which it admits, and among which the principal ones are the circle ○, the half circle (, the cross +, the cross of four ✱, the chain, ××××.

The *Chica* was introduced from Africa, where every tribe dances it, particularly the Congoes. The negroes carried it with them to the Antilles, where it soon became naturalized.

This dance was so universal throughout South America and the West Indies, that at the commencement of the last century it was still danced in all religious ceremonies and processions. The nuns, during the night of Christmas eve, showed themselves to the public through the gratings of their convents, expressing, in the voluptuous agitations of the *Chica*, the joy they felt for the birth of the Son of God, who came to take away, by his death, the sins of the world.

This dance is passionately admired among the Creoles, who enthusiastically adopted it on its introduction among them. America is not the only country that has been influenced by Africa in dancing; for from the Moors it was that Spain first received that dance now so peculiar to it, the *Fandango*, which is nothing else than the *Chica* under a more decent form, the climate and other circumstances not permitting the performance of the latter with all its native concomitants.

The *Chica* is danced to the sound of any instrument whatever, but to one certain kind of tune, which is in a manner consecrated to it, and of which the movement is extremely rapid. It was long since banished from the balls of the white women of South America, being considered too immoral in its tendency.

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At Cairo, where there are no theatres, there is a sort of actors or leapers, who go about to private houses, and represent various scenic performances, wherein the most licentious and obscene attitudes bear a strong resemblance to the *Chica* and the ancient mimics. Many of the Greek and Roman dances may be compared to the *Chica* and *Fandango*, and especially those practised at the time of the decline of dancing in both nations, when this art naturally became an object of contempt among men of taste and morality.

The *Fandango* is danced by two persons, and accompanied by the castanets, an instrument made of walnut wood or ebony. The music in the 3–8 time, and is a rapid movement. The sound of the castanets, and the movements of the feet, arms and body, keep time to it to the greatest nicety. It is all life and action in the Fandango. It was formerly danced much more generally by persons of quality, after the regulations enacted for the theatre, which introduced more dignity, more formality, and unaccompanied by the slightest movement that could give offence to modesty, or shock good taste.

The lower orders, among whom this dance is in high request, accompany it with attitudes which savor of the vulgarity of the principal performers, and their extravagant movements never slacken nor cease until they are fairly exhausted.

The *Progress of the Fandango*, a highly boasted dance, is one of the proofs which, backed by the decisions of the Spaniards, establishes the Fandango as the leading dance of Spain, and as the one which stands in the highest estimation. Their other dances are scarcely anything more than imitations of it, and are looked upon as second rate.

The *Bolero* is a dance far more noble, modest, and restrained than the Fandango, and is executed by two persons. It is composed of five parts, namely—the *paseo*, or promenade, which is a kind of introduction ; the *traversais*, or crossing, to alter the position of the places, which is done both before and after the *differencias*, a measure in which a change of steps takes place ; then follows the *finales*, which is succeeded by

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the *bien parado*, a graceful attitude, or grouping of the couple who are dancing.

The air of the Bolero is set to the time of 3–4. The music is extremely varied, and full of cadences. The air or melody of this dance may be changed, but its peculiar rhythmus must be preserved, together with its time and its flourishes, which latter are called also *false pauses*. The steps of the Bolero are performed *terre à terre;* they are either sliding, beaten, or retreating, being always, as it were, clearly struck out.

The *Seguidillas Boleras* is a name which was given when the Boleros were sung, and accompanied by a guitar. The great difficulty of this dance consists in resuming the part called the *paseo*, which is immediately after the first part of the tune in the prelude of the accompaniment, which precedes the *estribillo*. The *estribillo* is that part of the couplet, not indeed where the moral is found, but which contains the epigrammatic point or turn.

The *Seguidillas Manchegas*, which are danced by four, six, eight, or nine persons, are far more rapid in their movements, beginning without the *paseo*. The *traversias* of it is shorter, and its *bien parado* is without gesture. This dance is very sprightly in its motions, and a great favorite with the lower orders, who give themselves up to it with a peculiar zest. It is of Moriscan origin.

The *Cachucha*, danced either by a man or a woman alone, though better suited to the latter, is admirably calculated to accompany the medley of music peculiar to this dance; which is sometimes sprightly, and sometimes impassioned. It seems expressly designed to display the elegances of posture and attitude.

The *Seguidillas Taleadas* is a species of the Bolero, mingled with some measures of the Cachucha.

The *Menuet Afandango* is partly composed of the Fandango.

The *Menuet Allmandado* is intermixed with steps from the Allemand.

The *Guaracha*, the music of which is in 3–8 time, is

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danced by one person, accompanied by the guitar. Its movement, which should grow progressively quick, renders it rather difficult. It is now but seldom danced, and never except at the theatres.

The *Zapateado* is the same sort of movement as the Guaracha, and is in the time of 3–8. There is in this dance a considerable noise made by the feet. Its steps are struck, as it were, similar to the Anglais and the Sabottière.

The *Zorongo* has given name to a head-dress for women, which in Spain is composed of ribbons mingled with the hair. Its steps are simple, following a very sprightly movement, and are practised backward and forward; while sometimes the hands are clapped to the time.

The *Tripili Trapola* is nearly similar to the Zorongo, excepting that it finishes with three *demi-tours* or half turns.

The original character of these dances, their pleasing and varied figure, exciting, as they do, tender and agreeable feelings, have always obtained for them a marked preference. With respect to their peculiar qualities, there are few dances of other nations worthy of being compared with them. The music that accompanies them, or rather that inspires them, is so harmonious, and of a melody so sweet and original, that it finds an instantaneous welcome into the heart, which it delights; and extremely insensible must that person be who does not feel those emotions which it is calculated to inspire. Even Rossini thought the airs not unworthy of an introduction which he composed expressly for them.

The *Folies d'Espagne* was almost universally practised by the Spaniards. It was first sung, then played on instruments, and finally danced. Any kind of step was adapted to it, every one forming for himself a measure, according to his own peculiar taste and style.

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

This dance is generally supposed to have derived its name from the Tarantella, a venomous spider of Sicily. Those who

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have the misfortune to be bitten by it cannot escape dissolution but by violent perspiration, which forces the poison out of the body through the pores. As exercise is the principal and surest mode to effect this perspiration, it was discovered, by repeated experiments, that music was the only incentive to motion on the unhappy sufferers. It possessed the power of making them leap about, until extreme fatigue put an end to their exertions. They then fell, and the sweating thus occasioned seldom failed of effecting a radical cure.

The music best adapted to the performance of this kind of "miracle" is excessively lively; its notes and cadences strongly marked, and of the 6–8 measure. The reiterated strains of these *triolets*, together with the vivacity of the movement, are capable of electrifying frames whose total derangement appears on the point of depriving them of animation.

Whether the Tarantella dance was first used as a remedy for the bite of a spider, or whether the attitudes and gestures with which the music inspired the sufferers, gave the first idea of forming them into a dance, it is impossible to determine; but it owes its origin unquestionably to that complaint.

Love and pleasure are conspicuous throughout this dance. Each motion, each gesture, is made with the most voluptuous gracefulness. Animated by the accompanying mandolines, tamborines and castanets, the woman tries, by her rapidity and liveliness, to excite the love of her partner, who, in his turn, endeavors to charm her with his agility, elegance, and demonstrations of tenderness. The two dancers unite, separate, return, fly into each other's arms, again bound away, and in their different gestures alternately exhibit love, coquetry and inconstancy.

The eye of the spectator is incessantly diverted with the variety of sentiments which they express; nor can anything be more pleasing than their picturesque groups and evolutions. Sometimes they hold each other's hands, the man kneels down whilst the woman dances round him; then again he rises; again she starts from him, and he eagerly pursues. Thus their whole

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dance is but assault and defence, and defeat or victory appear equally their object.

The *Fourlane* is a dance well known in Venice, and much in vogue among the gondoliers. It is very lively, and its music is 6–8 time, played in a *molto allegretto* style. It is called Fourlane on account of its having been first danced in the Frioul. This dance is very similar to the Tarantella, but not quite so diversified.

The *Ronde* is the French national dance, by which the peasants celebrate annually the gathering of the harvests, and is esteemed a symbol of union and strength.

The *Jaleo de Xeres* and the *Ole* are somewhat similar to the Fandango, their charm consisting in their rapid combination of gestures and motions, and are said to be in high favor among the Andalusians. The former is not unfrequently introduced in our stage ballets.

Of the *Waltz*, the *Polka*, the *Redowa*, the *Schottisch*, the *Galop* and others of a kindred nature, the reader will find a detailed account, as also the figures, in a subsequent part of our work.

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PART VII.

Indian Dances—The War Dance of the Sioux—the Scalp Dance—The Pipe of Peace Dance—The Straw Dance—The Green Corn Dance—The Bear Dance—The Buffalo Dance—The Beggar's Dance—The Dog Dance—The Discovery Dance—Dancing among the Shakers—The "Dancers"—The French Prophets—The Convulsionists—The Art in America—Old Style—A Long Island Pic-nic—Observations on the Art—What the Clergy think of it—The Law of Motion—The *morale* of Dancing—Its Physical Advantages—General Observations.

Among the aborigines of America, dancing forms a part of their services on almost all occasions. Like the ancient Greeks, they have their war dance, which they perform previous to going to battle, their sacrificial dances, as well as their dances of joy and of lamentation.

The Sioux, a numerous and powerful tribe, inhabiting the territory between the Missouri and Mississippi rivers, have a remarkably characteristic dance, exhibiting the peculiar usages of the Indians when about going to war, which is called the War dance of the Sioux.

It is the custom of all the warriors to assemble, arrayed in their battle-clothes and trappings. On their heads they wear the war-eagle head-dress; in their hands, and secured to their persons are their weapons, and with faces painted in all imaginable hues, they, one after another, advance rapidly toward a post stuck in the ground, and dyed with *red* (fit color for their sanguinary purpose), and strike it a violent blow, which is intended to symbolize the relentless nature of their intentions. When it has been struck by all, they blacken their faces and dance around it, while their shrill war-whoop, their frightful yells and frantic gestures attest that no mercy would be exercised toward those who were unfortunate enough to fall into their power.

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The *Scalp Dance* of the Sioux, is one of their most fearful exhibitions. The women, in the centre of a circle, hold aloft the scalps torn from the slaughtered foes of the tribe; while the warriors dance around them in the most furious and extravagant attitudes, brandishing their war-clubs, and uttering the most hideous yells and screams.

The *Pipe of Peace Dance* is another of their dances, common alike to the various tribes, and is celebrated when adverse factions have declared peace. Their chiefs and "medicine men," on such occasions, assemble at a designated place, and the calumet, or peace-pipe, being produced, each one smokes a few whiffs through it, it being understood by them that the tomahawk is to be buried. The dance is then performed by the warriors to the beat of the drum and the noise of the rattle, each dancer holding his pipe in his hand.

The *Straw Dance* of the Sioux, is of a very curious description, and calls to mind the Spartan law of compelling children at an immature age to participate in the dance, for the purpose of rendering them strong and robust. To the bodies of naked children, loose straws are tied and set on fire. They are then compelled to dance without uttering any expression of pain, the object being to make them hardy and regardless of danger.

It would prove wearisome to the reader were we to explain their infinite variety of dances. They have them for almost all occasions. When the corn is ripened, they celebrate the event by what is termed the *Green Corn Dance;* when they hunt bears, they fancy that the bear spirit will cause their failure unless propitiated by the *Bear Dance;* the *Buffalo Dance* is of a similar character; the *Beggar's Dance*, a sort of prayer in aid of the destitute; the *Dog Dance*, which is too disgusting for description; the *Discovery Dance*, peculiar to the Sacs and Foxes, who formerly dwelt in the southern part of Iowa; in short, dancing is one of their remarkable characteristics, and if "there is a time to dance," as Solomon has asserted, the Indians have undoubtedly discovered it.

Among the civilized portion of Americans, the only religious

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dance known, is that practised by the modern Christian sect of Shakers, who make their worship consist largely in dancing, which was originally of a violent and irregular character, abounding in leaps and shouts, but is now a simple and uniform movement around the hall of worship, to the music of a hymn and clapping of hands. Of its origin we are ignorant, but something very similar appeared at Aix-la-Chapelle, in 1373, and spread through Flanders.

Persons of both sexes were suddenly seized with dancing fits, and continued them with extreme violence until quite exhausted. At such times they believed, or pretended to believe, that they saw wonderful visions. The dancers were accustomed to wander about from place to place, subsisting on charity, holding secret assemblies, and treating with contempt the priests and their religious rites.

This new kind of frenzy was regarded by the ignorant clergy of *that* era as the work of demons, who possessed, as they thought, this dancing tribe, not unlike the way in which *spiritualism* is viewed by superstitious persons of the present time.

Accordingly, the priests of Liege endeavored to cast out the devils that rendered these fanatics so merry, by singing hymns and fumigating them with incense.

By these powerful charms the evil spirit was entirely vanquished, according to these holy men of old, who maintained their power over the masses by appealing to their superstition and credulity.

From this sect, which was known as the Dancers, probably emanated, in later times, the French Prophets and Convulsionists; but whether the Shakers were original in their mode of worship, or whether they borrowed it from either of the above religionists, is only a matter of conjecture.

Dancing, considered as one of the arts, has never attained any eminence in America. The institution of the *Grand Ballet* is something almost unknown. The only approach to it was the introduction of *La Sylphide* and *La Giselle*, in both of which the renowned Elssler achieved many of her triumphs.

It should not be forgotten, however, that the first ballet

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opera which obtained any success here was *La Bayadère*, in which the graceful Augusta danced upward of a hundred suc cessive nights to admiring audiences.

Dancing, with us, is a recreation—a medium for the pleasant, social intercourse of young persons, and an outlet for that natural exhilaration of spirits which is peculiar to youth.

The performance of the dance at public assemblies in New York, a few years since, was essentially different from what it is at present. The time-honored *Quadrille* formed the staple of the evening's entertainment. The figures were almost invariably the same, consisting of *Right and left—balance—ladies chain—cross over and back—forward two—balance.* Occasionally it was varied by what are called the *Basket Dance* and the *Visitor*, or the plain *Waltz*, now almost excluded from our fashionable assemblies, and the ball concluded with the *Virginia Reel.*

Each dancer, while in the performance of the quadrille, considered it a duty to execute a series of vaults and gyrations, apparently emulous of illustrating the motto of Cicero: "*Action —action—action.*"

The complete destitution of grace, the utter disregard of musical time on the part of some, and the intense ambition of others to outrival their associates in extraordinary displays of agility, were subjects of remark to those of any refinement of taste; but all this has passed away or is confined to peculiar localities.

In some parts of the country, however, and particularly in the rural districts, dancing still maintains in the time-honored form of the old-fashioned quadrille, and the antiquated waltz.

It is among our most pleasant reminiscences that we recall our participation in a Long Island pic-nic a few summers since.

The spot selected was in a grove thickly studded with trees, whose interlacing branches shielded the visitor from the sun during the day; at night, the blazing light from numberless basins of lighted pitch, elevated three or four feet from the ground, fell upon the vast assembly of dancers, who, upon a

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raised flooring, to the sound of various instruments, danced with a wild exuberance of spirits and *abandon* that would have been novel to the youthful patrons of the city assemblies.

With a fearless contempt of the night dew, and an utter disregard of the danger of coughs and colds, the fairer portion of the visitors was arrayed in *bal costume*—low-necked dresses and short sleeves being in high favor.

The "lords of creation," not so ambitious of conforming to the etiquette of refined society, or more fearful of the dangers of exposure, did not deem it expedient to uncover their heads.

Around the platform erected for the dancers, a motley group, embracing a great variety of character and an equal variety of complexion, from the fair face of the city belle to the swarthy visage of the African, was seated, watching, with apparent interest, the energetic dancers.

A few feet behind them, on what might be termed the side of a hill, groups of verdant country gentry were stationed, some reclining upon the grass, and others leaning against the trees.

Through the branches came the rays of the full moon, and over all, the light from the blazing tar gave to the whole scene that picturesque appearance which the *property man* at the theatre strives to imitate in his *tableaux*, but which he can never hope to equal. Through the innumerable sycamore columns which no mortal hand had reared in this natural dancing-hall, came the spirit-stirring strains of the band, and echoing afar, invited others to the entertainment.

The dances, as we have said, were the old-fashioned quadrille and the antiquated waltz, as performed a half century since, in our then fashionable assemblies.

If the dancers were destitute of grace, they supplied the deficiency by an abundance of energy; if they lacked ease and elegance of carriage, they amply compensated for it by their extraordinary execution of steps which the most expert of the profession never dreamt of; if they manifested an unqualified contempt for the *time* of the music, they were equally regardless of the time of night, and not until the moonlight and the pitch-

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light had been replaced by pitchy darkness, did the last of the revellers disappear.

Formerly, it was not considered improper or derogatory for ladies and gentlemen to attend public balls, and share in their performance; but as the population augmented and the ball-room *habitués* degenerated into a mixed assemblage, the more refined portion of the community avoided them. Dancing, therefore, among the most cultivated and *élite*, is confined to parlors and private assembly rooms. If any proof were required of the high favor in which it is held, when conducted upon approved principles, it would be found in the fact that, at a private entertainment, given at the Academy of Music,* in New York, by the writer, for his pupils and their friends, upward of four thousand persons were present, a large portion of whom shared in the entertainment.

It may be prejudice, perhaps, but we know of no more pleasing spectacle than a well appointed ball; we, of course, allude to select private assemblies, where refinement and courtesy prevail; where elegant dressing and fine taste are apparent, and where grace and easy carriage are the predominating characteristics.

The light reflected from the chandeliers, the flashing eyes and graceful forms of the fair, and the spirit-stirring strains from the orchestra cadenced to the wavy motions of the dancers, form a *coup d'œil* which, to us, is beautiful beyond expression.

For a few hours, at least, the busy cares of life seem to be forgotten, and joy and hilarity rule the frolic hours. If the dancers have sorrows (and who has not?) they are not apparent; though the fires of love, jealousy, envy, ambition or despair may burn fiercely in their bosoms, they are invisible for the time beneath bright smiles and unblanched countenances. No one seeks to explore the mysteries that lie hidden in the depths of the dancers' hearts.

If to the young and beautiful maiden of sweet sixteen come bright visions of the far-off future, when her partner shall ask her hand to thread the mingled mazes of the dance of life, it is

* See Note III.

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unknown to the curious gaze of the profane intruder ; if to another, the bitter cup of envy or jealousy is presented, she swallows the draught in silence and without a murmur.

If the beardless youngster showers his attentions on some antiquated mother, whom he detests, that he may pave his way to her daughter's heart ; if to the daughter he professes a regard which he does not feel, that through an alliance he may acquire a coveted position, he has the secret to himself.

If intriguing mammas watch with lynx-eyed interest the attentions and compliments that are bestowed upon their daughters, in the hope that some gentleman who is anxious to defray the personal expenses of a lady, may have an opportunity of so doing, and those of her family beside, no one knows or cares anything about the matter.

If to accommodating papas who, fresh from the counting-room, accompany their daughters to the ball to oblige them, rather than to please themselves, come reminiscences of years gone by, when they enjoyed the music and the dance, and the fair forms and bright eyes which have long since departed, no one discovers it.

If beneath the layers of paint with which some ladies disfigure their faces, insidious disease is lurking, and leading them on toward the "dance of death," they, like others, are all unconscious of it.

Naught but "nods and becks, and wreathed smiles" are seen in the halls of Terpsichore. Her temple is sacred to pleasure, to gaiety, to music and the dance. The philosopher and the moralist have no chance here for their vocation. An uninterrupted train of thought is almost an impossibility ; the quick, lively airs of the music, the gliding dancers, command attention and distract the mind. The poet, indeed, might perhaps find something congenial with his taste, for here are the embodied and incarnate forms of his poetic visions ; here are the "halls of dazzling light ;" here are youth, and beauty, bright eyes and unclouded brows ; here might imagination weave her "airy nothings," and throw around the dancers the spell of her enchantment, unmindful and regardless that they

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are human, and that life itself is but a masked ball where the performers strive to appear to be what they are not.

To the young, there is a very romance in the atmosphere of the ball-room; while to those of maturer years, the scene is interesting if for no other reason than the pleasure which is derived from the reminiscences and associations which it conjures.

There is but one opinion among the intelligent on the subject of dancing, and that was happily expressed by Father Menestrier, a regular ecclesiastic, who lived under, and wrote for Louis XIV., when he said, that "dancing is in itself one of those indifferent things of which the good or bad use may incline us to approve or condemn."

The intelligent portion of the clergy of the present day are not opposed to dancing, if used discreetly and in moderation, believing with Solomon, that there is a time to dance as well as a time to pray; but there are those who ignore every species of amusement in which there is any levity or exhilaration of mind. By certain sects of professing Christians, cheerfulness and mirth have been deemed incompatible with religious feeling, rational amusement prejudicial to correct views of moral duty, and associations for the indulgence of worldly pastimes subversive of the principles of genuine piety. It may well be doubted, however, whether mankind was intended to live a life of gloomy asceticism, with the knowledge that cheerfulness of mind and buoyancy of heart are favorable to health, to longevity and morality, and while all nature invites to joy.

Besides, motion is the eternal law of nature. Everything dances. The waves of the ocean dance to the music of the winds; the trees, catching the melody, sway their branches to and fro in unison with its everlasting monotone; the very flowers jump into life beneath the flashing and dancing sunlight. Nay, according to the philosophers, the sun and moon dance about the earth, the three upper planets about the sun as their centre, "now stationary, now retrograde, now in apogee, then in perigee, now swift, then slow, occidental, oriental;" and when all are hidden, and the storm-king wields his baton, then, in the words of Byron, "the big rain comes dancing to the earth."

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Life is dark enough with sorrow, without shrouding our brows with gloom. The moments of mirth, of innocent recreation, are the oases in the desert of existence. Man was made for enjoyment. It is a natural want, like the air we breathe, and the food we eat. When God gave him the power of motion, he at the same time implanted in his nature a craving for society, for sympathy, and the exercise of his faculties. His instincts, his appetites and his passions were not given him in vain, but to be used and enjoyed temperately and rationally.

The stern moralist, whose brow never relaxes, fearful of being charged with levity; the vegetarian, who denies himself meat, through an erroneous idea of physiological law; the ultra "temperance" advocate, who eschews wine because others have indulged in it to excess; and the fanatic, who regards dancing as a device of the devil, because it has been prostituted to base purposes, are alike in error. There *is* a time to eat and a time to drink; a time to be merry and a time to be sad; a time to sing and a time to *dance*.

As old Burton, in his "Anatomy of Melancholy," says: "There is a mean in all things! This is my censure, in brief: Dancing is a pleasant recreation of body and mind, if sober and modest (such as our Christian dances are), if temperately used."

Of the physical advantages of dancing there is not a doubt. Like all other bodily exercise, it imparts strength to the frame and beauty to the proportions. The motion of the legs, arms and body is absolutely necessary to the development of the muscles and the healthy action of the blood.

The whole body moves with more freedom, and acquires an easy and agreeable appearance from the practice of dancing. The shoulders are thrown back, the inferior limbs attain greater strength and elasticity, the muscular masses of the hips, thighs and legs are symmetrically displayed, the feet are constantly turned outward, and in the gait there is something peculiar, by which we immediately discover a person that has cultivated the art. As Pope says:

"They move easiest who have learned to dance."

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In an essay on dancing, the writer has said, "All persons, whatever may be their condition in society, wish for strength and activity; all, I may next venture to say, are, or would be, glad to possess physical beauty. It is a natural desire. And among those whose rank or fortune enables them to frequent good company, there are very few who do not wish to unite to those three qualities, elegance of carriage and deportment. Now, nothing can render the frame more robust and graceful than dancing and pantomimic exercises.

"Every other kind of gymnastics strengthens or beautifies particular parts, whilst it weakens others, and makes them in a manner difform. Fencing invigorates the arms and legs, but renders the rest of the frame somewhat unshapely. Horsemanship increases the thickness of the loins, but debilitates the thighs. In short, all other exercises leave something disagreeable about those who practise them; neither singly nor conjointly can they bestow that becoming aspect, and those agreeable manners which dancing, when well taught, never fails to impart. By it the head, arms, the hands, legs, feet, in short all parts of the body, are rendered symmetrical, pliant and graceful.

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

It is not, however, for the mere physical advantages of dancing that we commend it, but more that it is a medium for bringing into pleasant social relation the youth of both sexes; of destroying that feeling of diffidence, and correcting that awkwardness of demeanor which can only be overcome by an association with persons whose manners have become polished and refined by art.

We do not mean to assert that ladies and gentlemen can be fashioned by precept, or created by rules, but while we are conscious that true refinement springs from nobleness of heart, intelligence, and kindly consideration for the feelings of others, we are convinced that bashfulness is a weakness which requires

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only social intercourse to overcome, and that there are innumerable violations of etiquette which a timely suggestion can remove.

Plato, in his "Commonwealth," urges that dancing schools ought to be maintained, "that young folks might meet, be acquainted, see one another, and be seen."

To children, they are essentially useful, for it is in early youth that their manners can be formed, their objectionable habits removed, and their deportment rendered pleasing and agreeable. It is, too, an innocent source of enjoyment. The total abandon to pleasure, the exhilaration of mind and exuberance of spirits which characterize dancers, are active agents in promoting health of body and cheerfulness of disposition. Care flees before the smile of gladness and the voice of merriment. The eyes sparkle with excitement when the heart is light, the blood dances merrily through the veins, and joy, with contagious sympathy, is imparted to those around. We say, then, in the words of the poet:

"On with the dance! Let joy be unconfined."

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NOTES.

I.—The triumphal military procession of a victorious Roman general was a spectacle of great splendor and interest. When a general gained a considerable victory he demanded a Triumph of the Senate. It was the highest military honor which could be attained in the Roman state, and was reserved for those generals who, by hard-earned victories and glorious achievements, had added to the territories of the commonwealth, or delivered the state from threatened danger.

The triumphal procession began from the Campus Martius, without the city, and passed through the most public places of the city to the Capitol; the streets being strewed with flowers, and the altars smoking with incense. First went musicians of various kinds, the oxen destined for the sacrifice next followed, having their horns gilt and their heads adorned with garlands; then, in carriages, were brought the spoils taken from the enemy, statues, pictures, plate, armor, etc., with the titles of the vanquished nations, and their images or representation.

The spoils were succeeded by the captive kings or leaders, with their children and attendants; after the captives came the lictors, having their fasces wreathed with laurel, followed by a great company of musicians and dancers, dressed like satyrs, and wearing golden crowns; and next, came a long train of persons carrying perfumes. After these came the triumphant general, dressed in purple embroidered with gold, with a crown of laurel upon his head, a branch of laurel in his right hand, and in his left an ivory sceptre, with an eagle on the top. The general's face was painted with vermilion, and a gold ball hung from his neck, on his breast.

The chariot in which the triumphant general stood was gilt, adorned with ivory, and drawn by four white horses abreast, or sometimes by elephants. That he might not be too much elated, a slave stood behind him, who frequently whispered in his ear: "Remember that thou art a man."

The general was attended by his relations and a great crowd of citizens, all in white; after his car followed the consuls and senators; and last came the victorious army, crowned with laurel, decorated with the gifts which they had received for their valor, and singing the general's praises, in which the citizens, as they passed along, also joined.

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HINTS TO DANCERS:

copy from among the fi
sion to his entertainment at the Academy.

"FERRERO'S JUBILEE AT THE ACADEMY.—The first of a series of entertainments, which must be popular with young New York, was given on Thursday afternoon and evening at the Academy of Music. The Terpsichorean matinée was presumed to be private, and for the friends of the pupils of Mr. E. Ferrero (to whom all glory and honor), the accomplished Professor of Calisthenics, of Fourteenth street. The entertainment during the afternoon was splendid; but it remained for night to render the exhibition of the most dazzling character. Famous as the Academy has become for the array of youth and beauty that has gathered within its classic walls, it never sheltered in its embrace a more genial and gallant gathering than the patrons of Mr. Ferrero on Thursday evening. The grand ball-room was crowded continually with dancers, anxious for a Redowa, or a Lancer Quadrille; and for once only during the winter, an embargo seemed to have been laid on all the old wall flowers who haunt Academic festivals, and refrigerate the atmosphere by persimmon smiles. The old statues were in quarantine, and Master Ferrero deserves a golden wreath for acting as the health officer of his *soirée dansante*. Fair, gentle women, beautiful as the sunshine, skipped and frolicked in robes of lawn and satin, and were lost in the bath of life, seen through a mist of lace and illusion. Grand, graphic, and gorgeous, was the carnival of human hearts, spreading a halo of happiness through an enchantment of beaming eyes, keeping electric communication with smiles of fascination and pleasure. Ah! for a bachelor who has streaks of grey coursing o'er a head falling into the sad autumn, it was a scene to fill his mind with pleasant memories, which come back like the hopes and dreams of childhood, remembered for an instant, then shadowed by the reality of less romantic thoughts

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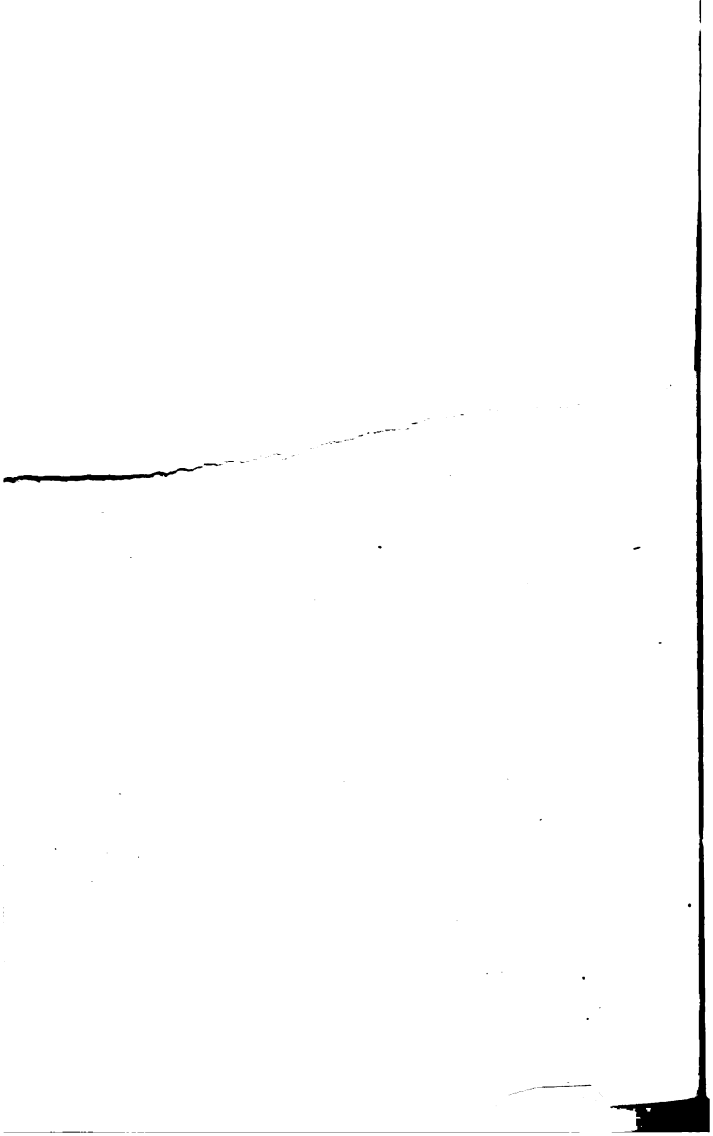

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HINTS TO DANCERS:

WITH

Some Suggestions to those about Entering Society,

(WHETHER THEY DANCE OR NOT.)

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"I flatter myself that your own reason, young as it is, must tell you that I can have no interest but yours in the advice I give you; and that, consequently, you will at least weigh and consider it well; in which case, some of it will, I hope, have its effect."

LORD CHESTERFIELD'S LETTERS TO HIS SON.

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HINTS TO DANCERS.

THE ETHICS OF POLITENESS.

In a work devoted particularly to dancing, it will hardly be expected that we should, nor do we intend to, devote much space to the consideration of questions from a purely ethical point of view; yet, esteeming private dancing as something more than the mere physical exercise and amusement which it affords, and regarding the dancing-school of modern times quite as valuable in forming the manners and giving them the polish of refinement, it will not, perhaps, be deemed inappropriate should we make allusion to principles which underlie all the canons of society and the laws of etiquette.

It is to the young and unsophisticated in the "dark and crooked ways" of the world that we address ourselves—to those whose ductile and plastic minds may be molded and fashioned by reason and argument, and whose sensibilities have not become so blunted by long intercourse with the world as to induce them to regard our suggestions as but the sophisms of a pseudo-moralist.

We are not of those who esteem the *graces* of life of more consequence than the solid elements of virtue and high moral principle. We have no admiration for that philosophy, of which Chesterfield is at once the exponent and example, whose *art of pleasing* is not founded alone on the desire of rendering others happy, but rather on expediency, selfishness, and personal advantage.

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If we are compelled to smile because others smile, to be merry because others are merry, to drink when we thirst not, because others set the example, to flatter men's pride, laugh at their follies, and encourage their excesses; to cringe that we may gain their esteem, or merit their approbation; to fawn and dissemble that we may win our way to their drawing-rooms and dinner-tables—we prefer the freedom of honest obscurity to the slavish sycophancy of fashionable notoriety.

On the other hand, we claim no fellowship with those who insist that all the vices of society belong to the upper classes; who condemn the wealthy, simply because they have been more fortunate than their neighbors; who mistake dignity for pride, high breeding for egotism, and self-respect for insolence; who hate the easy manners and self-possession of cultivated refinement, because, conscious of their own inferiority, they feel uncomfortable in society above their breeding; who envy power and possessions which they cannot obtain, contemn in others what they themselves aspire to practise, and deride that calm superiority which they detest because they cannot acquire.

While we utterly reprobate the arrogance of pretension, and condemn the pitiful ambition of those who affect to occupy positions for which they have neither qualification nor claim; who, with all the vices of those above them, and none of their virtues, presume to be the arbiters of fashion and leaders of the *ton;* we have still no other feeling than that of respect for the many whose native worth is enhanced by polished manners; whose dwellings and surroundings are characterized by refined and elegant taste; and whose wealth is not only devoted to the indulgence of intellectual pleasures, but freely contributed to the exigencies and necessities of the destitute.

The possession of money, when honestly obtained, is neither a merit nor a crime. Character is everything in the estimation of those whose opinion is of any value. To obtain and sustain a good one can be accomplished only by scrupulous integrity, amiable deportment, and gentlemanly association.

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In expressing our dissent from those who inculcate the art of pleasing from purely personal motives, as also from those who regard the amenities of social intercourse with contempt, we do so in the conviction that the charms of sociality consist not in an obsequious conformation to the opinions of others, and subserviency to their weaknesses, but in a candid and open avowal of our sentiments, if uttered at all; of consideration enough to withhold them when they conflict with the prejudices of the weak-minded, and a happy adaptation of manner to the company in which we are thrown.

We do not mean by this, however, that one is to laugh at what is serious because others do so, eat to repletion because some gormandize, or drink to excess because many set the laws of physiology at defiance. In general, all this can be avoided by selecting associates who exercise some discretion in such matters, or among whom your declination will not be regarded with disfavor.

To cultivate the art of pleasing is not only worthy of our ambition, but it is the dictate of humanity to render ourselves as agreeable as possible to those around us. While, therefore, we condemn that false system of philosophy which recommends the practice of flattery and deception for the purpose of winning the regard of those with whom we come in contact, we would rather urge the sincere and open conduct which is founded on moral principle, and which looks to the happiness of others, not through any sordid and selfish aim, but for the reward which virtuous actions bestow. Indeed, we do not discover the necessity of duplicity and hypocrisy in our intercourse with society. The virtues and the graces are not antagonistic. The sacrifice of personal convenience for the accommodation of others; the repression of our egotism and self-esteem; the occasional endurance of whatever is disagreeable or irksome to us through consideration for the infirmities of others, are not only some of the characteristics of true politeness, but are in the very spirit of benevolence, and, we might add, religion.

That politeness which is entirely selfish, and prompted only

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by the hope of some present or prospective personal advantage, is not always secure from detection. The man of the world who uses others only for the advantage which he hopes to reap from his studied behavior in public, is very apt to display an inconsistency of conduct in private, which betrays his real character. He who is all civility to-day because your companion happens to be a beautiful woman, will not unlikely pass you unnoticed should he happen to be in the company of some *celebrity* to-morrow.

Many of those who are the embodied representatives of all the virtues in public, are the personified images of all the vices in private. Abroad—benevolence, generosity, mildness, self-sacrifice and complaisance, mark their demeanor; at home—selfishness and falsehood are their characteristics.

True politeness, which springs from kindness of heart and liberality of thought and sentiment, is the very reverse of all this, and the constant effort to practise an unvarying system of urbanity and courtesy soon renders it natural and habitual.

There is one phase of duplicity common to the man of the world which is, to the last degree, mean-spirited and contemptible. We allude to the sacrifice of your honest sentiments that they may harmonize with those with whom you are conversing; that utter abnegation of your real opinion lest it conflict with the expression of ideas which are often adopted without consideration and uttered without sincerity.

This kind of complaisance, which is the peculiar characteristic of many persons, particularly in fashionable society, does not always obtain that favor which those who practise it confidently anticipate. To an intelligent mind there is something distasteful in the conversation of a companion who invariably coincides with every sentiment that you express; you feel a contempt for those who have no opinion of their own, and more, when you fancy they have one, but that a timid and pusillanimous spirit withholds it.

There are occasions when, in large circles, the forbearance of uttering extremely ultra views, unless they are solicited, may be considered a virtue, for it is not always the part of propriety

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to engage in animated discussions, particularly with those whose education and habits of thought are not such as to enable them to argue points of difference without becoming violently excited or personally abusive ; but when your opinion is required, and when to give it would be natural and not productive of pain to others, the candid avowal of your real sentiments will be more likely to carry conviction and win regard than any hypocritical affectation of the notions of others.

When compliance arises from a natural tenderness of disposition and kindness of heart instead of conviction, it may be regarded as an amiable weakness, but when it is used merely to subserve some private purpose and is the result of artifice, it is utterly contemptible.

There are those who fancy that they are acting the part of wisdom in not allowing themselves to be embarrassed by a conflict of opinion where numbers prevail against them, and fear to oppose a prevailing error lest by so doing they subject themselves to calumny and reproach ; who, instead of maintaining their opinions by argument, yield a ready assent to that which they secretly condemn, and by pandering to the weakness and vanity of others who can be of service to them, reap the reward which power can bestow. However discreet such a course may be to those who value a certain kind of success in life, it is clearly a dissimulation and a fraud of which no man of integrity and high moral principle can be guilty.

There is something, too, in natural conduct far removed from that studied effort to please, which is frequently detected by those whose interest you aspire to gain. The ready assent and yielding opinion to the acts or whims of another, presupposes an absence of perception on the part of others which is often fatally erroneous ; it assumes that those to whom you "crook the pregnant hinges of the knee, that thrift may follow fawning," are destitute of observation and discernment, while, perhaps, they are estimating your conduct at its worth and quietly resolving to withhold any benefit or patronage which, otherwise, they might bestow.

Every man of any intelligence when he has an opinion which,

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to him, seems founded upon justice and right, and particularly when it is opposed to some palpable error of morals, is bound by every principle of honor to proclaim it honestly and openly, regardless of consequences. It may subject him to reproach, and perhaps the loss of friends, but the disfavor of those who are opposed to the principles of virtue is scarcely worthy of consideration, while the friendship of others who are weak enough to take offence at his vindication of an honest opinion, is nothing compared to that sacrifice of self-respect which is necessary in making a hypocritical assertion of sentiments he does not entertain or maintaining a cowardly silence.

As we have before remarked, there are occasions when silence becomes a virtue, and true politeness, which is founded on generosity and kindly consideration for the happiness of others, will dictate when an opinion should be withheld. Among those who are incapable by education and association of entertaining correct views, the assertion of truth is but labor lost, for besides being misunderstood, you risk the chance of wounding the strong prejudices or injuring the feelings of others whose very errors of belief are a portion of their enjoyment.

It is not that we have expressed ourselves fully on the subject that we close our remarks, for the theme is inexhaustible; but, as we have already observed, our readers will not look for a philosophical disquisition in a work devoted to the Terpsichorean art; still, as we have some hints to dancers to offer, we desired to distinguish *true* from *false* politeness, and proclaim our adhesion only to those laws of etiquette and good behavior which spring from honesty of purpose and sincerity of heart, rather than expediency, reputation, or personal advantage.

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TO GENTLEMEN.

We are perfectly conscious of our inability to offer any fixed and definite rules for the guidance of dancers, in matters of etiquette, for there are so many and such a variety of circumstances in which another course of action would be required, from that which we should probably prescribe; so much must necessarily be left to the tact and good judgment of those who are anxious to appear well, that we should despair of success, however zealous our labors, or boundless our ambition.

We can only hint at certain violations of etiquette which are practised, often thoughtlessly, and which several years of opportunity have enabled us to observe. These, with such suggestions as occur to us hereafter, will be offered, not with oracular confidence, but respectful deference, to the consideration of our readers.

Every individual who mingles in society, however great his contempt for many of its absurdities, is bound, to a certain extent, to conform to its requirements. Its prevalent customs are the combined idea of its members, and to set them at defiance subjects the transgressor to annoyance, to ridicule, and generally to contempt.

> —— "The world's a masquerade,
> And he whose wisdom is to pay it court,
> Should mask his own unpopular penetration,
> And seem to think its several seemings real."

In the fashionable world, the reader must bear in mind that ridicule is the weapon easiest and most natural to be used to one's disadvantage, and the most watchfully to be shunned. All singularity in manners and appearance should, therefore, be carefully avoided. Every one seeks an opportunity to laugh at others, and once you are marked as a target for the shafts of wit and satire, you will lose caste among those whose opinion is not to be ruthlessly disregarded.

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It is hardly necessary to remind the reader that dress, though often considered a trifling matter, is one of considerable importance, for a man's personal appearance is a sort of "index and obscure prologue" to his character.

Lord Chesterfield has said, "I cannot help forming some opinion of a man's sense and character from his dress." Besides, the appearance of a well-dressed man commands a certain degree of respect which would never be shown to a sloven. As Shakspeare has written, "The world is still deceived by ornament;" and there are those who associate fine clothes with fine people so strongly, that they do not trouble themselves to ascertain whether the wearers are worthy of respect, as others form their opinions of books by the gilding of the leaves and beauty of the binding.

The dress of a gentleman should be such as not to excite any special observation, unless it be for neatness and propriety. The utmost care should be exercised to avoid even the appearance of desiring to attract attention by the peculiar formation of any article of attire, or by the display of an immoderate quantity of jewelry, both being a positive evidence of vulgarity. His dress should be studiously neat, leaving no other impression than that of a well-dressed gentleman.

Of the manners and deportment of both ladies and gentlemen, we would remark that a proper consideration for the welfare and comfort of others will generally lead to a greater propriety of demeanor than any rules which the most rigid master of etiquette could supply. This feeling, however, is one that must be cultivated, for the promptings of nature are eminently selfish, and courtesy and good-breeding are only attainable by effort and discipline. But even courtesy has limits where dignity should govern it, for when carried to excess, particularly in manner, it borders on sycophancy, which is almost as despicable as rudeness. To overburden people with attention; to render them uncomfortable with a prodigality of proferred services; to insist upon obligations which they do not desire, is not only to render yourself disagreeable, but contemptible. This defect of manners is particularly prevalent in the rural districts, where

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the intense effort to render a visitor comfortable has exactly the contrary effect; besides, there are those whose want of refinement and good breeding often leads them to an unwarrantable familiarity, which requires coldness and indifference to subdue.

True courtesy is founded on generosity, and we are led to it by the purpose of advancing the happiness of others, and rendering ourselves agreeable. "It is," as Montaigne says, "like grace and beauty; it begets regard, and an inclination to love one at the first sight, and in the very beginning of an acquaintance."

It should be the effort of both ladies and gentlemen to practise an unfailing courtesy, controlled to a certain degree by dignity. By dignity, however, we do not mean hauteur, which is in direct violation of every principle of good breeding. Arrogance and pride are the most effectual weapons to render one offensive. Those who use them are at once known as being other than that which they profess. It is a veil of the thinnest texture, through which any one can discover the real character.

Our suggestions are intended more particularly for the young who are about entering society; for it were hopeless to attempt a reformation among those whose habits have become fixed. Southey has said, that "if easy and graceful manners are not acquired in early life, they will scarcely ever be possessed at all."

An early introduction into the drawing-room is an absolute necessity to render any one at ease in the circles of good society. Without that repose of manner and quiet self-possession which are the characteristics of those who have associated with the polished and refined, and which can only be acquired by cultivation and habit, no man, however brilliant his intellect, or attractive his personal appearance, can hope to render himself entirely agreeable, or bear the impress of a perfect gentleman.

We should be utterly misunderstood, however, if by this, or any other observation which we have written, the reader should infer that our ideas of a gentleman are circumscribed by

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the forms of etiquette. A conformation to them is necessary to those who mingle in society, but the social forms and customs of nations differ so widely that if the title of gentleman were confined to those only who practise them, the traveller might find it difficult, if not impossible, to sustain his reputation in that respect.

The native independence of American character regards with disdain many of the stringent, social laws which are recognized in England and on the continent. Thus, the dress which many of our countrymen adopt for the assembly-room and private parties would subject them to serious annoyance abroad. A frock-coat would not be tolerated a moment in any fashionable society in Europe, and whether it be esteemed a prejudice or otherwise, we are free to confess that in our opinion it is a violation of good taste, and unsuited either to a ball-room or private assembly.

We should, however, be far from denying the claim of gentleman to any person, simply because he wore a frock-coat, for the fickle goddess, Fashion, tolerates it to a certain extent in America ; but if the universal custom among the refined and polished members of society were to exclude it, as in Europe, its use would manifest a contempt for the opinion of others, of which no gentleman could be guilty.

If the title of gentleman should depend entirely and solely on one's conformation to the laws of etiquette, the most unprincipled profligate or debauchee might successfully wear it ; it is, however, but the finish and polish of the jewel—not the diamond itself.

"The character of a gentleman," says Lieber, "is distinguished by strict honor, self-possession, forbearance, generous, as well as refined feelings, and polished deportment—a character to which all meanness, explosive irritableness and peevish fretfulness are alien ; to which, consequently, a generous candor, scrupulous veracity, courage, both moral and physical, dignity, self-respect, and studious avoidance of giving offence to others, or oppressing them, and liberality in thought, argument and conduct, are habitual, and have become natural."

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However difficult of attainment, it should be the earnest ambition of every young man to meet the requirements which Lieber has so truthfully pictured. He should remember, too, that gentility is neither in birth, fortune, manner, nor fashion, but in mind! In the words of a modern divine, "a high sense of honor, a determination never to take a mean advantage of another, an adherence to truth, delicacy, and politeness toward those with whom you mingle or may have dealings, are the essential and distinguishing characteristics of a gentleman."

It is almost needless, therefore, to say that a gentleman can never be guilty of a positive rudeness; yet with all the inborn greatness of nature's noblemen, a young man who was unaccustomed to society, though with a laudable desire to conform to its usages, might sometimes hesitate through ignorance of the laws of etiquette, about doing what he deemed proper, from a natural fear of subjecting himself to invidious criticism.

At the hazard of urging what ordinary good breeding, if not common sense, would indicate, we suggest, that on entering a room you should bow; simple as the advice may be, the custom is not unfrequently disregarded.

At an evening party, you should first pay your respects to the mistress or head of the establishment, after which, you should exchange salutations severally with each of the ladies with whom you are acquainted. Should you desire to leave early, quietly signify your intention to the donor of the entertainment, and withdraw without exciting any particular attention. By this course you will not be the means of breaking up the party, or of causing those to retire who, otherwise, would not think of leaving.

When an introduction to a lady is solicited by a gentleman whom you desire to oblige, you should first obtain the consent of the lady, as it is but reasonable that she should have an opportunity of declining, should she so desire; besides, etiquette demands it.

The same rule applies with equal propriety in an assembly-room, with the difference, that whereas an introduction elsewhere may be the prelude to an intimacy, the introduction for

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the purpose of dancing, is merely to serve that single object, which, when accomplished, the acquaintance is at an end.

Should the lady, however, on some future occasion, manifest a disposition to renew it, by an act of recognition, of course you would return the salute. Indeed we regard it as a principle that on all occasions a lady should bow first, for the reason, that a gentleman is subjected to mortification and chagrin by saluting a lady who passes him unnoticed, while no gentleman can receive a bow from a lady, under any circumstances, without acknowledging it.

When a gentleman escorts a lady to a ball, he should dance with *her* first, or offer so to do; and it should be his care to see that she is provided with a partner whenever she desires to dance.

In a quadrille, or other dance, while awaiting the music, or while unengaged, a lady and gentleman should avoid long conversations, as they are apt to interfere with the progress of the dance; while, on the other hand, a gentleman should not stand like an automaton, as though he were afraid of his partner, but endeavor to render himself agreeable by those "airy nothings" which amuse for the moment, and are in harmony with the occasion.

You should, however, not only on such occasions, but invariably, avoid the use of *slang* terms and phrases, they being, to the last degree, vulgar and objectionable. Indeed, one of the charms of conversation consists in the correct use of language.

Dr. Johnson, whose reputation as a *talker* was hardly less than that which he acquired as a writer, prided himself on the appositeness of his quotations, the choice of his words, and the correctness of his expressions. Had he lived in this "age of progress," he would have discovered that his Lexicon was not only incomplete, but required numerous emendations. We can fancy the irritable moralist endeavoring to comprehend the idea which a young lady wishes to convey when she expresses the opinion that a bonnet is "*awful*," or a young gentleman of his coat, when he asserts that it is "*played out!*"

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The fashionable chat of parlors and assembly rooms is vapid enough, without the introduction of terms and phrases popular among the ignorant and depraved. Some writer has said: "It is born upon the lips, and not within the breast," and those who use it he terms, "Light orators, who, on the current of a soft and fluent loquacity, float along, unfreighted with the weight of thoughts."

Yet even "small talk" has its uses, and is infinitely preferable to the long and prosy efforts of those who bore you with a narration of incidents, detailed with circumstantial particularity, which do not possess the slightest interest, and the end whereof you watch with hopeful anxiety. It is still worse when the speaker is the subject of his discourse, as he generally is. The vanity of narrating his own exploits is only equalled by his skill in making himself the prominent figure in his picture, while the effort to appear a hero, not unfrequently compels large draughts upon the imagination, to which the impatient hearer listens with unaffected incredulity and unmitigated disgust.

It is quite as difficult to be a good listener as a good talker; and if the effort be to gain the esteem and respect of those around you, you will be more successful by observing an attentive regard to the remarks of others than by making them yourself.

An old author on the subject, says: "In this kind of commerce with our equals and inferiors, we should use an easiness of address, obliging manners, a ready and respectful attention to what they utter, and avoid a display of superiority, either of our talents or acquisitions, which caution will defend us from the hate and envy of those with whom we associate. Those among whom we use the expressions of inattention or contempt or pronounce sentiments with too much warmth and predilection, will either avoid us or seek occasion to injure us by secret acts of malevolence, excited by painful feelings of inferiority. Such is the nature of man. On the contrary, when we assume no airs of importance, those who know our capacities and those who are made acquainted with them afterward, esteem

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our acquaintance more, and view our talents at a higher rate, than if we had endeavored to blazon them ourselves. To gain the good will of those with whom we converse, the infallible method is to be the cause of their displaying the acquisitions which they possess, and to keep our own back. Self-love, here, is gratified in every speaker, and he values us as the means of making himself conspicuous and important."

Lord Chesterfield, in his "Letters to his Son," continually warns him against making himself the subject of his own conversation. "Above all things," he says, in one of his letters, "and upon all occasions, avoid speaking of yourself, if it be possible. Such is the natural pride and vanity of our hearts, that it perpetually breaks out, even in people of the best parts, in all the various modes and figures of egotism."

There is a custom which is sometimes practised both in the assembly room and at private parties, which cannot be too strongly reprehended; we allude to the habit of ridicule and ungenerous criticism of those who are ungraceful or otherwise obnoxious to censure, which is indulged in by the thoughtless, particularly among the dancers. Of its gross impropriety and vulgarity we need hardly express an opinion; but there is such an utter disregard for the feelings of others implied in this kind of negative censorship, that we cannot forbear to warn our young readers to avoid it. The "Koran" says: "Do not mock—the mocked may be better than the mocker." Those you condemn may not have had the same advantages as yourself in acquiring grace or dignity, while they may be infinitely superior in purity of heart and mental accomplishments. The advice of Chesterfield to his son, in his commerce with society, to *do as you would be done by*, is founded on the Christian precept, and worthy of commendation. Imagine yourself the victim of others' ridicule, and you will cease to indulge in a pastime which only gains for you the hatred of those you satirize, if they chance to observe you, and the contempt of others who have noticed your violation of politeness, and abuse of true sociality.

We conclude our strictures on this subject with the following

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passage from the essays of Addison: "But what an absurd thing it is, to pass over all the valuable characteristics of individuals, and fix our attention on their infirmities—to observe their imperfections more than their virtues—and to make use of them for the sport of others, rather than for our own improvement."

In whatever relation with the fair sex, and under whatsoever circumstances, it is the duty—we may add, the practice—of a gentleman to so deport himself as to avoid giving any cause of offence.

The intelligent reader will see at once how hopeless would be the effort were we to attempt to meet every possible case; we can only hint at some.

When a gentleman has occasion to pass through an assemblage of ladies, where it is absolutely impossible to make his way without disturbing them; or when he is obliged to go in front, because he cannot get behind them, it is but common courtesy for him to express his regret at being compelled to annoy them.

After dancing, a gentleman should invariably conduct a lady to a seat, unless she otherwise desires; and, in fact, a lady should not be unattended, at any time, in a public assembly.

It is not considered *comme il faut* to ask a married lady to dance, when her husband is present, without previously ascertaining whether it be agreeable to him.

Any provocation to anger should not be resented in the company of ladies. If it cannot be satisfactorily adjusted by the master of ceremonies, to whom an appeal may properly be made, it should be deferred until a more fitting occasion; besides, it is easier to arrange a difficulty after a sufficient time has elapsed to allow your passion to subside.

When a gentleman escorts two ladies through the street, it is not in conformity with etiquette to have one hanging on each arm, a habit which immediately suggests the idea of a rural stranger, accompanied by his sister and "lady-love," making a first visit to the city; the two ladies should be together, the gentleman on the outside.

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When a gentleman meets a lady, or ladies, with whom he is acquainted, he should invariably raise his hat; nay, it were more in conformity with the canons of politeness and good breeding to remove it entirely, and make it sweep an entire circle through the air, than not to touch it.

If it be urged, as not unlikely it will, that some of our suggestions hardly apply to dancers, we again repeat, that a dancing-academy is, or should be, a school of etiquette and politeness as well; and that the dancer is not expected to leave his manners in the assembly-room, but to carry them with him into the street, or wherever he happens to be.

So far from ignoring the canons of etiquette and good breeding, we would, had we the power, make it a penal offence to violate the ordinary rules of politeness; and we hope to see the day when, in drawing-rooms and on piazzas, the indolent habit of lounging and leaning back, instead of sitting on chairs, and the still more disgusting and brutal habit of cutting and cleaning nails, will be punished by ostracism from respectable society.

TO LADIES.

Lord Chesterfield, in his "Letters to his Son," has written: "Your conversation with women should always be respectful, but at the same time *enjoué*, and always addressed to their vanity. Everything you say or do, should convince them of the regard you have (whether you have it or not) for their beauty, their wit, or their merit. Men have possibly as much vanity as women, though of another kind; and both art and good breeding require that, instead of mortifying, you should please and flatter it, by words and looks of approbation."

With all deference to those who regard Chesterfield as an oracle in matters of etiquette, we must dissent from any such system of dissimulation as he prescribes, and politely decline to follow his advice. Our "conversation with women" will be

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"respectful," but instead of being "addressed to their vanity," will, in this instance, at least, be offered to their intelligence and sense of propriety—nay, we will even caution them against the hypocritical protestations of regard and admiration from men of the world, of which Chesterfield himself is so perfect an example.

Instead of flattering their vanity, we intend to appeal to their good sense, and our province will be rather to allude to those minor defects of manners which detract from the female character; to offer some observations on dress and etiquette, with such reflections as those subjects naturally suggest.

As we regard the subject of Dress not only of importance, but one to which the fair sex attach great interest, we will make it the prelude to other observations that we purpose offering.

In our allusions to the dress of a gentleman, we have urged a studied simplicity of apparel; the same remarks are equally applicable to that of a lady. Indeed, *simplicity* is the grand secret of a lady's toilet. When she burdens herself with a profusion of *bijouterie* she rather detracts from, than adds to, her personal appearance, while all *outré* fashions and ultra styles of dress, though they excite attention, neither win respect, nor enhance the attraction of the wearer.

Some ladies, perhaps imagining that they are deficient in personal charms—and we are willing to believe that there are such, although the Chesterfieldian school of philosophers would ridicule the idea—endeavor to make their clothes the spell of their attraction. With this end in view, they labor by lavish expenditure to supply in expensive adornment what they lack in beauty of form or feature. Unfortunately for their success, elegant dressing does not depend upon expense. A lady might wear the costliest silks that Italy could produce, adorn herself with laces from Brussels which years of patient toil are required to fabricate; she might carry the jewels of an eastern princess around her neck and upon her wrists and fingers, yet still, in appearance, be essentially vulgar. These were as nothing without grace, without adaptation, without a harmonious blending

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of colors, without the exercise of discrimination and good taste.

The most appropriate and becoming dress is that which so harmonizes with the figure as to make the apparel unobserved. When any particular portion of it excites the attention, there is a defect, for the details should not present themselves first, but the result of perfect dressing should be an *elegant woman*, the dress commanding no especial regard. Men are but indifferent judges of the material of a lady's dress; in fact, they care nothing about the matter. A modest countenance and pleasing figure, habited in an inexpensive attire, would win more attention from men, than awkwardness and effrontery, clad in the richest satins of Stewart and the costliest gems of Tiffany.

Of its make, of course, we have no suggestions to offer, that being a matter depending entirely upon the fashion, to which a young lady should conform, without a slavish adhesion to that fickle queen. She should neither be the first to adopt a new style, nor the last to discard an old one. There is a certain conformity to the prevailing mode which is indispensable, for however much people may contemn Fashion, she is a goddess who must neither be slighted nor neglected. She sits like an empress upon her throne, and issues her edicts with the oracular confidence of a Chinese potentate. She is an arbitress from whose fiat there is no appeal. Her laws are absolute; her influence boundless. With prodigal hand, she awards the reputation of any, or all the virtues, to those who happen to come within the sunshine of her favor. At her command, the flippancies of the blockhead are transformed into the brightest coruscations of wit—the platitudes of an ignoramus suddenly become profound wisdom—the very vices of individuals are chrysalized into exalted virtues.

Beneath her all-powerful influence, the pettifogging attorney acquires the fame of an Erskine; the dispenser of pellets becomes another Esculapius; the backwoods preacher, a second Luther; the Grub street hack, a modern Johnson. The idols of the hour are of her creation, and with vacillating capricious-

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ness she throws them aside to make room for new ones. She erects altars that must be kneeled to ; shrines that must be worshipped, or the penalty is ostracism and failure. She rules the manners, the customs of society, and her power in matters of etiquette and dress is unalterable and indivisible.

If, therefore, you expect to go into society, you must meet its requirements ; hence you cannot be unmindful of fashion in the matter of dress.

There are occasionally to be found among both sexes, persons who neglect their dress through a ridiculous affectation of singularity, and who take pride in being thought utterly indifferent to their personal appearance. Millionaires are very apt to manifest this characteristic, but with them it generally arises through a miserly penuriousness of disposition ; their imitators, however, are even more deficient than they in common sense.

Lavater has urged that persons habitually attentive to their attire, display the same regularity in their domestic affairs. He also says: "Young women who neglect their toilet and manifest little concern about dress, indicate a general disregard of order—a mind but ill adapted to the details of housekeeping —a deficiency of taste and of the qualities that inspire love."

Hence the desire of exhibiting an amiable exterior is essentially requisite in a young lady, for it indicates cleanliness, sweetness, a love of order and propriety, and all those virtues which are attractive to their associates, and particularly to those of the other sex.

Chesterfield asserts that a sympathy goes through every action of our lives, and that he could not help conceiving some idea of people's sense and character from the dress in which they appeared when introduced to him.

Another writer has remarked that he never yet met with a woman whose general style of dress was chaste, elegant and appropriate, that he did not find her on further acquaintance to be, in disposition and mind, an object to admire and love.

The fair sex have the reputation of being passionately fond of dress, and the love of it has been said to be natural to women. We are not disposed to deny it, but we do not regard it

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as a weakness nor a peculiarity to be condemned. Dress is the appropriate finish of beauty. Some one has said that, "Without dress a handsome person is a gem, but a gem that is not set. But dress," he further remarks, "must be consistent with the graces and with nature."

"Taste," says a celebrated divine, "requires a congruity between the internal character and the external appearance; the imagination will involuntarily form to itself an idea of such a correspondence. First ideas are, in general, of considerable consequence. I should, therefore, think it wise in the female world to take care that their *appearance* should not convey a forbidding idea to the most superficial observer."

As we have already remarked, the secret of perfect dressing is simplicity, costliness being no essential element of real elegance. We have to add that everything depends upon the judgment and good taste of the wearer. There should always be a harmonious adaptation of one article of attire to another, as also to the size, figure and complexion of the wearer. There should be a correspondence in all parts of a lady's toilet, so as to present a perfect entirety. Thus, when we see a female of light, delicate complexion, pencilling her eyebrows until they are positively black, we cannot but entertain a contempt for her lack of taste and good sense. There is a harmony in nature's tints which art can never equal, much less improve.

A fair face is generally accompanied by blue eyes, light hair, eyebrows and lashes. There is a delicacy and harmonious blending of correspondences which are in perfect keeping; but if you sully the eyebrows with blackness, you destroy all similitude of feature and expression, and almost present a deformity.

We cannot but allude to the practice of using white paints, a habit strongly to be condemned. If for no other reason than that poison lurks beneath every layer, inducing paralytic affections and premature death, they should be discarded—but they are a disguise which deceives no one, even at a distance; there is a ghastly deathliness in the appearance of the skin after it has been painted, which is far removed from the natural hue of health.

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On a young lady's introduction to society, she should be modest, retiring and unassuming, nor should she forget a certain sense of dignity. The principal beauty in the female character is *modesty*, a virtue in itself so lovely that it often captivates where a pretty face or graceful figure would be disregarded. Addison says: "If you banish modesty out of the world, she carries away with her half the virtue there is in it." But while modesty is an essential virtue, timidity and diffidence are a positive weakness which no effort should be spared to overcome.

A young lady should not fear to blush when the feeling that causes it is genuine; but she should not *affect* to blush, for blushing springs oftener from innocence than guilt. She should be modest in her dress and in her deportment. Excessive gaiety, extravagant joy, anger and jealousy are to be avoided as much as possible. "Moderation in everything," says a modern writer, "is so essential that it is even a violation of propriety itself to affect too much the observance of it. It is to propriety, its justice and attractions, that we owe all the charm of sociality. At once the effect and cause of civilization, it avails itself of the grand spring of the human mind—self-love—in order to purify and ennoble it; to substitute for pride and all those egotistical or offensive feelings which it generates, benevolence, with all the amiable and generous sentiments which it inspires. In an assemblage of truly polite people, all evil seems to be unknown. What is just, estimable and good, or what we call fit or suitable, is felt on all sides—actions, manners and language alike indicate it. And if we place in this select assembly one who is a stranger to the advantages of a polite education, she will at once be made sensible of the value of it, and will immediately desire to display the same urbanity by which she has been pleased.

"If politeness is necessary in general, it is not less so in particular cases. Neither rank, talents, fortune nor beauty can dispense with this amenity of manners; nor can anything inspire regard or love without graceful affability, mild dignity,

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and elegant simplicity. If all the world feels the truth of the verse which is now a proverb—

"'Cette grâce plus belle encore que la beauté,'

every one also is sensible that grace in conferring a favor affects more than the favor itself, and that a kind smile or an affectionate tone penetrates the heart more deeply than the most brilliant elocution."

In the carriage of the body, both sexes should strive to acquire an easy and natural manner, until it becomes habitual; or, rather, they should endeavor to avoid that clumsiness and awkwardness of movement which is offensive enough when practised by a man, and positively disgusting in a woman. In the latter we certainly look for grace, and both ladies and gentlemen are easily enough distinguished by a certain elegance of carriage and propriety of demeanor which others never attain.

An English author has said, "It must not be dissembled that our countrywomen are too often apt to forget that native charms may receive considerable improvement by attending to the regulation of carriage and motion. They ought to be reminded, that it is chiefly by attention of this kind, that the French women, though unable to rival them in such exterior perfections as are the gift of nature, attain, however, to a degree of eminence in other accomplishments, that effaces the recollection of their inferiority of personal charms." He continues, "the gracefulness of a French lady's step, is always a subject of high commendation in the mouth of even Frenchmen." And again, he says, "conscious where their advantage lies, they spare no pains to improve that grace of manner, that fund of vivacity which are in their nature so agreeable, and which they know so well how to manage to the best effect."

There is, perhaps, no other occasion in which the necessity of gracefulness is so important, or where the motion of the body and limbs is more conspicuously displayed than in danc-

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ing. We do not, of course, allude to *stage* dancing, which would be beneath contempt without grace, as every attitude is, or should be, the illustration of a passion, but to that employed in assembly-rooms and private parties, where dancing is little more than elegant walking or graceful sliding.

The body should undulate in harmony with the motion of the limbs ; the shoulders should be thrown back, and a free and unrestrained elasticity imparted to the whole frame. The arms, in the presentation of hands, should sway gracefully and naturally, and every movement should be characterized by ease and freedom.

Immediately on entering an assembly-room, all thought of self should be forgotten. The ridiculous ambition of endeavoring to create a sensation, either by dress, loud talking, or unusual behavior, is greatly to be condemned, while the effort to monopolize a certain portion of the room during the evening, and of forming exclusive circles where general unanimity and good feeling should prevail, is decidedly reprehensible.

Chesterfield has said, "In mixed companies whoever is admitted to make part of them, is for the time, at least, supposed to be on a footing of equality with the rest, and consequently, as there is no principal object of awe and respect, people are apt to take a greater latitude in their behavior, and to be less upon their guard. And so they may, provided it be within certain bounds, which are upon no occasion to be transgressed. But upon these occasions, though no one is entitled to distinguished marks of respect, every one claims, and very justly, every mark of civility and good breeding."

Indeed, as we have already urged, true, genuine politeness, though improved by art, has its foundation deeper than in the mere conformation to certain rules, which may be altered or varied to suit peculiar localities or peoples, for it is the spontaneous and natural effect of an intelligent mind and kindly heart, which overlooks annoyances in consideration for the happiness of others.

In private parties or assembly-rooms, where dancing is the chief part of the evening's entertainment, it is not in con-

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formity with the rules of etiquette for a young lady to dance with one gentleman repeatedly, to the exclusion of all others who may solicit her hand, even though the favored individual be her suitor. However complimentary to the lady, to be the recipient of a gentleman's undivided attentions, or however gratifying it may be for him to manifest his devotion to the lady of his choice, such a course is an exhibition of selfishness which ought not to be displayed in an assemblage of ladies and gentlemen who have congregated for mutual enjoyment.

At a private party, a lady cannot with propriety refuse the invitation of a gentleman to dance, unless she has already accepted that of another, for besides exhibiting a contempt for him whom she refused, she subjects the giver of the entertainment to annoyance.

We have already alluded to the necessity of discarding all cant terms and phrases from conversation, not only in assembly-rooms, but on all occasions; and we would particularly caution our young lady friends against even the recognition of those *équivoques* and *double entendre* which the other sex sometimes inconsiderately, but oftener determinedly, introduce.

Neither by smiles nor blushes should they betray any knowledge of the hidden meaning that lurks within a phrase of doubtful import, nor seem to recognize anything which they could not with propriety openly make a subject of discourse. All indelicate expressions should be to them as the Sanscrit language is to most people, incomprehensible. All wanton glances and grimaces, which are by libertines considered as but so many invitations to lewdness, should be strictly shunned.

No lady can be too fastidious in her conduct, or too guarded in her actions. A bad reputation is almost as destructive of happiness to her as absolute guilt; and of her character we may say with the poet:

"A breath can make them, or a breath unmake."

We find an almost insurmountable difficulty in confining our remarks to the subject that we proposed—Hints to Dancers.

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We are perfectly conscious that *Etiquette* is our theme ; yet all the rules that the most rigid disciplinarian could supply would not bring into existence an elegant lady, or, as we prefer to write it in plain Saxon, an elegant *woman*, without a polished *mind*. Intellectually defective, the sensibilities blunted by intercourse with vulgar natures, and the taste vitiated by the force of example, no cunning alchemy can transmute the baser metals into gold ; neither *Hints* nor *Suggestions* will soften the manners of the essentially vulgar, nor give the blandishments and graces of politeness to her whose heart and mind have not been purified and disciplined by culture.

We know very well the penalty that we incur in even hinting at subjects which are supposed to be foreign to an assembly-room or social gathering ; but we regard private dancing as a beautiful and elegant art, for both ladies and gentlemen, which should go hand in hand with the other accomplishments that are introduced into good society, and we, therefore, insist that a lady cannot, among refined people who are convened to enjoy the dance, appear to advantage without exhibiting a certain grace of demeanor, a modesty of deportment and an affability in converse, which can result only from a polite education.

If "there is a divinity that doth hedge a king," there is a halo of glory that doth hedge a perfect woman ; it is the halo of purity, innocence, modesty, amiability and simplicity.

Let the cynical snarl, and the hypercritical growl ; we commend our thoughts to the fair sex, to whose quick perceptions a hint will generally lead to conclusions, without the slow process of argument, and who will appreciate our suggestions. Having merely alluded to the subject, we return to matters of less, though of some importance.

Young ladies should avoid the practice of sauntering through an assembly-room alone ; they should either be accompanied by their guardian or a gentleman.

Neither married nor young ladies should leave a ball-room assemblage, or other party, unattended. The former should be accompanied by other married ladies, and the latter by their

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mother or guardian. Of course, a gentleman is a sufficient companion for either.

Young ladies should avoid attempting to take part in a dance, particularly a quadrille, unless they are familiar with the figures. Besides rendering themselves awkward and confused, they are apt to create ill-feeling, by interfering with, and annoying others. It were better for them to forego the gratification of dancing than to risk the chances of making themselves conspicuous, and the subject of animadversion. As we have elsewhere said, modesty of deportment should be the shining and preëminent characteristic of woman. She should be modest in her attire, in language, in manners and general demeanor. Beauty becomes irresistible when allied to this lodestone of attraction; plainness of features is overlooked by it; even positive homeliness is rendered agreeable by its influence. In the words of a celebrated female authoress: "What is the eloquence of your beauty? Modesty! What is its first argument? Modesty! What is its second? Modesty! What is its third? Modesty! What is its peroration, the winding up of all its charms, the striking spell that binds the heart of man forever? Modesty!"

TO LADIES AND GENTLEMEN.

We have a few Hints to offer which belong not particularly to either sex, but are rather applicable to both.

There is a violation of good manners, peculiar to both sexes, which often excites a feeling of disgust in the beholder; and that is, the egotism and vanity which compel a frequent adjustment of some portion of the dress; a constant inspection of the gloves or boots; the oft-repeated glance at the mirror; and the conduct generally, that suggests the idea of being dressed for an occasion, or of entertaining a sublimated idea of one's personal appearance.

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When a young lady declines dancing with a gentleman, it is her duty to give him a reason why, although some thoughtless ones do not. No matter how frivolous it may be, it is simply an act of courtesy to offer him an excuse ; while, on the other hand, no gentleman ought so far to compromise his self-respect as to take the slightest offence at seeing a lady by whom he has just been refused, dance immediately after with some one else.

The conversation of both ladies and gentlemen should be characterized for purity of language, appropriate words, and elegant style. Above all, ungrammatical sentences should be avoided as much as possible, although we are conscious of the difficulty of invariably speaking with correctness and propriety. Still, the effort is worthy of the attempt.

Lord Chesterfield has written that, for a period of forty years, he never spoke or wrote a word which he had not previously considered with reference to its propriety and in the hope of finding one that would be more appropriate. We do not, however, expect our readers to imitate Chesterfield in this regard, any more than we would have them follow his advice with reference to laughter.

When he writes to his son, "I could heartily wish that you may often be seen to smile, but never heard to laugh while you live," and that, since he had had the full use of his reason, nobody had heard him laugh, regarding it as the practice of fools, we have no patience with his cynical and egotistical temperament. We would rather hear the "welkin ring" with the shout of mirth and gladness, than that every feeling of merriment should be suppressed.

It is not, of course, expected that at a social gathering of ladies and gentlemen, people will indulge in obstreperous laughter, but this is no reason why they should forbear to laugh at all. Laughter is but the exuberance of joyousness, and generally springs from warm and innocent hearts. We would be wary of the man over whose grim visage no ray of mirth had ever lightened, or from whose voice no shout of laughter had ever come.

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In conversation, too much care cannot be exercised in the avoidance of that peculiar habit of exaggeration so common to great talkers, and of employing a multitude of superlative, if not superfluous adjectives. The absurdity of calling a collar *magnificent*, of denouncing your shoes as *horrid*, and your hat as *awful*, is apparent enough, while the practice of exaggeration, so happily illustrated by the individual who, on being reprimanded for it, answered, that he had "shed *barrels* of tears over it, and tried *millions* of times to overcome it, but had never succeeded once," is equally offensive to taste and propriety.

In dancing, generally, the performers of both sexes should endeavor to wear a pleasant countenance; and in presenting hands, a slight inclination of the head, in the manner of a salutation, is appropriate and becoming. Dancing is certainly supposed to be an enjoyment, but the sombre countenances of some who engage in it, might almost lead to the belief that it were a solemn duty being performed. If those who laugh in church would transfer their merriment to the assembly-room, and those who are sad in the assembly-room would carry their gravity to the church, they both might discover the appositeness of Solomon's declaration, that "there is a time to be merry and a time to be sad."

We have already alluded to the importance of a correct use of language in conversation, and though we are aware that it is absolutely impossible to practise it without a certain degree of education, yet we would urge that the habit which many acquire, more through carelessness than ignorance, of disregarding it, is worthy of consideration. Many a young lady has lost a future husband by a wanton contempt for the rules of Lindley Murray.

Though hardly a case in point, we cannot forego the opportunity of recording an incident in the career of a young man "about town," who, anxious to see life in all its phases, was induced to attend a public ball, the patrons of which were characterized more for their peculiarity of manners than their extraordinary refinement. On being solicited by an acquaintance,

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whom he respected for his kindness of heart and integrity rather than for his mental accomplishments, to dance with his daughter, he consented, and was accordingly introduced to a very beautiful young lady. Ere the dance commenced, and while the musicians were performing the "Anvil Chorus," from "Trovatore," the young lady asked:

"Do you know what that *'ere* is?"

Supposing that she meant *air*, and wishing to give her an opportunity of making herself happy in the thought of imparting a valuable piece of information, in utter disregard of the principles of Mrs. Opie, he replied, "No."

"Why," said she, "that's the Anvel Core-ri-ous."

With an expletive more profane than polite, he suddenly found his admiration for the lady as much diminished by her ignorance, as it had before been exalted by her beauty.

At private assemblies, it should be the effort of both ladies and gentlemen to render themselves as agreeable as possible to all parties. With this purpose in view, the latter should, therefore, avoid showing marked preferences to particular ladies, either by devoting their undivided attentions or dancing exclusively with them. Too often, the belle of the evening, with no other charms than beauty of form and feature, monopolizes the regards of a circle of admirers, while modest merit, of less personal attraction, is both overlooked and neglected. We honor the generous conduct of those, particularly the "well-favored," who bestow their attentions on ladies who, from conscious lack of beauty, least expect them.

On the other hand, no lady, however numerous the solicitations of her admirers, should consent to dance repeatedly, when, by so doing, she excludes other ladies from participating in the same amusement; still less, as we have elsewhere hinted, should she dance exclusively with the same gentleman, to the disadvantage of others.

Both ladies and gentlemen should be careful about introducing persons to each other, without being first satisfied that such a course will be mutually agreeable.

The custom, in this country, particularly among gentlemen,

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of indiscriminate introductions, is carried to such a ridiculous extent, that it has often been made the subject of comment by foreigners, who can discover no possible advantage in being made acquainted with others with whom they are not likely to associate for three minutes, in whom they take not the slightest interest, and whom they probably will never again encounter, nor recognize if they should. Besides, every one has a right to exercise his own judgment and taste in the selection of acquaintances, and it is clearly a breach of politeness to thrust them upon your friend or associate, without knowing whether it will be agreeable to either party.

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RUDIMENTS OF DANCING.

BEFORE describing the various dances now in vogue, we will endeavor, by means of plates, to illustrate the FIVE POSITIONS, a knowledge of which is absolutely necessary in order to comprehend the different dances which are composed of the said five positions in motion. We shall not attempt a description of any steps for the quadrille, as, from their number and variety, it would be impossible to do so. Dancing, in our opinion, can never be acquired by means of books alone, although they are of great utility in refreshing the memories of those who have obtained some knowledge of the art from a professor.

The following descriptions and plates will illustrate the five positions in dancing.

Fig. 1.

Fig. 2.

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First Position (Fig. 1).—Stand perfectly erect, avoiding all appearance of stiffness, the lady holding her dress with both hands; the arms slightly rounded, grasping the skirt with the tips of the fore finger and thumb, gracefully grouped; the shoulders well back, head and body erect, eyes to the front; feet as seen in the plate, heels close together, the toes turned completely outward, and in a straight line with the heels.

The above directions apply to a gentleman in every particular, with the single exception of the arms, which should hang naturally by his side.

The position of the body and arms as above described, is the same for those which follow, unless otherwise mentioned.

Second Position (Fig. 2).—The second position, with the right foot. Glide the right foot sidewise in a line with the left, the toe pointed and resting on the floor, the heel raised, and the instep curved. (See plate.) The same for the left foot.

Fig. 3.

Fig. 4.

Third Position (Fig. 3).—From the second position draw

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the foot in front, so that the heel rests in the hollow of the other foot, the feet half crossed, close together. (See plate.) The same for the left foot.

Fourth Position (Fig. 4).—Extend the foot from the third position, full length to the front, pointing the toe as in the second position, excepting that it must be in front. When in the fourth position with the right foot, turn the heel slightly to the right and the body to the left; reverse for the left foot. (See plate.)

Fig. 5.

Fifth Position (Fig. 5).—The fifth position is executed by drawing the foot from the fourth, and placing it as in the third, but covering the foot in the rear, as in plate. Bring the head and eyes to the front in this position.

There are numerous other exercises for the feet which cannot be described, and should not be attempted at first, unless under the direction of a professor of the art. We have, therefore, omitted them. The five positions described, can be prac-

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tised—however, by being particular not to move the body from the proper position while changing the feet.

In order to comprehend the round dances, hereinafter detailed, it is necessary that the reader should become proficient in the five positions to which these dances have reference.

BOW AND COURTESY.

THE above salutations, used in every-day life, and among all classes of the community, are among the most important rudiments of the Terpsichorean art. A proper knowledge of them is indispensable to both sexes. There is no movement so

Before Bowing.

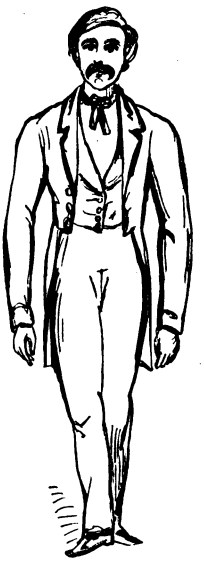

Fig. 6.

Bowing.

Fig. 7.

awkward as a stiff bow or courtesy, and their proper execution can only be accomplished by that combination of ease and

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grace which are acquired by attention and long continued practice.

We have lately been more fully impressed with the necessity of a greater attention, among dancers, to this branch of the art. On the introduction of the Lancers, in the figures of which there is an exchange of salutations, many persons, through an ignorance of the form and manner of performing them, were subjected to ridicule and remark, which might have been avoided had they paid some regard to the first principles of dancing.

With the earnest desire that students will be induced to practise the bow and courtesy, we give in the following descriptions and plates, the manner in which they should be executed.

THE BOW (Figs. 6 and 7).—Executed in four movements—Standing in the third position, right foot in front; glide the

In the act of bending to Courtesy.

Fig. 8.

In the act of rising after the Courtesy

Fig. 9.

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right foot forward a little to the side (count one). Draw the left foot in front in third position (count two). Incline the head and the body a little ; let your arms fall easily and naturally (count three). Rise in the third position, left foot in front (count four). Be particular that every movement be executed with ease and elegance.

THE COURTESY (Figs. 8 and 9).—In four movements.—Standing in the third position, right foot in front, slide the right foot in second position (count one). Draw the left foot in the rear of the right foot (count two). Bend slowly in said position (count three). Rise slowly and bring the left foot close to the right, in third position (count four). (See plates.) The same can be executed with the left foot.

REMARKS ON THE

POSITIONS AND MOVEMENTS OF DANCERS.

WE would suggest that when standing, the feet should be placed in the third position, or as nearly so as possible. The arms should hang naturally, the head be erect, the countenance have a cheerful cast, the shoulders should be kept down, and the chest brought forward. Ladies must invariably hold their dresses while dancing, with the tips of their fingers, as described in the first position. Should there be any motion of the arms, let it be in concert with that of the body. Turn out the feet, and when in use curve the instep, and point the toe downward. The feet should seldom be raised, and then but slightly, as the present style of dancing does not require it. In short, let all your movements be characterized by that easy elegance and grace which contribute so much to the attraction of the dance and the dancer.

THE QUADRILLE.

THE Quadrille is one of the oldest dances that retains its position in the ball-room, or among the lovers and patrons of

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the art. It has, however, been so materially and essentially altered, that those who practised it even fifteen years ago, would be compelled to learn it anew; still, it retains its distinctive type of a quadrille.

It was formerly the custom, when the leader of the band cried "forward two," for a gentleman and the opposite lady to advance alone, instead of being accompanied by their several partners, while the "balance" was performed, not as now, by the gentleman dancing across *with* his partner, but *at* her, she returning the compliment, and both executing a variety of steps which were excessively awkward and ungraceful.

As we have already hinted, in our history of the dance, the quadrille of former times was adopted as a medium for the display of agility, and the indulgence of violent exercise; as, however, the art of dancing, considered with reference to the execution of difficult steps, vaults and pirouettes, required a long and tedious pupilage, combined with perfect gracefulness of bearing, if not symmetry of form, and could be attained only by years of devoted study and unwearied zeal, it was but natural that few succeeded in not making themselves ridiculous, and that it needed revision and alteration to render it acceptable.

Consequently the quadrille now in use, in which performers walk or slide gracefully through the dance, may be executed without any special knowledge of the art of dancing, a familiarity with the figures being all that is essential.

The quadrille commends itself to the lovers of dancing, for various reasons. It admits of the display of great taste in the presentation of the hands, and gracefulness in the walk; it is a happy relief from the more fatiguing polka, redowa, and similar dances; and it allows those who are not familiar with them, to share in the pleasure of the dance, from which they might otherwise be debarred. It affords, too, an opportunity for pleasant conversation and the interchange of civilities, which could not perhaps be otherwise obtained.

There are infinite varieties of quadrilles, having their origin in those which we have given, but the quadrille in any form is

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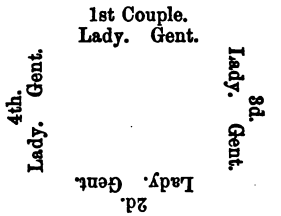
not so generally esteemed by the young in our country, the majority preferring more rapid dances, which better accord with the spirit of the age.

FORMATION OF THE QUADRILLE.

Before giving a description of the figures, we place before the reader the following diagram, which will serve to show the position of the dancers, and the number of each couple—the quadrille being composed of eight persons—four gentlemen and four ladies. Twelve or sixteen could dance, but, in general, the formation consists of four couples:



As will be seen by the diagram, the gentleman invariably stands on the left of the lady.

Before commencing a quadrille, designate the first couple; then you have an established rule for the others.

Opposite the first is the second; on the right of the first is the third; and on the left the fourth couple.

Previous to each figure there are eight bars of music to be played, during which performance it is customary for the gentleman to bow, first to his partner, and then to the lady on his left, the lady, at the same time, courtesying to her partner, and afterward to the gentleman on her right.

QUADRILLE.

First Figure—*Le Pantalon.*

Right and left. . . . . . 8 *bars.**

The first and the second couple cross over, passing each other; they present the right hand; each gentleman, after

* *Bars*, means bars of music.

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giving the right hand to the opposite lady, gives his left to his partner and makes a half turn, remaining opposite; repeat the same to regain places.

Balance. . . . . . 8 *bars.*
Face your partner, giving the right hand, slide eight steps across the quadrille and back, passing to the right of each other, and returning on the same side.

Ladies' chain. . . . . . 8 *bars.*
The two ladies change places by giving the right hand to each other, and crossing over to give their left to the gentlemen opposite; then turning round, return in the same manner, to regain partners.

Half promenade. . . . . . 8 *bars.*
Face your partners, and cross hands; slide eight steps across and back, passing on the right.

This figure is repeated by the third and fourth couples.

SECOND FIGURE—*L'Eté.*

Forward two. . . . . . 16 *bars.*
The first and the second couple forward and back; the same couples cross over and change places; the gentleman on the left of his lady (in crossing over, the ladies pass between the two gentlemen); chassez to the right, then left; cross back as before to regain places.

Balance, as in first figure. . . . . 8 *bars.*
This figure is danced twice by the first and second couples, and twice by third and fourth couples.

THIRD FIGURE—*La Poule.*

Right hand across. . . . . . 8 *bars.*
The first and the second couple cross over (ladies passing through the centre, gentlemen outside), each one presenting the right hand to the person opposite; returning, give the left hand, passing through, retaining the same, the ladies turning so as to give the right hand to their partners; the ladies have their hands crossed, the gentlemen do not.

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Balance in this position by taking one step forward and back twice. . . . . 4 *bars.*

Half promenade, as in first figure, remaining opposite to places, passing to the right of each other. . 4 *bars.*

Ladies forward and back; then *gentlemen forward and back.* . . . . . 8 *bars.*

Forward four . . . . . 4 *bars.*
The two couples, with hands joined, forward and back.

Half right and left to places. . . . . . 4 *bars.*
This figure is danced twice by first and second couples, and twice by third and fourth couples.

Fourth Figure—*La Pastourelle.*

Forward four. . . . . . 8 *bars.*
The first and the second couple take their partners by the hand, advance and retire, advance again; then the first lady crosses over, joins hands with opposite gentleman; the three retiring (also first gentleman) to their places.

Forward three. . . . . . 8 *bars.*
The second gentleman and two ladies forward and back; forward again, leaving the two ladies with first gentleman.

Forward three. . . . . . 8 *bars.*
The first gentleman and two ladies forward and back; forward again, and stop in the centre; the second gentleman meets the three in the centre, and they join hands in a circle.

Four hands half round. . . . . . 4 *bars.*
Turn to the left, each couple remaining opposite to places.

Half right and left, ... 4 *bars.*
to regain places.

Danced twice by the first and the second couple, the second lady crossing over the second time; third and fourth couples the same.

Fifth Figure—*La Finale.*

This figure being a combination of the four figures just explained, we will give only the calls.

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Ladies' chain. . . . . . 8 *bars.*

Forward two. . . . . . 16 *bars*

All promenade round. . . . . . 8 *bars.*

The four couples face their partners, giving the right hand, and sliding (or galop step) to the right, in a circle, until they reach their places; the circle should only occupy the space of the quadrille.

Danced twice by the first and second couple, and the same by the third and fourth couple.

All chassez. . . . . . 8 *bars.*

The ladies cross their partners, sliding to the left, passing in front of the gentlemen, eight steps; gentlemen slide to the right, all slide back again, eight steps; all bow and courtesy to partners.

The chassez is always called to terminate a quadrille; after saluting each other, each gentleman offers his right arm to his partner, and conducts her from the quadrille.

BASKET QUADRILLE.

Forward two, ... 16 *bars.*

Balance, ... 8 *bars.*

Four ladies, hands-round in the centre, . . . 8 *bars.*

turning to the left, 4 bars ; and reverse, 4 bars ; keeping hold of hands, and standing in the centre in a circle.

Four gentlemen, hands-round on the outside, . . 8 *bars.*

to the left, 4 bars ; and reverse, 4 bars ; finishing so as to stand on the left of their partners, raising their hands, joined, so as to allow the ladies to pass backward and rise on the outside, forming a basket.

All forward and back, ... 4 *bars.*

twice in same position (taking one step forward and one back).

Turn partners, ... 4 *bars.*

by giving both hands and turning completely round to place.

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Repeated by the first and the second couple and by the third and the fourth couple.

The last time, the gentlemen with hands-round are in the centre and ladies outside.

SOCIAL QUADRILLE.

Head couples—right and left, ... 8 *bars.*
Side couples—right and left, ... 8 *bars.*
All the ladies balance to the gentlemen on their right and turn, remaining with the gentlemen, ... 8 *bars.*
All promenade round, ... 8 *bars.*
Head couples, Ladies' chain, ... 8 *bars.*
Side couples, Ladies' chain, ... 8 *bars.*
Ladies balance to the right and turn, . . . 8 *bars.*
All promenade round, ... 8 *bars.*
Head couples, Four hands-round, to the left and reverse, 8 *bars.*
Sides, the same, ... 8 *bars.*
Ladies balance to the right, ... 8 *bars.*
All promenade round, ... 8 *bars.*
Head couples form Moulinet, ... 8 *bars.*
The ladies give the right hand to each other; the gentlemen do the same, crossing the ladies' hands, going round to the left, 4 bars; and reversing by giving left hand, 4 bars.
Side couples the same, ... 8 *bars.*
All promenade round, ... 8 *bars.*
All chassez across, ... 8 *bars.*

JIG.—No. 1.

Hands all round, ... 8 *bars.*
The four couples all join hands in a circle, and go round to the left until they reach their places.

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Ladies balance to the right, ... 32 *bars.*
The four ladies leave their partners and balance to the next gentleman on their right, and turn, 8 bars ; repeat the same to each gentleman until they regain their partners, to whom they also balance, the gentlemen remaining in their places.

All promenade round, ... 8 *bars.*

Gentlemen balance to the right, ... 32 *bars.*
The gentlemen repeat the above movement, the ladies remaining in their places.

All hands-round, ... 8 *bars.*
turning to the left.

All chassez across, ... 8 *bars.*

JIG.—No. 2.

First couple balance to the right, ... 4 *bars.*
First couple forward, toward the couple on their right.

Four hands-round, ... 4 *bars.*
turning to the left.

First couple balance to the left, ... 4 *bars.*

Four hands-round, ... 4 *bars.*

All hands-round, ... 8 *bars.*
turning to the left.

Dance four times, until each couple has led off in turn.

All chassez across, ... 8 *bars.*

CHEAT.

Balance to the right, ... 8 *bars.*
First couple join hands and balance to the couple on their right —release hands and turn the persons before them. Any one has the privilege of turning with the person who presents hands or not ; a lady may extend her hands to a gentleman and when he attempts to take them, may withdraw and turn by herself, or

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go to any lady or gentleman in the set, and turn them—hence the title of *Cheat*. The lady presents her hands to the gentleman before her, and, of course, induces him to take them ; but either gentleman or lady has the privilege of refusing or not, at pleasure.

When the first couple have balanced to and turned the first couple on their right, they balance to the two others in their turn ; after which they take their places—balance and turn partners ; the third couple balance to the next couple on *their* right, and repeat the performance of the first ; the second and third couples continue and finish with the balance, as described; after which

First gentleman to the right. . . . . . 8 *bars.*
First gentleman passes his partner and balances to the first lady on his right—presents hands and turns or cheats ; after which he balances to the next lady, also to the other, then to his partner, in rotation.

Third gentleman, ... 8 *bars.*
balances to first lady on his right, and repeats the figure danced by the first. After which, second and fourth gentleman in the same manner.

MARCH QUADRILLE.

First couple promenade round. . . . . . 8 *bars.*
The first couple promenade, with hands joined, entirely round the inside of the quadrille, and stop at their place, facing outward ; the third, second and fourth couples do the same in succession, each passing round the first couple, and forming behind them.

All chassez across and back, ... 8 *bars.*
gentlemen to the right, ladies to the left, and back, facing partners ; gentlemen on one side, and ladies on the other, with a space between them to admit of a couple passing down the centre.

Top couple balance, ... 8 *bars.*
then promenade down the centre, and join at the end, each

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couple repeating the same in turn until the first couple reach their places.

March.

The gentlemen turn to left and the ladies to the right, march round the room until they meet; then the gentlemen present their right hand to their partners and march up the centre to the head of the room, where they again separate to meet as before at the end, when the gentlemen present their arm to their partners, and march, as before, up the centre; when the first couple arrive at their places, all separate and face as before, in two lines.

All forward and back twice, and terminate by bowing and courtesying to partners.

POP GOES THE WEASEL.

MUSIC—*Four parts.*

PERFORMED in the same manner as the Country Dance, the ladies and gentlemen being placed opposite to each other.

The couple at the top begin the figure. They go forward within the line and back, and then outside the line and back again. . . . . 16 *bars.*

After which they form a circle of three, with the lady next to them on the line, turn once round to the right and once to the left. Terminating by making the one they have chosen pass quickly underneath their arms to her place—all singing "Pop goes the Weasel." . . . . . 8 *bars.*

They then turn to the other line, and repeat the same figure with the partner of the last selected. . . . 8 *bars.*

After this, forward and back inside and outside the line, and repeat the same figure with the next couple. When they have passed three couples, the lady and gentleman at the head begin and repeat the same figure, followed by the others in succession.

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SPANISH DANCE.

This dance may be formed by any number of couples, formed in the following manner:

One couple at the head of the room; next couple facing them; the next with their backs to the second couple; next facing the third, and so on.

It can be danced either by couples forming a straight line, or circularly around the room.

All forward. . . . . . 16 *bars.*

All join hands with partners; forward and back; forward again, and change partners, turning one quarter round, facing each other, 4 bars; all forward again, and change partners as before, which brings all opposite to the position they first occupied, 4 bars.

Repeat the same until all regain partners and places, 8 *bars.*

Moulinet. . . . . . 8 *bars.*

Each lady gives her right hand to the lady opposite, and gentlemen the same; go round, and reverse by giving left hand back.

All Waltz round. . . . . . 8 *bars.*

each couple passing to the right of each other once and a half round, which will bring them opposite a new couple.

Repeat the same until all have danced with each other.

If danced in a single column, each couple, on arriving at the end, will turn round and wait for the next couple to meet them.

LES LANCIERS.

This is said to be but a revival of an old dance, but in its modern shape is a great favorite. Its introduction created a new taste for quadrilles, which, from their sameness, had almost become extinct. The figures are exceedingly diversified, and the interchange of salutations, which is something novel of late in private dancing, gives it an agreeable and pleasing effect.

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It combines all the conveniences for conversation and repose from more exciting dances, which is a characteristic of the plain quadrille, with a greater variety of figures, and employs all the gracefulness of demeanor and elegance of manner which the dancers possess.

We have observed that those who participate in its execution, embrace it with a peculiar zest, and generally go through its mazes with the utmost satisfaction.

Its formation is the same as the plain quadrille, each figure being danced four times, until all have danced in turn.

First Figure—*Les Tiroirs.*

First lady and opposite gentleman forward and back; same two forward again, and turn with both hands. . 8 *bars.*

First and second couple cross over, first couple passing between the second; cross back to places, second passing between the first couple. . . . . 8 *bars*

All balance to corners, and turning with both hands, resume their places. . . . . 8 *bars*

Second Figure—*Les Lignes.*

First couple forward and back; forward again, leaving the lady in the centre, with her back to the opposite couple. . . . . 8 *bars.*

Chassez to the right, then to the left, and turn partner to place. . . . . 8 *bars.*

Side couple separate and join hands with head couples, forming two lines; all forward and back; all forward again, and turn partners to places with both hands. . 8 *bars.*

Third Figure—*Les Moulinets.*

The first lady and opposite gentleman forward and back; forward again, stopping in the centre to bow and courtesy, and then retire to places. . . . . 8 *bars.*

The ladies form moulinet in the centre, giving the right hand to the opposite lady; turn to the left; reverse by

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giving the left hand back; the gentlemen walk round, outside the moulinet, contrary direction and reverse; arriving at their places, they give the right hand to their partners, and turn in place, ... 8 *bars.*

FOURTH FIGURE—*Les Visites.*

The first couple visit the couple on their right; all four bow and courtesy, 4 bars; visit the couple on the left, bow and courtesy, 4 bars, ... 8 *bars.*

Chassez four, to right and left, ... 4 *bars.*

Turn partners to places, ... 4 *bars.*

First and second couples right and left, across and back. 8 *bars.*

FIFTH FIGURE—*Les Lanciers.*

Grand chain (right and left all round), stopping when you meet your partner, to bow and courtesy to each other, ... 16 *bars.*

The first couple promenade round the centre of the quadrille, and stop at their places, facing outward; the couple on the right form behind the first, and the couple on the left behind them, ... 8 *bars.*

All chassez across and back; ladies to the left, gentlemen to the right, ... 8 *bars.*

March round; gentlemen turn to the left, ladies to the right, within the space of the quadrille, and come up the centre; fall back in two lines, facing each other; gentlemen on one side, ladies on the other, . . 8 *bars.*

Join hands, forward and back, forward again, and turn partners to places with both hands.

Repeat the grand chain until each couple has led off, and finish with the same.

THE CALEDONIANS.

THIS dance is very similar to the *Lancers*, and will be, when better known, as great a favorite.

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The music being composed of Scotch airs, which are well accentuated and peculiarly adapted to dancing, heightens their effect.

They are valuable, too, in giving a greater variety to the quadrille, which is desirable to those who do not participate in more rapid dances.

First Figure.

Head couples form the Moulinet by giving the right hand, crossed, and turning to the left, and reverse by changing hands, ... 8 *bars.*

Balance to partners and turn, ... 8 *bars.*

Ladies' chain, ... 8 *bars.*

Half promenade and half turn, so as to face inward, . 4 *bars.*

Half right and left to places, ... 4 *bars.*

Repeated by the side couples.

Second Figure.

The first gentleman forward and back, twice, . . 8 *bars.*

The four ladies balance to the right, ... 8 *bars.*

Balance to the gentlemen on their right, and turn with both hands, each taking the next lady's place and remaining with same gentleman.

All promenade round, ... 8 *bars.*

Repeated by the second, third and fourth gentleman, and all the ladies will regain their partners and places.

Third Figure.

The first lady and opposite gentleman forward and back; forward again and *dos-à-dos* by passing round each other, back to back, ... 8 *bars.*

First and second couple cross over, the first passing between the second; returning, the second between the first, ... 8 *bars.*

All balance to corners and turn with both hands, . 8 *bars.*

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All meet in the centre and join hands in a circle ; forward and back, forward again, and turn partners to places, ... 8 *bars.*

Danced four times.

Fourth Figure.

First lady and opposite gentleman forward and stop in centre, facing each other ; their partners forward and do the same ; then both couples turn their partners to places with both hands, ... 8 *bars.*

Four ladies balance to the gentlemen on their right, and turn, each taking the next lady's place and stop, . 8 *bars.*

Four gentlemen balance to the ladies on their left and turn, each taking the next gentleman's place, and stop, 8 *bars.*

The ladies repeat the same to the right, . . . 8 *bars.*

The gentlemen the same, to the left, ... 8 *bars.*

All promenade round, opposite to places; when repeated by second lady and opposite gentleman, all will regain places.

Sides the same.

Fifth Figure.

The first couple promenade round, inside the quadrille, to their places, ... 8 *bars.*

The four ladies forward and back, ... 4 *bars.*

The four gentlemen forward and back, . . . 4 *bars.*

All balance to partners and turn, ... 8 *bars.*

Right and left all, half round ; when you meet your partner, turn completely round with right hand, . 8 *bars.*

Give the left hand and promenade to places ; and turn again with right hand, ... 8 *bars.*

All chassez across, turn the one you meet at corner with right hand, and turn partners with left hand, . . 8 *bars.*

Danced four times.

To finish, *all promenade round,* . . . . . 8 *bars.*

All chassez, without turning at corners.

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VIRGINIA REEL.

Two lines are formed—the one of gentlemen, the other of ladies—each gentleman opposite to and facing his partner; thus:

10	9	8	7	6	5	4	3	2	1	
O	O	O	O	O	O	O	O	O	O	(O represents ladies.)
*	*	*	*	*	*	*	*	*	*	(* " gentlemen.)

The dance is commenced by gentleman No. 1 and lady No. 10; both of whom forward and back, . 4 *bars.*

Then gentleman No. 10 and lady No. 1 do the same, 4 *bars.*

Gentleman No. 1 gives his *right* hand to Lady No. 10, both turn, and back to places, ... 4 *bars.*

Gentleman No. 10 and lady No. 1 do the same, . 4 *bars.*

Gentleman No. 1 and lady No. 10 do the same with the *left* hand, ... 4 *bars.*

Gentleman No. 10 and lady No. 1 do the same, . 4 *bars.*

Gentleman No. 1 turns lady No. 10 with both hands; then back to places, ... 4 *bars.*

Gentleman No. 10 the same with lady No. 1, . . 4 *bars.*

Gentleman No. 1 and lady No. 10 *dos-à-dos*, and back to places, ... 4 *bars.*

Gentleman No. 10 the same with lady No. 1, . . 4 *bars.*

Gentleman No. 1 gives his right hand to his partner, turns, gives his left hand to lady No. 2, turns, gives his right hand to his partner, and in the same manner through the entire line. His partner, of course, does the same, turning the gentlemen instead of the ladies.

When gentleman and lady No. 1 reach the end of the line, they gallop between the lines to their original places; then the gentleman turns one way, followed by the other gentlemen; and the lady the other, followed by the other ladies, and all march outside of the dancers, each sex forming a procession, until they arrive at the extreme end, when the gentlemen join

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their partners and march to their places ; then gentleman and lady No. 1 gallop betwen the lines and take the place of No. 10, who have now become No. 9 ; then couple No. 2 go through the same process ; then No. 3 ; and so on until all have danced.

If the number of persons dancing be large, it can be danced double, two ladies and two gentlemen forwarding at a time.

LONDON POLKA QUADRILLE.

First Figure.

Forward four, ... 4 *bars.*
Change hands and return to places, . . . 4 *bars.*
Polka waltz figure, once round, ... 8 *bars.*
Balance, and turn partners half round with right hand, 4 *bars.*
Do. to places, with left hand, ... 4 *bars.*
Promenade forward, ... 4 *bars.*
Turn, without quitting hands ; promenade to places, 4 *bars*
Sides, the same.

Second Figure.

The first couple polka up to their vis-à-vis, . . 8 *bars.*
Turn vis-à-vis half round with right hand, . . 4 *bars.*
Turn back with the left hand, ... 4 *bars.*
First couple waltz to their places, ... 8 *bars*
Danced four times (each couple in turn).

Third Figure.

The first couple polka to the couple on their right, ending with hands crossed, ... 8 *bars.*
Moulinet half round, with right hand, . . . 4 *bars.*
Do. back, with left, ... 4 *bars.*
First couple polka to their places, ... 8 *bars.*
Half promenade with their vis-à-vis, ... 4 *bars.*

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Polka to places, ... 4 *bars.*

Danced four times,

FOURTH FIGURE.

The first couple forward in waltz position, and change the lady from the right to the left arm four times, . 8 *bars.*

Four take hands round, pass the ladies from the left to the right four times, re-forming the round after each pass, ... 8 *bars.*

First couple polka to places, ... 8 *bars.*

Danced four times.

FIFTH FIGURE.

The grand round, ... 8 *bars.*

All balance, ... 8 *bars.*

The first lady crosses over, followed by her partner, . 4 *bars*

The gentleman dances back, followed by the lady, . 4 *bars.*

The first couple polka once round, ... 8 *bars.*

Danced four times.

MAZOURKA QUADRILLE.

FIRST FIGURE.

AFTER the grand round, and turn in place by the four couples, the first gentleman commences, with his lady, a promenade, followed by a turn, and the holubiec opposite the third couple; after which he leaves her with the third gentleman, whose lady he takes in exchange, and continues the promenade; turn, and holubiec with her until he has successively changed the third lady for the second, and the second for the fourth. The third, second and fourth couple then execute the same figures; at the conclusion of which, every lady will have regained her partner and place.

SECOND FIGURE.

The first couple commence promenading to the third couple, with whom they perform a round, first to the left, then to the right.

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The first couple then continue the promenade to the second couple, with whom they join hands, crossed (moulinet) to the left and back to the right.

Lastly, they promenade to the fourth couple, with whom they execute the right and left; after which, they regain their places. This figure is repeated by the third, second and then fourth couples.

THIRD FIGURE.

The first couple commence by promenading round; after which, the gentleman passes his lady to the left, without quitting her hand, and takes the hand of the third lady on the right.

The two ladies join hands behind the gentleman, and in this position they execute a promenade of three.

The gentleman then stoops and passes backward under the ladies' joined hands, with which, by this movement, his own become crossed.

In this second position they perform a round, first to the left, then to the right; at the end of which, the first gentleman conducts the third lady to her partner, who continues the figure with the second and fourth couple, who also repeat them in turn.

FOURTH FIGURE.

The first couple promenade, the gentleman conducting his lady to the centre of the space occupied by the quadrille.

He then executes a chain, successively with the third, second and fourth ladies, in which his partner joins each time.

After this, he conducts her to her place, and the other three couples perform the same figure.

The finale may consist of either the round, the grand chain, or the turn in place.

Between each change of figure, grand round, first to the left, then to the right.

THE EMPIRE QUADRILLE.

THE formation of this quadrille is either in column, facing *vis-à-vis*, or as the ordinary formation of four couples, heads

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and sides. If danced as a quadrille formation, repeat until all have danced in turn.

FIRST FIGURE—*The Germans.*

First and second couples forward, 2 bars; ladies half chain, and remain with different partners, 2 bars, . 4 *bars.*

Promenade opposite, so that the gentleman have changed places, ... 4 *bars.*

Balance to partners, and turn with right hand, . . 8 *bars.*

Repeat the same to regain places, ... 16 *bars.*

SECOND FIGURE—*The Hungarians.*

The first lady and second gentleman forward, passing round each other, and stop, standing side by side on right of each other, ... 4 *bars.*

The lady dances round the gentleman, and stops in the same place, ... 4 *bars.*

The gentleman dances round the lady, and stops in the same place, ... 4 *bars.*

Same two give the right hand, turn once and a half round, and stop, facing each other, also facing their own side, ... 4 *bars.*

Chassez to the right and left, ... 4 *bars.*

Give the right hand, then the left, to partner, and in place, ... 4 *bars.*

Balance to your partner, and turn, ... 8 *bars.*

Danced twice.

THIRD FIGURE—*The Polanders.*

First lady and second gentleman forward and meet in the centre, with crossed hands; turn half round in that position, ... 4 *bars*

Let go the left hand, and dance one step to the left; give the left hand, let go the right, and dance one step to the right, ... 4 *bars.*

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Entwine—gentleman facing one side, the lady the other; the gentleman gives his right hand to the left, and the lady her right to the gentleman's left; the left should be given from behind, the arms forming this, ∞
Polka round in this position on a pivot, and reverse, . 8 *bars.*
Return to places, and execute the same with partner, . 16 *bars.*
Danced twice.

FOURTH FIGURE—*The Italians.*

First couple dance over to second couple, the gentleman placing his lady on the right of the second lady, . 4 *bars.*
First gentleman, hands round to the left with the two ladies, ... 4 *bars.*
Forward and back, 2 bars; and turn the ladies round under the arms, 2 bars, ... 4 *bars.*
Same, three hands round, to the right, . . . 4 *bars.*
The two ladies raise their hands, joined, and cross over to the opposite side, while, at the same time, the gentleman passes under, and stands on the right of the second gentleman, ... 4 *bars.*
Ladies dance back to partners, ... 4 *bars.*
All chassez to the right and left, ... 4 *bars.*
First couple dance to their place, while the second give the right hand, and turn in place, ... 4 *bars.*
Danced twice.

FIFTH FIGURE—*The Slavonians.*

First couple dance over to the second couple, . . 4 *bars*
Four hands round to the left, ... 4 *bars.*
Moulinet with left hand, all the way round, . . 4 *bars.*
First couple raise their hands joined to let the second couple dance through, remaining in the centre, back to back, ... 4 *bars*
Hands round to the right, back to back, . . . 4 *bars*
Take partners and dance to places, . . . 4 *bars.*

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All balance to partners, and turn with right hand, . 8 *bars.*
Danced twice.

SIXTH FIGURE—*Austria.*

All the gentlemen give their right arm to partner, and promenade round to the left, ... 4 *bars.*
Turn partner with right hand, ... 4 *bars.*
All the gentlemen give their arm again, and promenade to the right, ... 4 *bars.*
Turn again with right hand, ... 4 *bars.*
First lady and second gentleman dance the whole of figure 2, the *Hungarians*, ... 32 *bars.*
Repeat the first 12 bars, as above, ... 12 *bars.*
The second lady and first gentleman dance No. 2, . 32 *bars.*

CONCLUSION OF QUADRILLE.

Repeat first twelve bars, ... 12 *bars.*
First and second couples forward and back, . . . 4 *bars.*
Forward again; gentlemen change their places with opposite ladies, ... 4 *bars.*
Second gentleman dances with first lady, forward, . 4 *bars.*
Same two retire, ... 4 *bars.*
First gentleman dances with second lady forward, . 4 *bars.*
Same two retire, ... 4 *bars.*
The two couples forward and back, ... 4 *bars.*
Forward again; take partners, and regain places, . 4 *bars.*
All bow and courtesy.

ADVICE TO WALTZERS.

THE gentleman stands in front of his partner, a little to her right, so that while standing, his right foot is between those of the lady. He encircles her waist with his right arm; holds her right hand in his left, and raises it about the height of the waist; he should extend it naturally and gracefully.

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Particular attention should be paid to the height of the hand, for, if held too high, it is liable to come in contact with the faces of other dancers, while executing rapid waltzes.

The lady should rest her left hand gracefully on the gentleman's right shoulder, but should avoid leaning her weight upon him; both turning their heads slightly to the left, and keeping them in that position without restraint while dancing.

Give your countenance a cheerful expression, and avoid that appearance of effort which many exhibit while waltzing.

The gentleman should invariably guide the lady; his left hand will assist him in turning in either direction, for its slightest movement will indicate to his partner the one he intends to take.

Ladies ought to abandon themselves entirely to the guidance of their partners, and obey the slightest motion indicating a change of direction; as the success of the dancers depends upon moving in concert.

The dancers should observe a suitable distance between them, as it is not only necessary to the execution of the steps, but is demanded by a proper respect for themselves and those around them. We would particularly urge this, as the practice of leaning too heavily on the gentleman is a fault which is common to the generality of waltzers.

Dancers should endeavor to vary their direction by going forward, backward, turning to the right and to the left, and changing continually; as the dance, when not varied, is exceedingly monotonous.

It should be the duty of the gentleman to keep on the alert, and avoid coming in contact with other couples.

The lightness and elasticity which are the peculiar excellence of successful waltzers, can be acquired only by continual practice; but by shunning, as much as possible, that appearance of laborious effort, before alluded to, the student will more rapidly attain the proficiency which he desires.

The description of the following round dances has reference to gentlemen standing in the third position, left foot in front; the lady being in the same position, right foot in front.

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THE WALTZ.

THE WALTZ is one of the oldest of modern dances. We have read of its having been introduced from Germany into France by the triumphant soldiers of Napoleon, but we believe it to be of Spanish origin.

It has been in use in almost every civilized nation, and is still held in high estimation by the Germans, who adopt it on all festive occasions where dancing is introduced.

With the exception of the quadrille and country dance, it was almost the only dance in use at the assemblies in this country twenty years ago, but it has been nearly superseded by the redowa, and various other dances of a similar character, the most of them having their elements in the polka, which is the parent of them all.

The waltz, when well executed, cannot be surpassed by any of the more modern dances in point of graceful movement, and has probably been discarded for the reason that the continual whirling in an unvarying movement, which is its peculiar characteristic, produced a dizziness that is avoided by the opportunity afforded in later dances of going in any direction the dancers desire.

THE STEP OF THE WALTZ.

Standing in the third position, right foot in front:

Place the right foot forward (count one); then the left forward, slightly turning it inward (count two); draw up the right foot in front of the left, in third position (count three); place the left foot out (count four); draw the right foot so that the toe may be behind the hollow of the left foot (count five); then turn on the toes, so as to bring the right foot in front of the left, in the third position (count six).

The above is intended for the lady; the gentleman executes the same, but commences with the 4, 5, 6, while the lady executes the 1, 2, 3; turning half round with three, and the other half with three, making six steps in all.

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THE STEP OF THE GORLITZA.

Music in 2-4 time.

First Part.—The gentleman holds the lady, as in the polka, and commences the polka step with the left foot, turning half round; then slide the right foot to the right, bring the left foot behind the right, in the fifth position; glissade with the right foot, finishing on both feet, left foot in front; the lady same as the gentleman. Two bars. Spring on the right foot, at the same time raising the left foot in front; let the left foot fall behind the right; glissade with the right foot to the right, finishing with the left foot in front. Spring again on the right foot, raising the left foot in front; let the left foot fall behind the right, glissade with the right foot to the right, finishing with the left foot in front. Two bars.

Second Part.—Polka mazourka step, commencing with the right foot, and turning half round; then slide-and-hop step, with the left foot—the right foot falls behind, and stamp with each foot, counting one, two, three. Four bars.

THE POLKA.

Of the origin of the Polka, there is a diversity of opinion, some entertaining the idea that it was instituted by the Germans, while others, ourself among the number, incline to the belief that it is essentially Hungarian.

It was introduced into Paris and London a few years ago, and became, *par excellence*, the dance of the day; it almost swept the quadrille and contre-danse into oblivion, creating a new taste for dancing, and, in fact, gave birth to a diversity of other dances somewhat similar in character.

Unlike the waltz, which is a continual whirling round, and which allows no pause or cessation until the dancers are exhausted, the polka admits of exceeding variety, by allowing the performers to turn in any direction which their fancies may suggest.

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The polka, performed slowly and with its proper accentuation, is decidedly a graceful and pleasing dance.

On its first introduction, it might almost have been termed a fancy dance, so numerous were its figures and complicated its steps. It savored too much of the stage to be adopted in private circles without being remodelled to suit the popular taste of this country; consequently, it has been reduced to a single step, the description of which we give as follows:

THE STEP OF THE POLKA.

Music in 2-4 time.

The step of this dance is divided in three.

The left foot must be raised to the side of the right ankle; springing on the right foot at the same time, slide the left foot forward (counting one).

Draw the right foot close behind the left, in the third position (count two).

Spring out on the left foot, raising the right, as in the first movement (count three).

The music marks four, three times only are marked by the dance; you pause one for the fourth.

Recommence the step with the other foot, using each alternately to commence the step.

This dance can be performed in any direction to suit the fancy of the dancers, and should be varied as much as possible.

POLKA REDOWA.

The Polka Redowa is composed of precisely the same step as the polka, but with a different accentuation, as will be seen by the description which follows.

This dance seems to commend itself to the dancer, and comes more naturally to the pupil than the polka itself, for while in the endeavor to learn the latter, the scholar almost spontaneously glides into the polka redowa.

It is highly esteemed by those who execute it successfully,

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for the facility which it affords them of gliding along without any extraordinary effort.

THE STEP OF THE POLKA REDOWA.

Music in 3-4 time.

Slide the left foot forward ; bring the right behind in the third position ; spring out on the left foot, bringing the right foot up close ; recommence the same with the right foot.

This dance is composed of the same step as the polka, with the exception that you slide the first step instead of springing, and omit the pause, as in this dance you count three both for the music and dance.

This dance admits of various changes of direction.

THE SCHOTTISCH.

THE Schottisch was introduced a short time after the polka, and acquired great favor in America. It is still held in high repute by the Germans, from whom it is, by some, supposed to have emanated.

This dance, however, like others to which we have alluded, is too slow in its movement to suit the popular taste.

In the explanation given below are two different modes of dancing it ; the latter, accelerating the movement, will find more favor among rapid dancers.

THE STEP OF THE SCHOTTISCH.

Music in 4-4 time.

(DANCED IN TWO PARTS.)

1ST. PART.—Slide the left foot forward ; bring the right up close to the left in the third position ; slide the left forward again, spring on the left foot, bringing the right close at the same time ; repeat the same with the right by sliding the right foot forward ; bring the left close up in the third position ; slide the right forward again, spring on the right foot, bringing the left up at the same time.

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This part can be danced forward and back, or across the room, as you please.

2D PART.—After executing the above, spring twice on the left foot, without raising the right foot from the floor, only pointing the toe, turning half round ; repeat the same with the right foot, turning half round ; repeat the same again with the left, turning half round ; and same with right, turning half round, which completes the whole step of the schottisch.

Commence again with 1st Part ; then 2d, alternately.

The direction can be varied, as in the other dances.

The *deux temps* can be introduced instead of the 2d Part, making it more lively in its execution.

THE VARSOVIENNE.

THIS dance combines the *mazourka, polka,* and *polka redowa,* is a very graceful dance and in considerable favor. It was introduced into America about five years ago, and is particularly essential for children, who, while learning its graceful positions, acquire many elegant movements of the body and feet ; also a proper regard for musical time. The music by which it is accompanied is pleasing in its character and accentuated with great emphasis.

THE STEP OF THE VARSOVIENNE.

Music in 3-4 time.

(DANCE IN TWO PARTS.)

1ST PART.—Execute one polka redowa step, commencing with the left foot and stop with the right foot out, toe pointed and instep curved, resting on the floor (count four, three for the polka redowa and one to place the foot out). Pause in this position, one (count five); then draw back the right foot close to the left (count six). While executing the above, turn half round ; execute the same four times alternately with each foot ; eight bars (each half turn occupies two bars).

2D PART.—Execute three polka redowa steps, turning round;

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on the third polka redowa you pause as in the 1st Part, placing out the right foot, pause and draw it back. Again, the polka redowa step three times and place the left foot out; pause and draw it back to recommence 1st Part.

The whole dance occupies sixteen bars of music, eight to each part.

The 2d Part can also be danced with two steps of the mazourka, forward without turning, sliding the left foot forward and springing on the right each time (two bars); then polka redowa step and pause, which brings you half round; repeat the same with the right foot, which will bring you round and complete the dance.

This dance admits of a variety of changes of direction.

POLKA MAZOURKA.

THE Polka Mazourka is of Polish origin and is a very graceful dance. It is a combination of the polka and mazourka steps. The figures were numerous when originally used as a stage dance; but modified and adapted to private *salons*, there is but one method in use, for a description of which the reader is referred to the explanation below.

It is not in high request in fashionable society, the dance being rather slow, and the dancers of the day, as we have already remarked, favor the "age of progress," which is certainly *fast*.

THE STEP OF THE POLKA MAZOURKA.

Music in 8-4 time.

Slide the left foot forward (count one); bring the right foot up to the left; at the same time raise the left foot, extending it, pointing the foot down (count two); bring the left back close to the right, at the same time springing on the right foot without touching the left on the floor (count three); then execute the polka redowa step (count three).

Commence the whole with the right foot; the mazourka part is executed forward without turning; then turn half

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round with the polka redowa step ; repeat, and you make the whole round.

THE DEUX TEMPS.

This dance is simply the antiquated sliding waltz of other days, and though not estimated so highly as some others, by the lovers of the art in this country, holds an exalted position in the *salons* of Paris and London.

To appreciate its merits and execute it successfully, requires a great deal of practice, and considerable ability on the part of the pupil ; but when these are attained, it is generally regarded by the dancer with considerable favor.

The opportunity which it affords of altering the pace, either by moderating or quickening it, the various changes of which it is susceptible, enabling the gentleman to guide the lady either to the right or the left, among the surrounding dancers, turning, advancing, or retreating, or going in any direction that he desires ; the brisk, lively, and spirited nature of the waltz, are all calculated to give it a preference over others not so rapid in their movements, or so diversified in their character. Like the redowa, and in fact, like all waltzes, the beauty of the deux temps to the spectators depends almost entirely on the grace and taste of the dancers. That admirable presence of mind and sense of propriety which enable the accomplished dancer to lead his partner through the ever-shifting mazes of the waltz, without bringing her in contact with others ; the delicate courtesy to the lady, which is the characteristic of refinement and good breeding, alike to the true gentleman in the ball-room as elsewhere, which should never be forgotten ; the abandon, on the part of the lady, to the unqualified leadership of the gentleman, which is so essential to success, render this and similar dances difficult to tyros in the art.

THE STEP OF THE DEUX TEMPS.

Music, 3-4 time; can be danced in 2-4 time.

The music of this dance is the same as that of the plain

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waltz, which is in 3-4 time ; it can also be danced to the galop music, which is in 2-4 time.

The step consists of two slides, with each foot alternately turning, the same as the galop step.

In dancing the deux temps, you must avoid raising your feet from the floor, and be particular to turn them out, as it will assist you to glide with more ease. Avoid all exertion.

This dance admits of a variety of changes of direction.

THE REDOWA.

Music in 3-4 time.

This is one of the most popular dances, and yet one of the most difficult to execute correctly.

Among the votaries of the Terpsichorean art, the desire to learn it is almost universal, and though many make the attempt, few succeed, it being so rapid in its movements, and requiring so much care and practice to properly execute it.

Many persons imagine that they are dancing the redowa, when, in fact, they accomplish only a few steps of the schottisch, dividing the time to a wrong measure, in taking but two steps, instead of three.

The successful dancers of the redowa know no bounds to their exalted estimation of it, and their enthusiasm in its performance almost becomes a passion. Instead of being wearied with its continual repetition, their appetite for its indulgence seems to "grow by what it feeds on," and we doubt not if a dancing entertainment were suggested, in which the redowa was announced for successive repetition throughout the evening, it would find a host of advocates of both sexes. No description that we can give could convey any idea of the step of the redowa, the motion being of a peculiar character. It is composed of the *pas de basque* step. To acquire the redowa properly one should be *au fait* in the plain waltz.

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THE GALOP.

Music in 2-4 time.

This is the easiest of all dances to learn, being, as the name implies, simply a gallop, though rapid in its movements.

It is said to have sprung from the Hungarians, and was introduced into France by the Duchess of Berry during the carnival of 1829. It became famous as the termination of the mask ball at the French opera.

The Germans use it instead of the *chassez all* at the close of the quadrille, and bound off into the *galop* with the greatest exuberance of spirit.

It can be made very pleasing and entertaining by the dancers, in couples, forming a column. The whole party then follow the leaders, or head couple, through a variety of serpentine courses, now winding themselves in circles, and anon unwinding to create new ones.

THE STEP OF THE ESMERALDA.

Music in 2-4 time.

Slide two steps forward with the left foot; then execute one polka step with the left foot (2 bars), and continue two more polka steps, with the right and left (2 bars), recommencing the slide with the right foot, changing the feet alternately every time you commence sliding.

THE DANISH DANCE.

Music in 2-4 time.

This dance is of recent introduction in our best circles of society, and is a very pleasing one, combining the galop, deux temps, and schottisch turn.

In the first part, avoid stamping the first four steps, as it is exceedingly vulgar, and does not belong to the dance. We mention it as we have noticed many who have fallen into this error. The proper and select manner of dancing it will be found in the following description.

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THE STEP OF THE DANISH DANCE.

Slide the left foot forward ; then draw the right close up in the third position ; perform this forward movement four times ; then slide in the contrary direction, eight galop steps. Repeat the forward and back again, twice (16 bars). Then dance the deux temps or the schottisch ; turn (16 bars), then recommence with the first part.

THE STEP OF THE ZULMA L'ORIENTALE.

This dance is composed of four measures. The gentleman commences with the left foot and executes two polka steps (which form the first two measures). Place the point of the left foot in the fourth position ; then in the third position (third measure). Slide the left foot forward and spring, raising the right (fourth measure) ; then commence with the right foot and execute the same ; turn round and reverse, as in other dances.

THE STEP OF THE SICILIENNE.

Music in 6-8 time.

Spring on the right foot, and bring the left foot behind (count one). Spring again on the right and bring the left in front (count two). Spring on the right again and extend the left foot, pointing the toe on the floor (count three).

Spring on the right and bring the left foot back, in front of the right (count four).

Slide three steps forward with the left, and bring the right foot in front, turning half round, making in all eight movements ; repeat the same with the right foot, and so on alternately, turning as in other round dances.

THE STEP OF THE FIVE STEP WALTZ.

Slide the foot forward (count one). Bring up the right, springing and raising the left, pointing the toe to the floor

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(count two). Spring again on the right; bring the left back close to the right (count three).

Slide the left forward again (count four); then bring the right foot in front of the left (count five).

Recommence the same with the right foot.

Turn and reverse, as in other dances.

THE STEP OF THE GITANA WALTZ.

Music in 3-4 time.

SLIDE the left foot forward (count one). Spring on the same twice, slightly raising the right and turning half round (count two and three). Repeat the same with the right foot (count three). Then execute the whole of the polka-mazourka step, with the left foot; then recommence the slide and hop with the right foot; then the left, and execute the polka-mazourka with the right foot, and so on, each foot commencing the dance alternately.

This dance admits of all the changes of direction.

THE STEP OF THE ZINGERILLA.

Music in 3-4 time.

SLIDE the left foot forward (count one).

Bring up the right close behind the left (count two).

Spring on the right; at the same time bring the left behind (count three).

Spring again on the right, and bring the left in front (count four).

Slide the left forward again (count five).

Spring on the left, and bring the right in front (count six).

The same with the right foot, changing the feet alternately to recommence.

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THE COTILLON.

This dance, which is composed of an endless variety of figures, is peculiarly adapted to private reunions, on account of the opportunity which it affords the dancers for social intercourse.

In order to form a cotillon, all should be seated with their partners around the room, leaving as much space in the centre as possible.

The gentlemen should so sit that their ladies will be on their right.

Before commencing, a gentleman conversant with the different figures should be chosen as leader ; and the place that he occupies with his lady represents the head of the cotillon.

Any of the round dances can be selected for the execution of the figures ; and, in fact, they should be varied as often as possible ; it remains with the leader of the dance to notify the musicians which to play.

The leader, before executing any figure, will dance at least once round the room with his partner ; then he may execute any figure he chooses, and each couple will repeat the same, until the whole circle has danced that figure.

As everything depends on the gentleman leader, he should make himself perfectly *au fait* with a variety of figures before undertaking the leadership.

To insure order, all should recognize the authority of the gentleman leader, and allow him to designate the figure to be danced.

The term waltz, used in the description, has reference to any of the round dances, which may have been chosen for the figure.

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THE FIGURES OF THE COTILLON.

THE COURSE.

THE first gentleman quits his partner after the waltz, and proceeds to choose two other ladies in the circle ; his partner, on her side, chooses two gentlemen. They place themselves *vis-à-vis* to each other at a certain distance, then dart forward and execute the waltz, each gentleman with the lady who happens to be before him. This figure is performed by one, two, or three couples, according to the dimensions of the ball-room.

THE TRIO CIRCLES.

THE first couple sets out, as in the course, with a waltz. The gentleman selects two ladies, and the lady two gentlemen. They form, consequently, two rounds, composed of three persons, placed in front of each other. The two rounds turn very rapidly. At a given signal, the gentleman passes under the arms of the two ladies with whom he has just turned, and darts toward his own partner, who has just turned, on her side, with the two gentlemen. The two gentlemen, whom the lady abandons, proceed to rejoin the two ladies, in front of whom they find themselves, and reconduct them to their places, waltzing.

THE COLUMNS.

THE gentleman leader sets out by a waltz, and leaves his lady in the middle of the room. He takes a gentleman whom he places back to back with his lady ; he brings another lady, whom he places opposite the gentleman he has just selected ; and in this way the remainder, till he has formed a column of four or five couples, which he takes care to terminate by a lady. At a signal given by striking his hands, each turns round and waltzes with his *vis-à-vis* to his place. A double column may be formed by starting two couples instead of one.

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THE FLOWERS.

The conductor selects two ladies, and requests them to name to him, in a low voice, each a flower. He proceeds to present the two ladies to another gentleman, and names to him the two flowers, from which he has to choose one. The second gentleman waltzes with the lady represented by the flower which he has named, and the gentleman conductor waltzes with the other lady. The lady of the first gentleman executes the same figure with the two gentlemen chosen by her. The flowers can do for one, two, or three couples.

THE CHAIRS.

The gentleman conductor sets out and causes his partner to sit on a chair placed in the midst of the ball-room. He subsequently takes two gentlemen and presents them to her, who must select one of the two. He then makes the gentleman refused sit down, and proceeds to take the two ladies, whom he presents to him, that he may also choose one. The first gentleman retains the lady refused, and reconducts her in waltzing to her place. This figure can be performed by one, two, three, and four couples.

THE COURSE ASSIZE.

There are placed in the midst of the ball-room, two chairs, back to back. The first couple set out with a waltz. The gentleman and his lady proceed to take one a lady, and the other a gentleman, and cause them to sit upon the chairs placed back to back. The gentleman then proceeds to seek two other ladies, whom he takes by each hand, and places himself in front of the lady whom he has just seated; his partner does the same with two gentlemen. At a given signal, each takes his *vis-à-vis*; that is to say, the gentleman leader takes the first lady he has seated, while his lady partner takes the corresponding gentleman. The two other ladies chosen in the second place take equally for the waltz the gentlemen placed before them. Each, after having made the tour of the

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room, returns to place. This figure can be executed by two couples, by placing four chairs instead of two.

THE CUSHION.

THE first gentleman commences by holding in his left hand a cushion. He makes the tour of the room with his partner, with whom he leaves the cushion, which she must present to several gentlemen, inviting them to place a knee on it. The lady should withdraw it quickly from the gentleman she intends to deceive, and let it fall before the one she intends to select.

THE HANDKERCHIEF.

THE first couple start off. After the waltz, the lady makes a knot at one of the corners of a handkerchief, which she presents to four gentlemen. He who hits upon the knot, dances with her to her place.

THE BROKEN RING.

THE first couple start off in a waltz. The gentleman leaves his partner in the centre of the room, and proceeds to select two gentlemen, who form, with him, a round of three about the lady. The gentlemen turn rapidly to the left. At a given signal, the lady selects a gentleman to dance; the two gentlemen left out perform a waltz round the circle to their places.

THE OPHIDIAN.

THE first couple start by a waltz. The gentleman leaves his lady in one of the corners of the room, her face turned to the wall, and proceeds to seek three or four ladies, whom he places behind his partner, leaving between each of them a certain space. He then selects as many gentlemen, including himself, as there are ladies. He forms a loose chain with the gentlemen he has chosen; and after having rapidly promenaded this chain, he passes behind the last lady, then between each lady, until he has reached his own. He then claps his hands, and each gentleman dances with his *vis-à-vis*. One or two columns can be made by starting several couples at the same time.

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THE PYRAMID.

THE couples set out together, waltzing. Each gentleman proceeds to seek another gentleman, and each lady another lady. The six ladies form three unequal rows. One single lady forms the first row, and represents the head of the pyramid, two form the second rank, and three the third. The gentlemen take each other by the hand, and form a loose chain. The gentleman leader drags the other gentlemen, and passes, in running, between the three last ladies. He enters into the last row, then into the second, in making twine among the ladies the chain of gentlemen that he conducts. When he finds himself before the lady placed at the head of the pyramid, he claps his hands, and leads away, by a waltz or promenade, the lady in front of him. The other gentlemen waltz equally with their *vis-à-vis*. This figure can be performed by five couples, by placing a fourth row of ladies.

THE CARDS.

THE first gentleman presents to four ladies, the four queens of a pack of cards, whilst his partner presents the four kings to four gentlemen. The gentlemen rise, and proceed to seek the ladies of their color. The *king* of hearts waltzes with the *queen* of hearts ; the *king* of spades with the *queen* of spades, etc.

EXCHANGE OF LADIES.

Two couples lead off with the waltz. After having described several circuits they should approach each, the gentlemen exchange their ladies without losing the step or time. After having danced with each other's partner, each retakes his lady and returns to his place.

THE SCARF.

A GENTLEMAN stands with a scarf in his hands in the centre of a circle, which the ladies form around him, and must place the scarf on the shoulders of the lady whom he selects to waltz with. The other gentlemen then reconduct their partners to their places.

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THE HAT.

First couple leads off. The gentleman leaves his partner in the middle of the room, and gives her a hat. All the gentlemen come and form a circle round the lady, turning their backs to her, moving rapidly to the left. The lady places the hat on the head of one of the gentlemen, with whom she takes a tour, waltzing. The other gentlemen return to their places.

THE BOUQUETS.

Several nosegays are placed on a table. First couple leads off. The lady and gentleman take each a bouquet, which they proceed to present: the gentleman to a lady, and the lady to a gentleman, to make a tour of waltz, repeated by all the couples.

PRESENTATION OF THE LADIES.

First couples lead off. The gentleman places himself on his knees in the middle of the room, his partner selects in the circle several ladies, whom she presents to him, and whom he invites to place themselves behind him in a file, until he has selected one to dance with. The other gentlemen proceed to release their ladies and reconduct them to their places.

THE LADIES SEATED.

Two chairs are placed back to back in the middle of the room. The two first couples lead off in a waltz. The two gentlemen invite the ladies to sit on the chairs, and then proceed to select two other ladies, with whom they make a tour round the circle: then they resume their respective ladies, to reconduct them to their places. Whilst the two ladies, whom they have just quitted, seat themselves in their turn, the two next gentlemen execute the same figure, and so on for the remainder. When all the gentlemen have performed the figure, there remain two ladies seated on the chairs, whom their partners proceed to liberate.

THE GLASS OF WINE.

Three chairs are placed on a line, those at each extremity turned inverse to the one in the middle. The first couple leads

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off. The gentleman seats his partner on the centre chair, gives her a glass of wine, and returns to bring two gentlemen, who seat themselves in the other two chairs. The lady gives the glass of wine to one of the gentlemen, who drinks it, and, with the other gentleman, regains her place in a waltz.

THE REJECTED COUPLES.

First couple leads off. First gentleman places himself on one knee in the centre of the room: his lady selects, in the circle, several couples, which she presents to him, and which he successively refuses. These form in a column behind the kneeling gentleman, who finishes by selecting a lady, whom he leads off in a waltz, and then reconducts her to her partner, who has remained in front of the column, and receives his own lady, whom he leads to her place. The first gentleman dances successively with each lady; and when all the couples have disappeared, he again returns to his partner, who has taken shelter behind the column, and whom he reconducts in her turn.

THE DELUDER.

Two or three couples set out in a waltz. Each gentleman selects a gentleman, and each lady a lady. The gentleman conductor selects two gentlemen. The gentlemen form in line, and place themselves back to back with the ladies, who form a parallel line. The gentleman conductor keeps himself out of the ranks, placing himself in the rear of the ladies' line. He claps his hands and selects a lady. At this signal all the gentlemen turn round and take the ladies who are behind them to waltz. The gentleman who finds himself without a lady, in consequence of the choice of the gentleman conductor, returns to his place.

THE MOVABLE CUSHION.

First couple leads off. The gentleman makes his lady take a seat, and places at her feet a cushion, before which he successively conducts several gentlemen whom he has selected in the circle, requesting each to place one knee on the cushion, which

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the lady quickly withdraws, in the event of a refusal. The rejected gentlemen form a line behind the chair of the lady, who makes known her choice by leaving the cushion immovable before the gentleman with whom she wishes to dance. The partners of the rejected gentlemen come to liberate them, and return to their places in a waltz.

THE MYSTERIOUS SHEET.

First couple leads off. All the gentlemen of the cotillon place themselves behind a sheet, which is displayed by two persons so as to form a screen, and put on the upper edge of the sheet the extremity of their fingers, which the lady, placed on the other side of the sheet, must take, to indicate the person she desires should be her partner.

THE GENTLEMAN CAJOLED.

The first five or six couples lead off together, and place themselves in ranks, two and two. The first gentleman holds the lady by his right hand, but must not look at the couple behind him. His lady leaves him, and proceeds to select a gentleman among the other couples. This gentleman and that lady separate, and advance on tip-toe on each side of the column, in order to deceive the leading gentleman, who is at the head of it, and strive to rejoin in order to dance together. If the gentleman, who is on the lookout, be so fortunate as to regain his lady, he conducts her back by a waltz, and the next gentleman takes his place. If the contrary happen, he must remain at his post until he can seize a lady. The last gentleman dances with the last lady.

THE CROSS DOUBLED.

Four couples lead off together, and place themselves in turnstile fashion (*moulinet*). The gentlemen give each other their left hands, and hold their ladies by the right. Each lady calls a gentleman, who comes and gives her his left hand. The new gentlemen, in their turn, call new ladies, who likewise place themselves radius-like. All the couples describe a

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circle by executing together the step of the waltz ; then separate, and regain their places, couple by couple.

THE GRAND ROUND.

Four couples lead off together. Each gentleman proceeds to select a gentleman, and each lady a lady. They form a general circle, the gentlemen holding each other by the hand on the same side, and the ladies on the other. They begin by turning on the left ; then the gentleman conductor, who should hold his lady by the right hand, advances without quitting it, and cuts the circle in the middle, that is, between the last lady and the last gentleman. He turns to the left with all the gentlemen, whilst his lady turns to the right with all the ladies. The gentleman leader and his partner, having described a half-circle reversed, meet again, and dance together. The second gentleman takes the second lady, and so on, till the chain is exhausted. This figure can be executed by five, six, seven, eight, or more couples.

THE LADIES DELUDED.

First couple lead off. The gentleman leads his lady by the hand round the circle, and approaches several ladies, feigning to solicit them to dance. The moment the lady rises to accept him, he suddenly turns round and addresses another, and plays the same game till he has made his election. The lady of the gentleman conductor dances with the partner of the lady on whom the choice has fallen.

THE CABALISTIC HAT.

First couple leads off. The gentleman gives his lady a hat, which she presents to a number of ladies, requesting each to place in it some article. She then offers the hat to the gentlemen, who each take something from it, and then proceed to seek the lady to whom it belongs, to make her take a *tour de valse*, or promenade. This figure may be performed by several couples at the same time.

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THE PHALANX.

The first two couples lead off. Each gentleman selects two ladies, and each lady two gentlemen. The first gentleman gives his right hand to the lady on his right, and his left hand to the lady on his left; the two ladies clasp their hands behind him, in a manner to form the old figure known by the name of the *Graces*. The lady of the leading gentleman does the same with the two gentlemen she has selected; the other groups place themselves in a file in the same manner, and hold themselves so near as to form a phalanx. At a given signal, the gentlemen, who find themselves between two ladies, turn round with them, and each dances with his *vis-à-vis* to his place. This figure may be performed by three or four couples.

THE TWO CIRCLES.

Four couples lead off together. Each gentleman selects a gentleman, and each lady a lady. The gentlemen form one circle, and the ladies another on the opposite side. The gentleman conductor places himself in the ladies' circle, and his lady in that of the gentlemen. Both circles turn round rapidly to the left. At a given signal the gentleman conductor selects a lady to dance with; his lady does the same with a gentleman. During this time, the gentlemen deploy in one line, and the ladies in another. The two lines advance toward each other, and each person dances with his *vis-à-vis*.

THE CIRCLE OF DECEIVERS.

First couple lead off. The leading gentleman selects three ladies, whom he places with his own at a certain distance from each other. He then selects four gentlemen, and forms with them a circle, which is inserted in the square formed by the four ladies. The five gentlemen ought to turn with great rapidity, and at a given signal wheel round and take the ladies to dance with who happen to be behind them. There necessarily remains a gentleman victim, who returns alone to his place.

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THE CONVENT PORTER.

First couple lead off. The gentleman conductor selects from the circle a number of ladies, whom he leads, as well as his partner, into a room next the ball-room, and the door of which remains ajar. Each lady, in a whisper, names a gentleman, whom the gentleman conductor calls upon aloud to come and waltz with the lady who has selected him. The gentleman leader takes care to reserve for himself one of the ladies. This figure can likewise be performed by the lady conductress, who must then imprison the gentlemen she has chosen, and call upon the ladies they have named.

THE MYSTERIOUS HANDS.

First couple lead off. The gentleman imprisons in an adjoining room several ladies, his own included, as is pointed out in the preceding figure. Each lady glides her hand through the door ajar. The gentleman leader then brings up as many gentlemen as he has selected ladies. The gentlemen take each one of the projecting hands and dance with the ladies of their choice. The gentleman leader has also the right to take one of the mysterious hands.

THE FOUR CORNERS.

Place four chairs in the centre of the room, at a certain distance, to mark the four corners. The first gentleman, having waltzed with his lady, seats her on one of the chairs, and takes the next three ladies to occupy the remaining ones. He places himself, standing, in the middle, as in the game of the four corners. The ladies, retaining their seats, execute the changes of the game, which are done, not by running, but by holding each other by the hand, in order to change seats. When a gentleman can seize upon one of the chairs left vacant by one of the ladies seeking to change seats with her neighbor, he dances with the lady whom he has succeeded in dethroning. Then another gentleman takes his place in the centre of the circle, and another lady comes to occupy the vacant chair. When the last gentleman has taken the place of one of the

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four last ladies, the gentlemen of the three remaining must come to reconduct them to their places.

THE SOUGHT HANDKERCHIEF.

THREE or four first couples lead off at the same time. The gentlemen leave in the centre of the room their ladies, who must each hold a handkerchief in her hand. The gentlemen of the cotillon form a round about the ladies, presenting their backs, and turn rapidly to the left. The ladies throw their handkerchiefs in the air, and waltz with those gentlemen who have been fortunate enough to catch them.

THE SEA DURING A STORM.

Two rows of chairs are placed back to back, as in the game the name of which has been used to describe this figure. The first couple leads off. The gentleman conductor, if he has placed twelve chairs in the middle of the room, selects six ladies, including his own, and seats them on alternate chairs. He then selects six gentlemen, with whom he forms a chain, which he conducts. After having described a swift course in several parts of the room, and which he may prolong and vary as he thinks fit, he finishes by enveloping the rows of chairs on which are seated the ladies. When he takes a seat, every gentleman must instantly do the same, and dance with the lady on his right. In this figure there is a gentleman victim, who must return alone to his place.

THE BOWER.

FOUR couples lead off together, and form a general circle in the middle of the room. When the circle is formed, the ladies and the gentlemen turn round and find themselves placed back to back without quitting their hands. Four other couples start and form a circle round the first, but without turning themselves. In this position, when fronting each other, the gentlemen take each other's hands above and the ladies underneath. The gentlemen raise their arms sufficiently to form a circular outlet, which the ladies pass rapidly through on the left, with-

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out letting go their hands. At a given signal, the gentlemen lower their arms together, to stop the progress of the ladies, who dance with the gentlemen before whom they find themselves. This figure can be danced by a number of couples at the same time.

THE PURSUIT.

The first three or four couples lead off. Each gentleman of the cotillon has a right to go behind each couple, and take the lady and dance with her. He should clap his hands to announce that he means to substitute himself for her partner. This figure is continued until each gentleman has regained his lady, to reconduct her to her place. In order that it may be executed with all the wished-for animation, it is necessary that as each gentleman seizes a lady, another should immediately replace him. The pursuit is one of the final figures of the cotillon.

THE FINAL CIRCLE.

All the persons of the cotillon form a general round. The gentleman conductor, separating himself and lady from the circle, which immediately recloses itself, performs in the middle a waltz. At a given signal, he stops short, and his lady issues from the circle. He then selects a lady, with whom he dances in the circle. He issues, in his turn, from the circle, and the lady he had selected takes another gentleman, and so on for the rest. When only two or three couples remain, a general waltz is performed.

THE ENDLESS ROUNDS.

A general round is formed by all the persons of the cotillon, and they commence by turning to the left. The gentleman conductor, at a given signal, relinquishes the hand of the lady, who should be placed on his left, and continuing to turn to the left, enters the circle, forming a *colimaçon*, whilst the last lady, whose hand he has relinquished, wheels to the right to envelop the other rounds, who keep on decreasing. When they have approached each other, the gentleman conductor passes under

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the arms of one of the waltzers and *waltzeuses* to get out of the rounds; all follow him without letting go their hands. The gentleman conductor performs his promenades at pleasure, and develops his line to re-form the general round. All the other couples execute a waltz.

THE TURNSTILE.

THREE couples lead off together. After a waltz, each gentleman selects a lady and each lady a gentleman. All the gentlemen place themselves in moulinet, each giving the left hand and taking their ladies by the right, who must hold by the left. The first, the third and the fifth gentlemen waltz in the intermediate space, whilst the other couples move slowly. At a given signal, the couples waltzing, halt, in order to let the remainder dance. A general waltz terminates the figure.

THE VARYING TURNSTILE.

DEPARTURE of the three first couples. The choice of the ladies and gentlemen, position of the moulinet, as in the preceding figure. At a given signal, the ladies advance to a gentleman, and waltz with him, without quitting their order in the moulinet. At a new signal they halt, still in moulinet, in order to recommence dancing with the next lady, till each gentleman has recovered his lady. A general waltz terminates the figure.

THE FOUR CHAIRS.

FOUR chairs are placed in the middle of the room, as for the four corners. Four couples lead off in a waltz, and place themselves, each couple, behind one of the four chairs. At a given signal, each couple waltzes round the chair behind which it finds itself, then shifts to the next; and so on for the rest, keeping always to the right. This figure must be performed all at one time, to prevent collision. To finish, each couple resumes its place by a waltz.

THE COUNTRY DANCE.

FOUR couples proceed to place themselves in the middle of the room, as for a country dance. The first couple lead off in

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waltzing about the couple on their right, and in the same manner make a turn round the other couples. The other three couples repeat the same figure. When all the four have done so, they return to their places, waltzing.

THE GENTLEMEN TOGETHER.

THE two first gentlemen select each a gentleman to waltz with them, and the two ladies a lady each, for the same purpose. At a given signal, the four gentlemen halt, and form a circle, and the ladies another. Two ladies, advancing toward the gentlemen's circle, pass under the arms of the other two ladies, and enter the circle of the gentlemen, forming a circle in the contrary way. Each gentleman waltzes with the lady before whom he finds himself. This figure can be done by three or four couples.

THE FLYING SCARFS.

Two scarfs are tied in a knot in the middle, so as to form a cross. Four couples place themselves as for the game of the ring; each gentleman takes with his left hand one of the extremities of each scarf, taking care to elevate it well above his head. Each couple waltzes in turning, but keeping always the same distance; at a given signal, all resume their places.

THE HANDKERCHIEF.

Two couples lead off together, the gentlemen holding each in his left hand the end of a handkerchief, which they should hold at a sufficient height to allow a passage underneath, at every circle described by the handkerchief. They walk until the handkerchief is twisted like a rope.

THE ZIG-ZAGS.

EIGHT or ten couples lead off together, and place themselves one behind the other, couple by couple, taking care to keep a certain space between them. Each gentleman must keep his lady on his right. The first couple leads off in a waltz, and pass zig-zag through all the couples. The second couple follows,

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and so on to the last, until the gentleman conductor has, with his lady, retaken the head of the phalanx. A general waltz terminates the dance.

THE FAN.

THREE chairs are placed in the centre of the room on a line. The two at the extremities must be turned contrariwise to that in the centre. The first couple leads off in a waltz. The gentleman seats his lady on the centre chair, and gives her a fan; he proceeds to select two other gentlemen, whom he seats on the other two chairs. The lady offers the fan to one of the two gentlemen seated at her side, and waltzes with the other. The gentleman who holds the fan must follow the dancing couple, fanning them, while hopping on one leg.

BLINDMAN'S-BUFF.

THREE chairs are placed in a line in the centre of the room. First couple lead off. The gentleman takes another gentleman, whom he seats on the centre chair, after having blindfolded him. The lady selects another gentleman, whom she leads (walking on tiptoe) to one of the chairs next the blindman's-buff, whilst she places herself on the other. The first gentleman then invites the blindfolded gentleman to select from the left or the right. If he hits upon the lady, he waltzes with her to her place; if he indicates the gentleman, he must waltz with him, whilst the gentleman conductor waltzes with the lady.

THE TWO LINES.

THE first gentleman takes his lady by the hand, and walks round the room; all the other couples must follow him. The gentleman conductor, with the other gentlemen, form one line, in such a way that each faces his lady. Each gentleman takes with his right hand the right hand of his lady; makes her cross over in taking her place. The first couple leads off in a waltz, proceeding upward, and passes behind the ladies' line; and, still waltzing, it passes the middle of the two lines, and

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again proceeds upward, passing in the rear of the ladies. Having reached the last, it halts. The gentleman keeps on the side of the ladies, and the lady on that of the gentlemen. Each couple executes the same figure in succession, and the dance finishes by a general waltz.

THE ARMS ENTWINED.

THREE or four couples lead off together. After waltzing, each gentleman takes a lady, and each lady a gentleman. A general round is formed, all advance and retreat together. They advance once more, and when near each other, the gentlemen join hands above and the ladies underneath. When the arms are thus enlaced, the whole turn to the left; the gentleman conductor quits the hand of the gentleman on his left; all extend in a single line without quitting hands. When the line on the right is properly formed, the gentlemen simultaneously hold up their arms, but without letting go their hands; the ladies lead by dancing, and the gentlemen dart after them in pursuit. At a given signal, all the ladies turn round and dance with their partners, who must take care to be behind them.

THE WINDING ALLEY.

THE gentleman conductor leads off in a waltz, holding the hand of his lady and inviting the other couples to follow him. A general round is formed, each couple taking care to secure a certain space between them. The gentlemen place themselves in front of the ladies, so as to form with them a double circle, the gentlemen on the outside and the ladies in the interior. The gentleman conductor leads off with his lady in a waltz, and goes through the winding alley which is formed by the two circles, until he has regained his place. He then leaves his lady, and resumes his post in the ladies' circle, and his lady in that of the gentlemen. Each couple in turn performs the figures, and the dance ends by a general waltz.

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THE FLYING HAT.

The two first couples lead off. The gentleman conductor holds behind him, by his left hand, a hat, taking care to present the opening as though the hat were on a table. The second gentleman holds in his left hand a pair of gloves rolled up, which he must endeavor to throw in the hat, without ceasing to waltz. When he has succeeded, he takes the hat and gives the gloves to the other gentleman, who repeats the same.

THE FIGURE OF EIGHT.

Two chairs are placed in the centre of the room, at a certain distance, one from the other. The first couple leads off, and passes behind a chair, without ceasing to waltz, and then repasses behind the other chair, so as to describe the figure of eight. Each couple in turn repeats the same figure.

THE INCONSTANTS.

The first three or four couples lead off, ranging themselves in a phalanx behind the leading couple. The first gentleman turns round and gives the left arm, crossed at the elbow, to the left arm of the gentleman behind him, with whom he changes place and lady. He continues without interruption, to the last lady. When he has arrived at the last lady, the second gentleman, who is then at the head of the phalanx, performs the same figure, and so on for the remainder, until all have regained their places. A general promenade terminates the dance.

THE LADIES, BACK TO BACK.

The first four couples lead off, and form a general round. The ladies place themselves back to back, and keep close to each other. The gentlemen retain the usual position. At a given signal, and during four bars, the round is extended, the gentlemen retreating, the ladies advancing. It is then contracted during four other bars. The round develops itself for a last time; then a flat chain is made, beginning by the right hand, until each has regained his lady. A promenade terminates the dance.

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THE UNDULATIONS.

First four couples lead off, and form a circle. The conducting couple must be in the centre of this circle, and waltzing at pleasure, endeavoring to deceive the other couples, who must follow all their movements, without letting go their hands. At a given signal, the next couple place themselves in the middle to play the same game; the first couple resume their seat in the circle, and the rest successively execute the figure. The dance ends by a general waltz.

THE SMALL ROUNDS.

Three or four first couples lead off. Each gentleman selects a gentleman, and each lady a lady. The gentlemen place themselves two by two, and the ladies the same in front of the gentlemen. The two first gentlemen and the two first ladies form a round, and take a whole turn to the left: when the circuit is completed, the two gentlemen, without stopping, lift up their arms to let the ladies pass underneath, and take another circuit with the next ladies. The two first ladies likewise turn with the two next gentlemen who present themselves, each following, until the two first gentlemen have reached the last ladies. When the two first gentlemen have made all the ladies pass, they place themselves in line, and the two following gentlemen range themselves on each side in such a way as to form, all the gentlemen together, a single and same line opposed to that which the ladies have formed on their side. The two lines advance toward each other (with four bars,) and retreat (with four bars); they then rejoin, and each gentleman takes the lady that is before him. A general waltz closes the dance.

THE × OF THE GENTLEMEN.

The two first couples lead off. Each gentleman, without leaving his partner, selects another, whom he must take by the left hand. The two gentlemen place themselves opposite each other, at a certain distance. They advance with their ladies during two bars, and recede in the same manner during two

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bars. They again advance, letting go the hands of the ladies, who remain in their places. The two gentlemen give each other the right arm, crossed at the elbow, and perform together a complete turn, and then in the same manner give their left arm to their partners, and perform a turn with them. They again make a turn together, in giving each other the right arm ; they recommence with the left arm with the next lady on the right, and so likewise with the rest. When they have turned with the four ladies, they each retake two ladies, their partner and the lady they have selected, and make a promenade at pleasure. When they find themselves at the place of the lady they have selected, they make her pass under their right arm, and continue the promenade with their respective lady.

THE GRACES.

First couple leads off. The gentleman makes his lady pass on the left on changing hands. He takes another lady by the right hand, and continues promenading between the two. When he reaches the place of the lady he has selected, he causes the lady to pirouette, and seizes them by the waist, in order to make them execute a *tour sur place* to the left. He then returns the lady he has selected to her partner, making her pass under his arm and that of his lady, and continues the promenade till he reaches his place. The gentleman, to execute the *tour sur place*, must have his lady by the left hand, and the other by the right. When this figure is executed in polka, instead of the *tour sur place*, you make the *tour de salon à trois*. The lady selected is left when she reaches her place, and the gentleman continues the promenade with his lady.

LADIES' MOULINET.

Two first couples lead off. Each gentleman selects a lady, and each lady a gentleman. A general round is formed. All turn to the left, during eight bars. The ladies place themselves *en moulinet*, holding each other's right hand ; each gentleman remains in his place. The ladies take a *tour de moulinet*, and return to give their hands to their partners to make a *tour*

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sur place. They return to the moulinet, and at each turn they advance beyond one gentleman, until they have found the one with whom they commenced. They finish with a waltz.

THE DOUBLE TURNSTILE.

The two first couples lead off. Each gentleman selects a lady, and each lady a gentleman. A general round is formed; and after a turn to the left, each gentleman makes a *tour sur place*, making the lady turn round him, until she forms a moulinet of the right hand with the other three ladies. The four ladies being in the middle of the moulinet, and directing themselves to the left, the gentlemen direct themselves to the right, and turn until each has found his lady, in order to give her his left hand, and take his place in the moulinet, while the ladies perform, in a reverse direction, the round which the gentlemen have just been making. When the gentlemen have been twice at the wings, and twice in the middle, they take, with the right hand, the left of their lady, and lead her off in a waltz.

THE GRAND ENGLISH CHAIN.

Two first couples lead off, and place themselves in front of each other, and execute a very extended English chain. The two gentlemen, in advancing with their ladies, give each other the left arm, crossed at the elbow, and take a very rapid half-turn to change ladies, and make with each other's lady a *tour sur place.* The figure is repeated, to recover each his lady, who is conducted back in promenade.

THE ROUNDS THWARTED.

The three first couples lead off. The gentlemen place their ladies in line, and lay hold of each other's hands, in order to form a chain. The gentleman conductor passes to the left, with the two others, before the three ladies. The gentlemen, having reached the last lady, form a circle round her, and turn to the left, after having made an entire round; the gentleman conductor quits the hand of the gentleman on the left, and passes to the lady in the middle, in order to form about her,

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with the other gentlemen, a reversed round. After a turn in this manner, the gentleman conductor again quits the hand of the one on his left, and takes a turn in the natural way round the third lady. He then drags the two gentlemen, who have not ceased to hold themselves in chain, and passes before the ladies, as in the beginning of the figure; he continues the promenade, passing behind the ladies. When each gentleman finds himself before his lady, he offers her his hand, and leads her off in promenade, followed by the other two couples.

THE EXTENDED CHAINS.

The four first couples lead off. Each gentleman selects a lady, and each lady a gentleman. All the gentlemen range themselves in a line before their ladies, who are also placed in an equal line. The first gentleman on the left gives the right hand to the right hand of his lady, and performs with her a whole turn. He then gives the right hand to the right hand of the next lady, while his lady does the same with the next gentleman. The gentleman conductor and his lady again give each other their right hand in the middle of the double line, and separate in order to seek the next lady and gentleman; and so on for the rest, up to the last couple. They then take an entire turn in such a way that the lady is placed on the side of the gentlemen, and the gentleman on that of the ladies. As soon as the gentleman conducting, and his partner, have arrived at the fourth couple, the second gentleman ought immediately to set out, so that a continued chain between the gentlemen and the ladies may be kept up. As soon as the first couple sets out, the second ought to take its place, and thus the rest. When all have gone through the figure, each gentleman offers his hand to his lady to lead off in a promenade.

THE × OF THE GENTLEMAN AND HIS LADY.

First couple leads off. The gentleman then proceeds to select two ladies, whom he takes by each hand; his lady also selects two gentlemen. The gentleman conductor and his lady place themselves in front of each other, at a certain distance,

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with the ladies and gentlemen they have chosen. They advance and retreat during four bars ; then the gentleman conductor and his lady advance toward each other, leaving the other two gentlemen and two ladies on the spot where they find themselves. In advancing this second time, each singly, the gentleman and lady give each other the right arm, crossed at the elbow. They perform an entire round, after which, the gentleman gives the left arm, crossed in the same manner, to the lady whom he held by the right hand ; his lady also doing the same with the gentleman on her right. The first gentleman and his lady return to the middle, to perform together a round on the left arm, then proceed to take a turn of the left arm with the other lady and gentleman. In finishing, they must find themselves in the same position they held at the beginning. All six advance and retreat during four bars. They advance for the last time, and each gentleman takes with his right hand the lady who faces him, to reconduct her in promenading to her place.

THE DOUBLE PASTOURELLE.

Four first couples lead off, and place themselves as for a country-dance. The two opposite gentlemen, keeping their partners, take by their left hands the two other ladies, who leave their partners in their place. In this position, the two gentlemen, holding a lady by each hand, advance and retreat during four bars, make their ladies cross in front of them, causing the one on the left to pass under their right arms. The ladies rejoin their respective gentlemen, who have remained in their places, in order to begin the figure again, which is repeated four times consecutively, and is finished by a promenade at pleasure.

THE ROUNDS OF FOUR.

The two first couples lead off. Each gentleman selects a lady, and each lady a gentleman. The gentlemen form together a round of four at one extremity of the room, and the ladies one at the other extremity. Every one makes a tour to the left ; after which, the gentleman conductor and the

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one he has selected, pass under the arms of the two other gentlemen to recover the two ladies, who also pass, and form a round with them. They make an entire turn to the left; after which, the two gentlemen raise their arms to give a free passage to the two ladies, and take another round with them, whilst the two first perform the same round with the other two gentlemen, which forms two rounds of four. The gentlemen raise their arms to let the ladies pass; the two first gentlemen, in advancing, turn round and form a line, to which the other two soon join themselves. The ladies should make a similar line on their side. As soon as the four gentlemen and the four ladies have joined, they form the same round as at the beginning; that is to say, gentlemen with gentlemen, and ladies with ladies. After a tour, they develop in two opposite lines, which advance toward each other, each gentleman retaking his lady. A promenade finishes the dance.

THE DOUBLE CHAIN.

The two first couples lead off, and proceed to place themselves *vis-à-vis* at a certain distance, and advance toward each other in the step of the polka. When they have rejoined, the gentlemen change ladies and places in going apart. They resume the figure in order to regain their places. They advance a third time, to make a double chain by crossing over four times. The dance terminates by a polka.

THE KNEELINGS.

The two first couples lead off. The two gentlemen bend on one knee, at a given distance from each other. While in this position they cause their ladies to turn round them twice, without letting go their hands. After these two rounds, the two ladies cross their right hands, and give their left hand to the right of the other gentleman in order likewise to take two turns. For a second time they cross with the right hand, in order to receive their partners, who rise and reconduct them to their places in promenade.

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THE POLKA IN DIFFERENT CHAINS.

The four first couples lead off, and place themselves as for the country-dance. Two couples, placed *vis-à-vis*, follow an oblique line toward the right, and the two others toward the left. In this position each forms an entire chain with his *vis-à-vis;* after which, the ladies make a *demi-chaine des dames* to change gentlemen. All make an entire turn in the step of the polka, keeping their order. When every gentleman finds himself in his place with another lady, the figure is resumed by the couple on the right. At the fourth turn, each recovers his lady and a general polka is executed.

THE BASKET.

First couple leads off. The gentleman selects two ladies, placing himself between them ; his lady also selects two gentlemen, and takes her place between them. They advance during four bars, and retire during four others, and advance for the last time. The gentleman who holds the two ladies raises his arms, and causes the two gentlemen to pass under without letting go the hand of the lady of the first gentleman, and give each other their hands behind the latter. The two ladies selected by the first gentleman give each other their hands behind the lady of the gentleman conductor ; this arrangement forms the basket. In this position they describe a tour to the left, and on a given signal, without any one letting go their hands, the gentleman in the middle passes under the arms of the other two gentlemen, and the lady under the arms of the other two ladies. The six individuals then find themselves entwined by the arms. At another signal, they untwine, and an ordinary round is formed ; a tour is described, and the gentleman who is on the left of the first lady begins a *chaine* plate by the right hand, which is continued till the first gentleman has rejoined his lady. A promenade at pleasure terminates the figure.

THE CHAINS WITH FOUR.

The four first couples lead off, and place themselves facing each other ; two couples on one line, and two on the other.

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In this position each couple performs a half right and left, with its *vis-à-vis;* then the gentlemen make a *tour sur place* with their partners, after which each couple must turn *en vis-à-vis* toward the couple it had at first on its right. They repeat the half right and left with the *tour sur place*, and in like manner for the remainder. When all find themselves in their first place, each couple disperses, and performs a promenade.

THE MOULINET CHANGED.

THE first four or six couples lead off. After the promenade, all the gentlemen, without quitting the hands of their ladies, form a moulinet with the left hand, and execute an entire round. At a given signal, they take the places of their ladies, by turning backward and placing their ladies in front. In this position they execute a complete round in a contrary sense. At another signal, they again change by turning this time in front, and placing their ladies in the rear. After a last turn, the couples disperse, and finish by a promenade.

THE CHANGING TRIANGLE.

THE three first couples lead off. The gentlemen, without leaving their ladies, place themselves *en moulinet*, giving the left hand, and turn in this position. At a given signal, the first gentleman rapidly turns round, giving the left arm crossed at the elbow to the gentleman behind him, with whom he exchanges both place and lady. He does the same with the next gentleman. When he has reached the third gentleman, the second executes the same figure; then the third. A general promenade terminates the dance.

THE TRIPLE PASS.

THE two first couples lead off, and, after their promenade, form a round of four in describing a tour to the left. At a given signal, the gentleman conductor and his lady, letting go their hands, pass on under the arms of the two others, and retake hands as soon as the tour is completed. The other gentleman and lady pass, in their turn, under the arms of the

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first couple, who repass once more under the arms of the two others, and without letting go their hands, develop themselves to re-form a round. They describe a tour to the left, and both couples return to their places in promenade.

THE LABYRINTH.

All the persons of the cotillon form a general round, turning to the left. At a given signal, the gentleman conductor quits the hand of his lady, who is placed on his left, and by continuing to turn to the left enters the round, forming a *colimaçon*, whilst his lady turns on the right to go round the other circles that continue to diminish. A circular space must be managed, so that they may develop themselves in waltzing. In this position, the leading couple sets out by waltzing, and follows the windings of the labyrinth which is formed by the general chain coiling on itself until it has reached the last couple, to whom the first lady gives her hand to re-form the circle. As a fresh couple arrives, it places itself behind the one previous. When all have arrived, they finish by a waltz.

THE CHAINS IN LINE.

The four first couples lead off. Each gentleman selects a gentleman, and each lady a lady. The gentlemen place themselves together, two by two, facing the ladies, who take the same position. At a given signal, the two first gentlemen begin a flat chain by the right hand with the two first ladies; and so on for the rest, the two last gentlemen having for ladies the two first who reach them through the chain. A promenade ends the dance.

THE LADY TO THE LEFT.

All the persons of the cotillon form a general round; they turn to the left during four bars. Each gentleman performs the *tour sur place* in advance during four other bars, taking care at the end of the tour to leave his lady on the left. The round is repeated on four bars, and each gentleman takes the lady who happens to be on his right, whom he transfers to the

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left by another *tour sur place.* They continue until each has recovered his lady.

THE REUNION OF COUPLES.

The first couple makes a promenade, after which it takes the second couple to form a round of four. They describe a demi-tour to the left, after which the gentleman conductor lets go the hand of the lady of the second couple, and turns on himself to the left, drawing after him the other persons, to rejoin the third couple, with which a round of six persons is made. After a demi-tour to the left, the gentleman conductor again leaves the lady on the left to take the other couples in succession. When he has reached the last, a general round is formed ; they make a turn to the left during eight bars, and finish by the *tour sur place.* The reunion of the couples is principally executed at the end of the cotillon.

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The Quadrille.

(THE CHILDREN OF HAIMON.)

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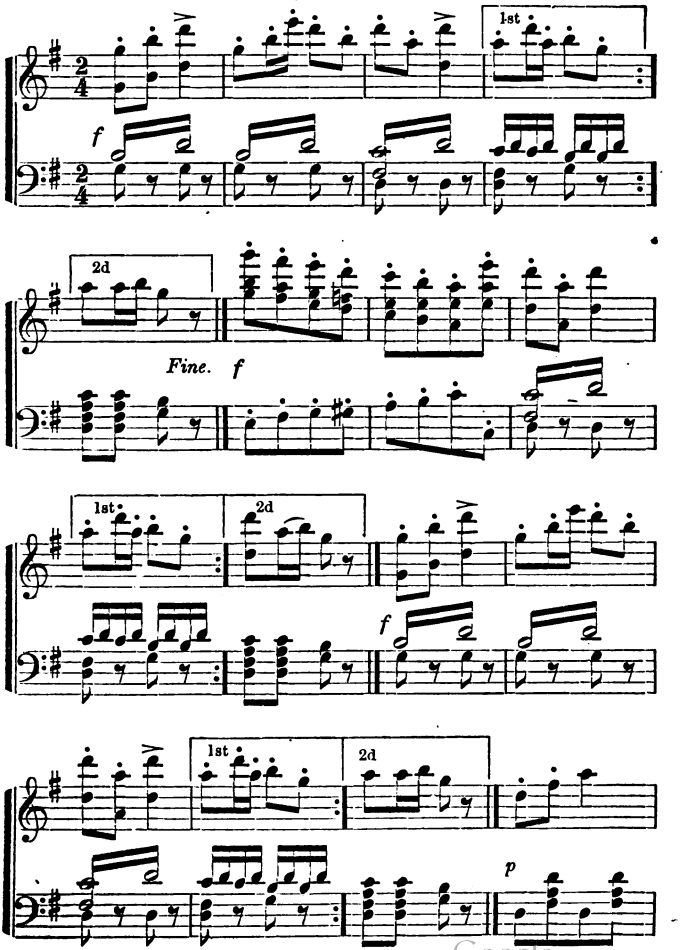

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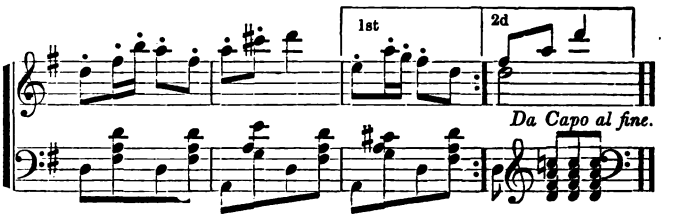

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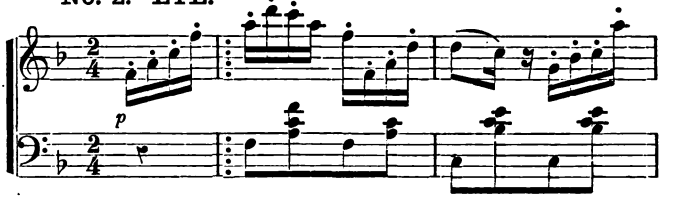

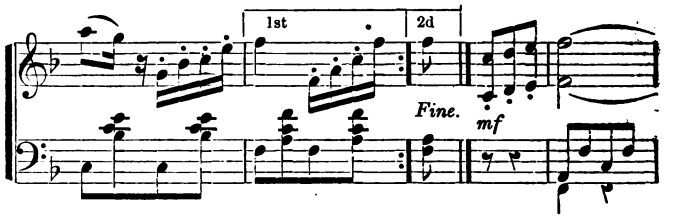

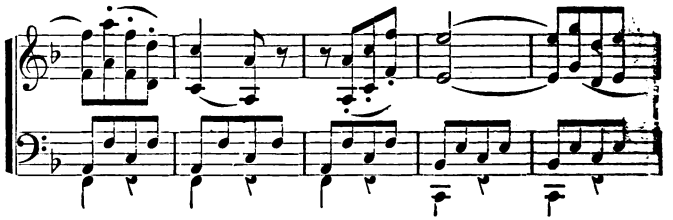

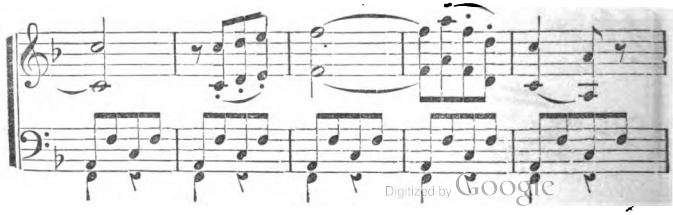

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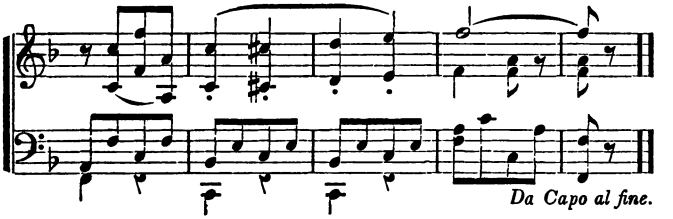

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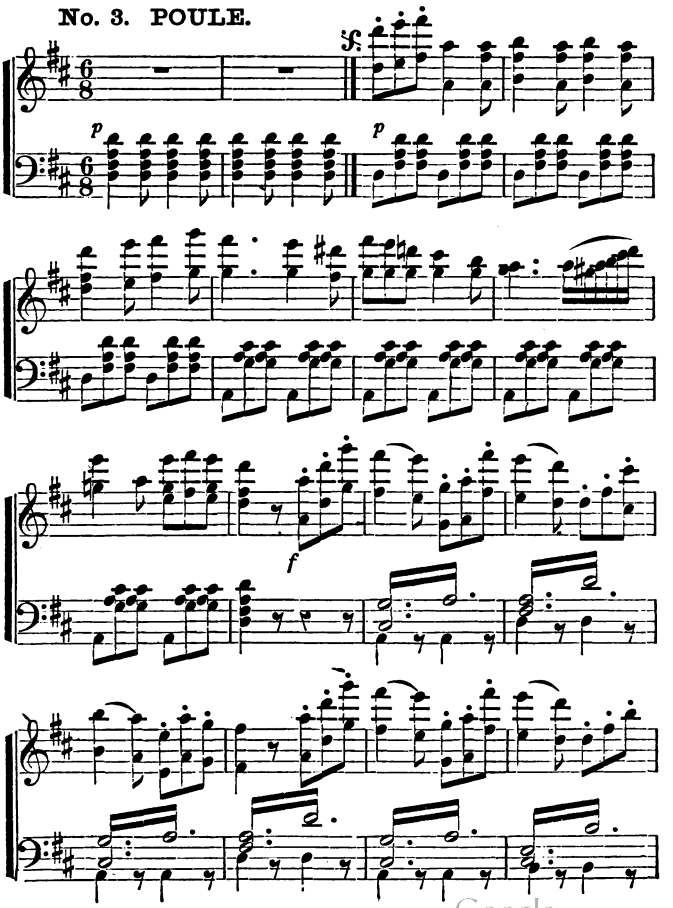

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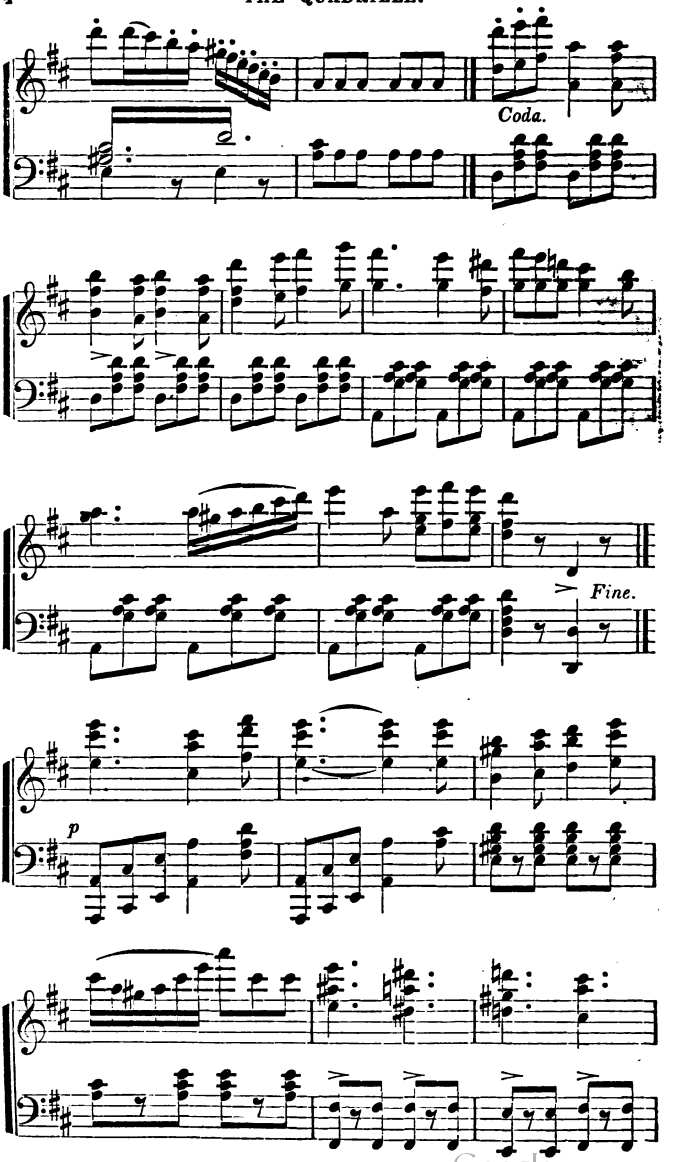

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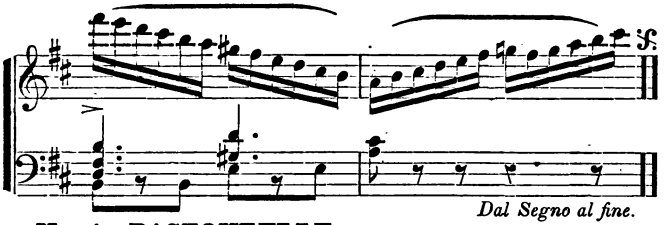

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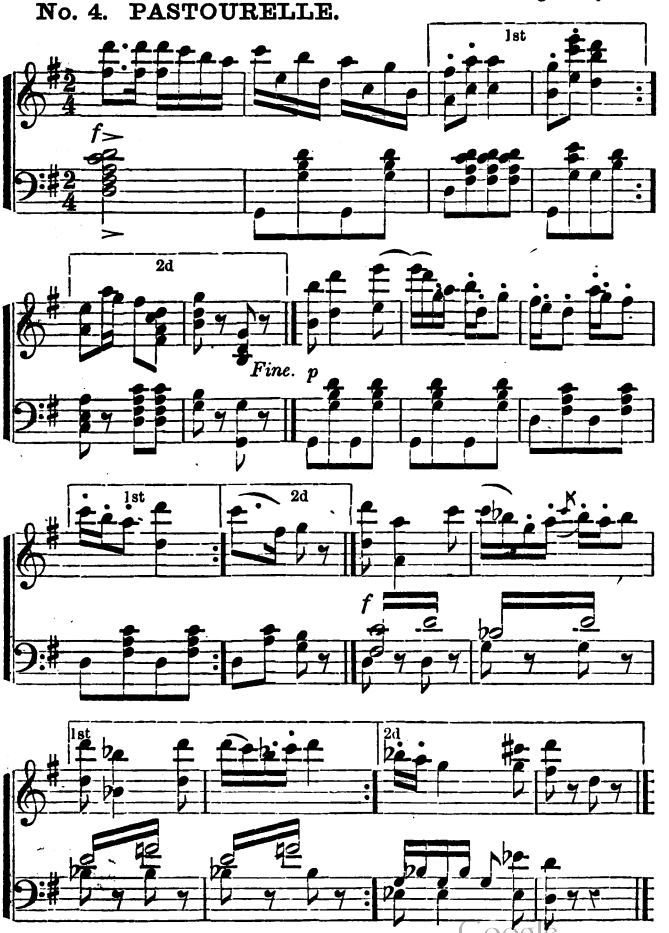

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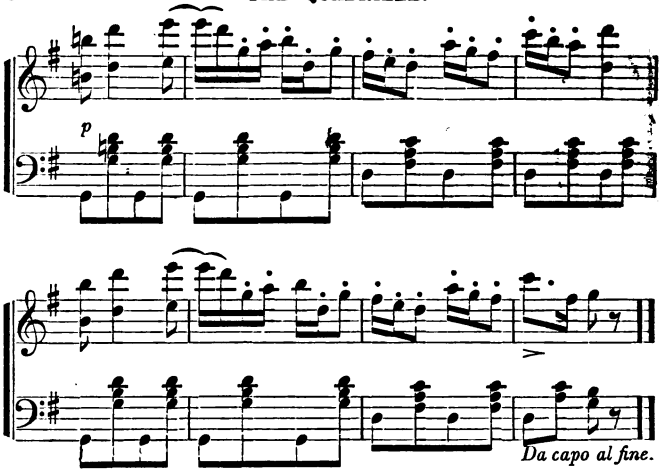

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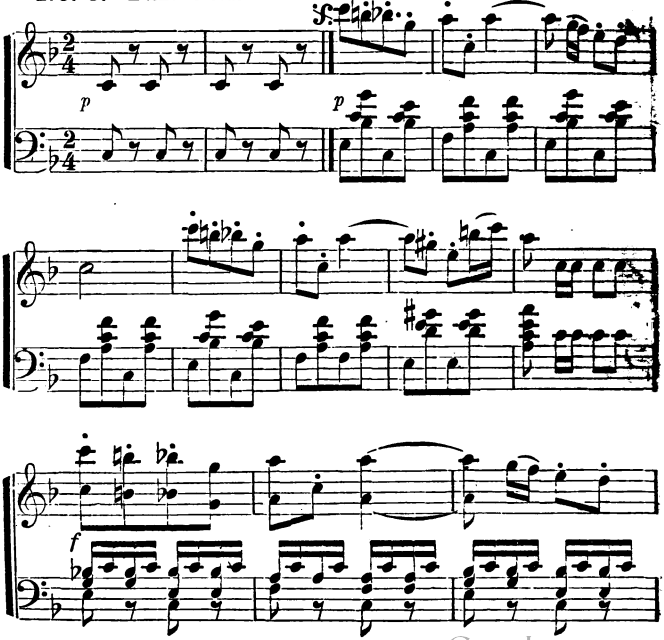

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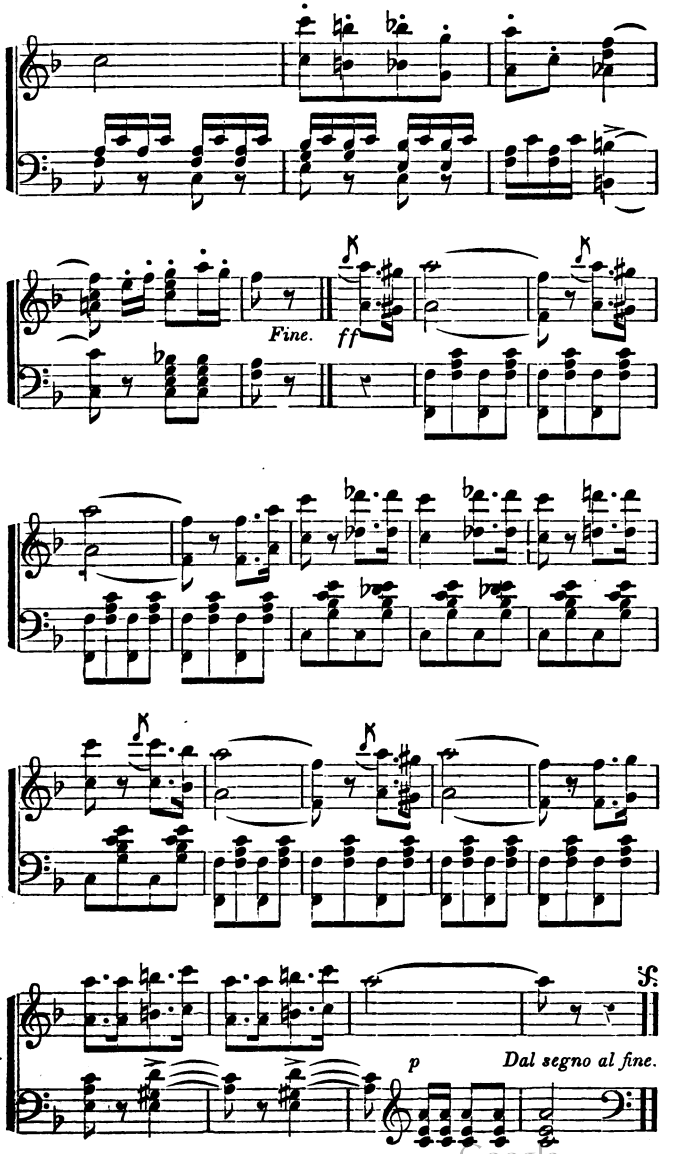

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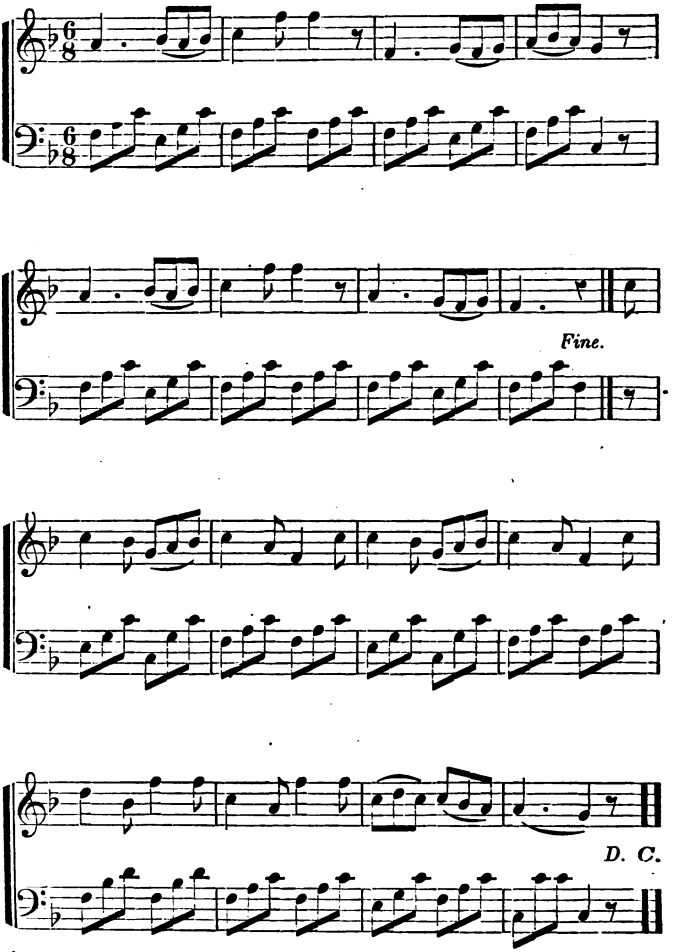
Basket Quadrille.

LIFE LET US CHERISH.



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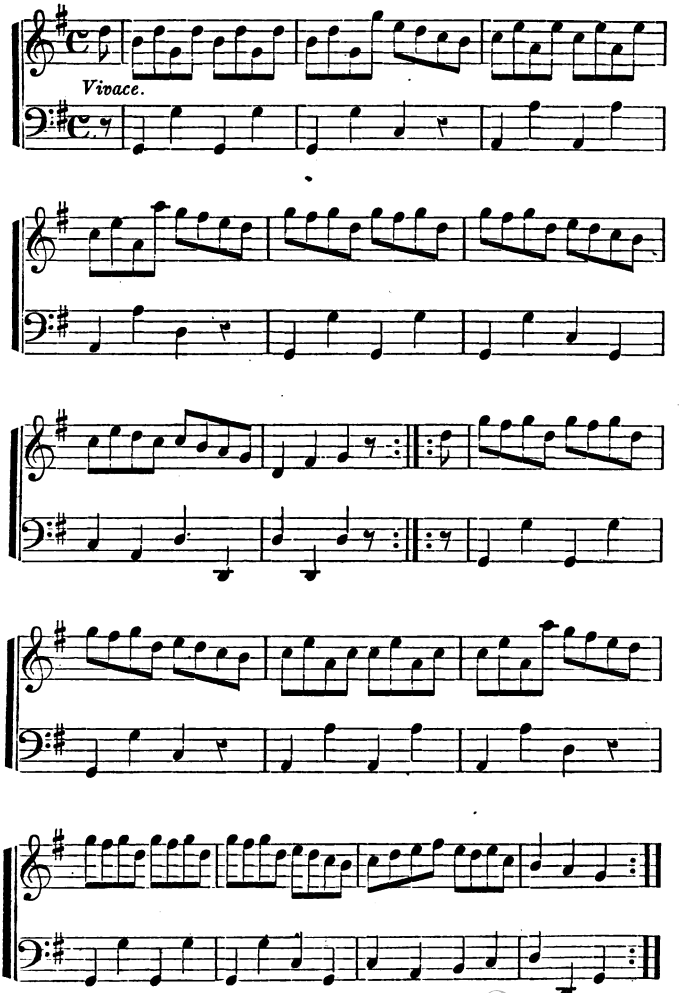
Jig. No. 1.

THE DEVIL'S DREAM.



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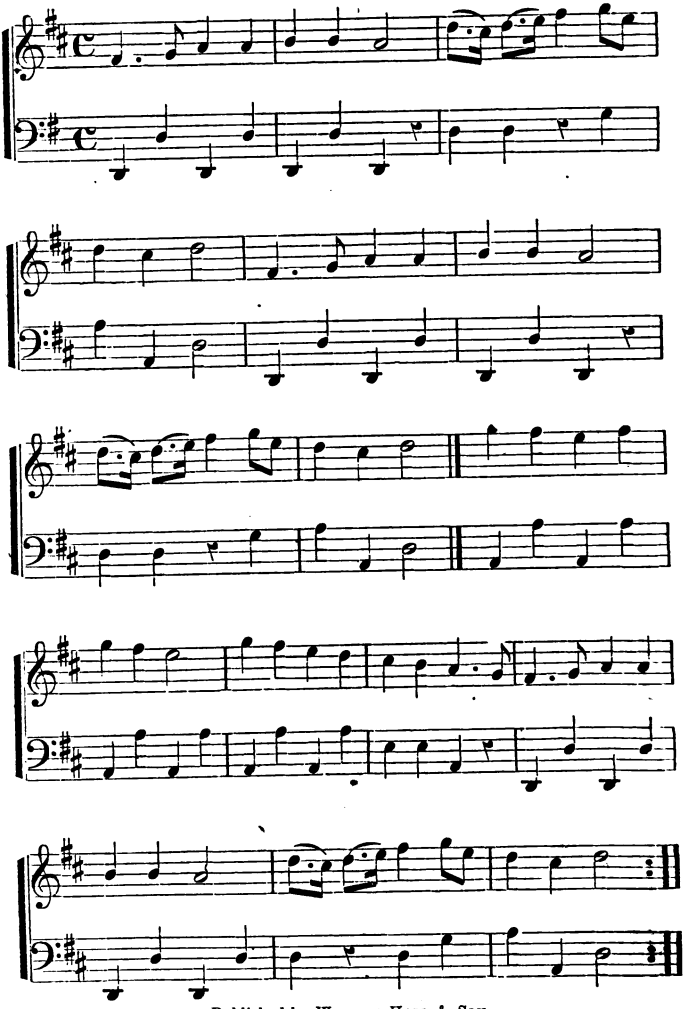
The Cheat.



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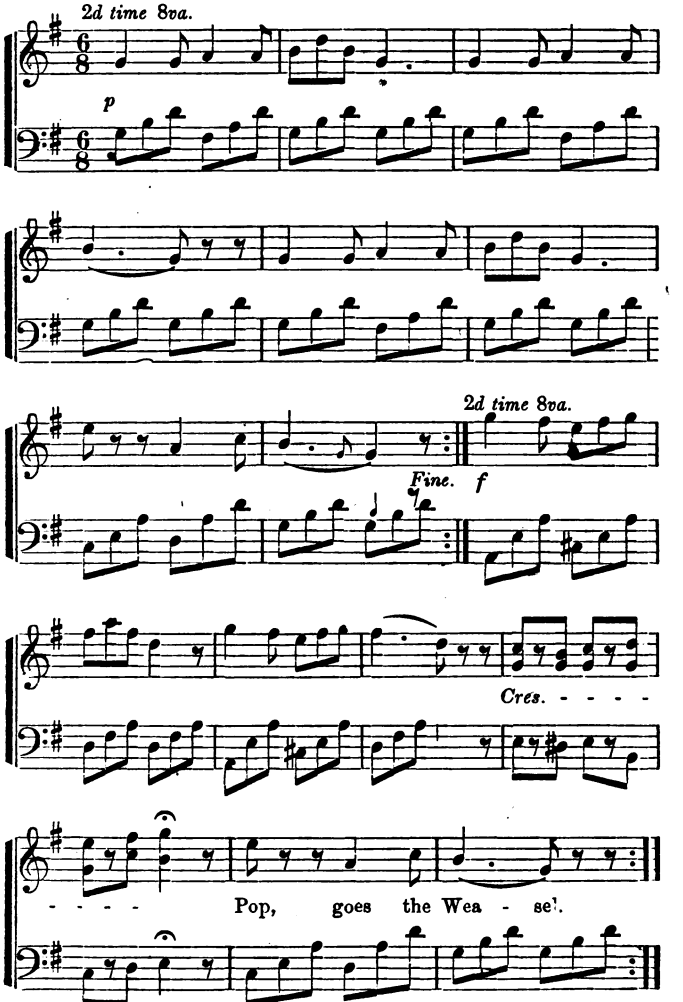
Pop goes the Weasel.



The whole repeated as before, and end at Fine.

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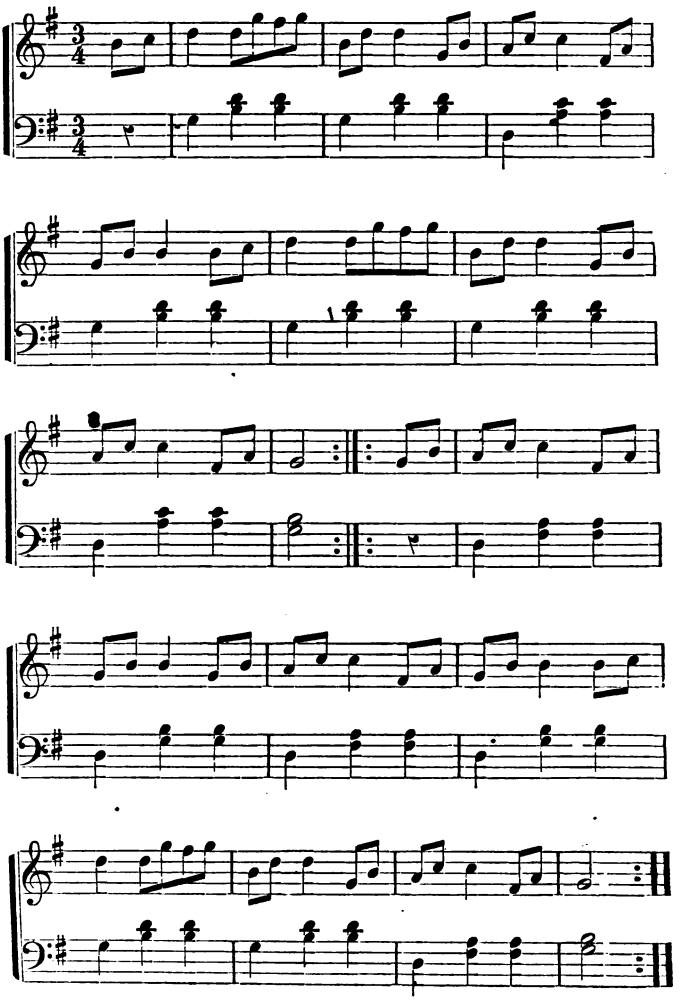
Spanish Dance.



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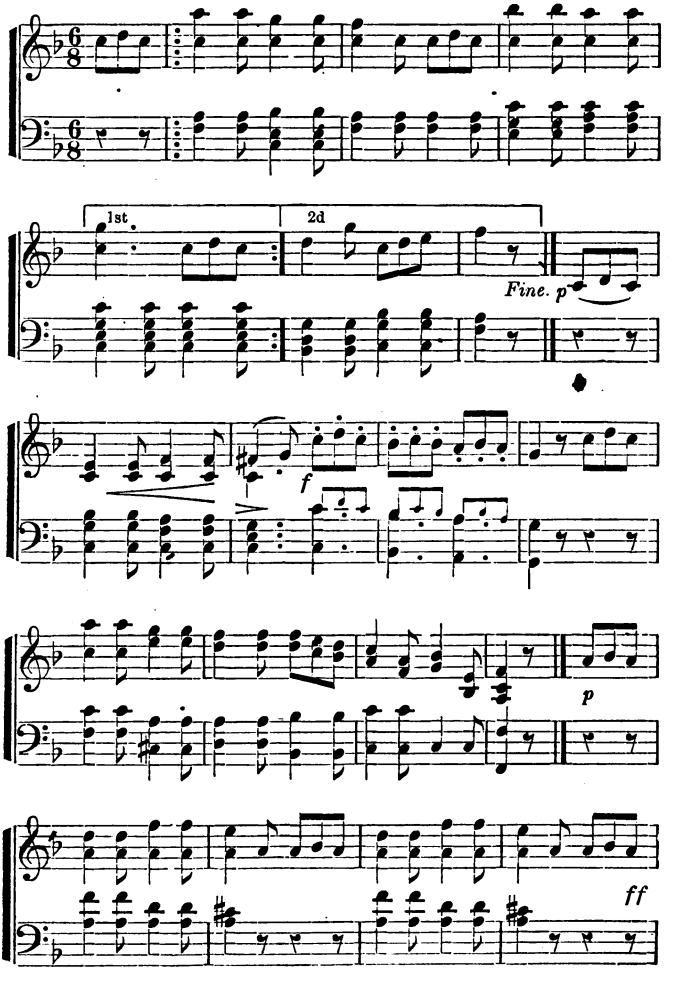
The Lancers Quadrille.

No. 1. LES TIROIRS Arr. by Geo. Wallace.



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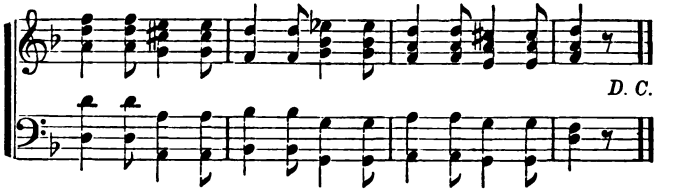

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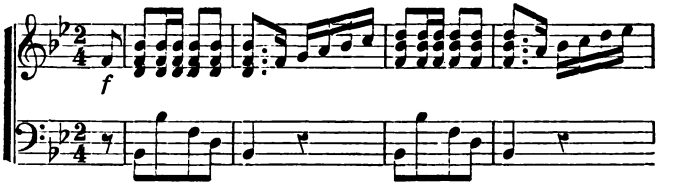

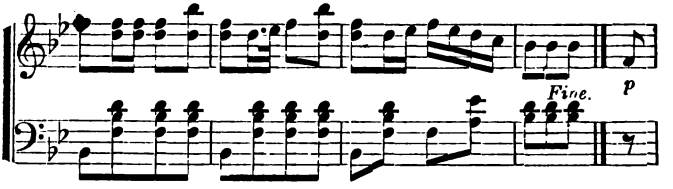

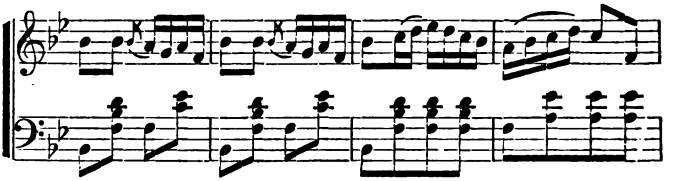

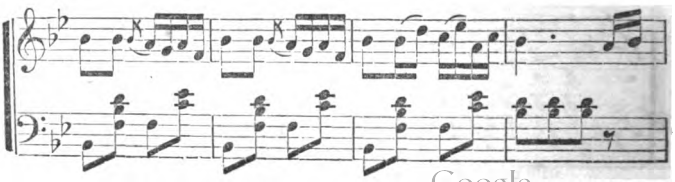

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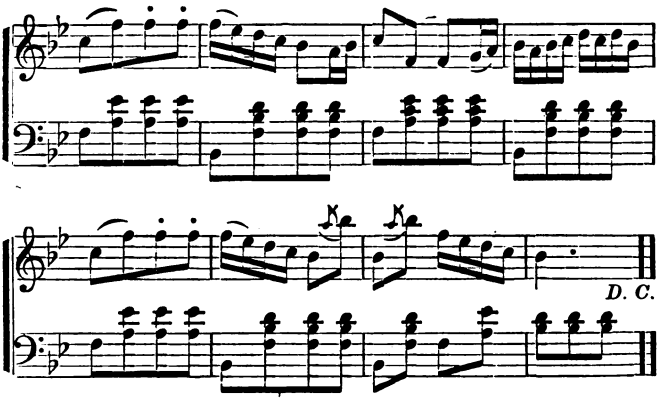

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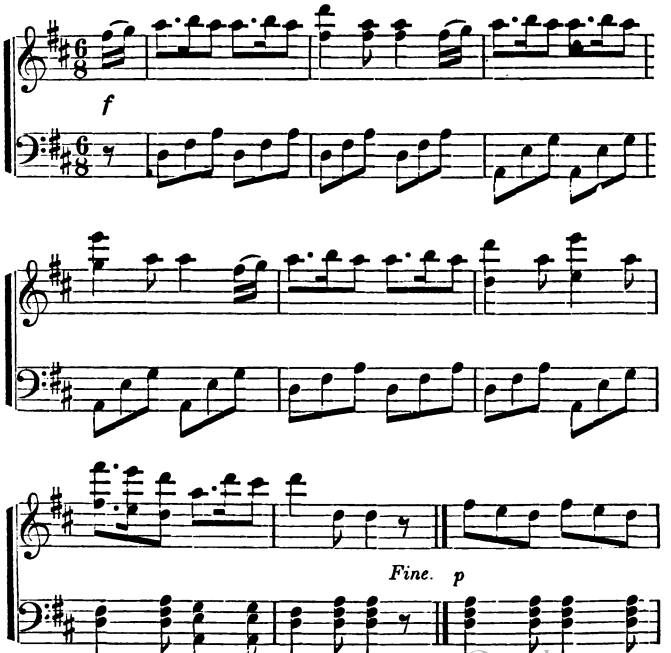

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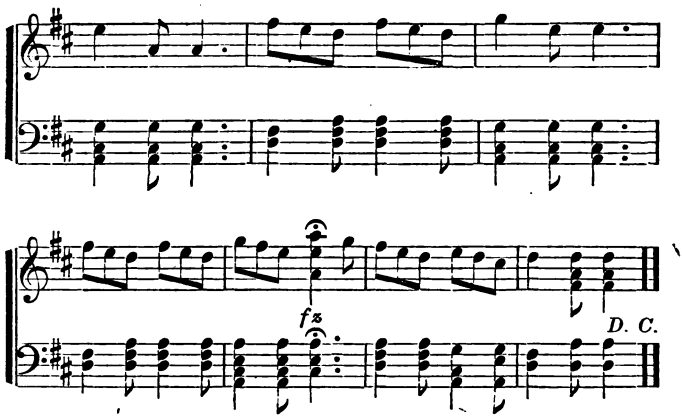

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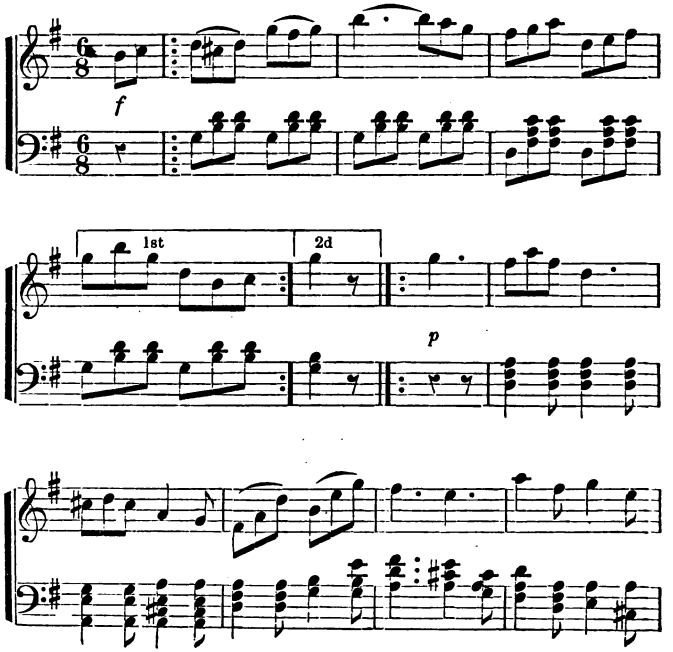

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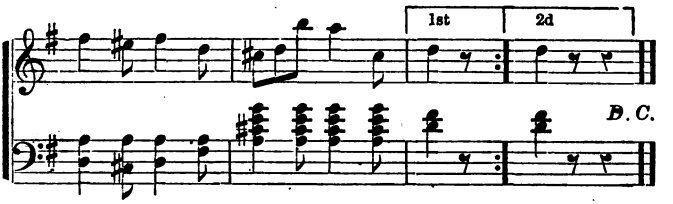

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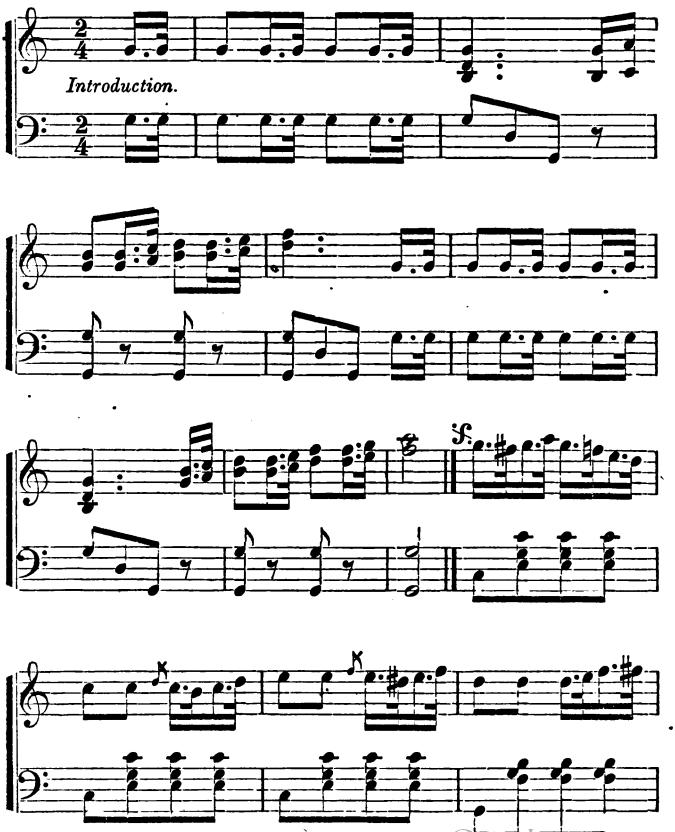

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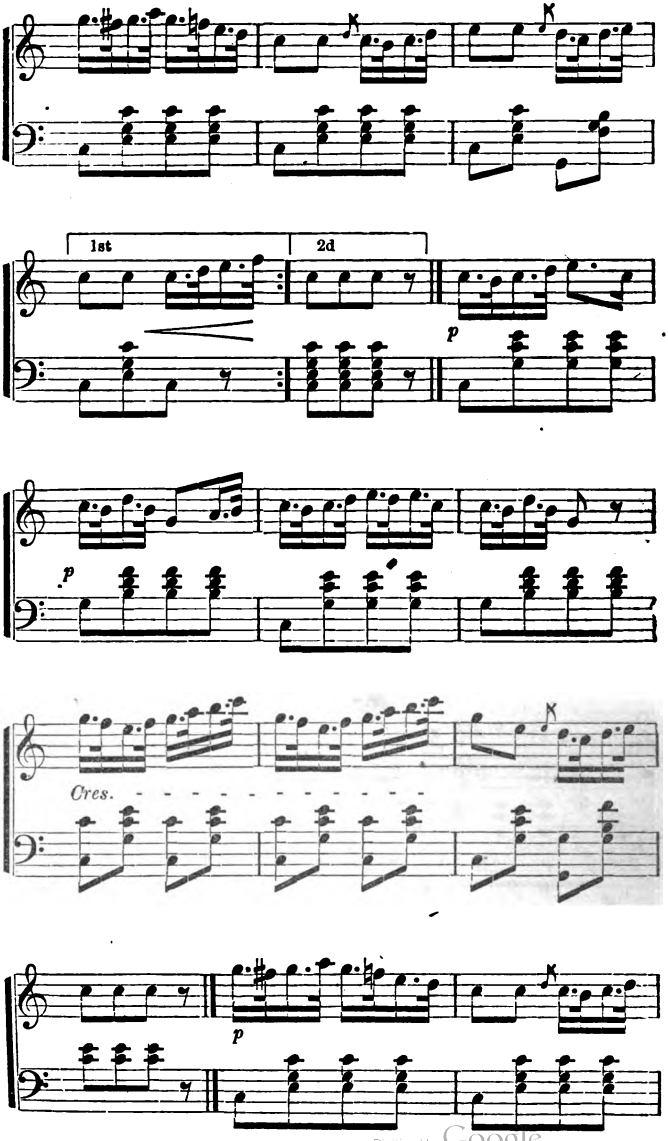

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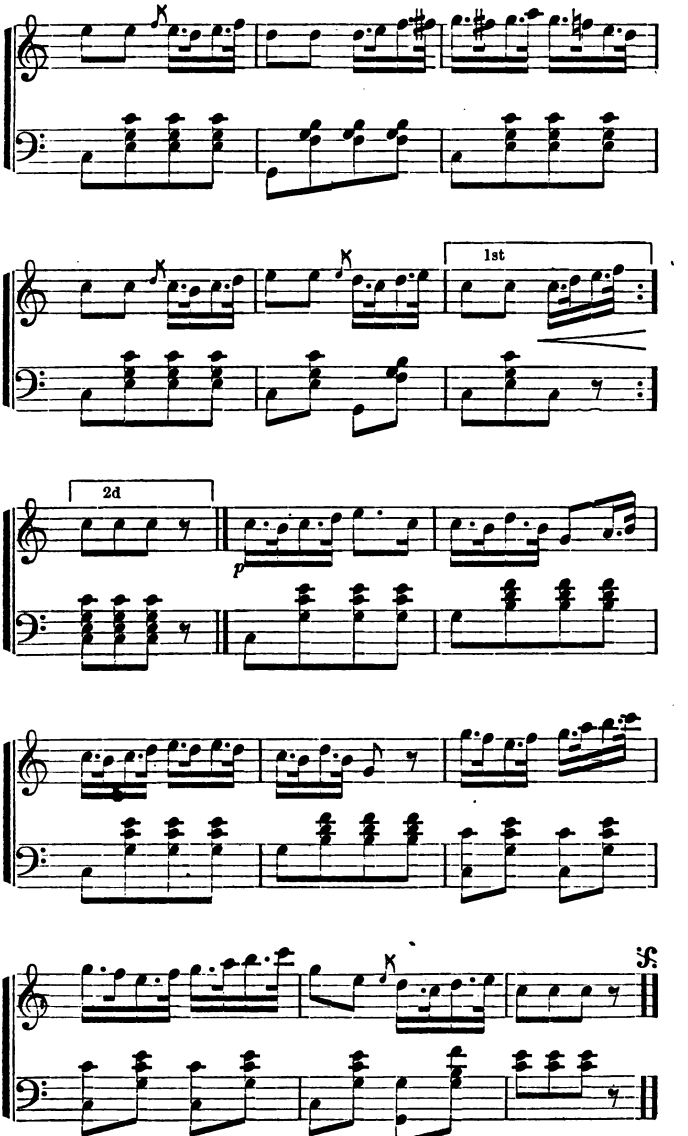

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Caledonians.

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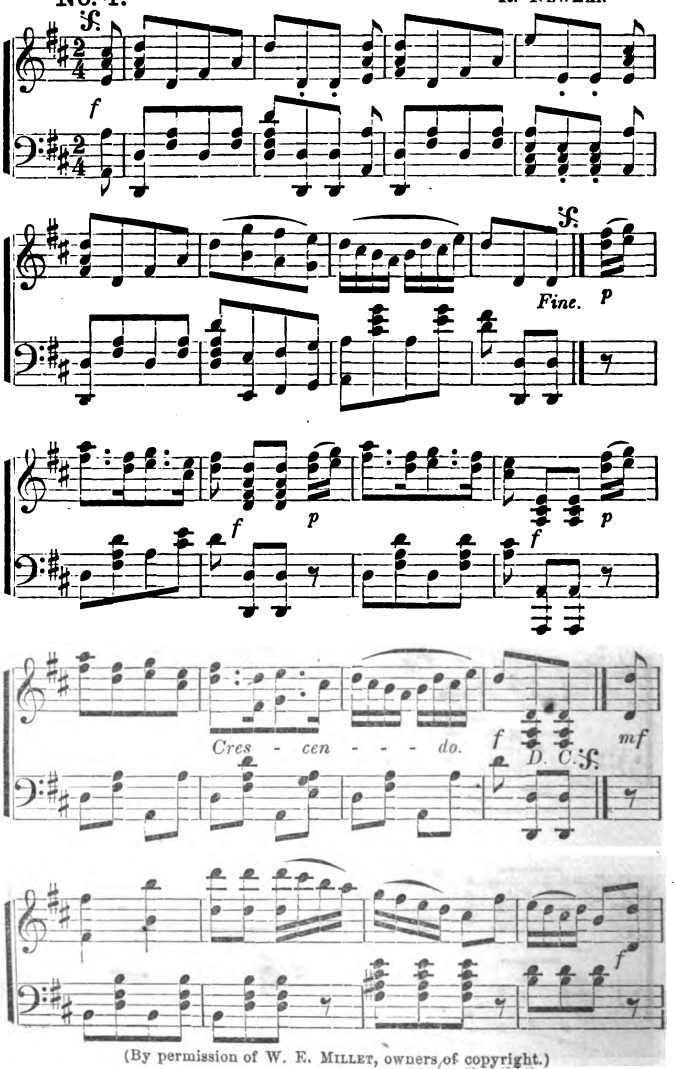

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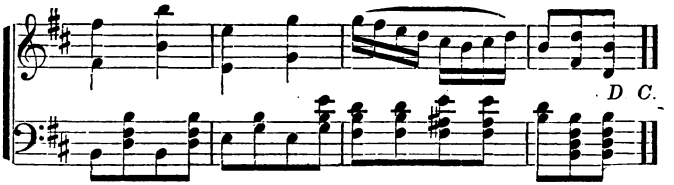

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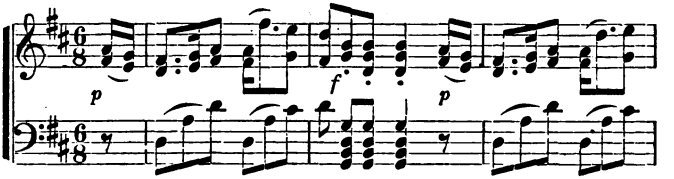

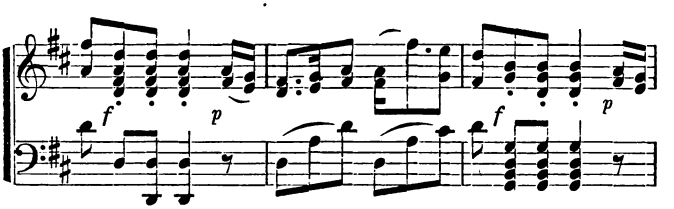

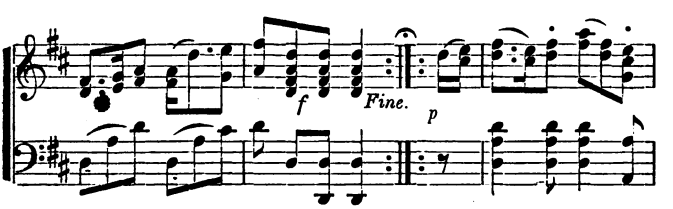

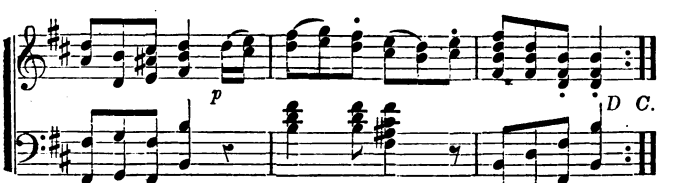

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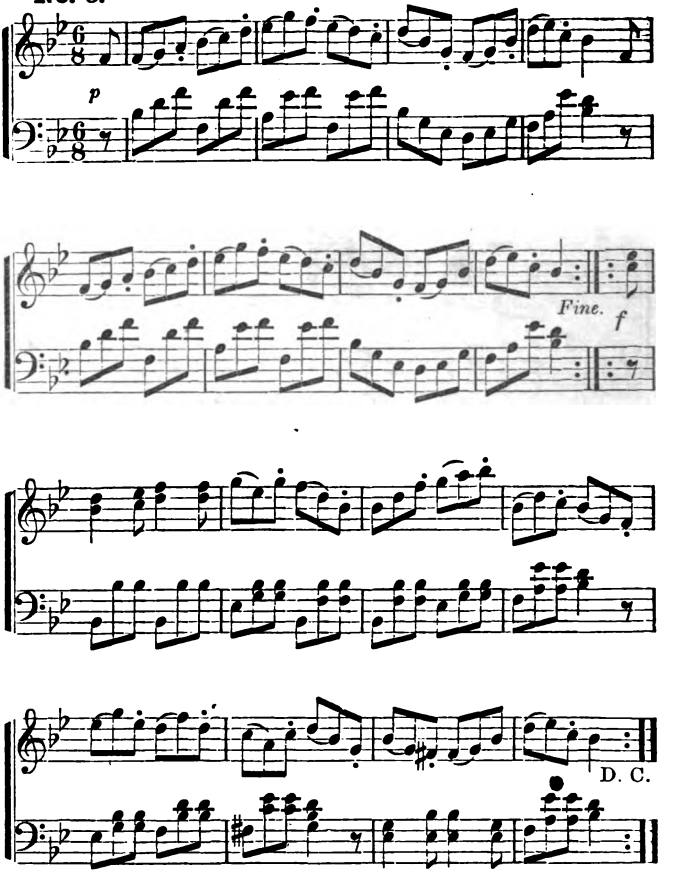

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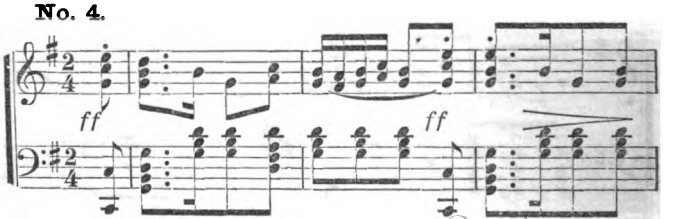

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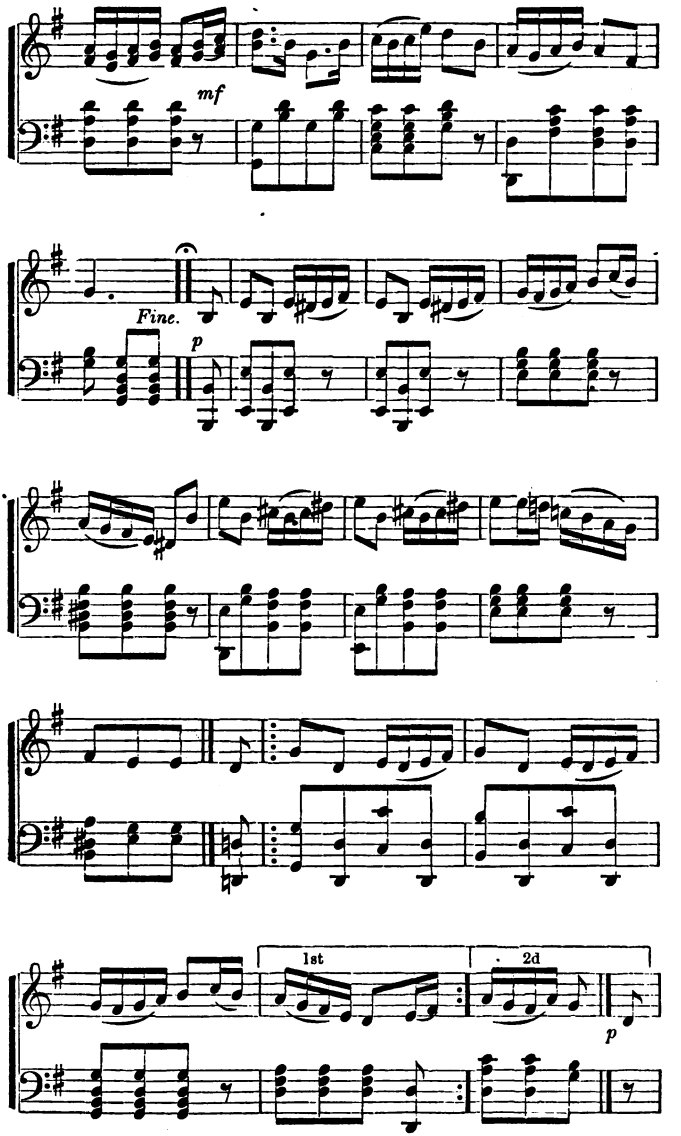

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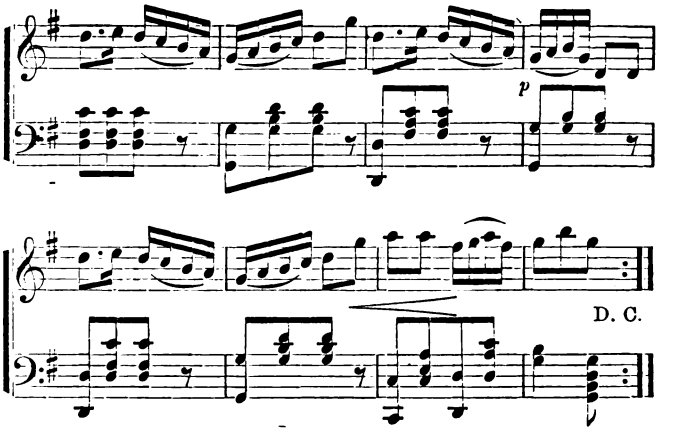

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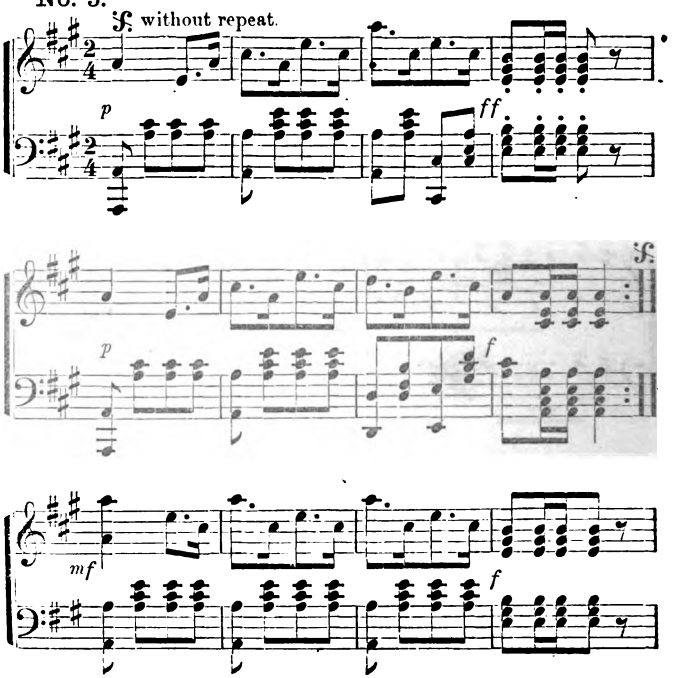

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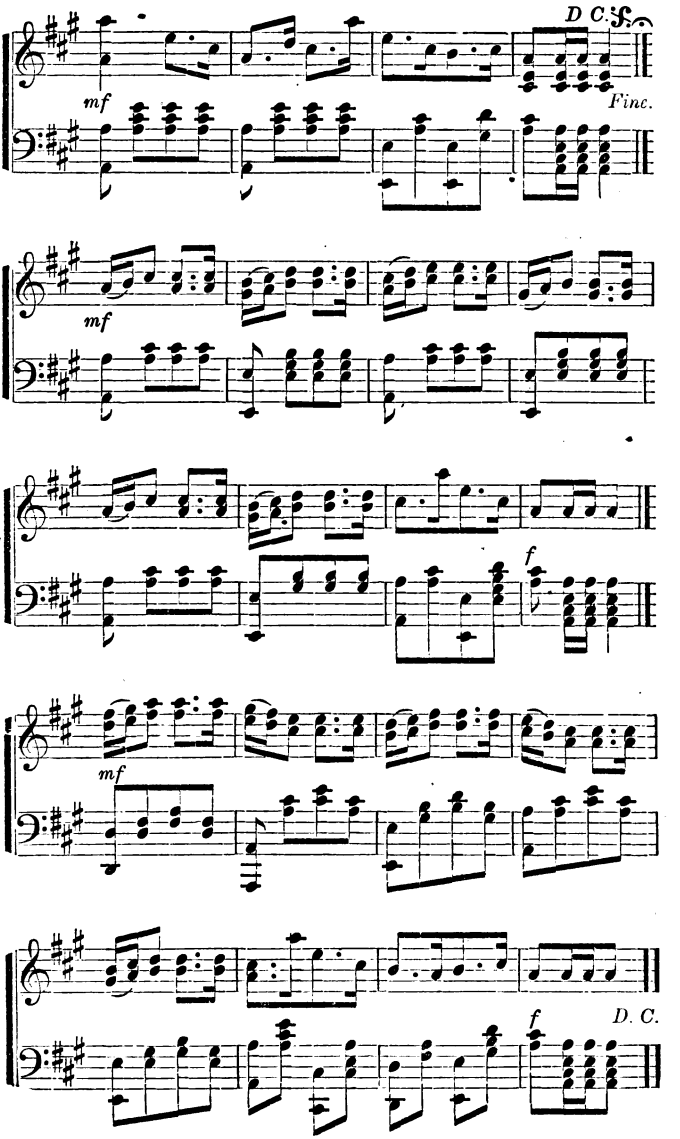

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Empire Quadrille.

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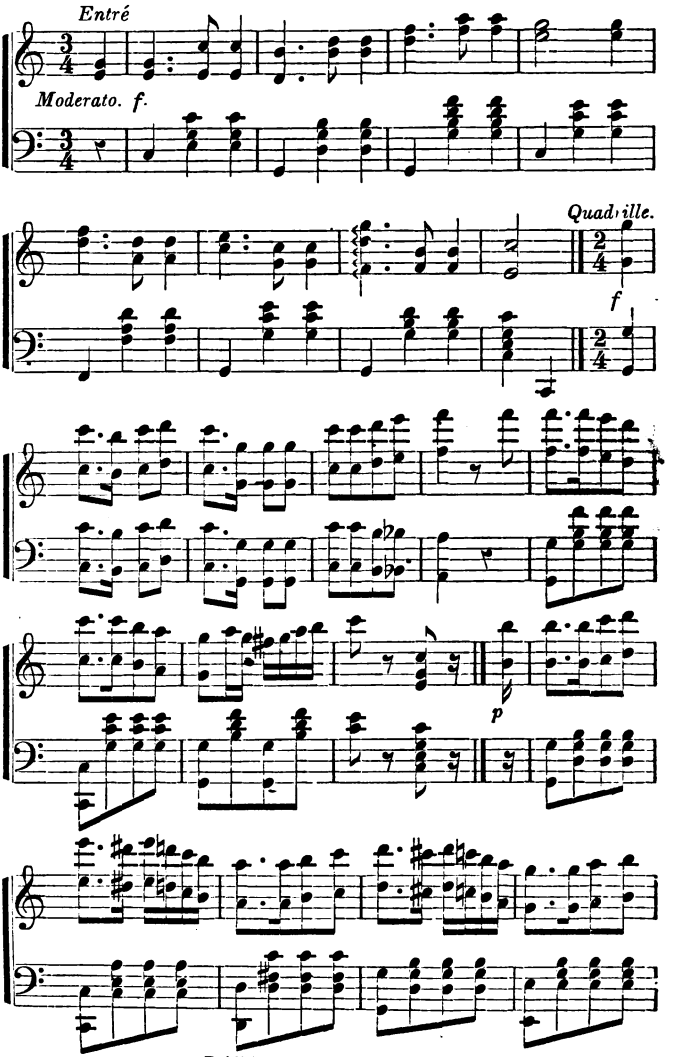

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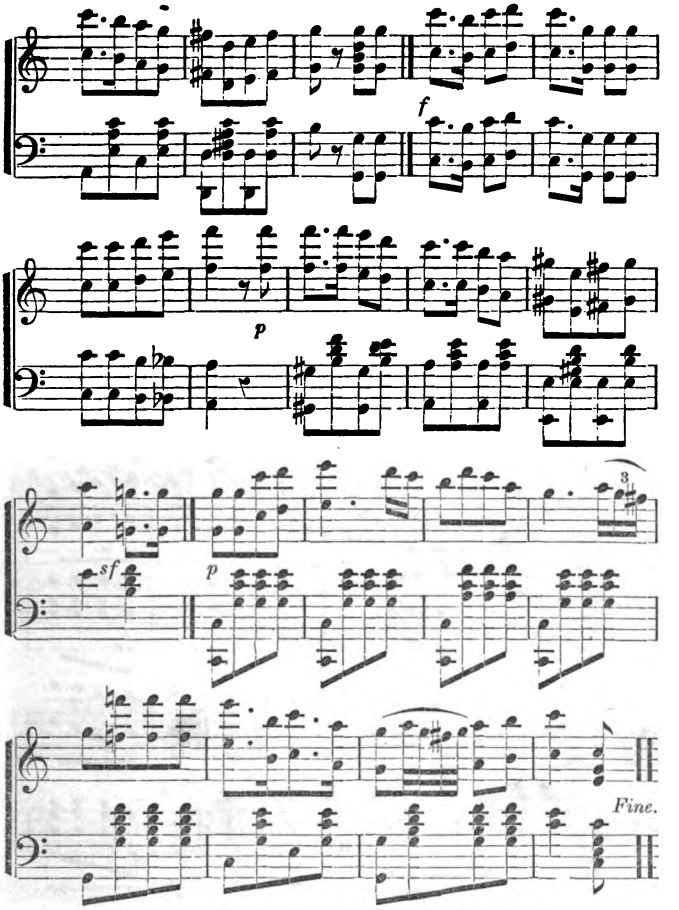

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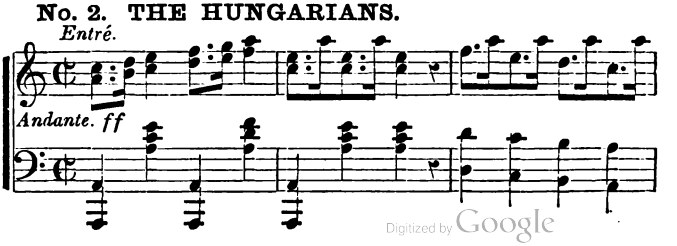

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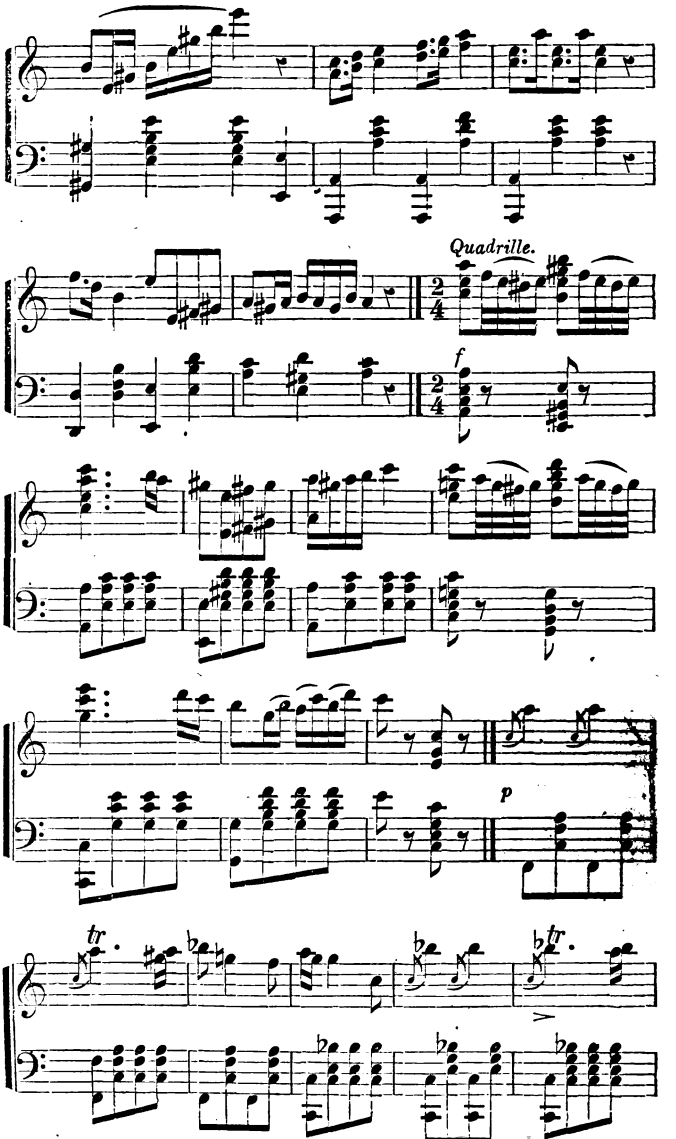

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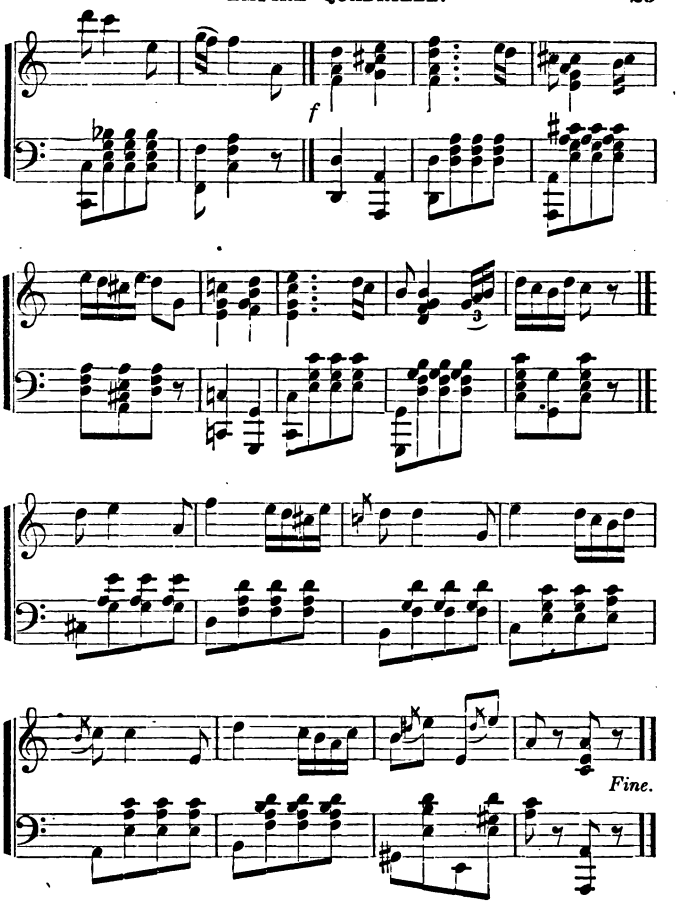

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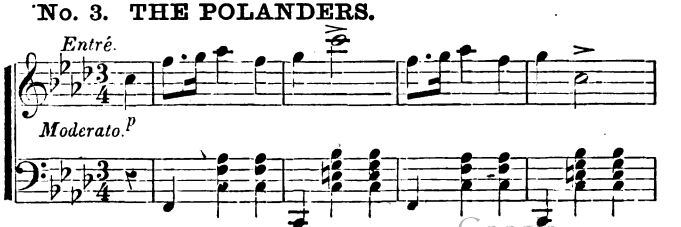

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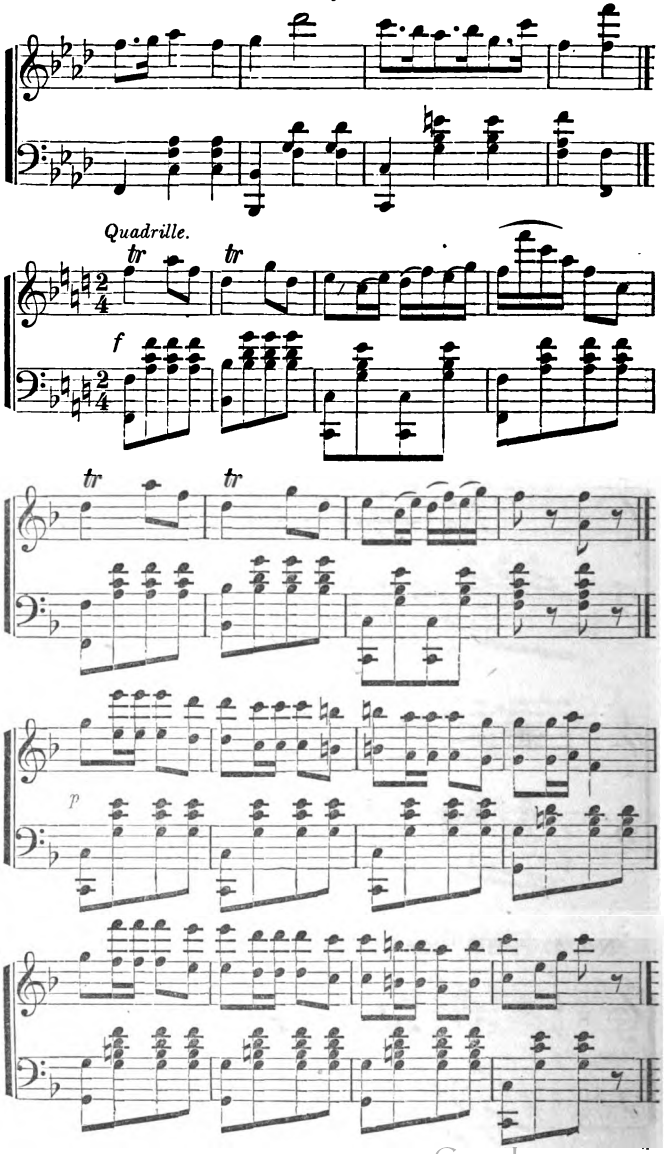

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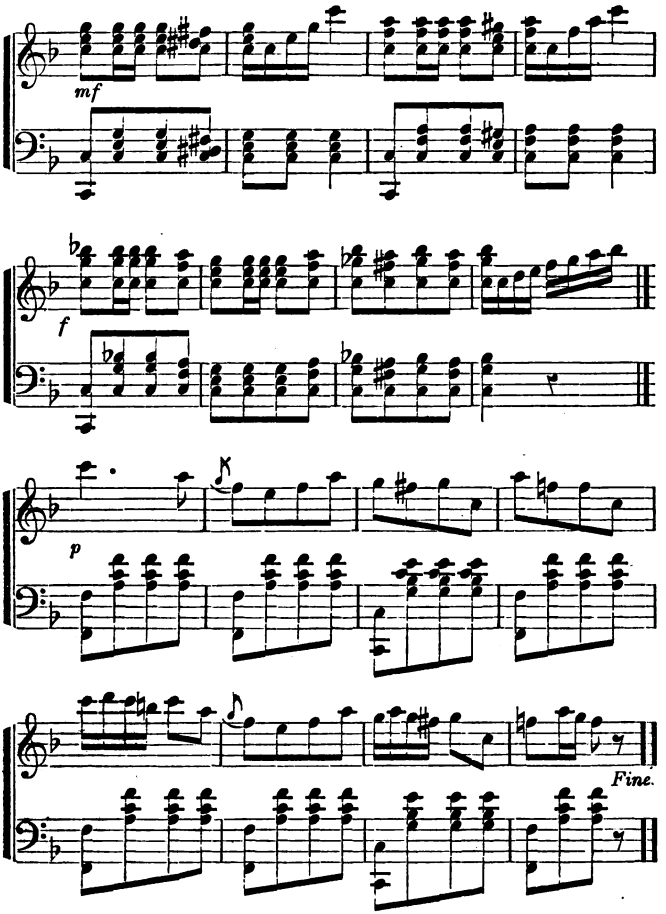

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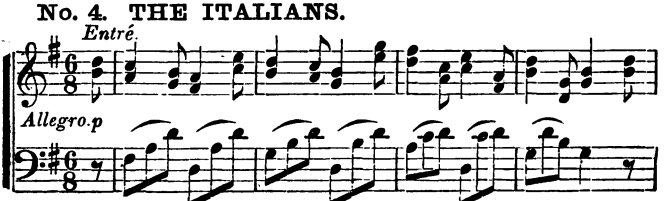

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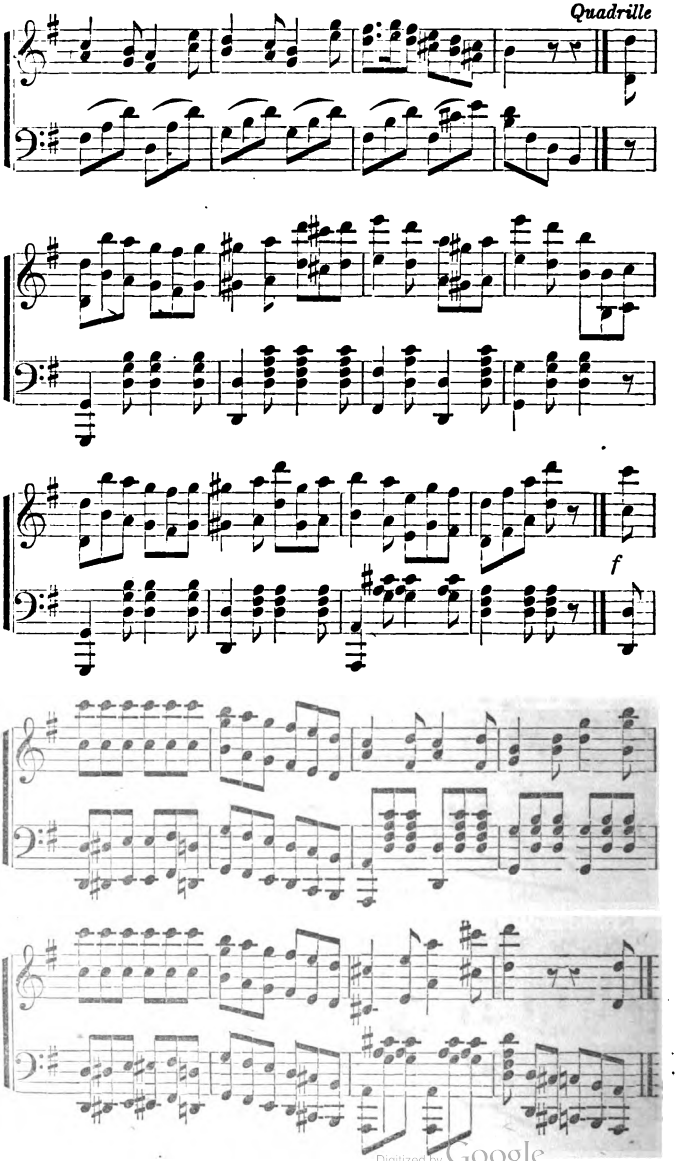

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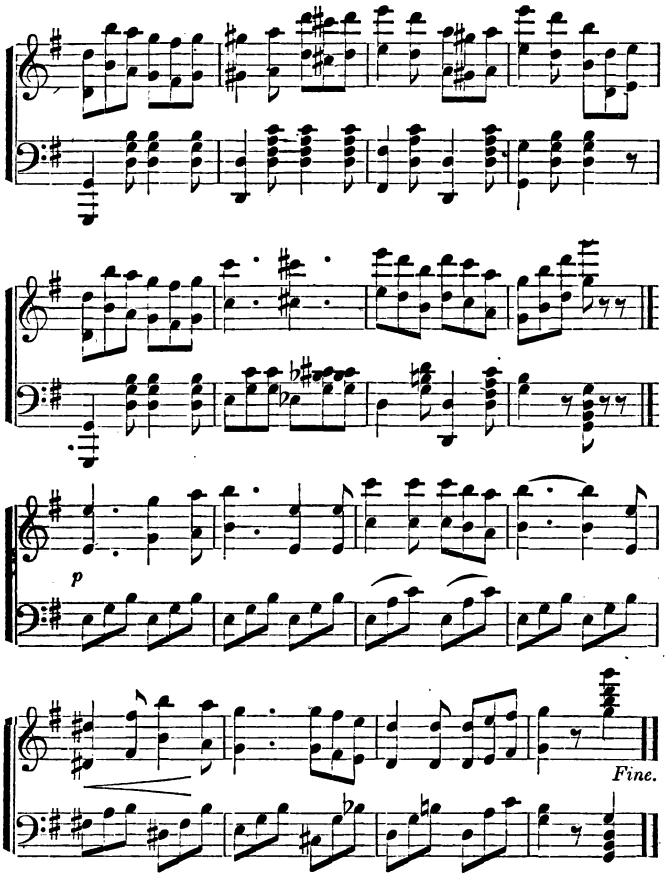

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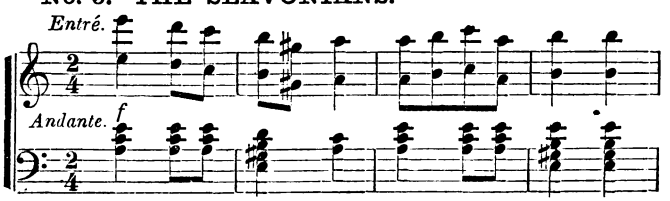

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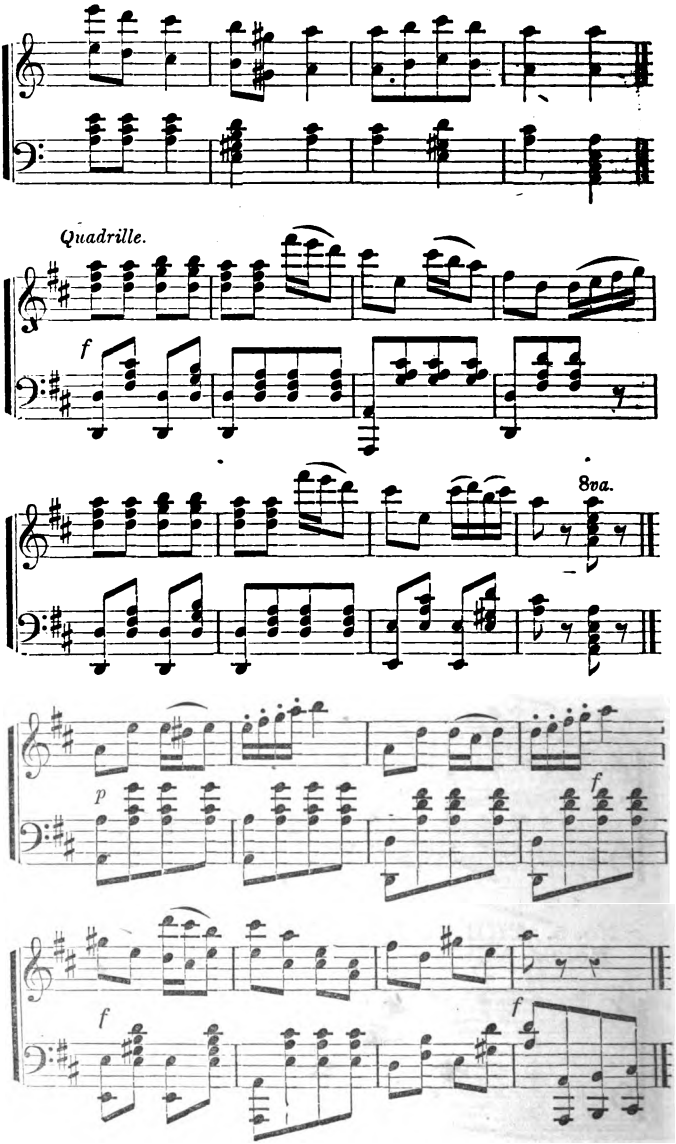

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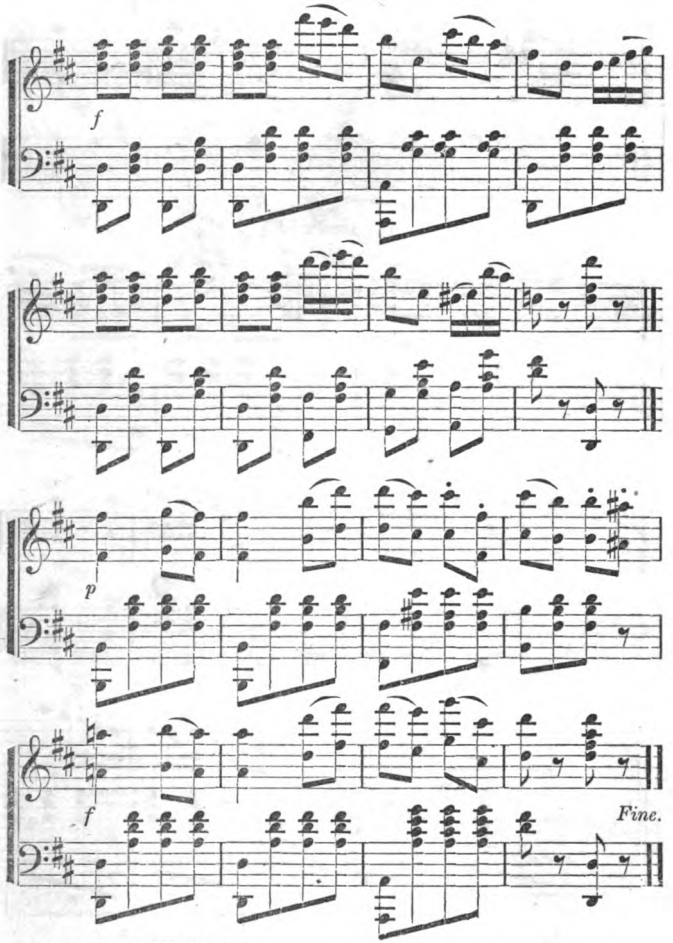

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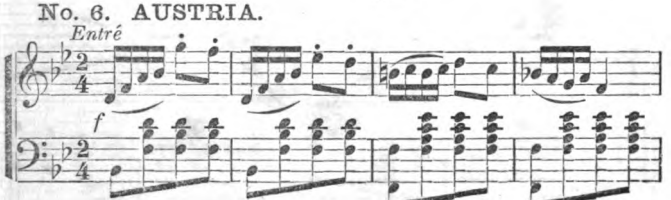

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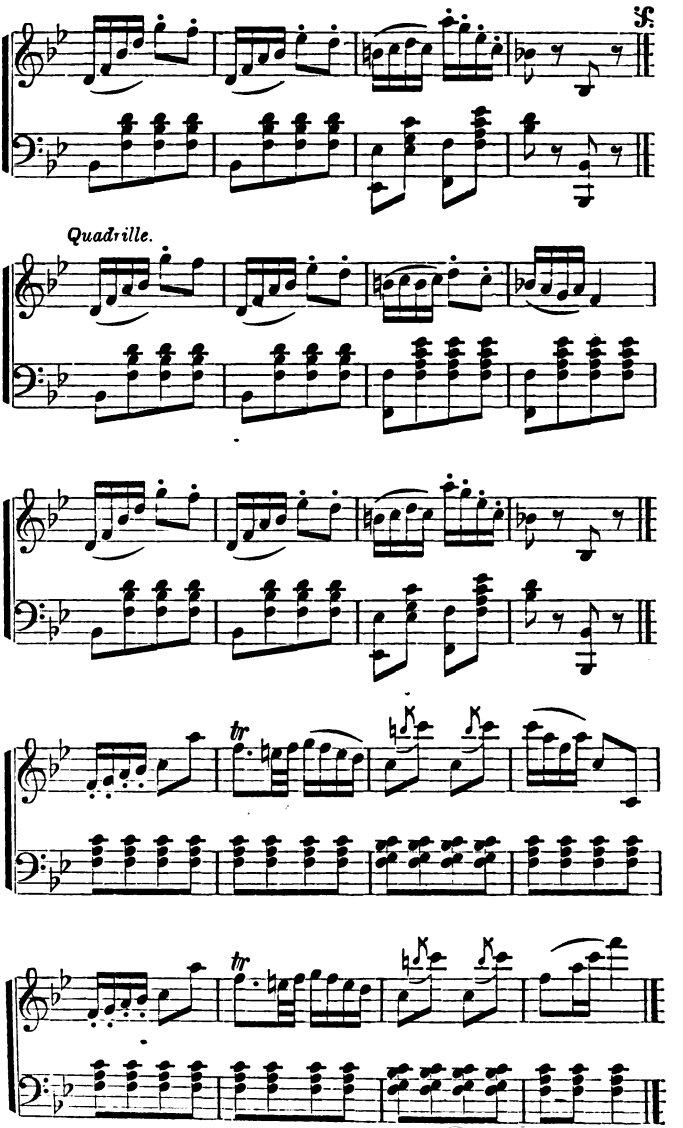

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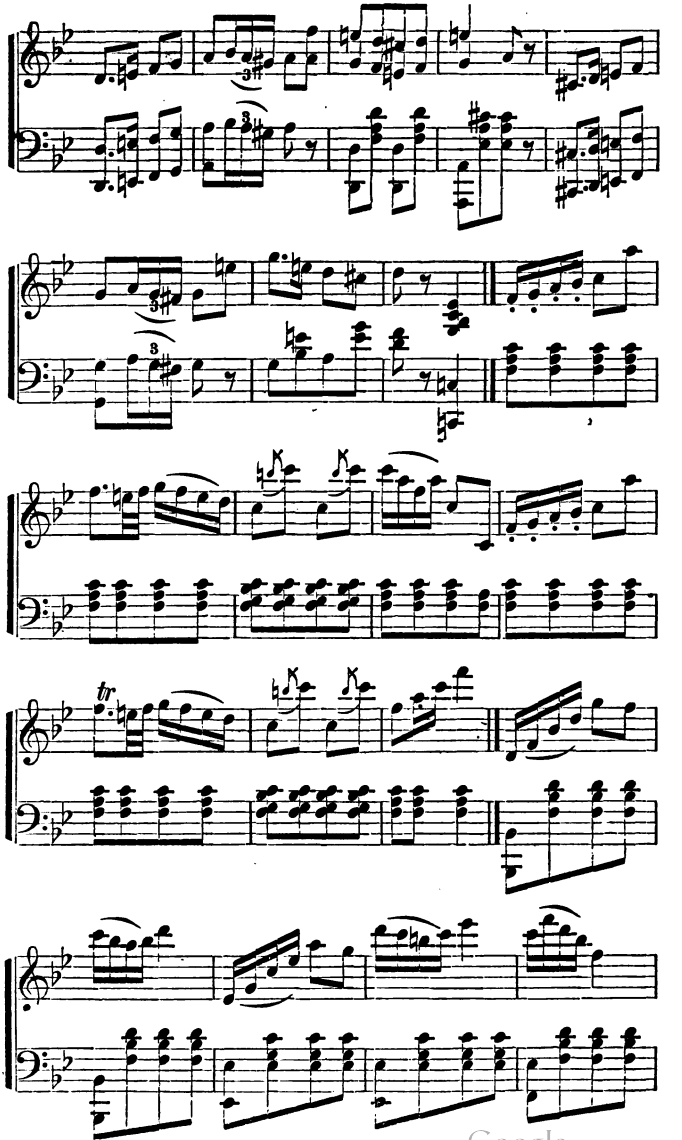

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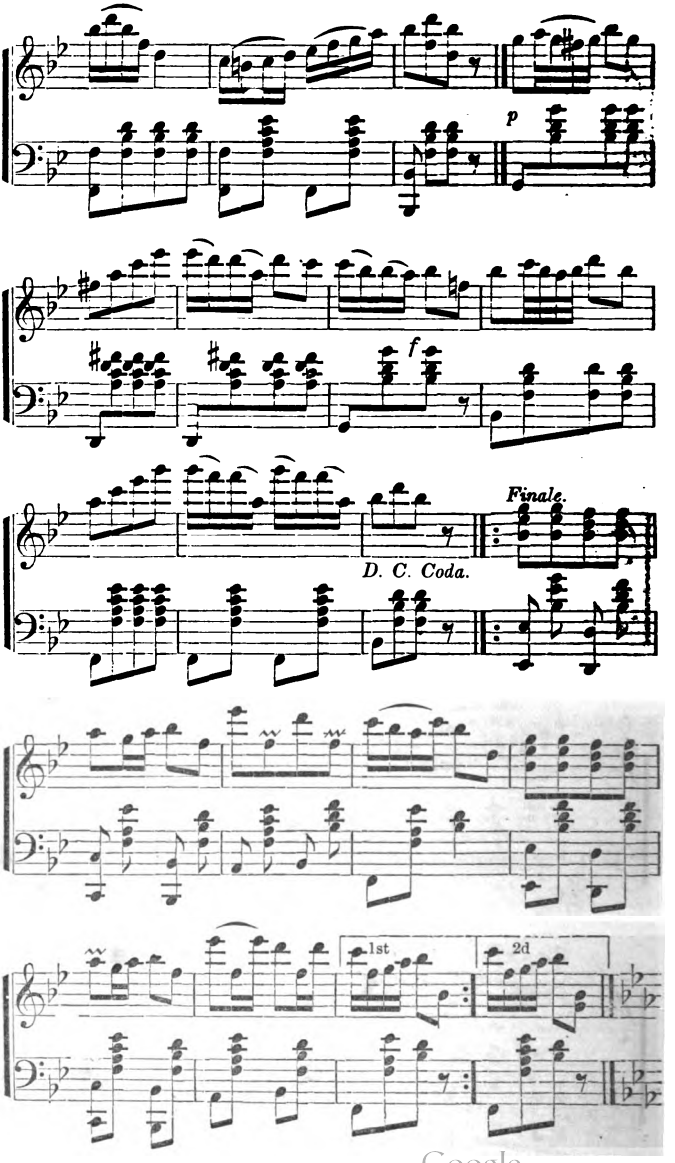

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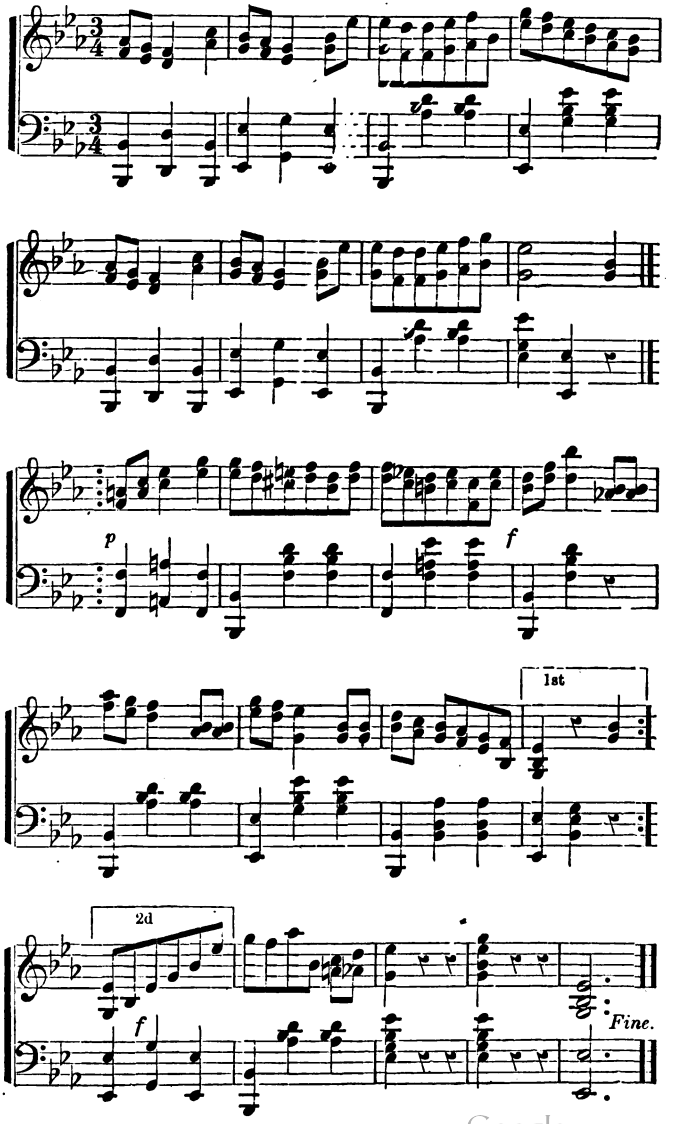

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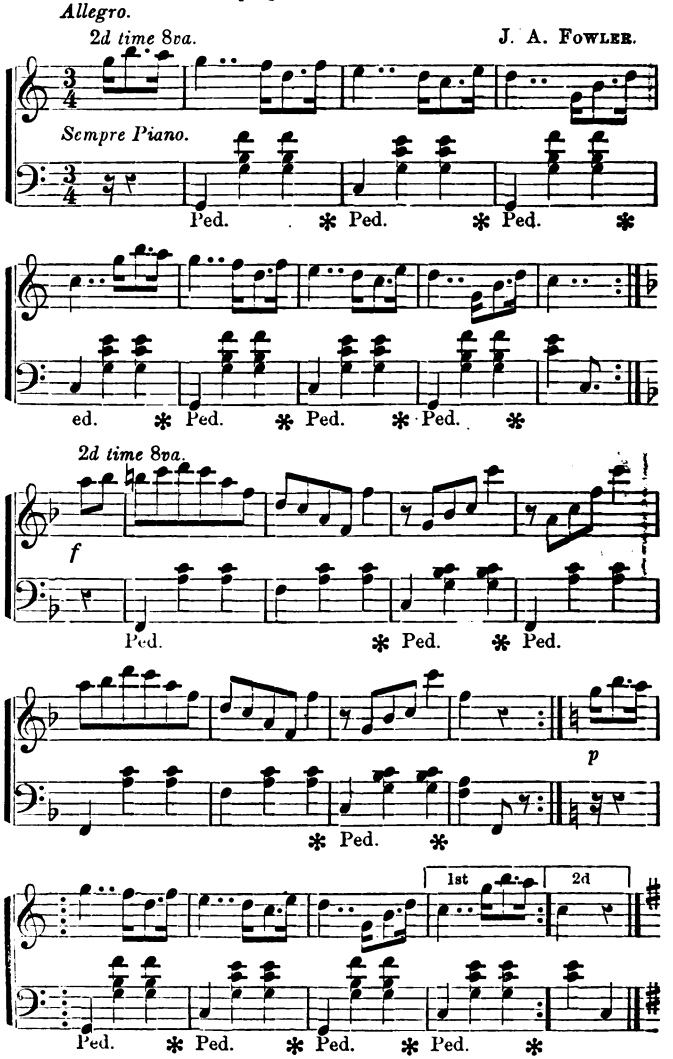

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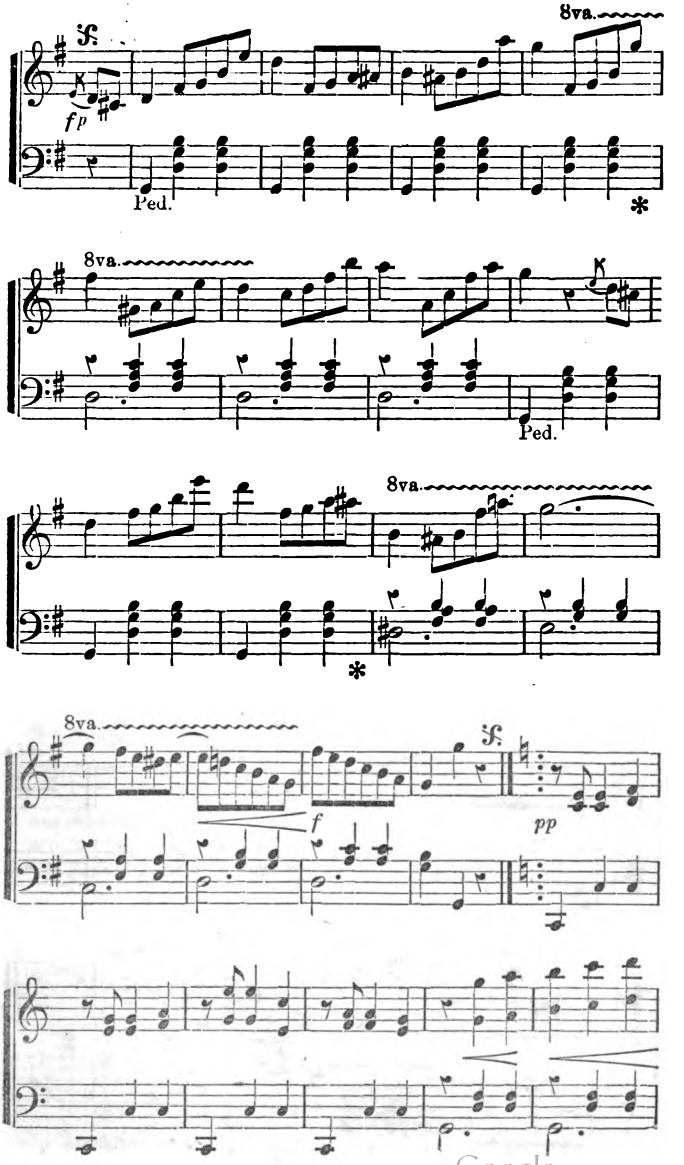

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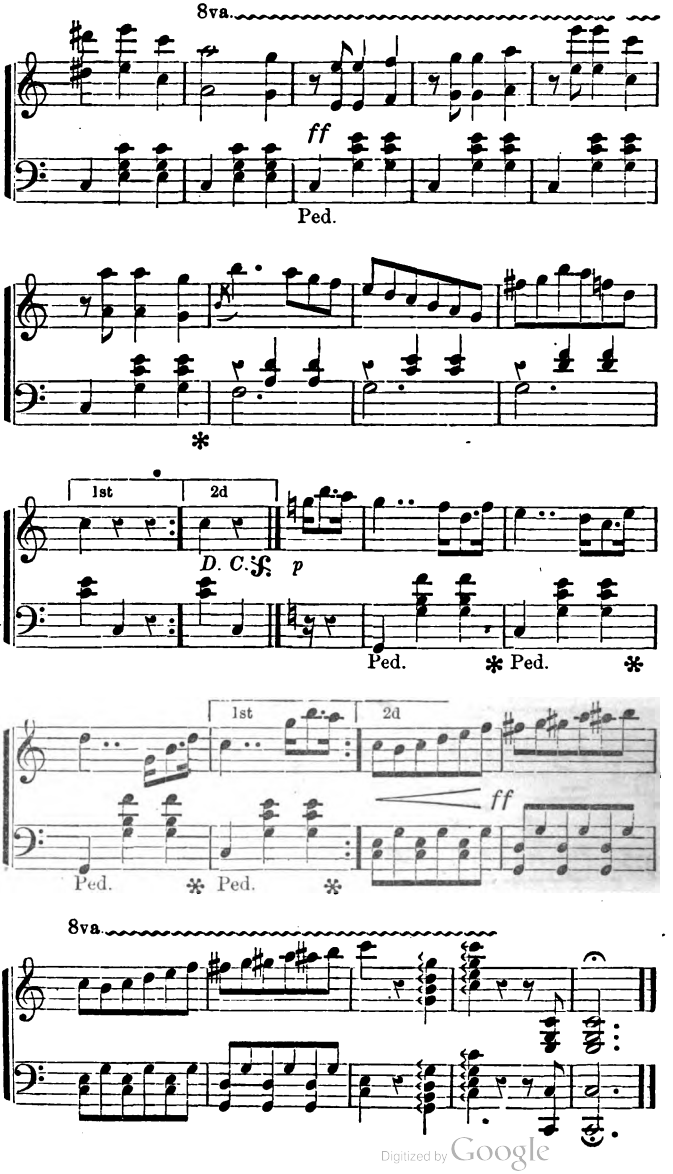

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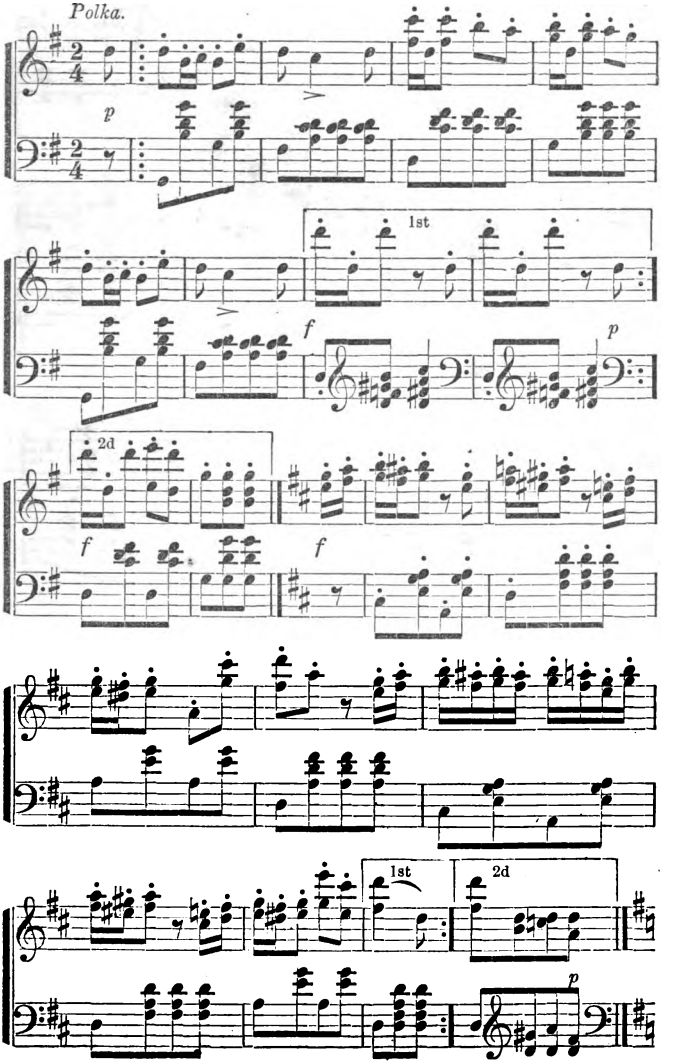
J. Strauss.



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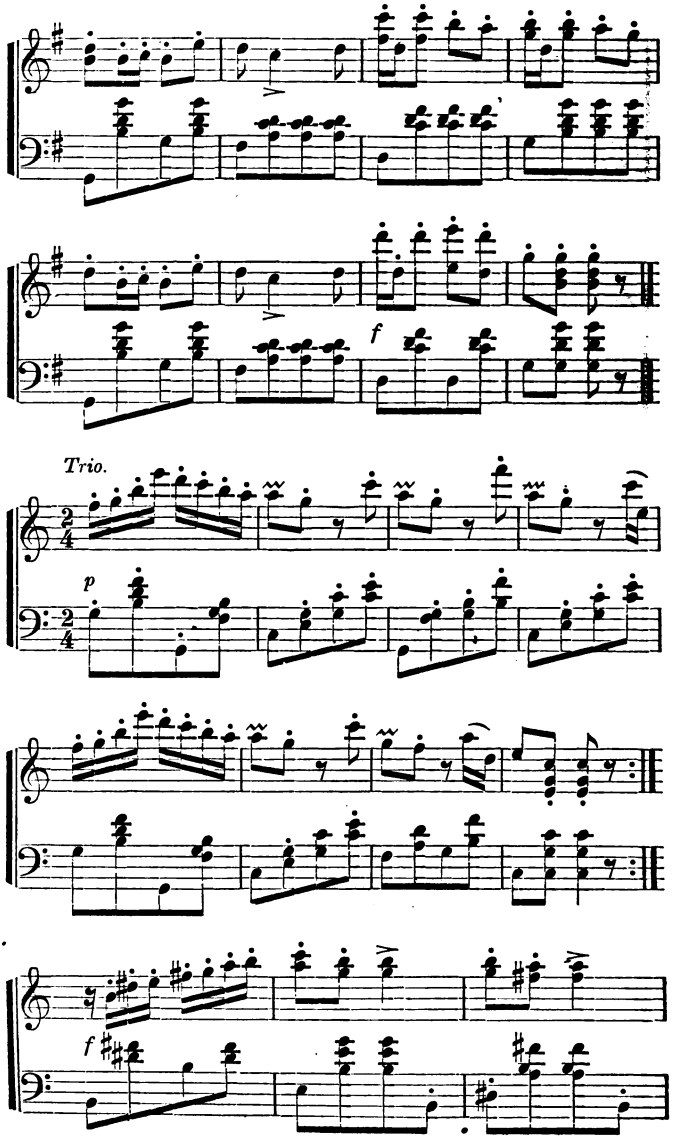

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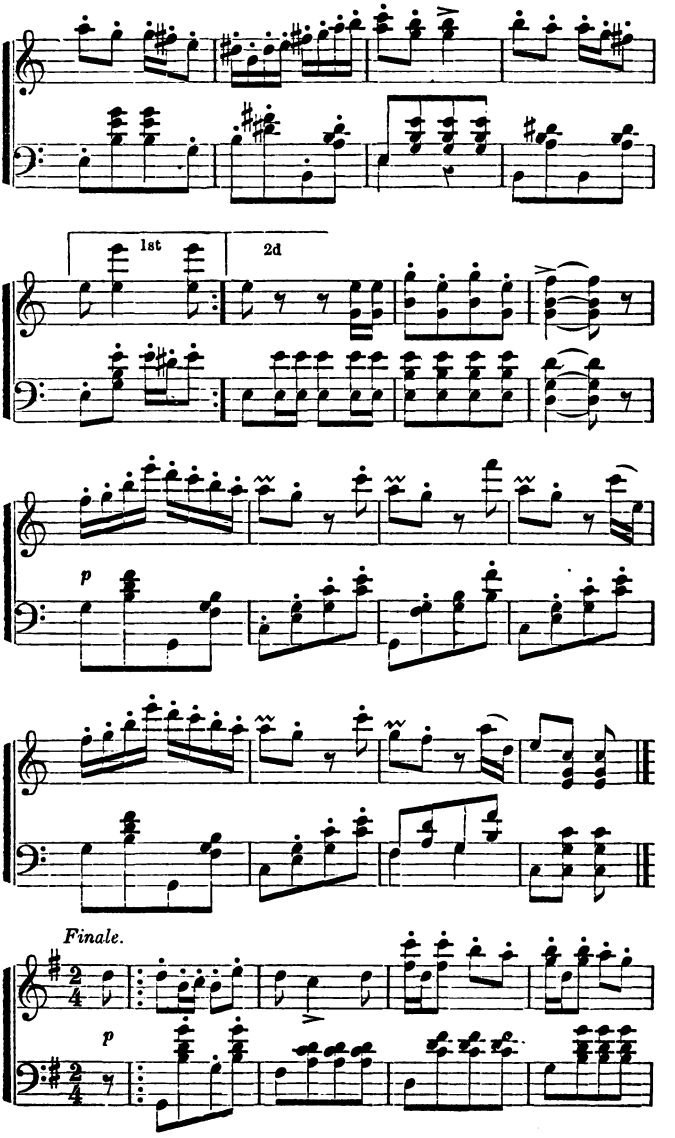

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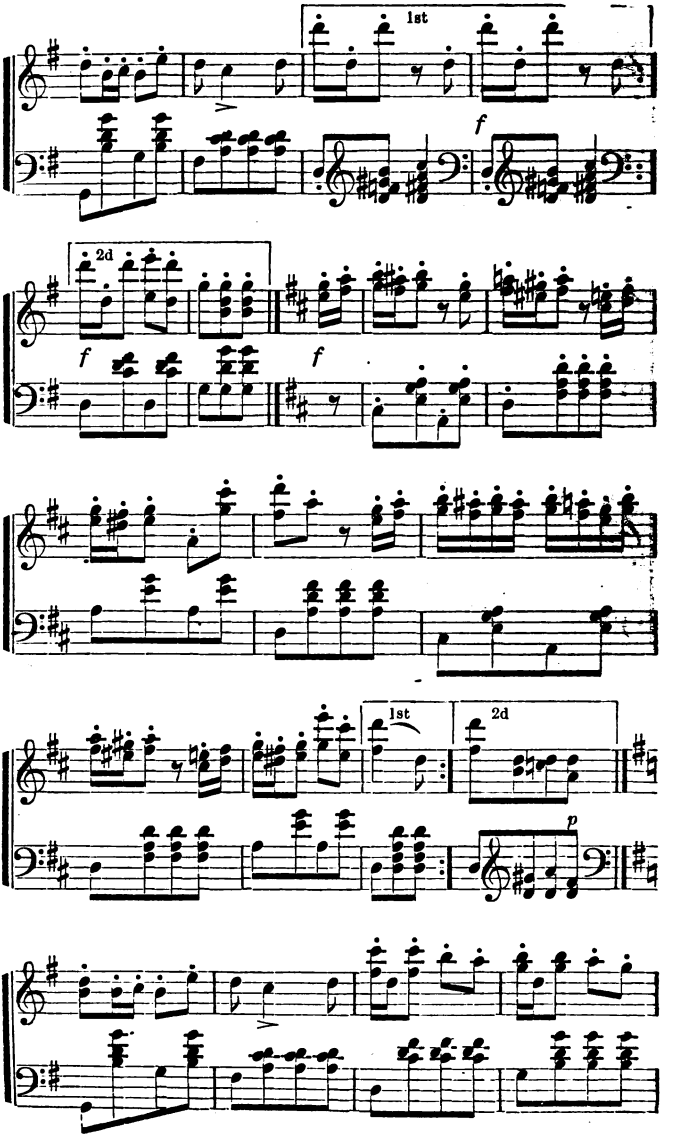

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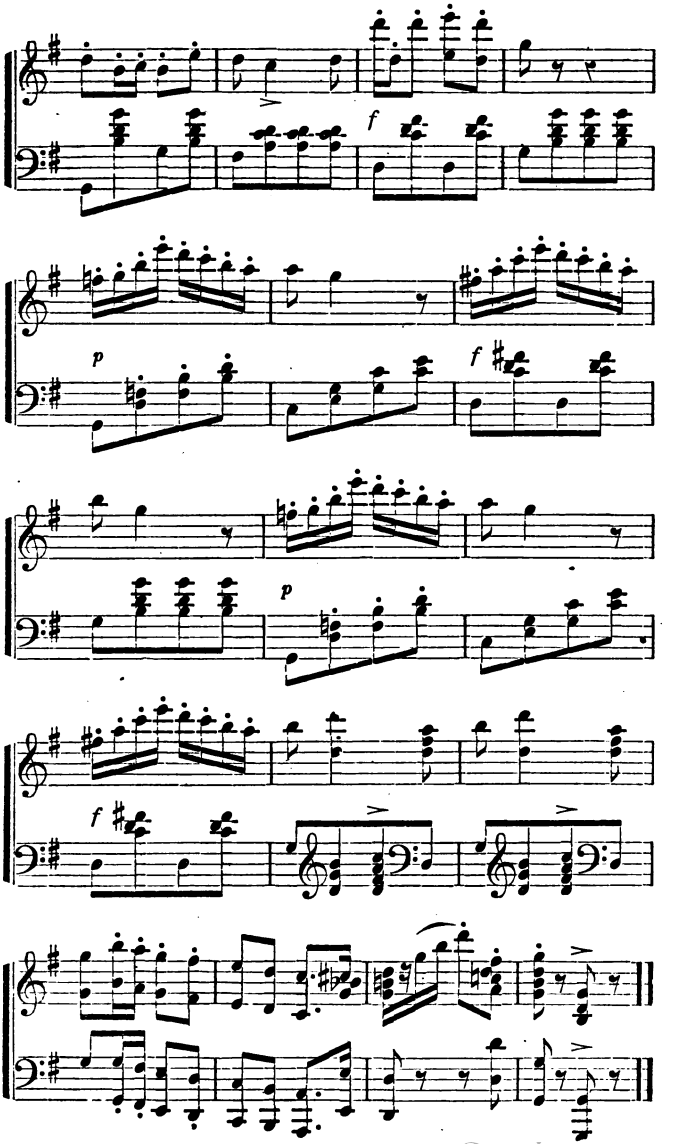

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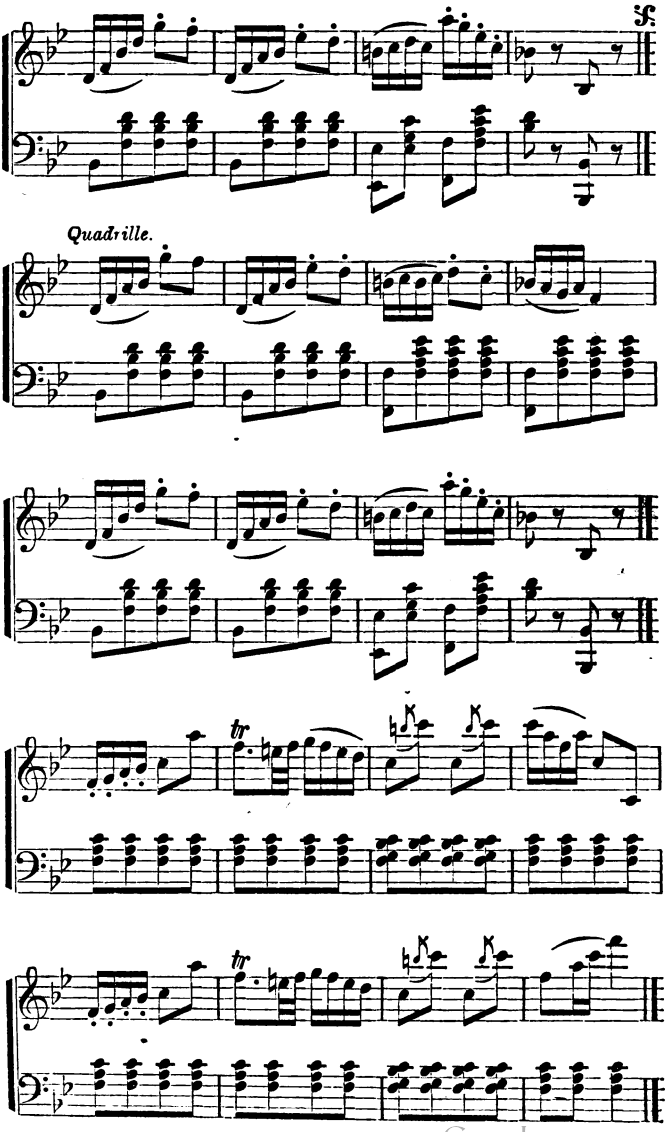

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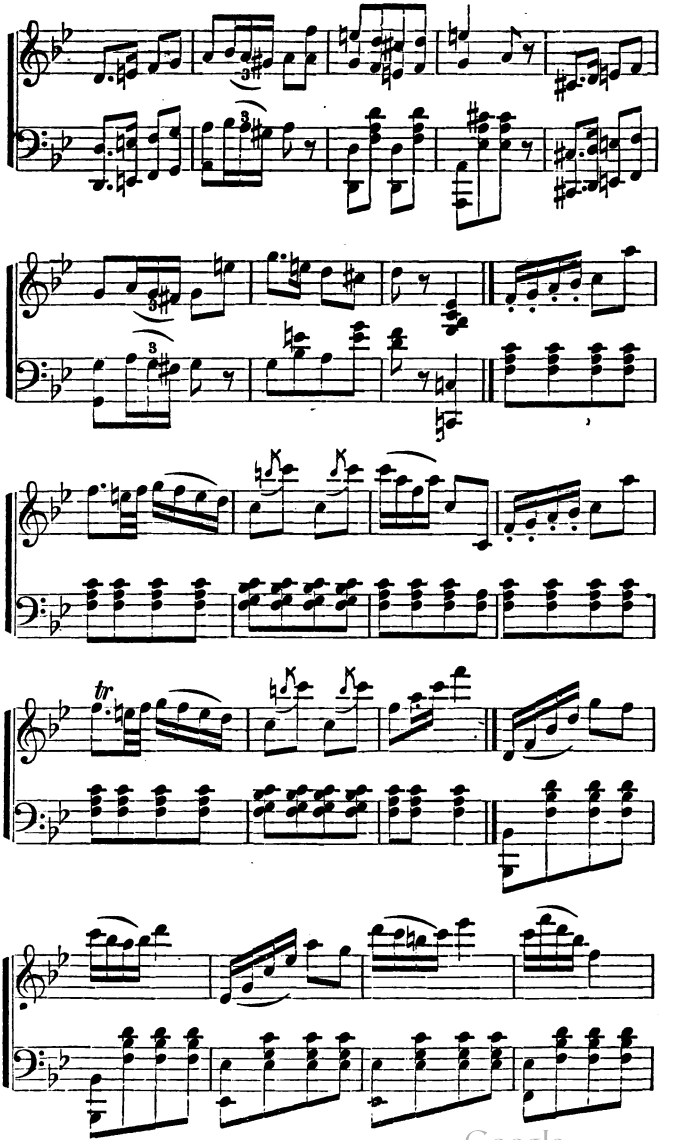

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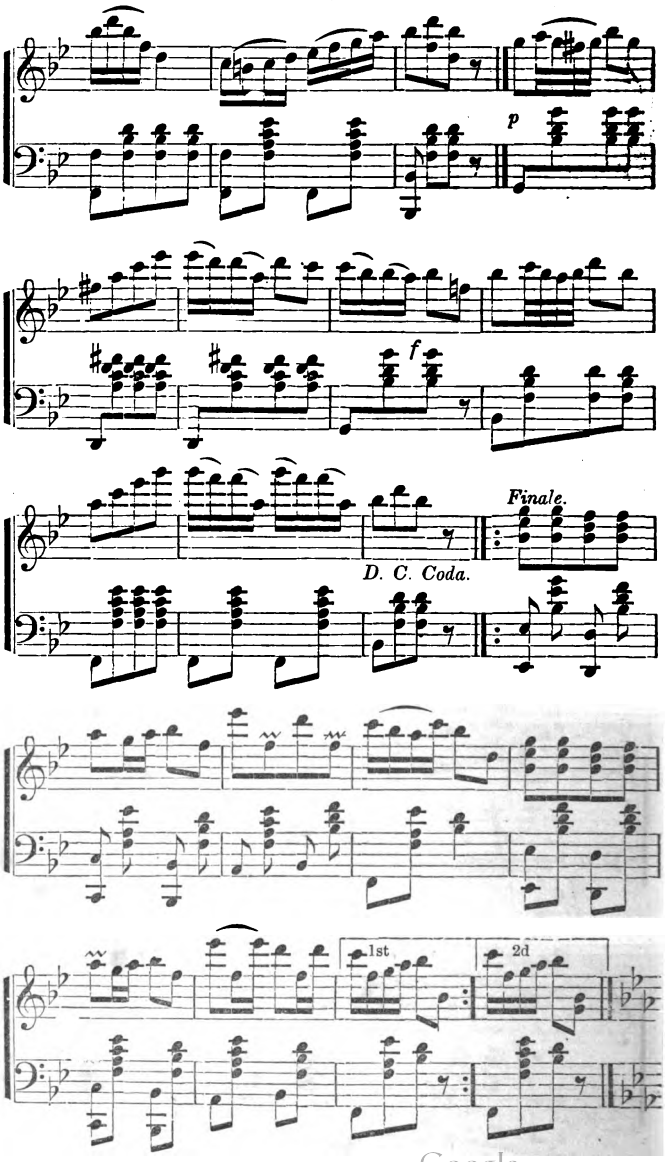

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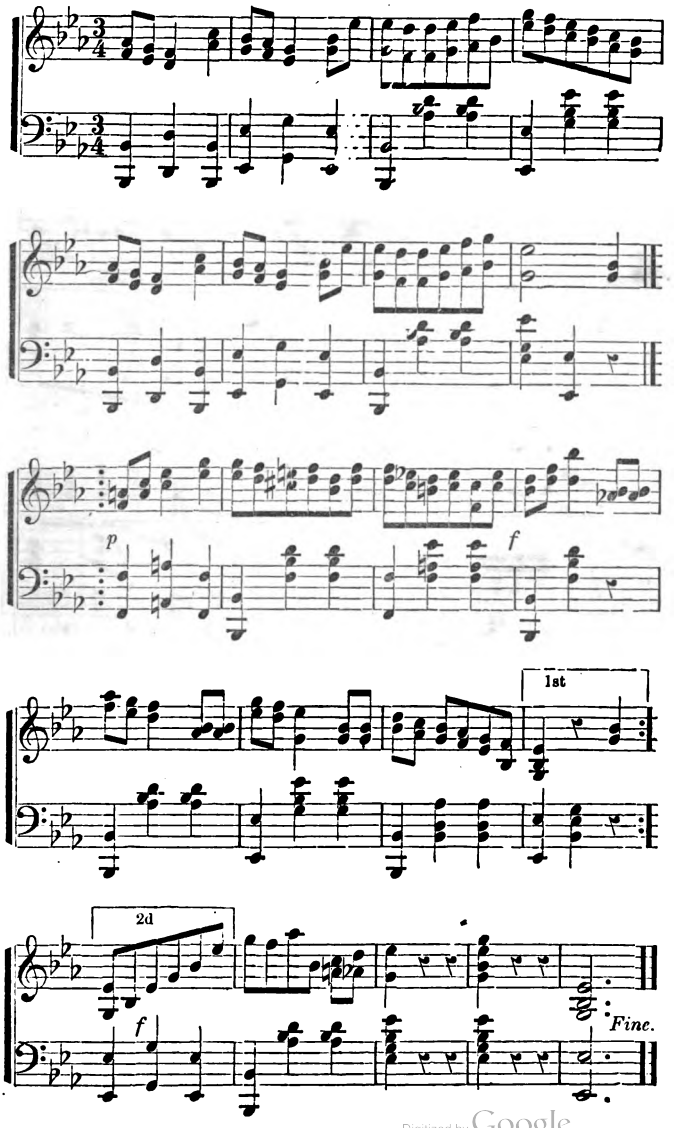

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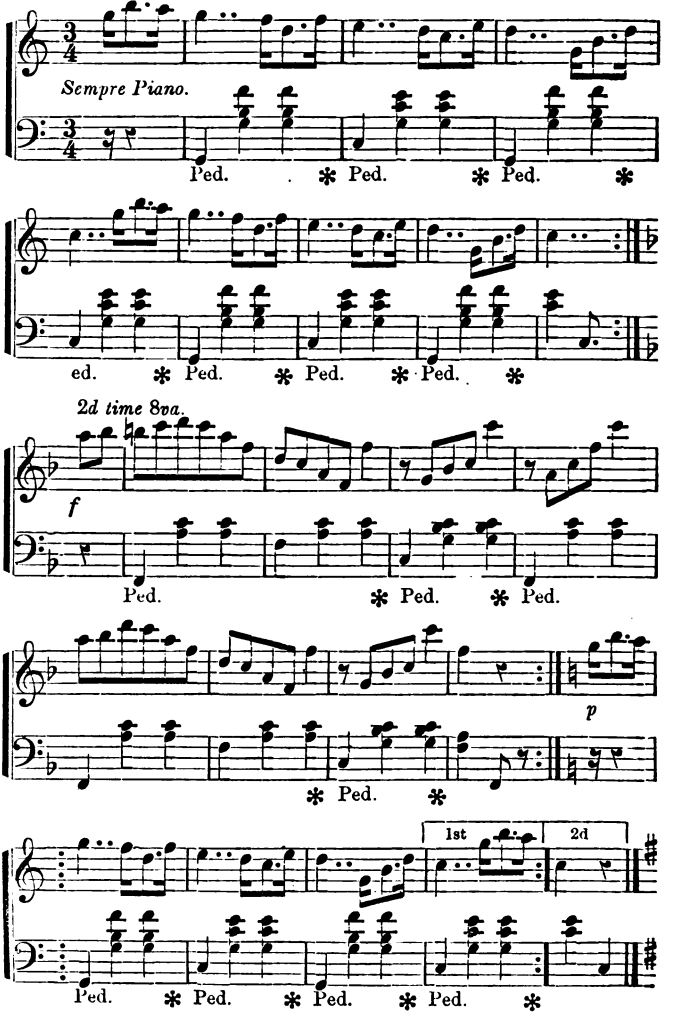
Crystal Waltz.

Allegro.

2d time 8va.

J. A. FOWLER.



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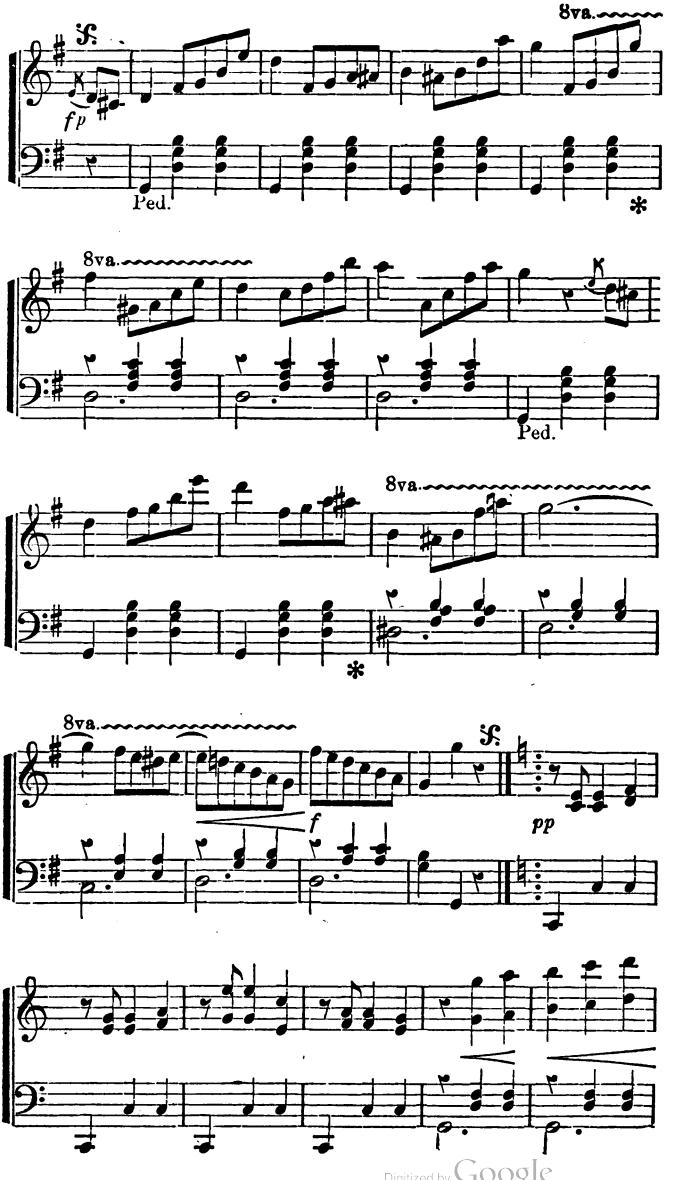

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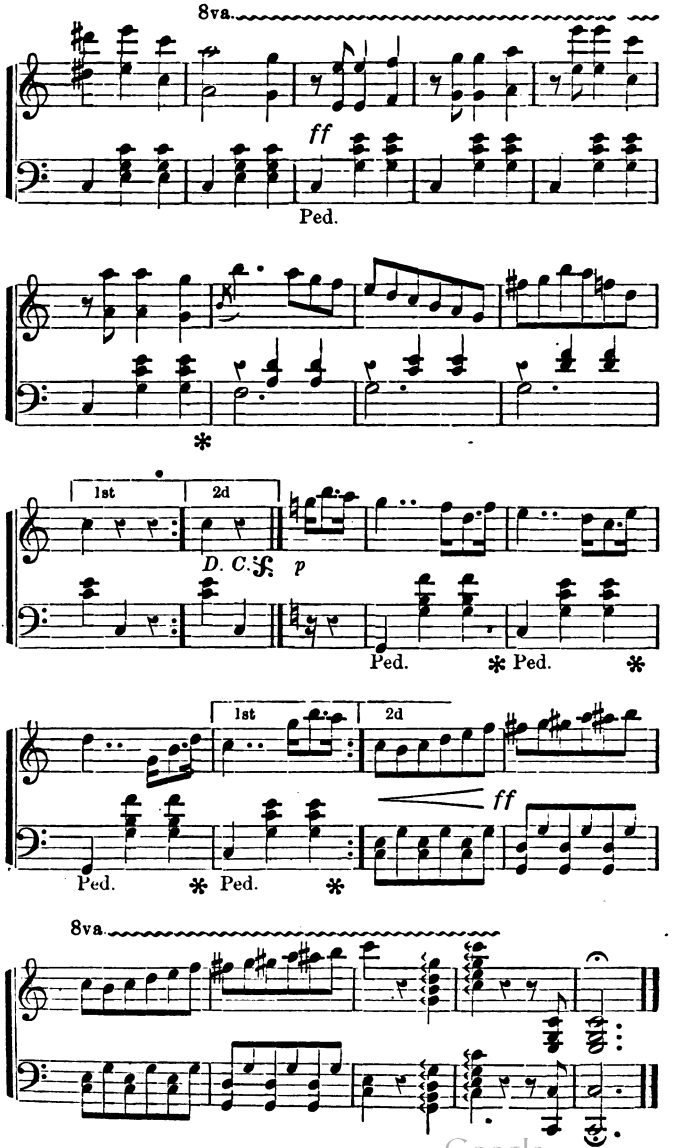

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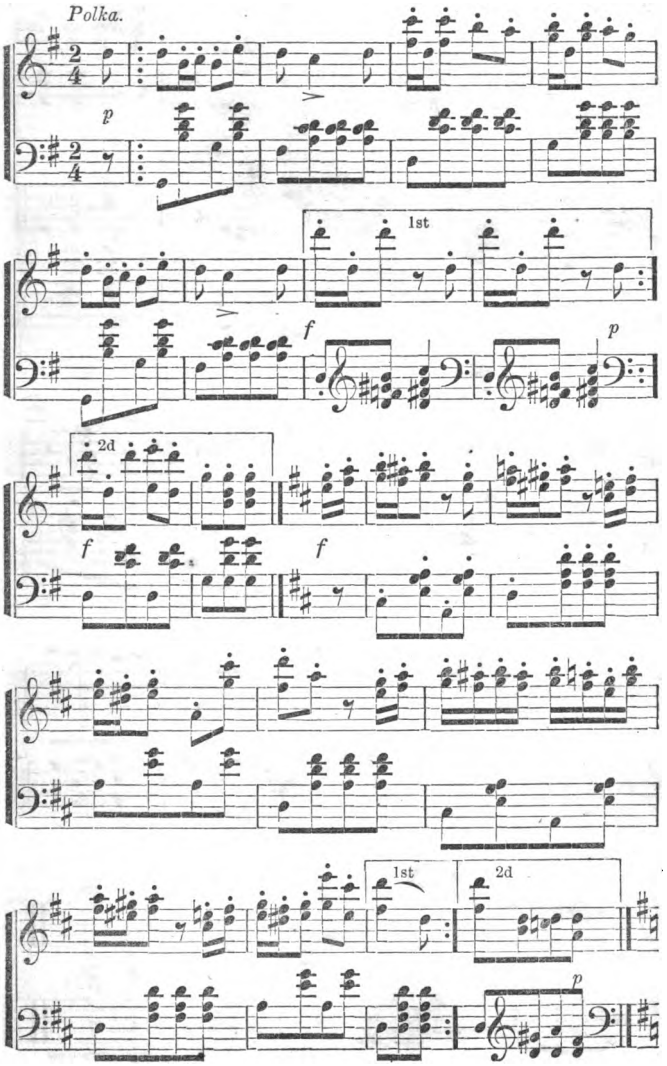
J. Strauss.



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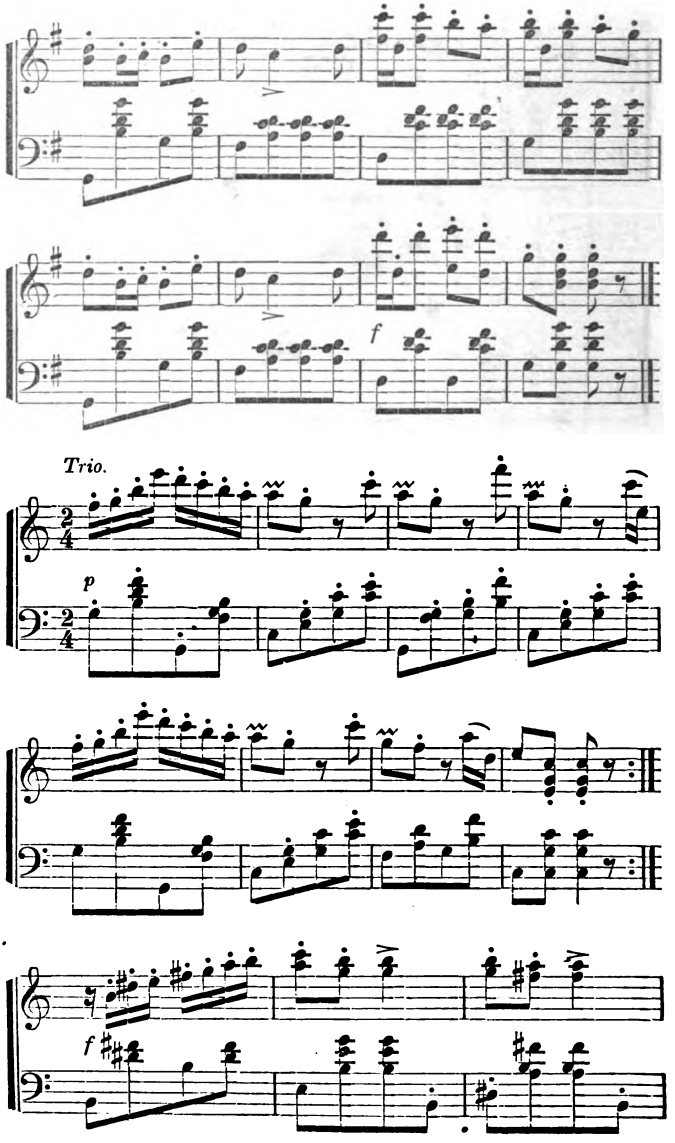

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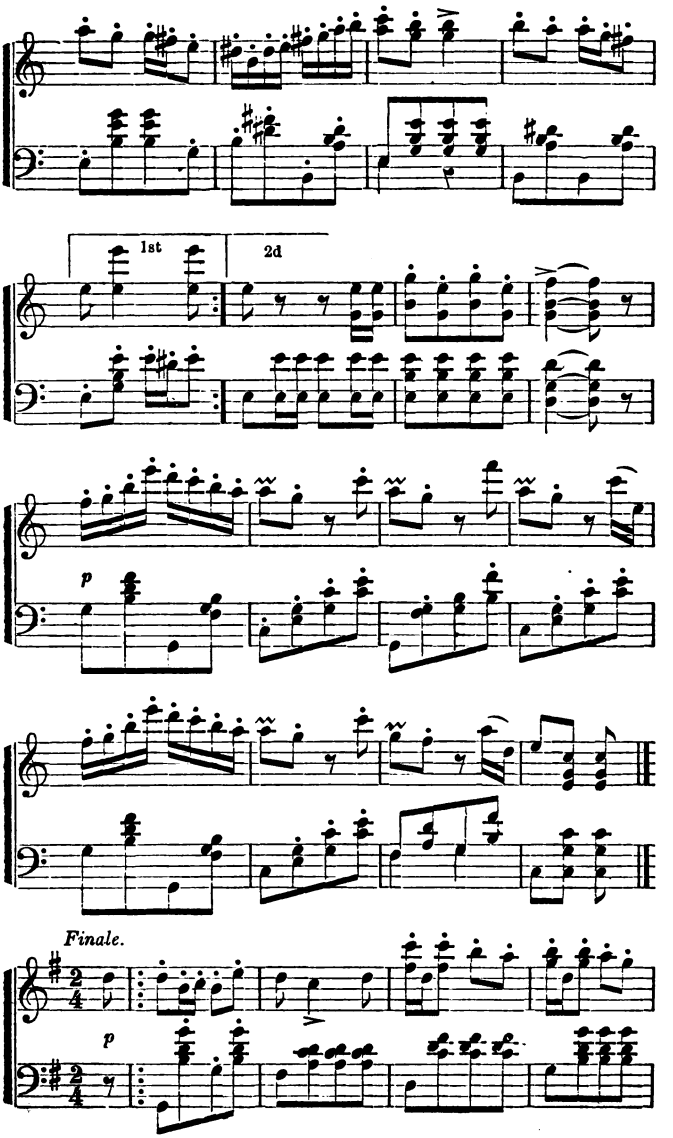

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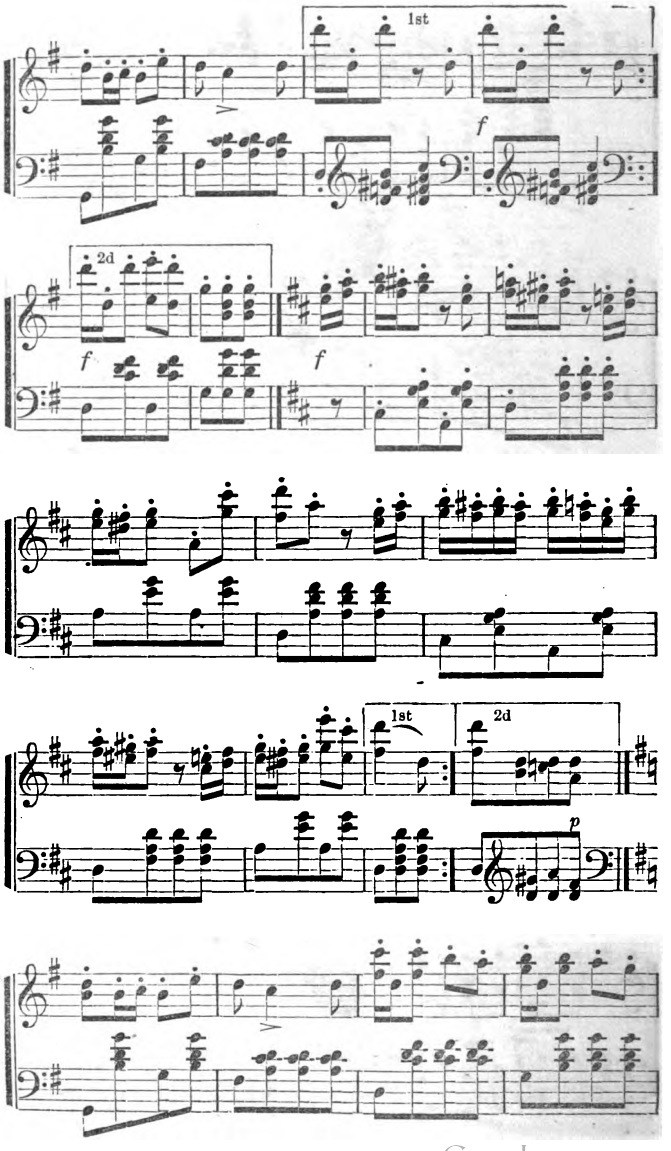

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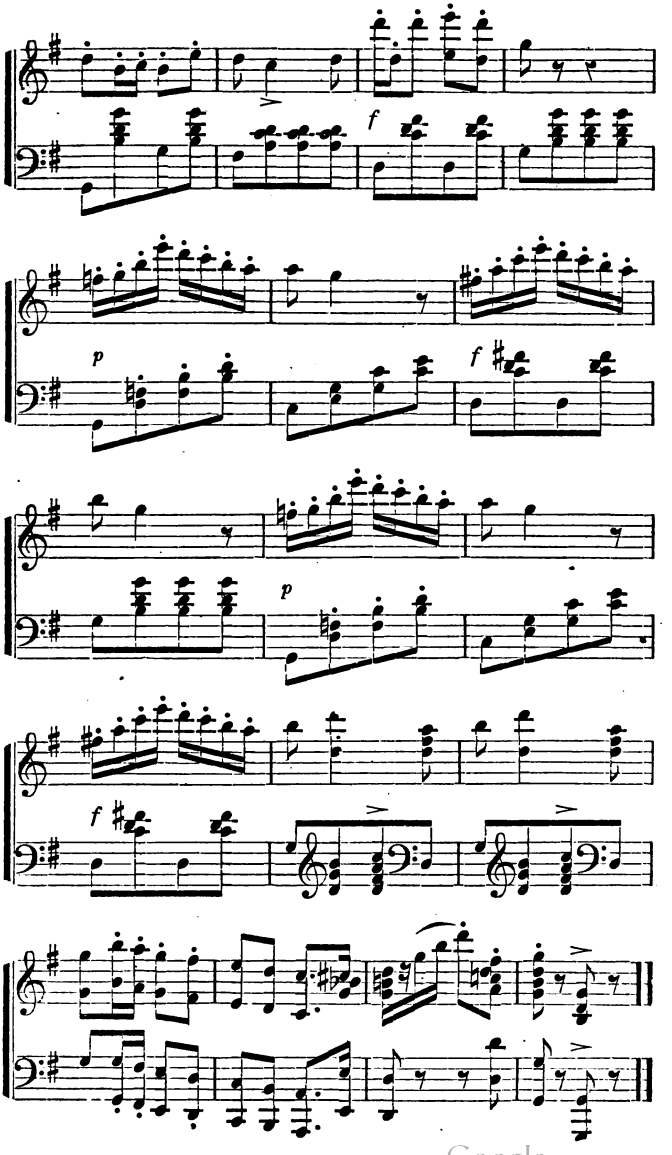

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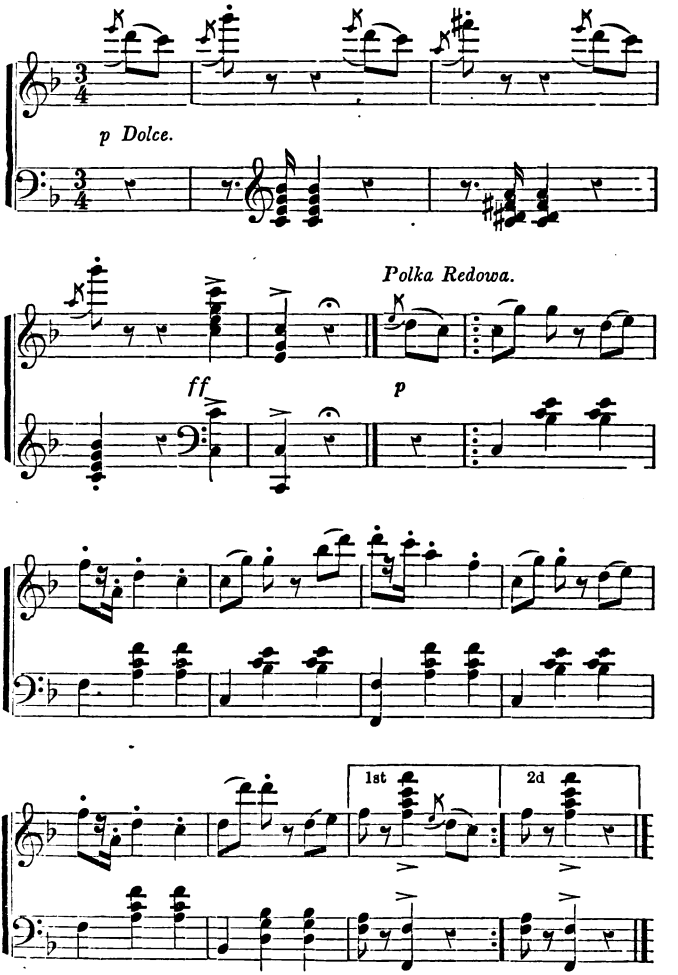
The West Point Polka-Redowa.

Introduction. CHRISTIAN ELBEL.



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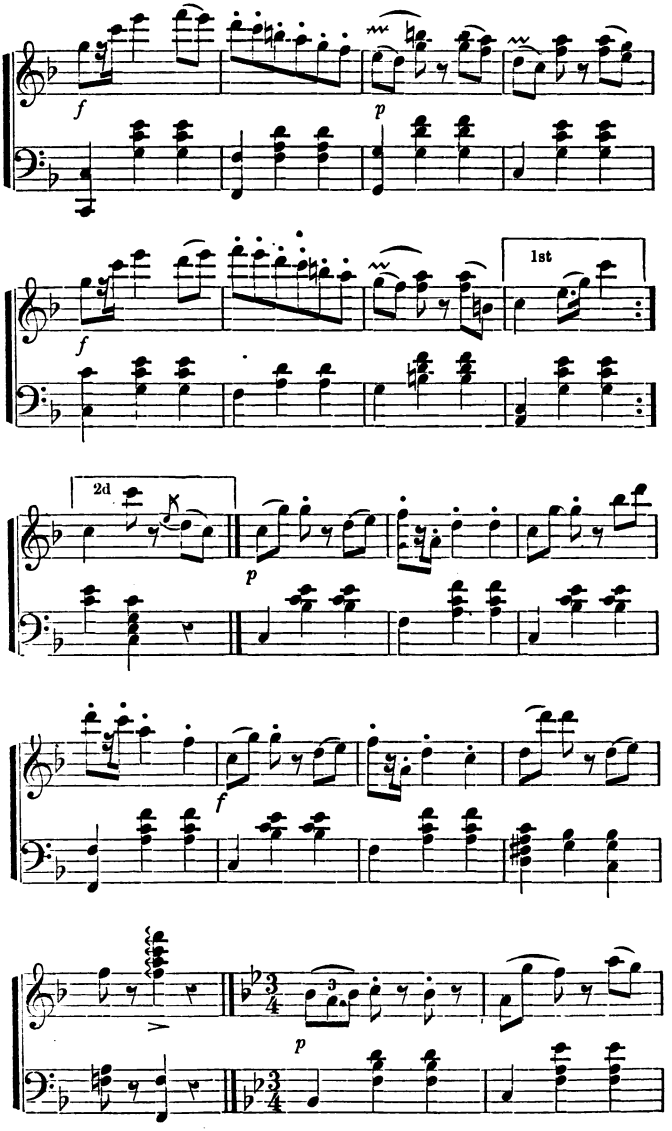

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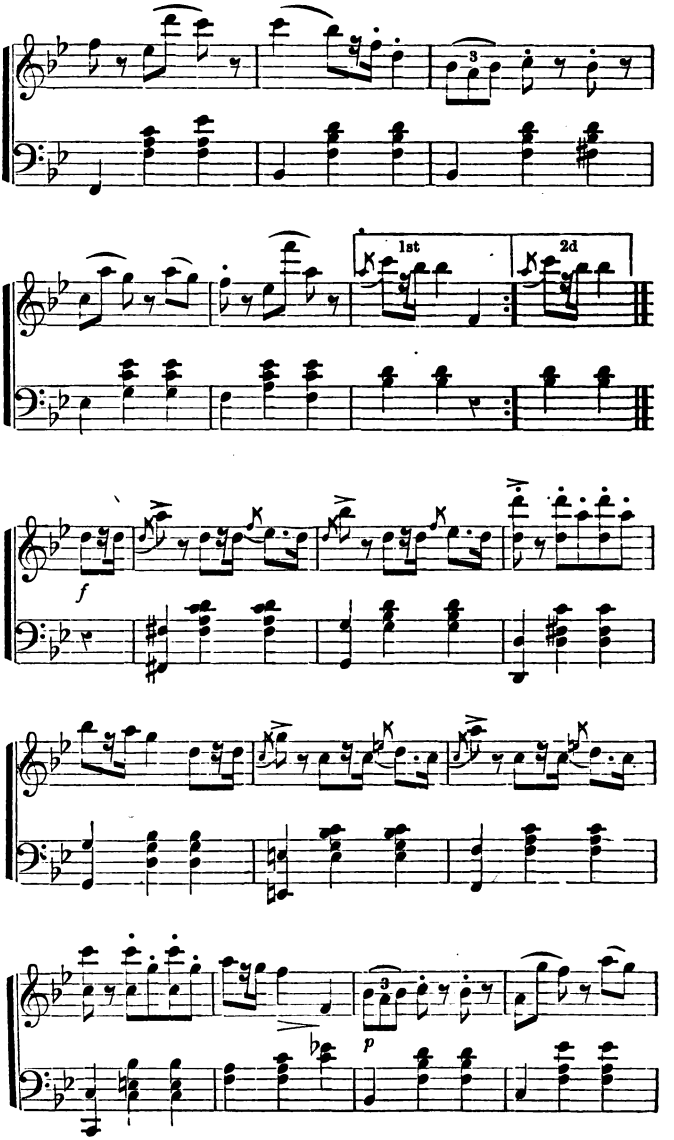

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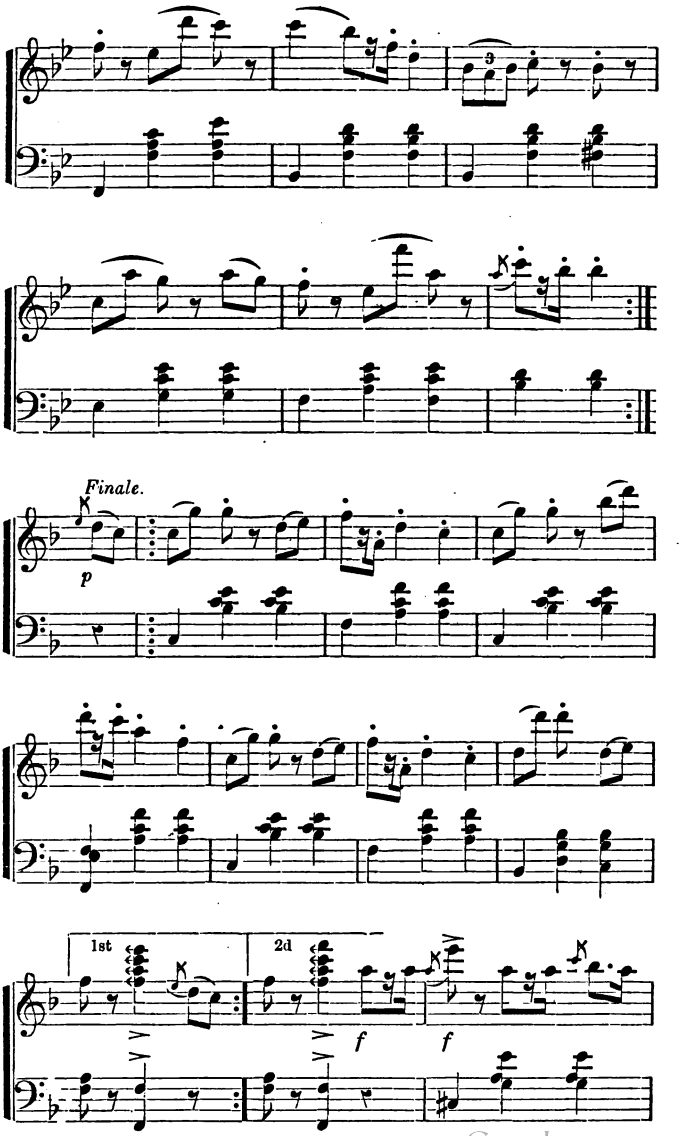

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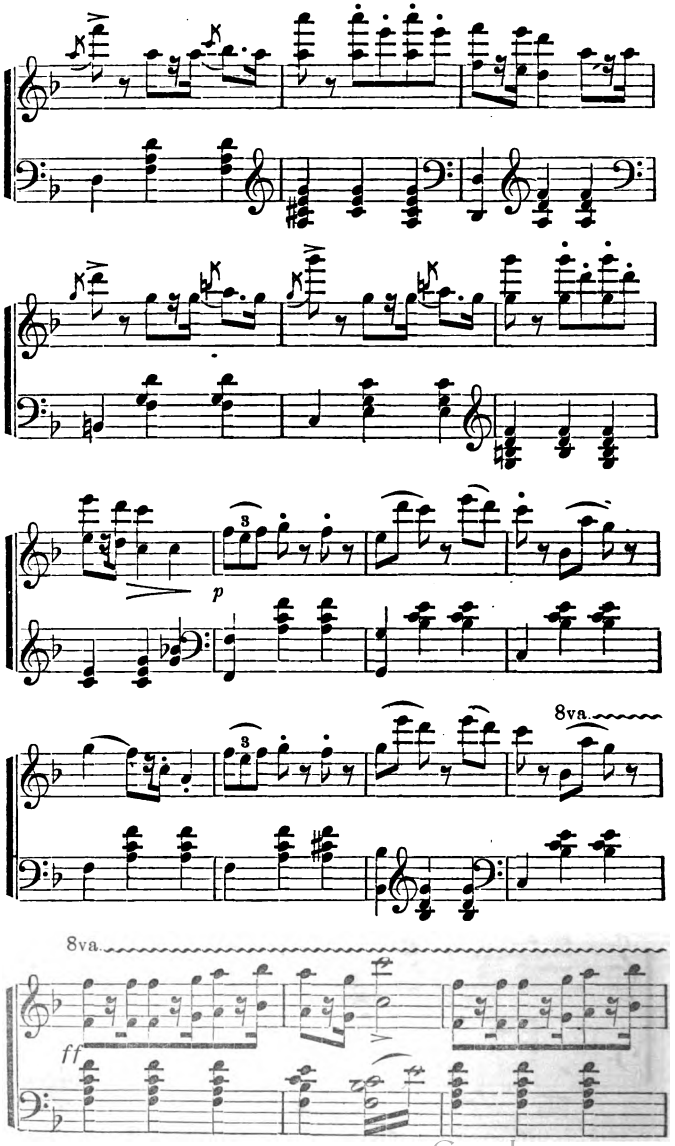

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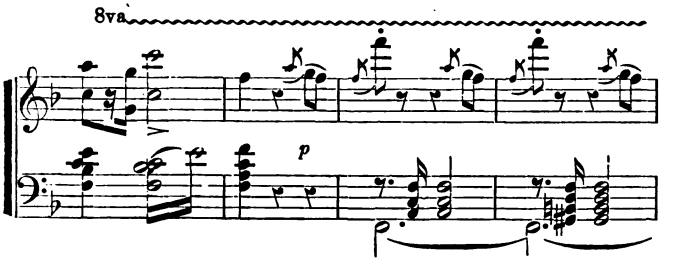
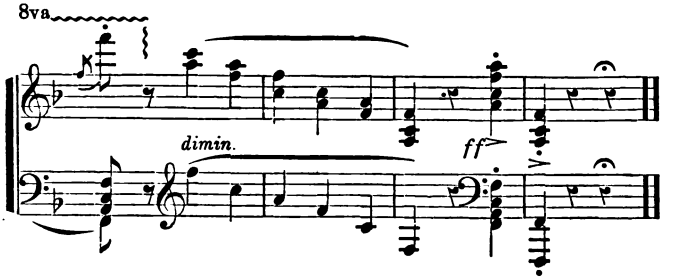
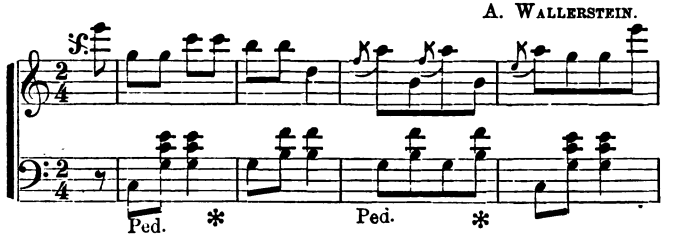
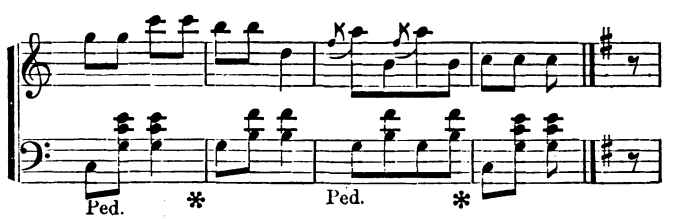




Luxemburg Schottisch.

A. WALLERSTEIN.





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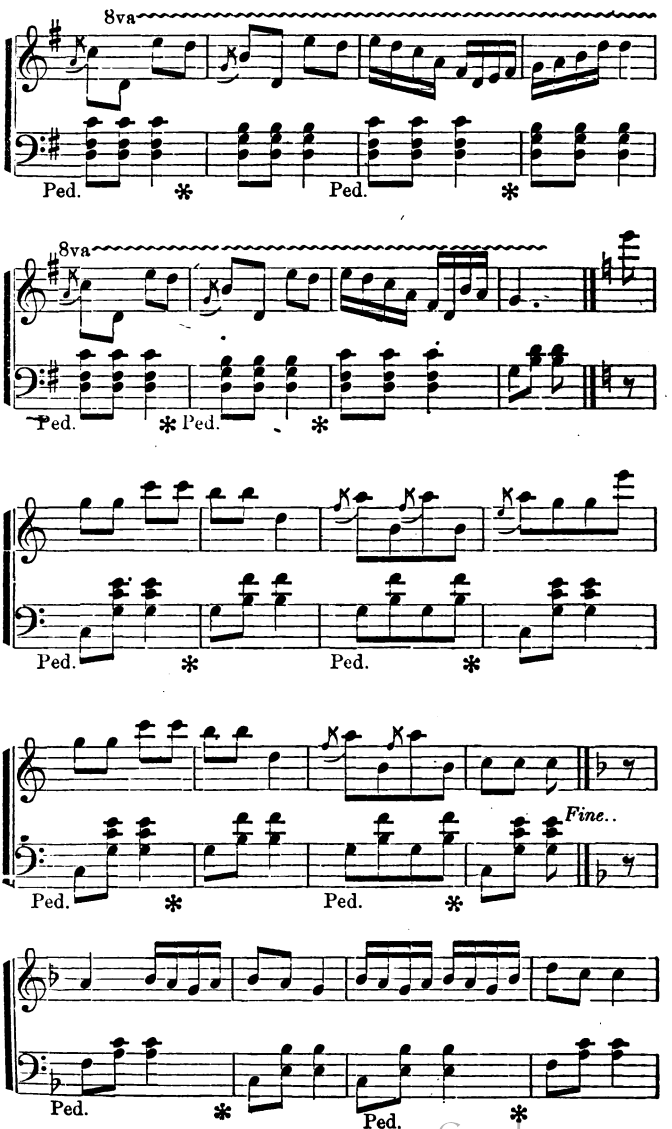

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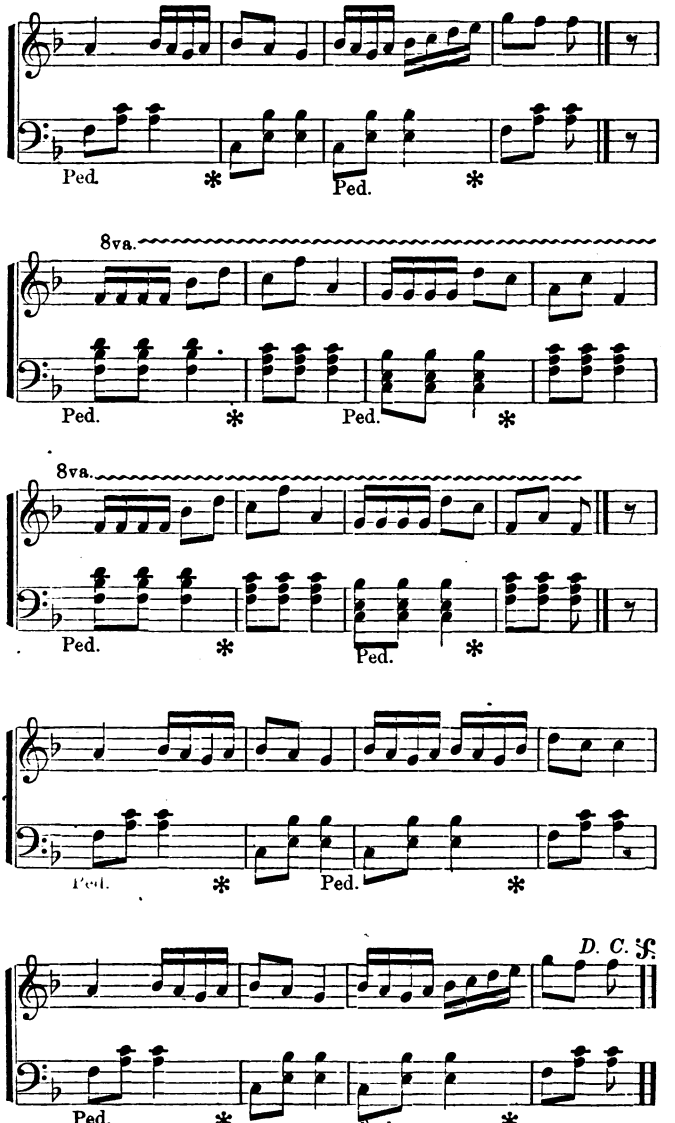

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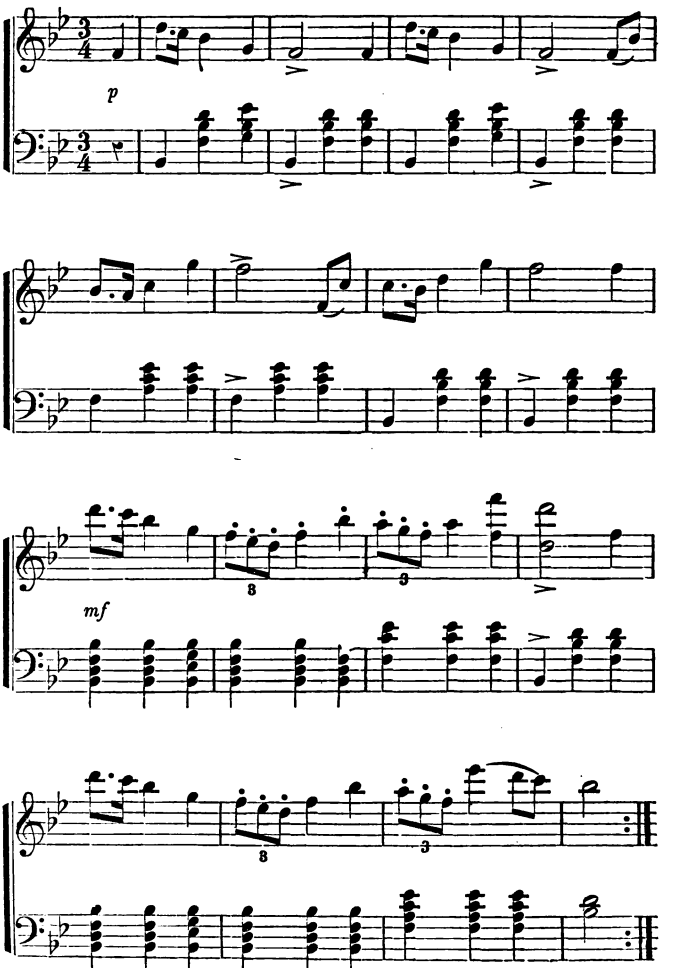
Welcome Friends Varsovienne.

C. Elbel



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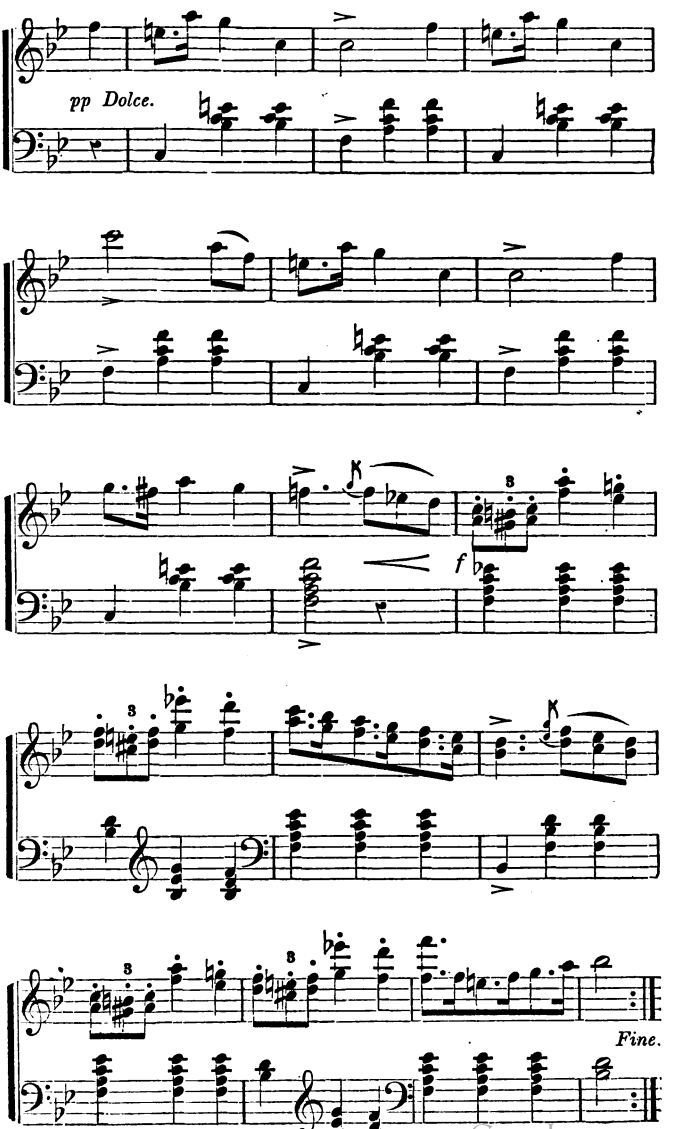

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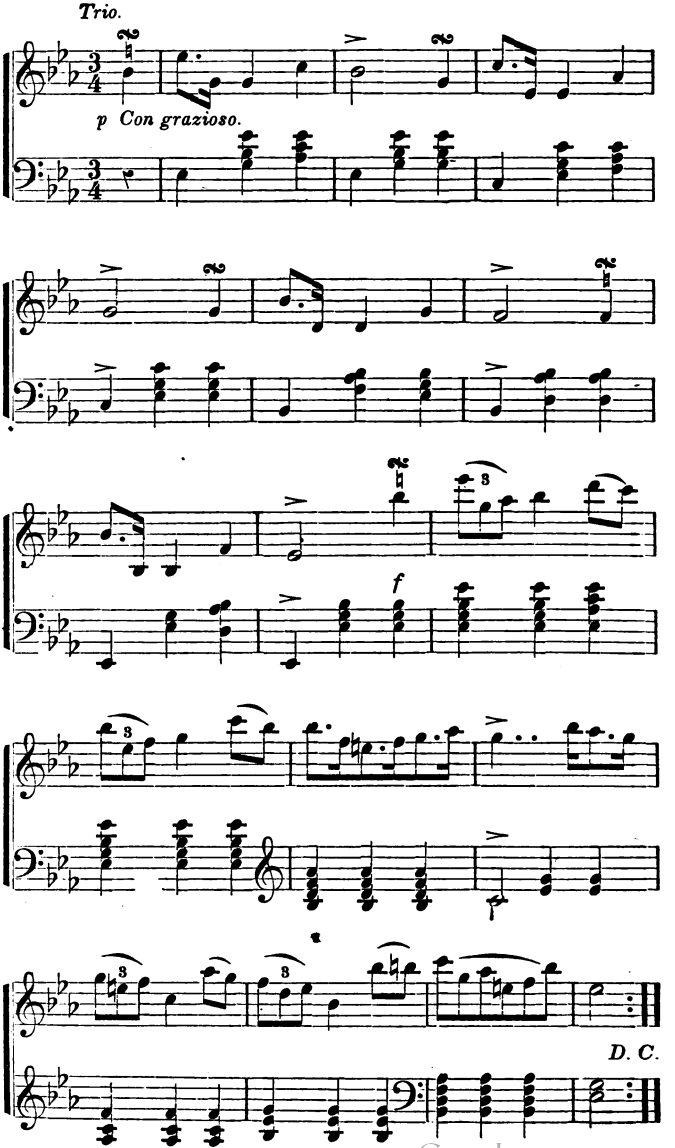

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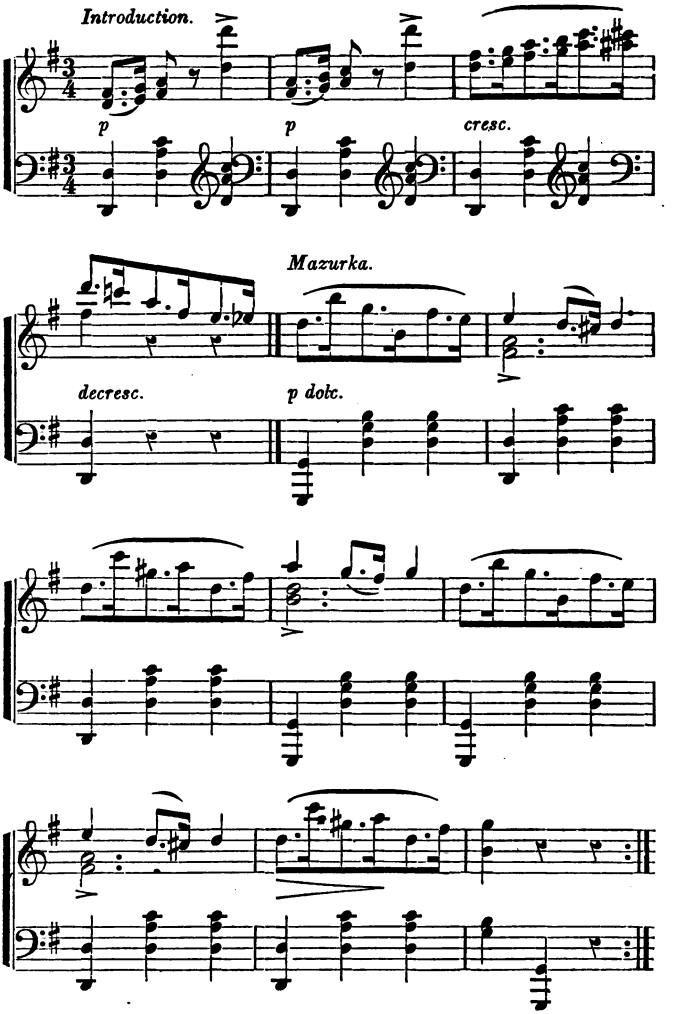
Wm. Iucho.



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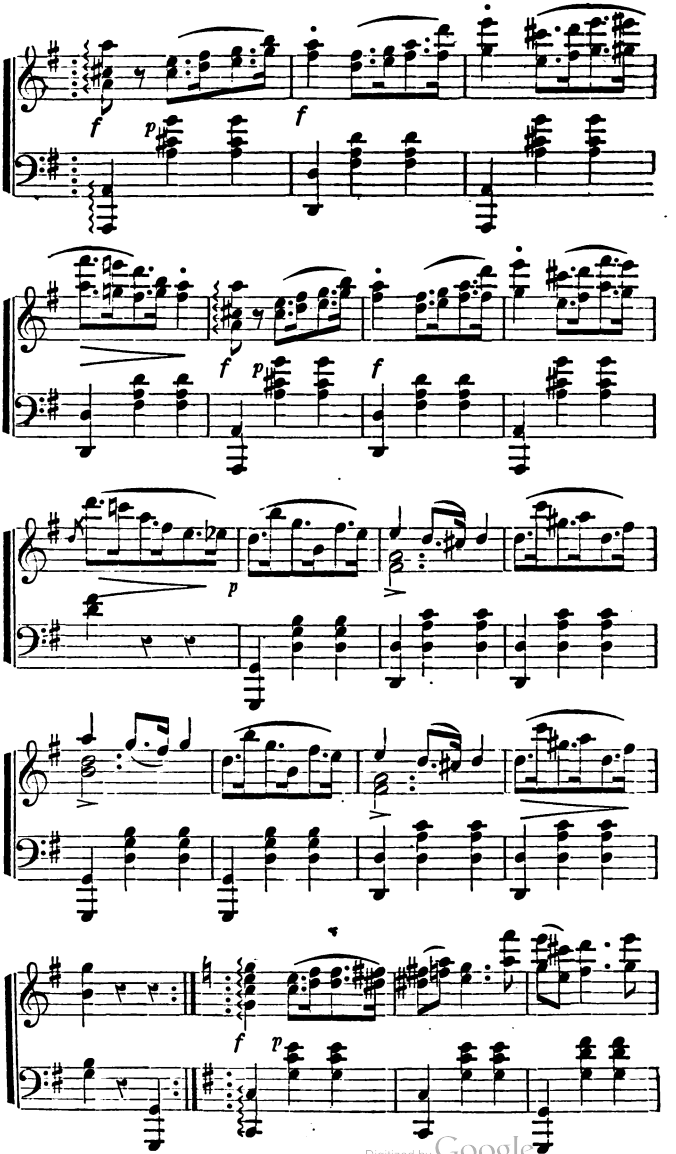

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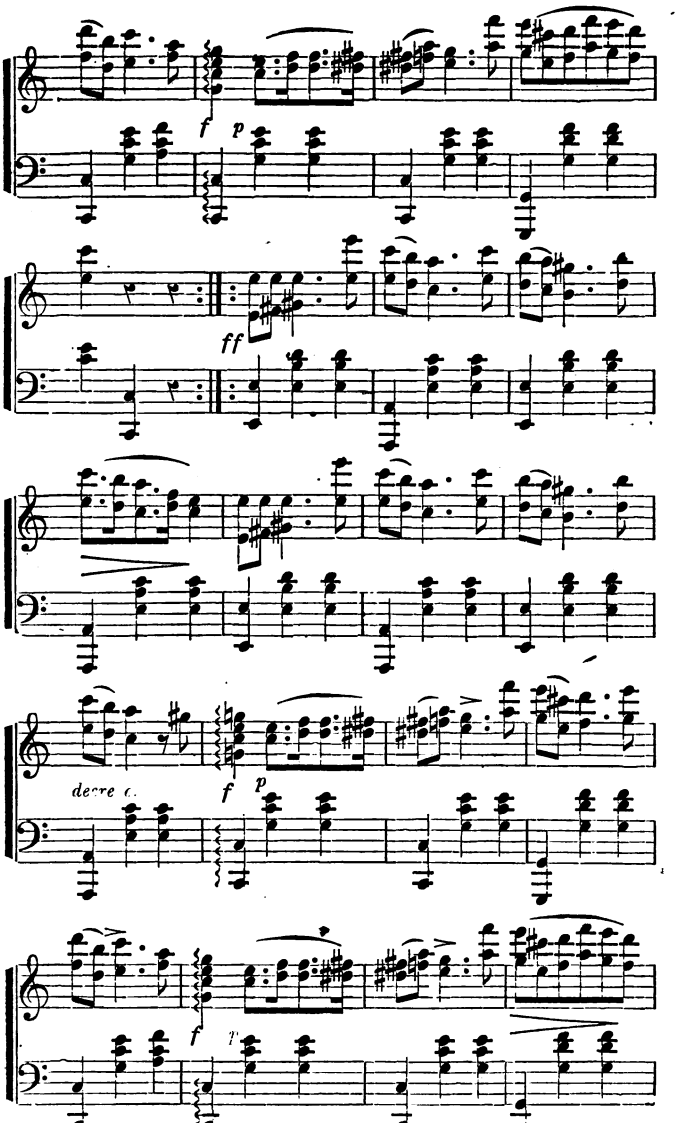

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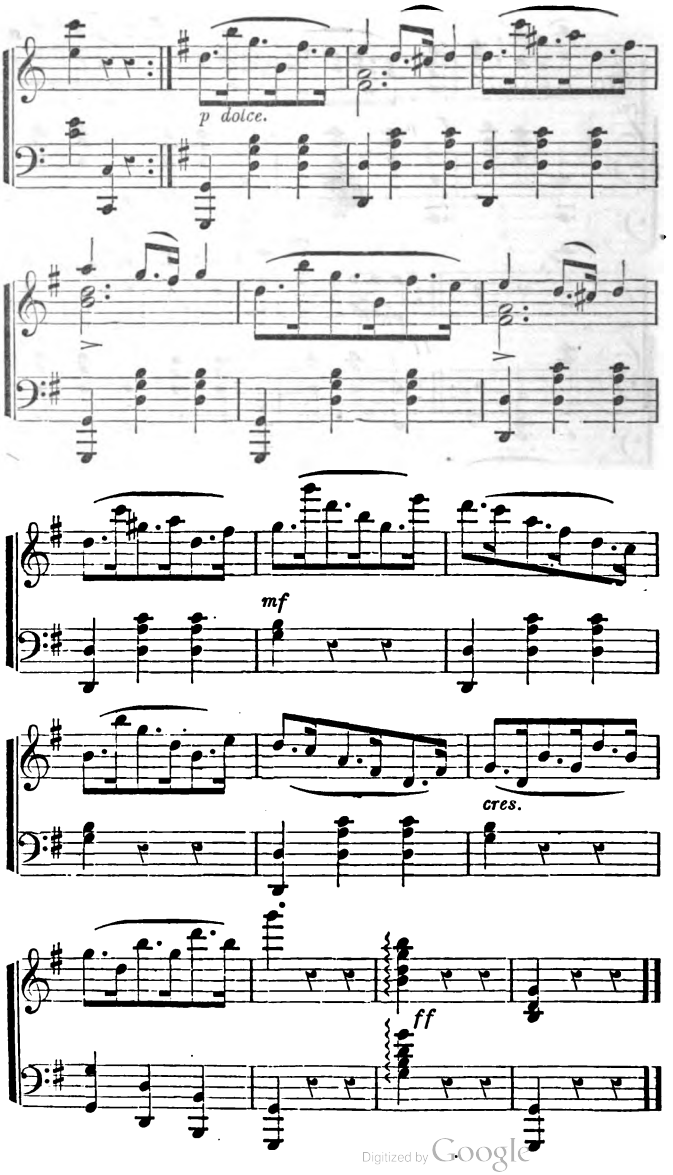

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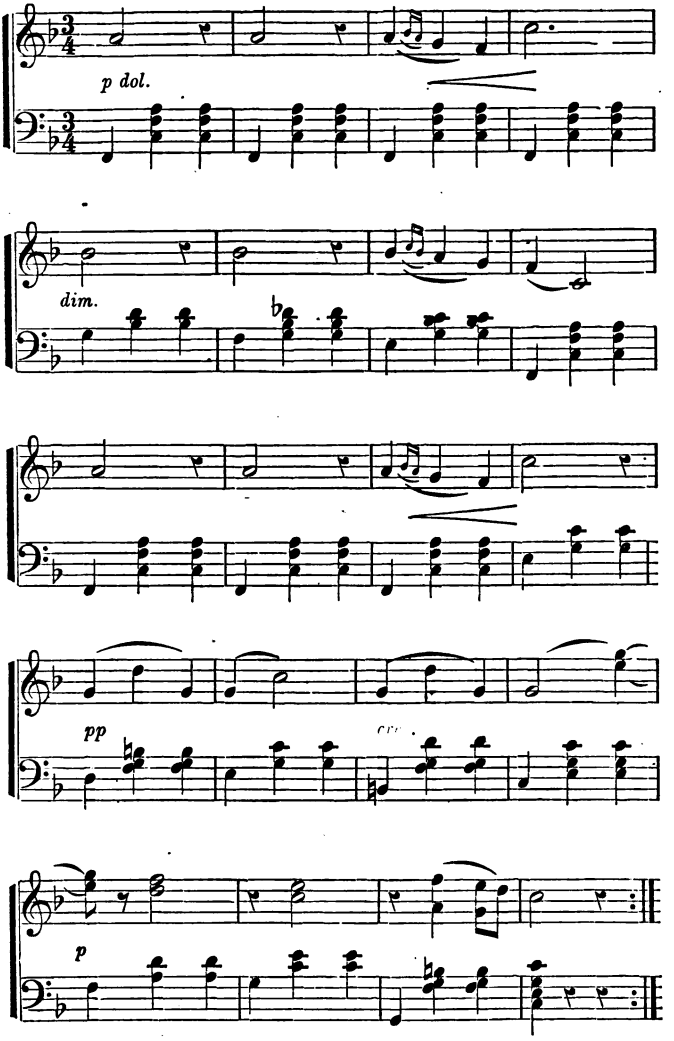
Redowa,

No. 1. GUNG'L.



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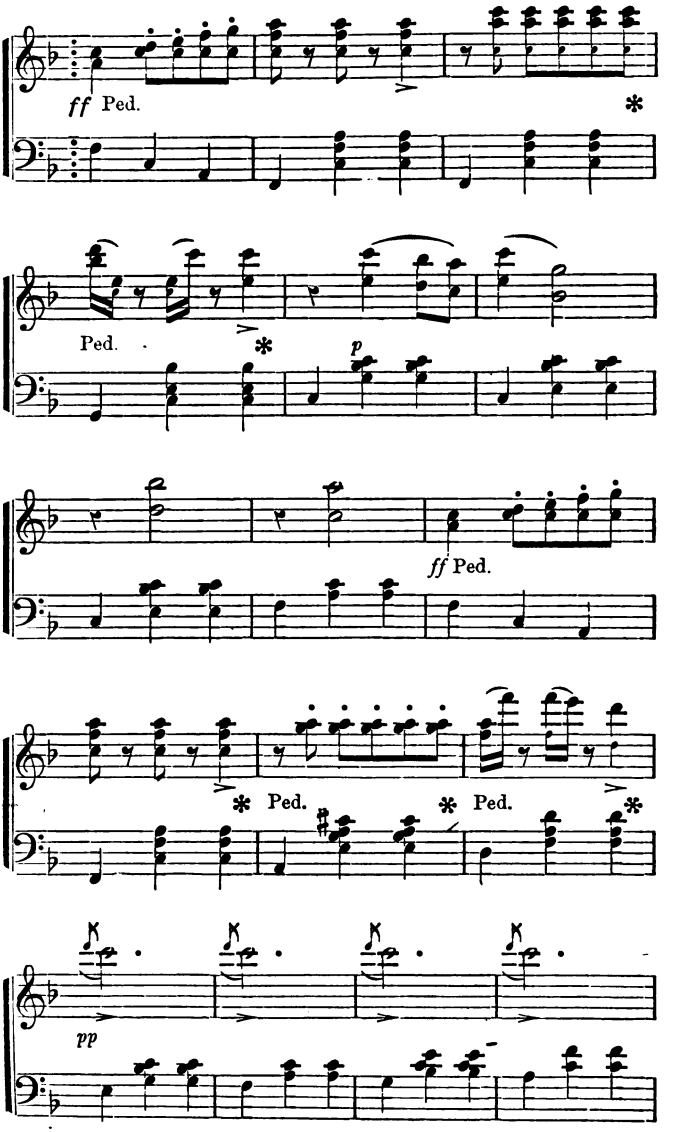

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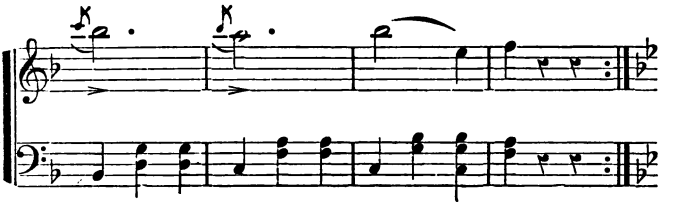

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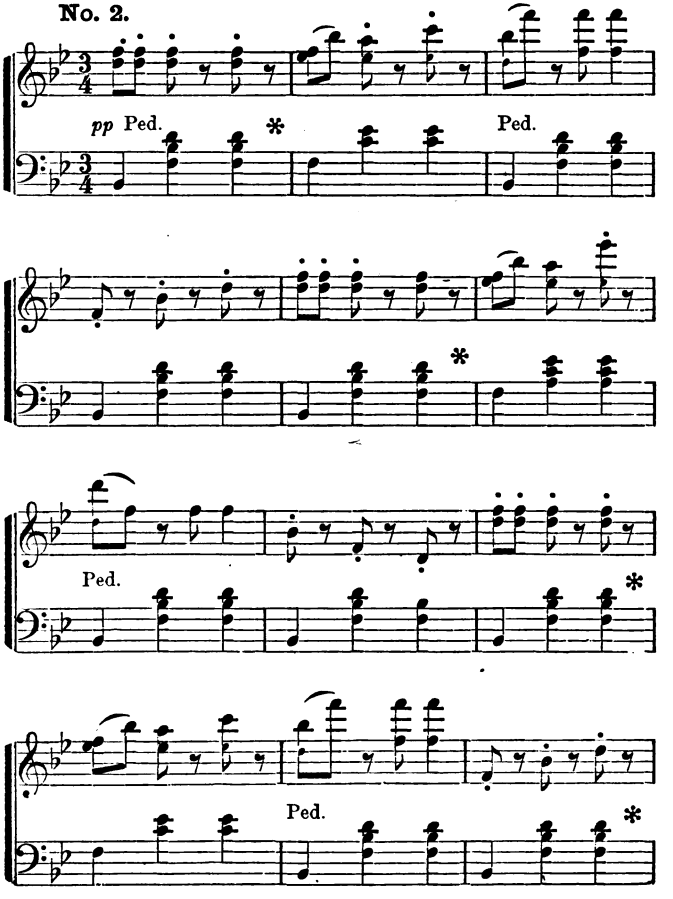

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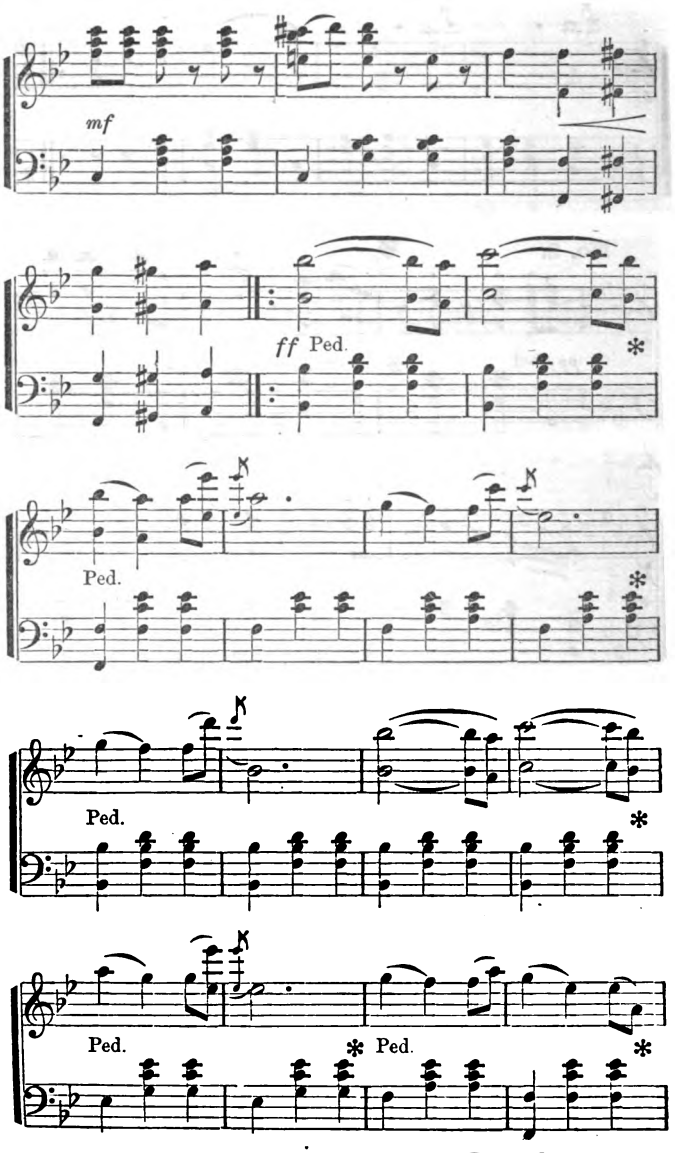

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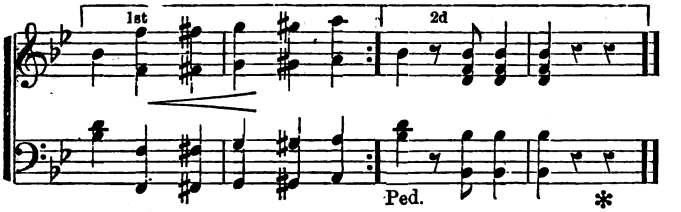
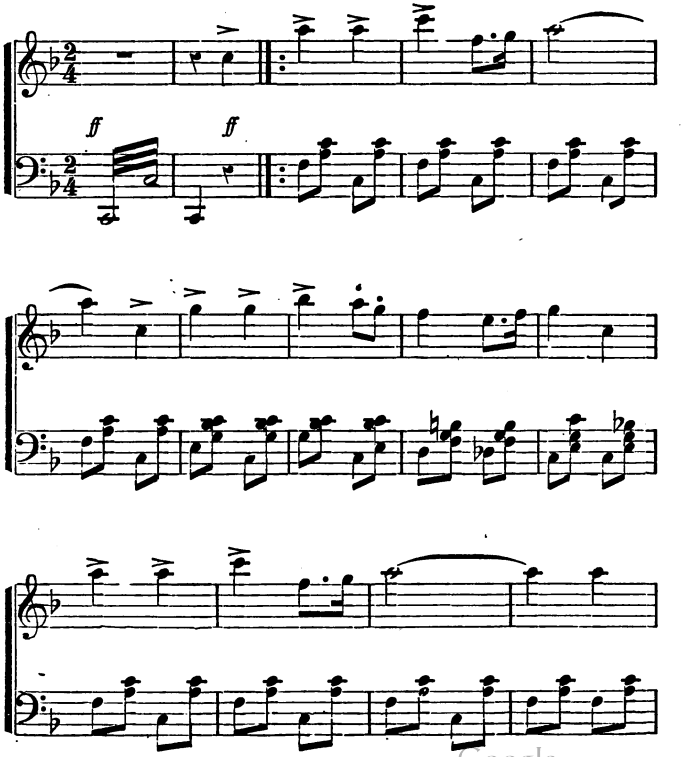


"The World is Mine." Galloy.

By F. H. Doppler. Arr. for Piano by C. Elbel.



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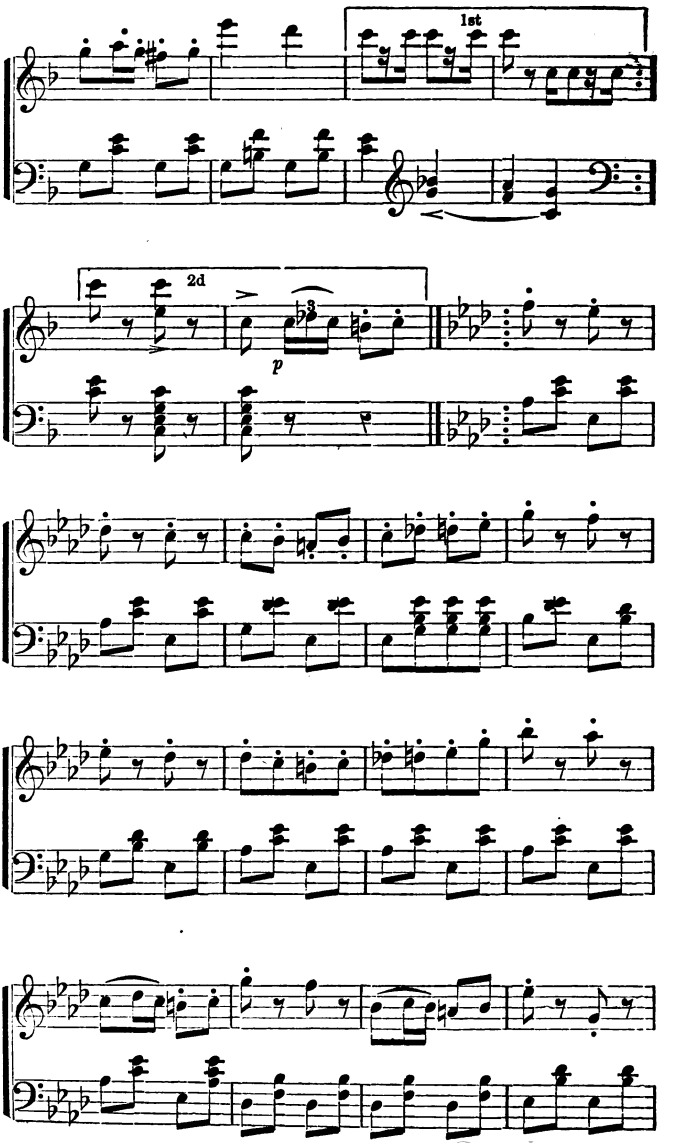

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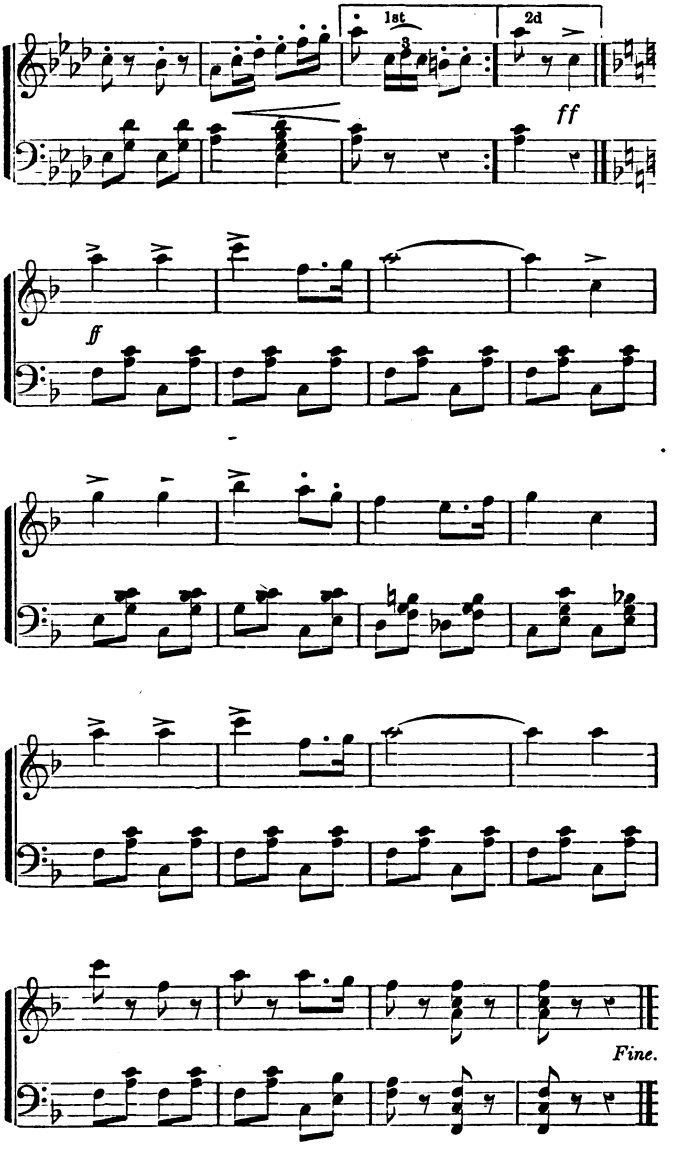

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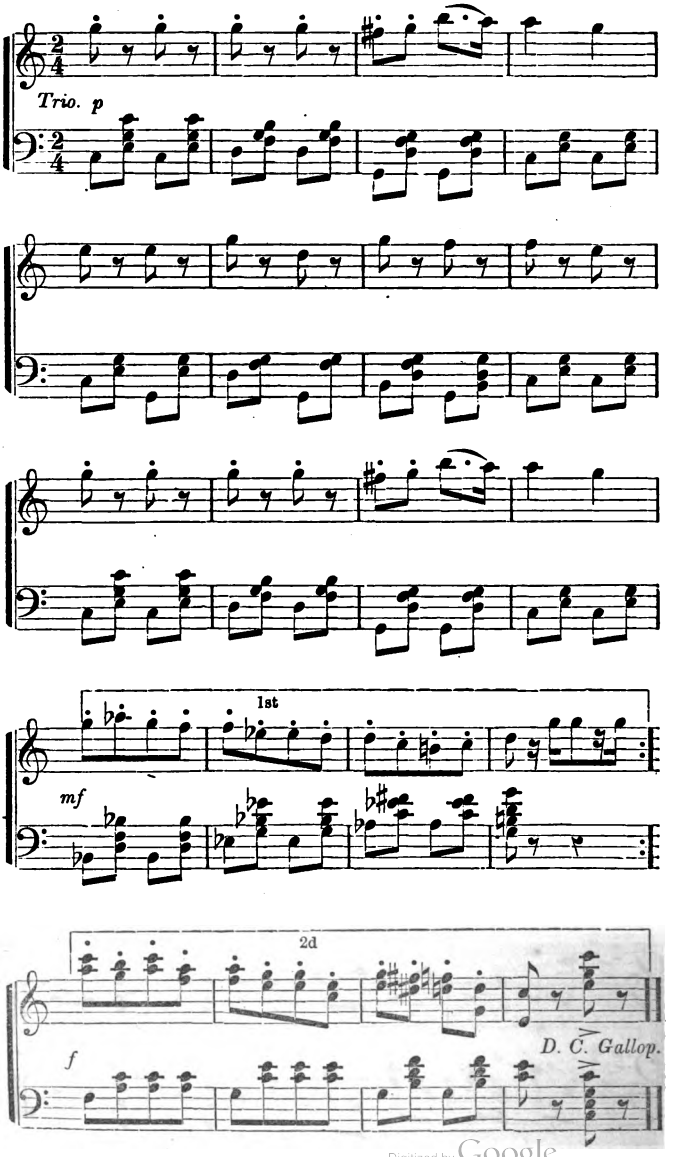

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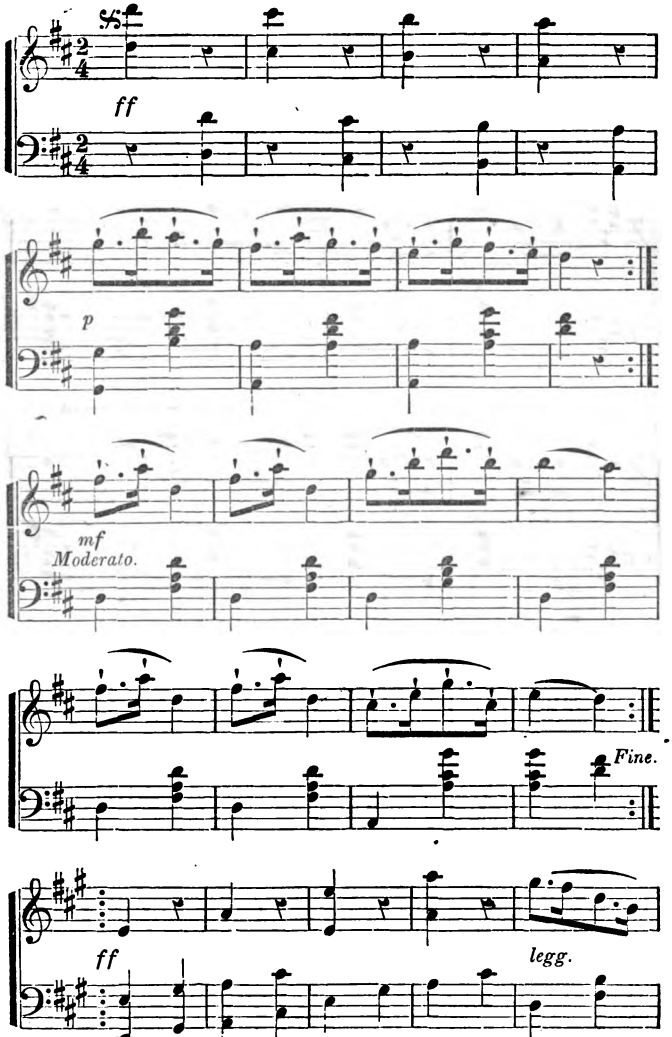
Danish Dance.



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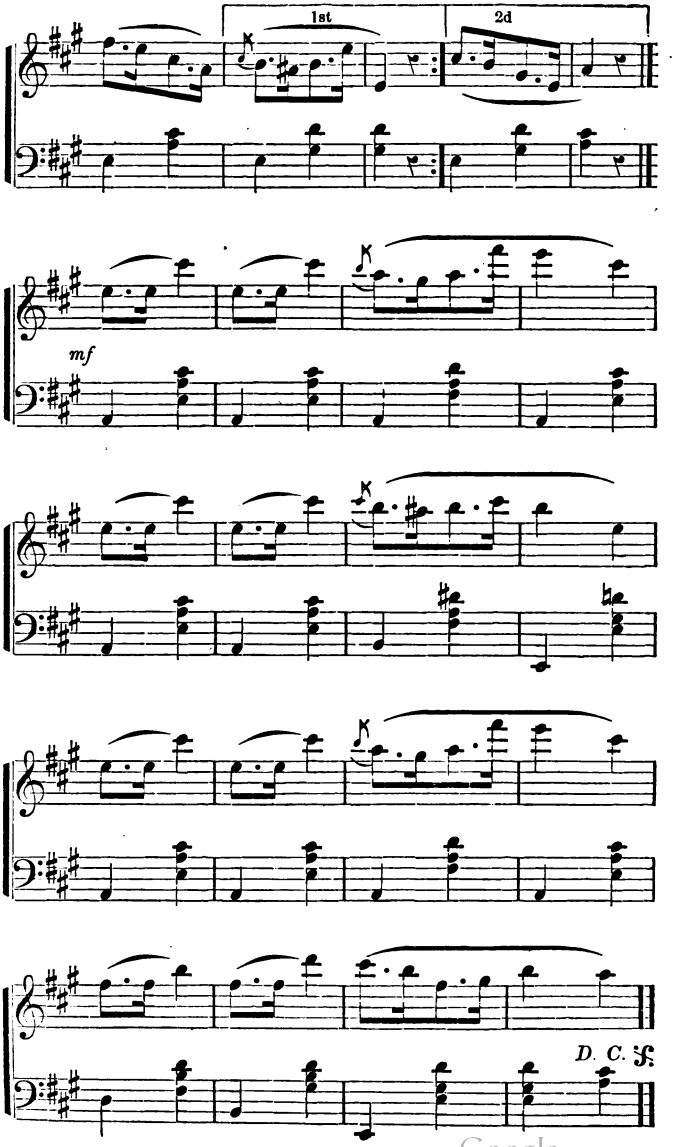

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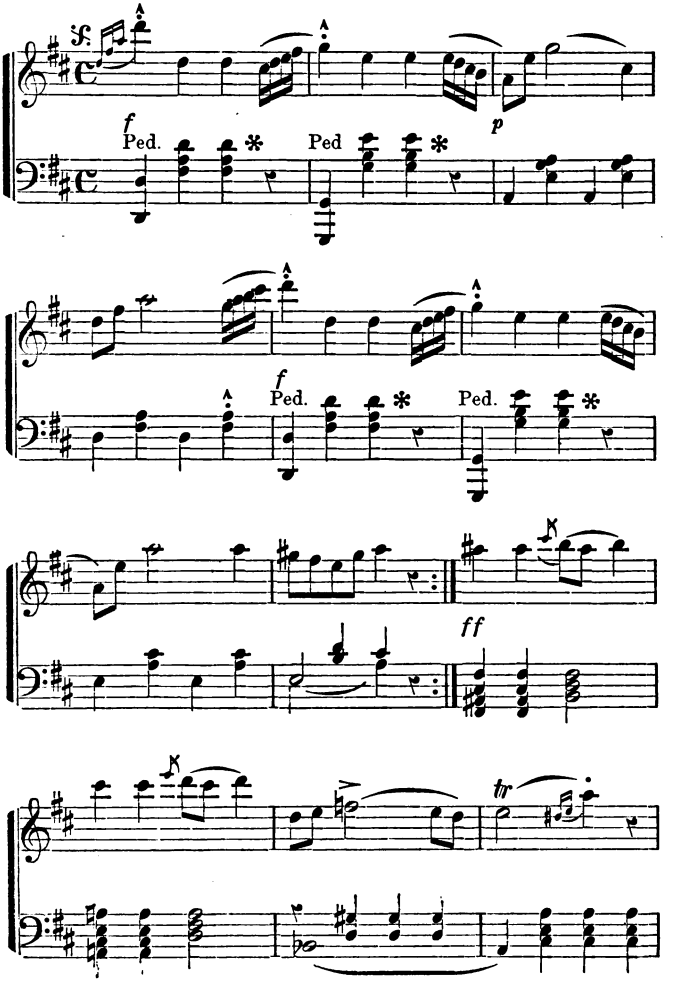
Zulma l'Orientale.

Orientale. A. Lamotte.



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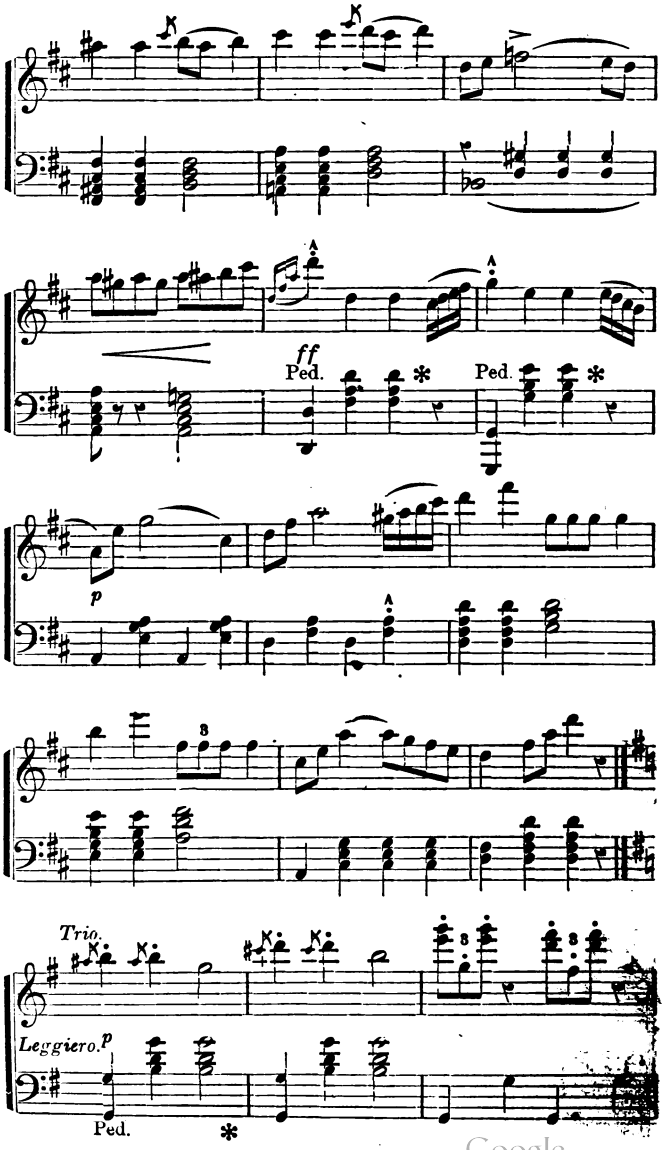

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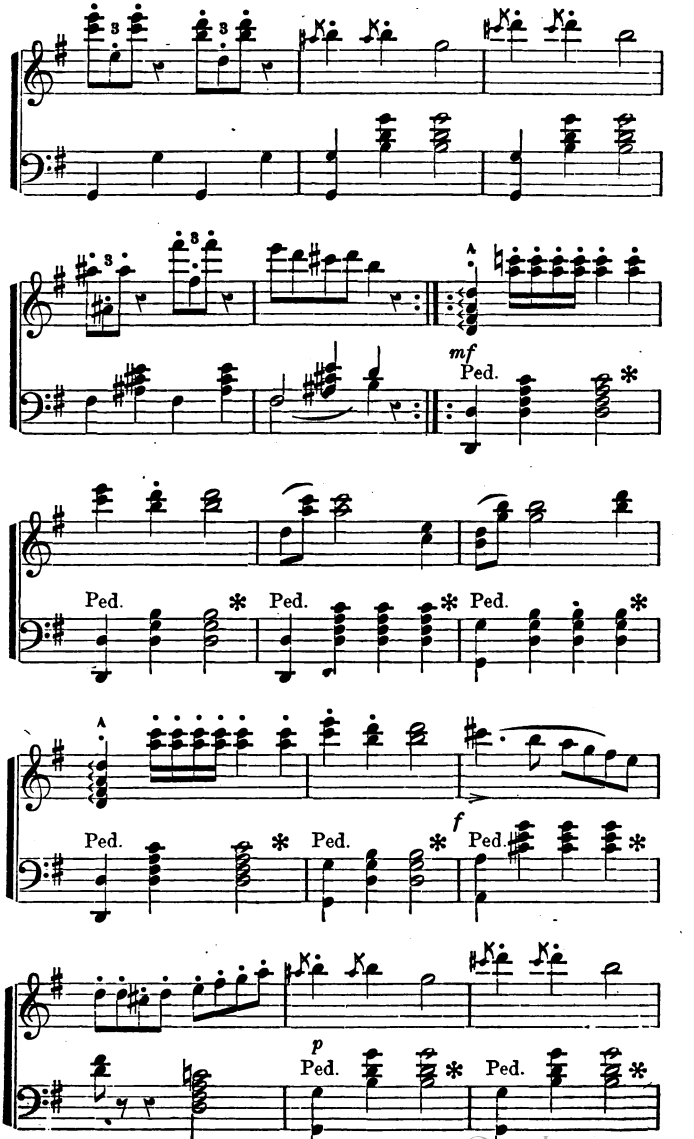

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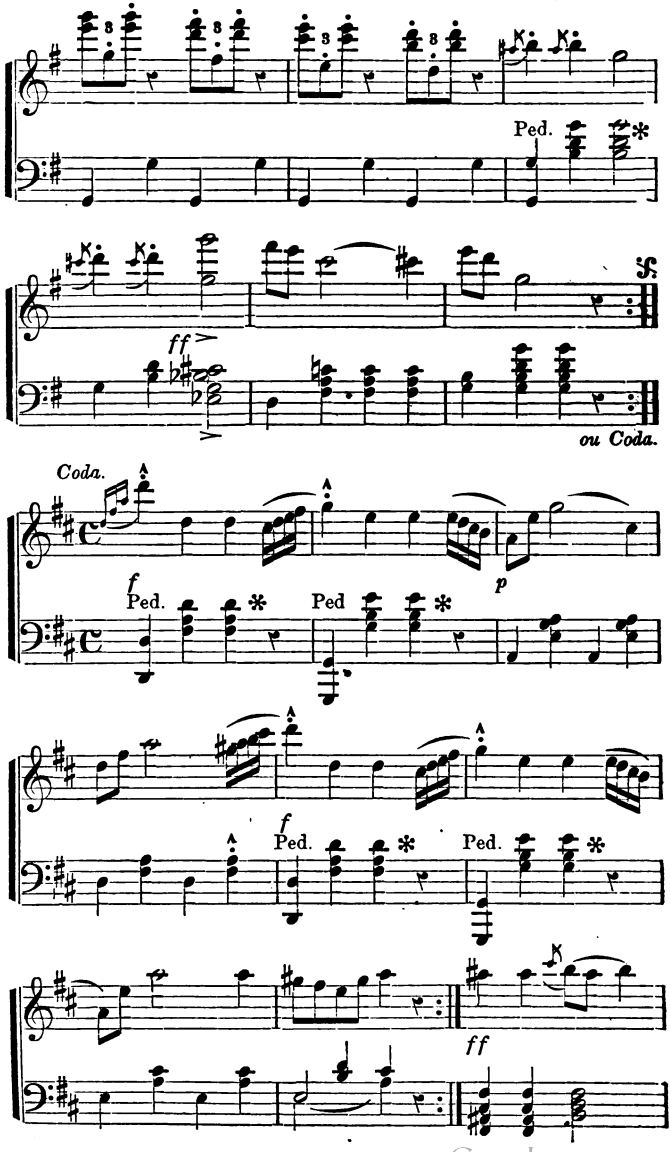

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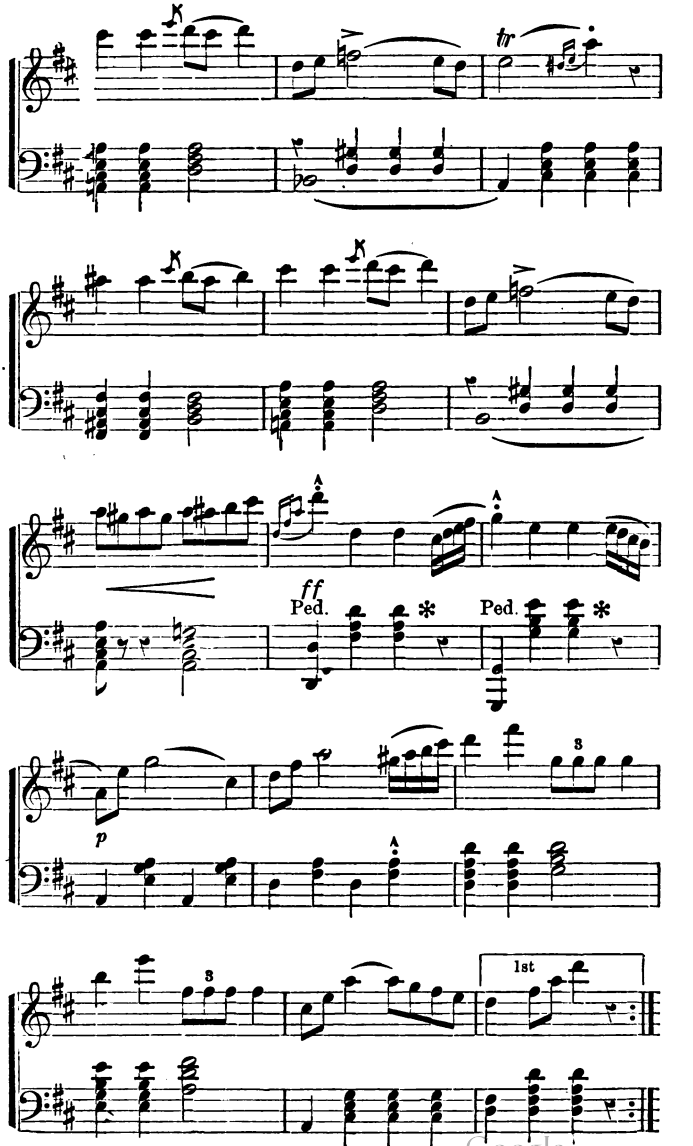

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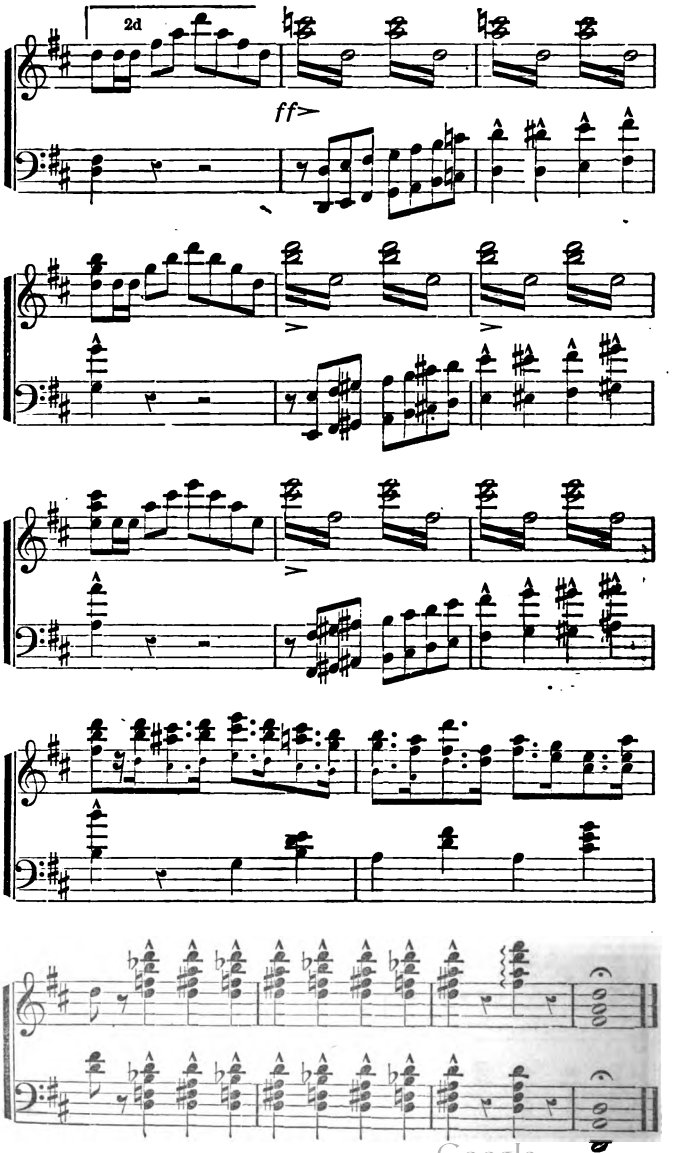

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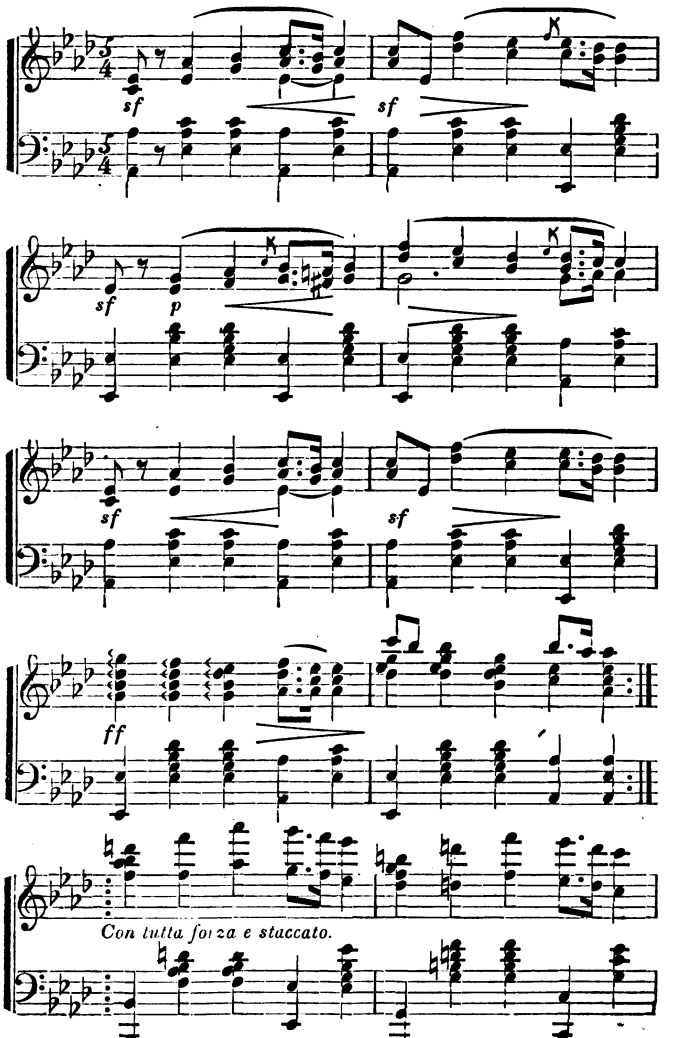
The Five Steps Waltz.

CHRISTIAN NOLFF.



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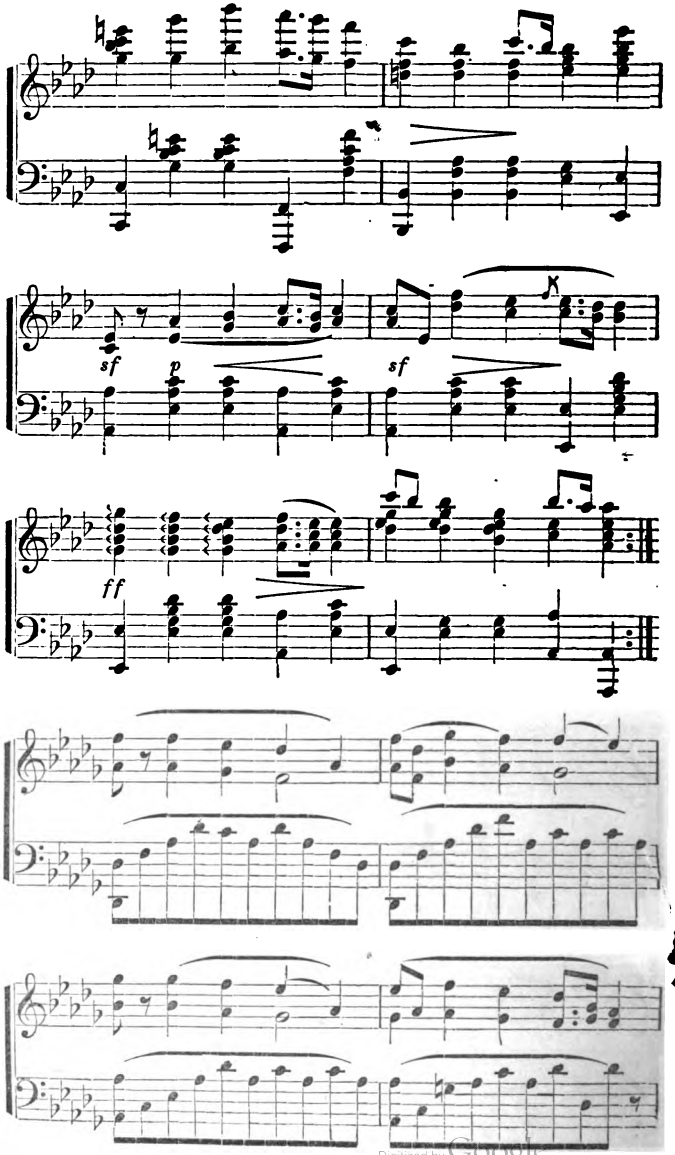

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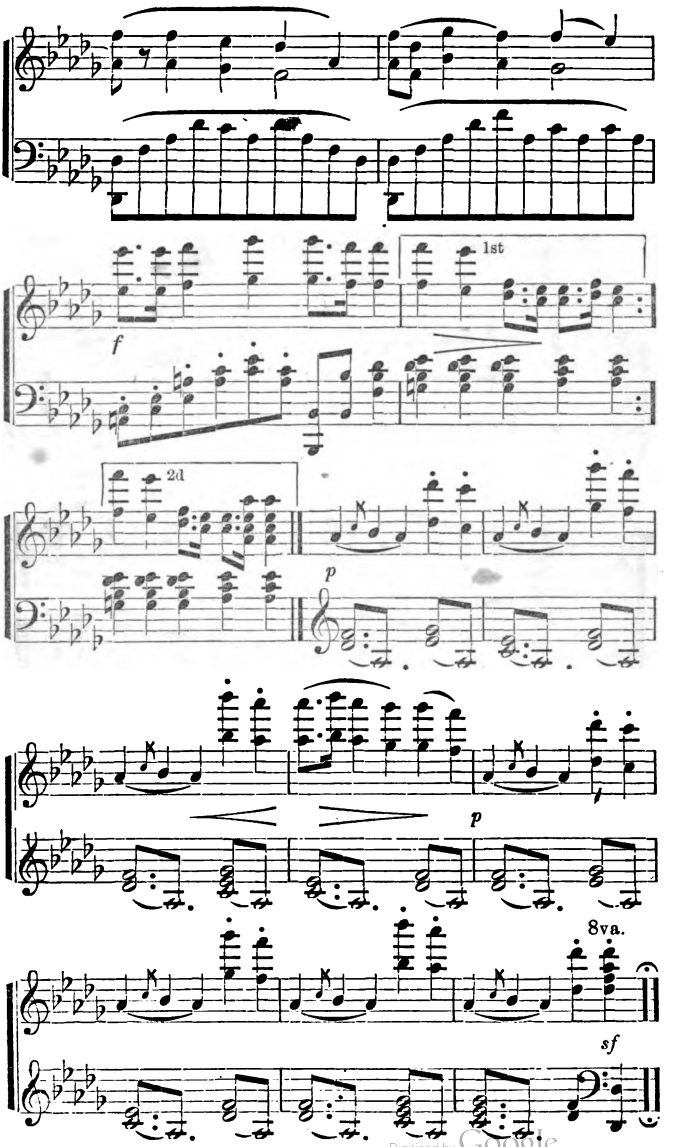

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The Mazurka Quadrille.

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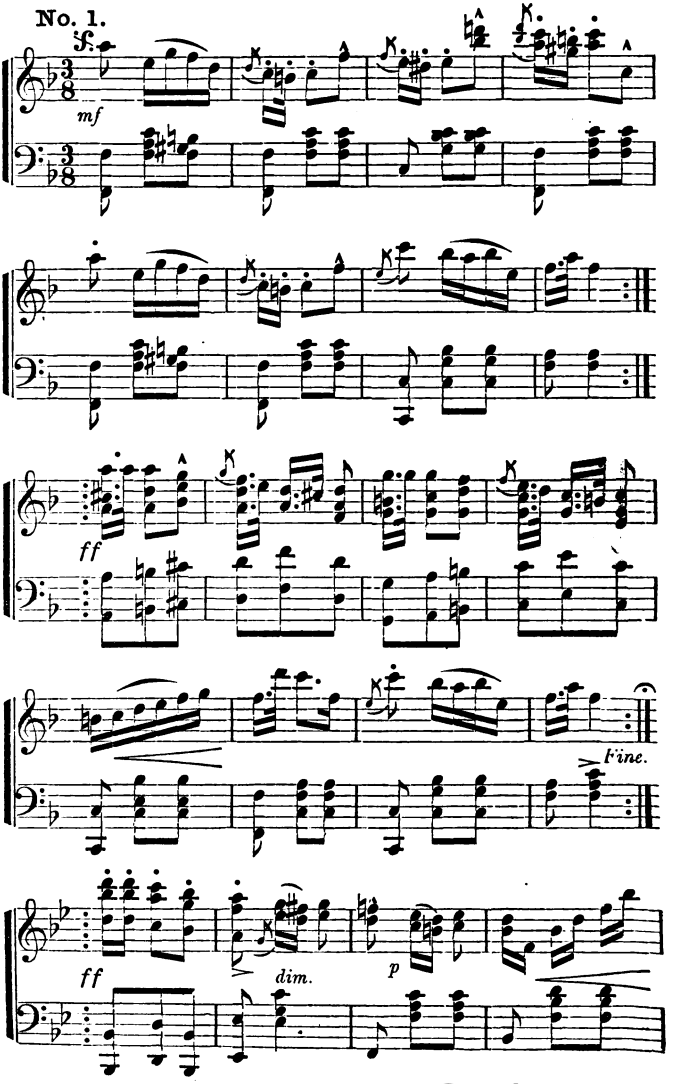

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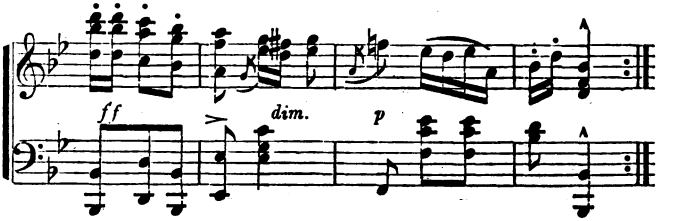

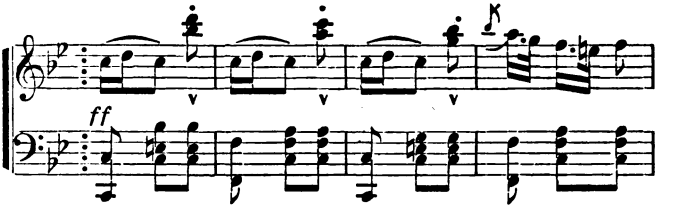

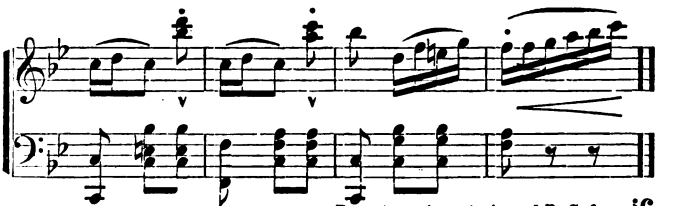

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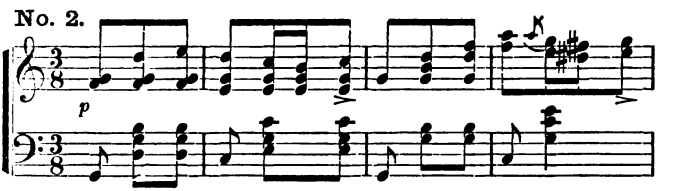

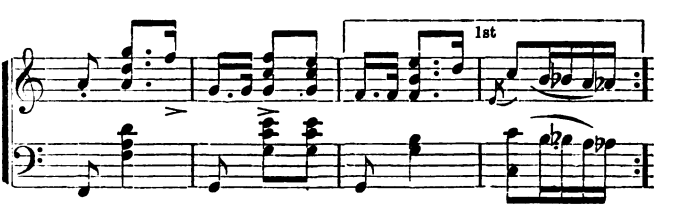

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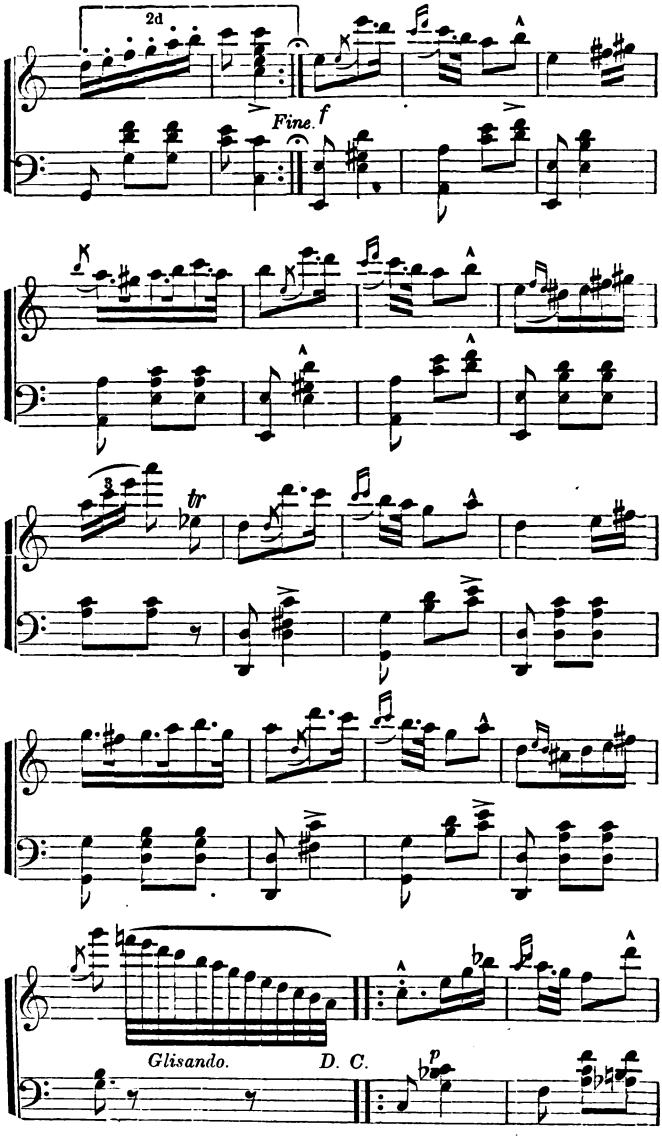

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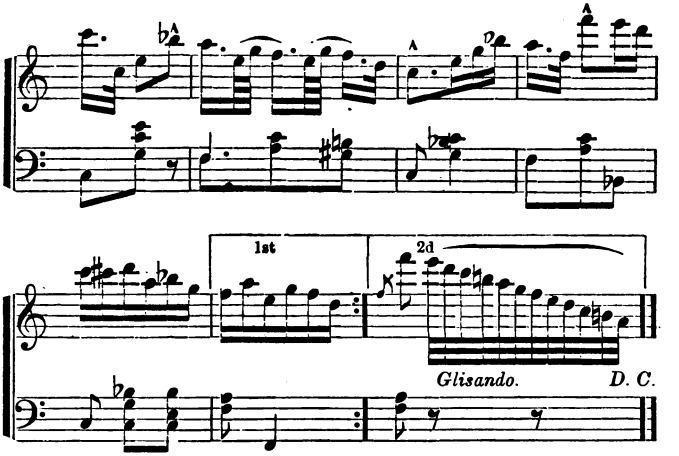

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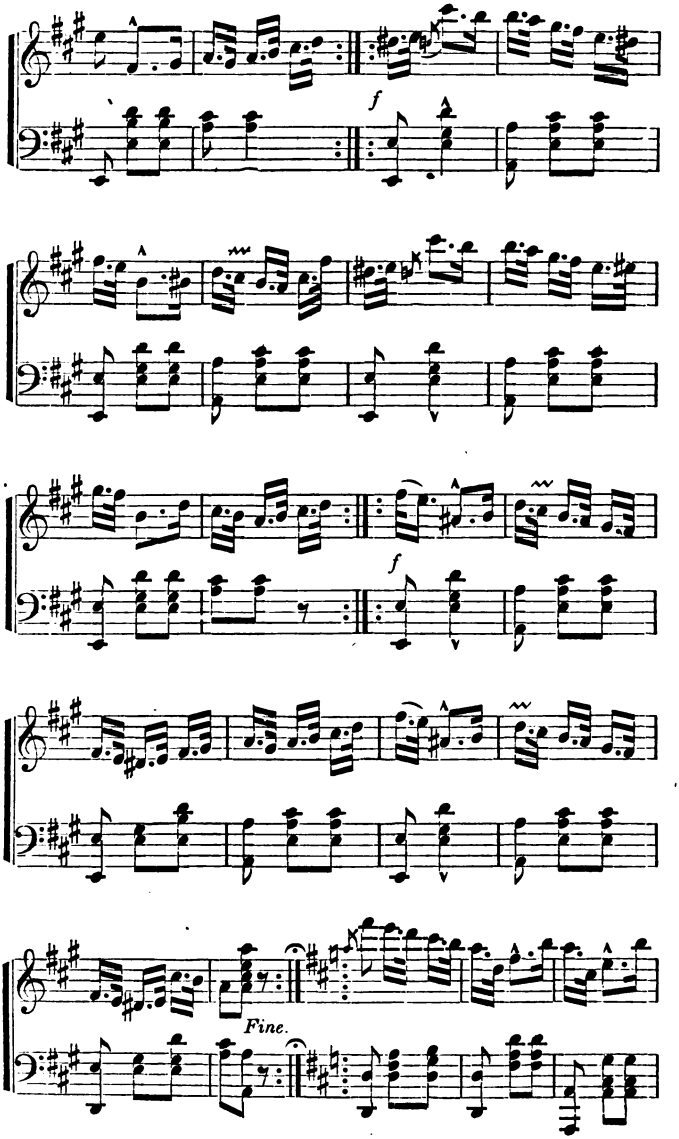

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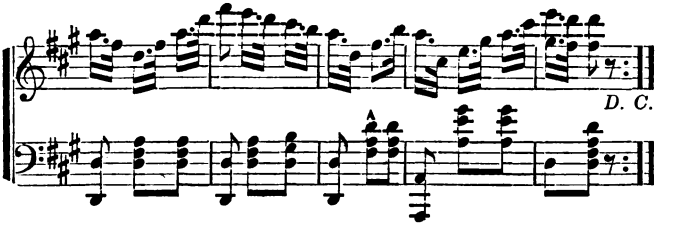

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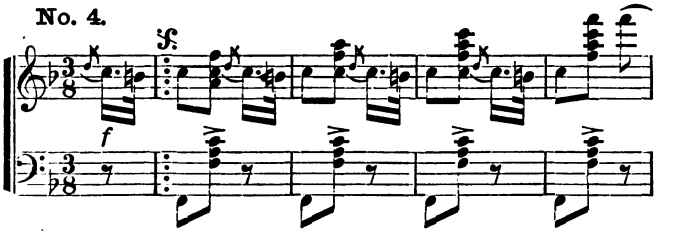

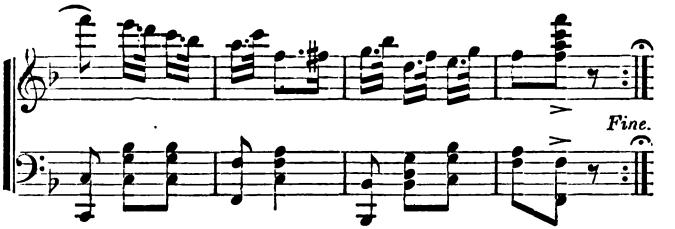

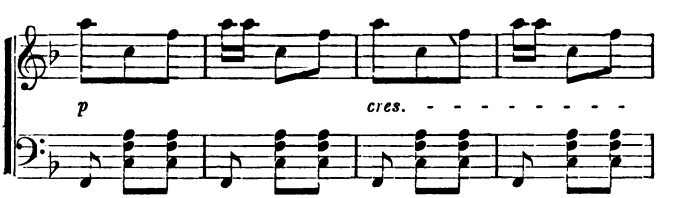

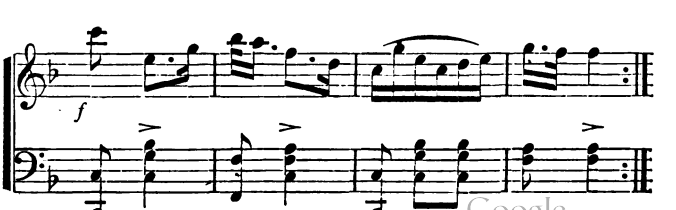

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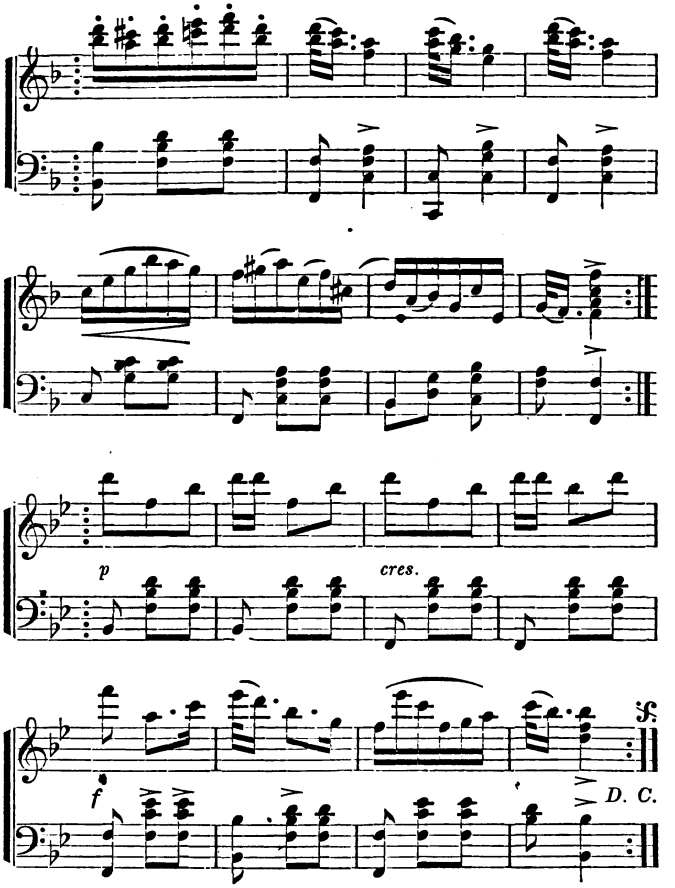

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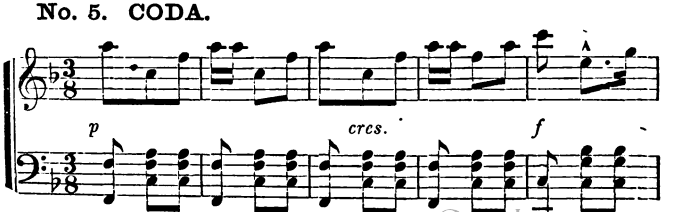

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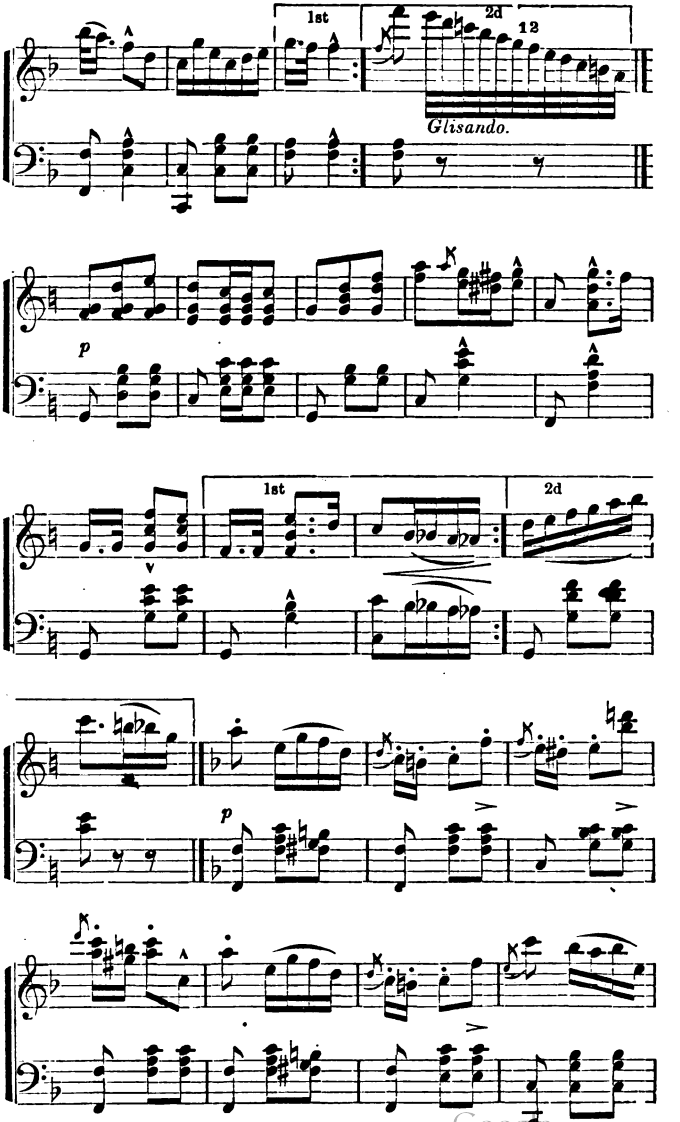

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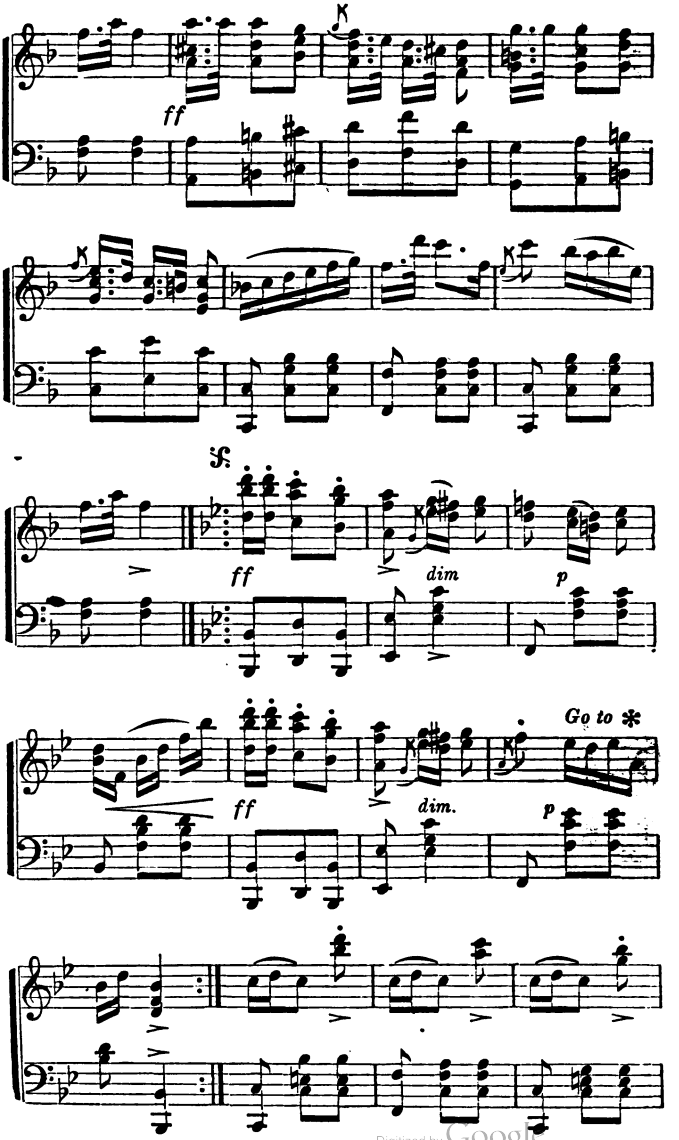

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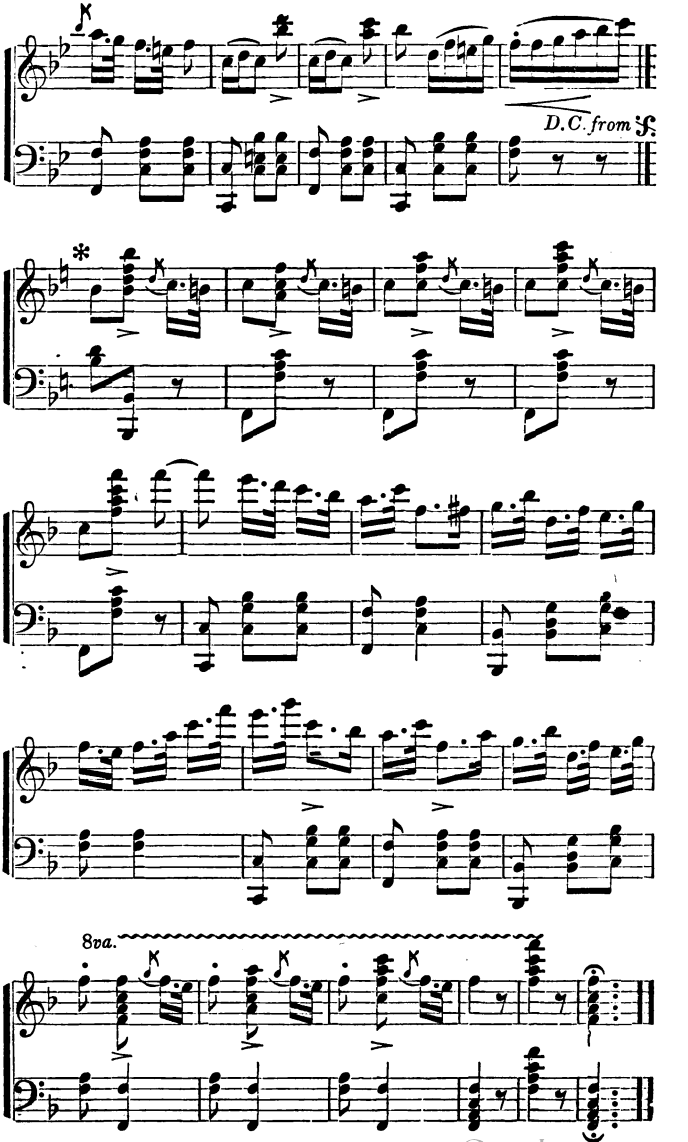

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Glover's London Polka Quadrilles,

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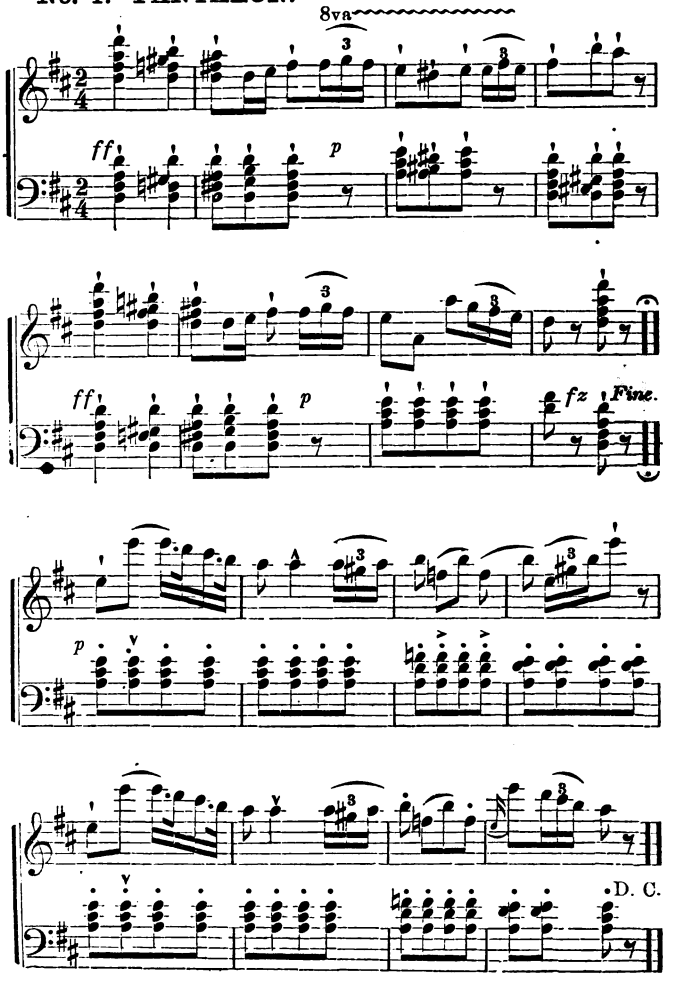

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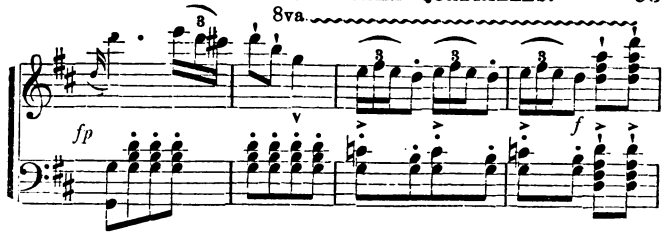

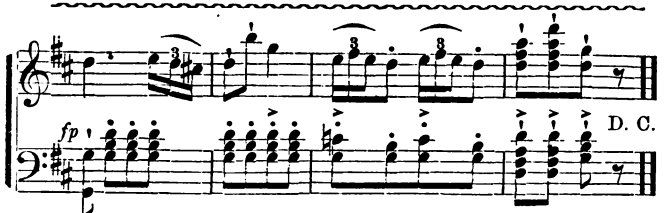

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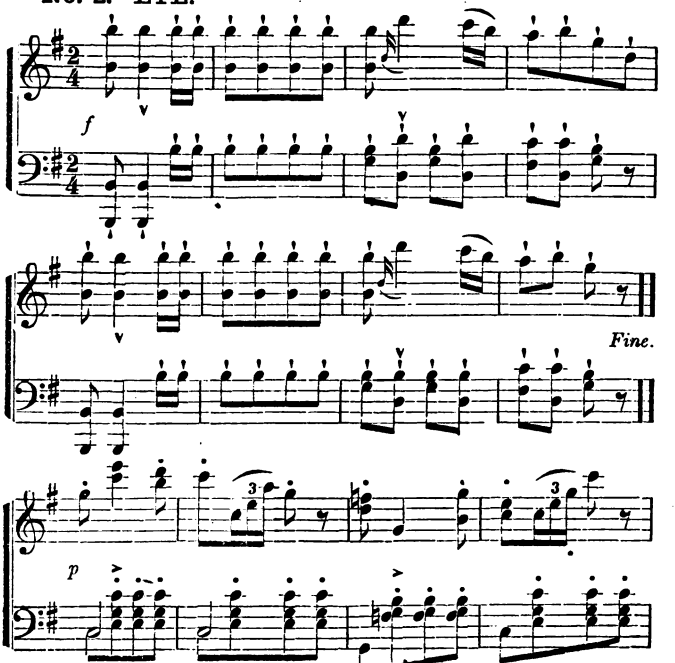

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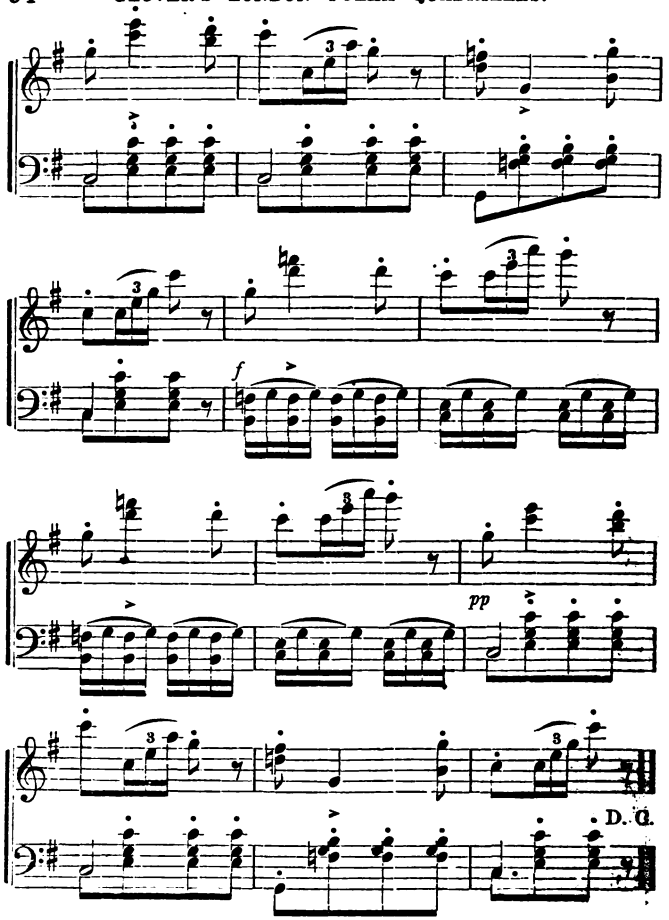

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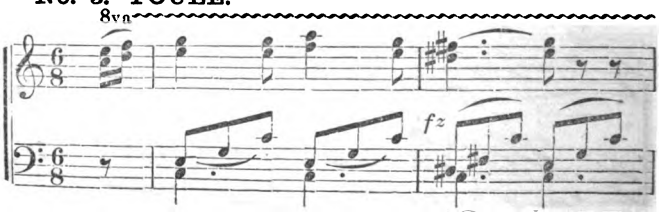

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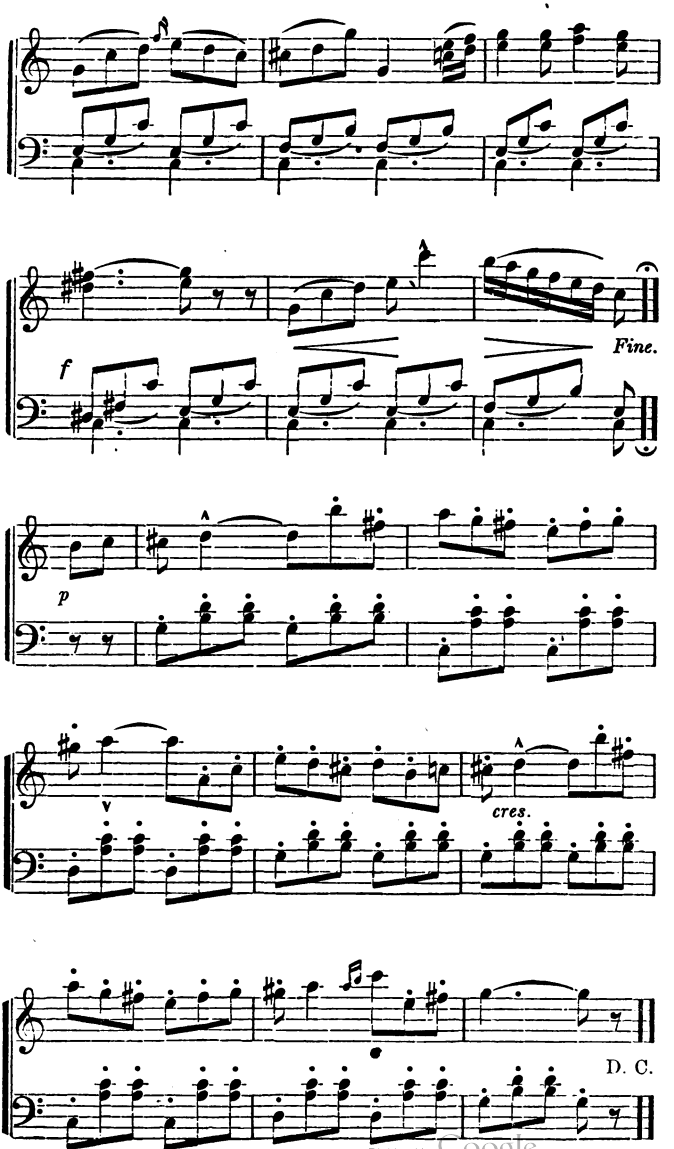

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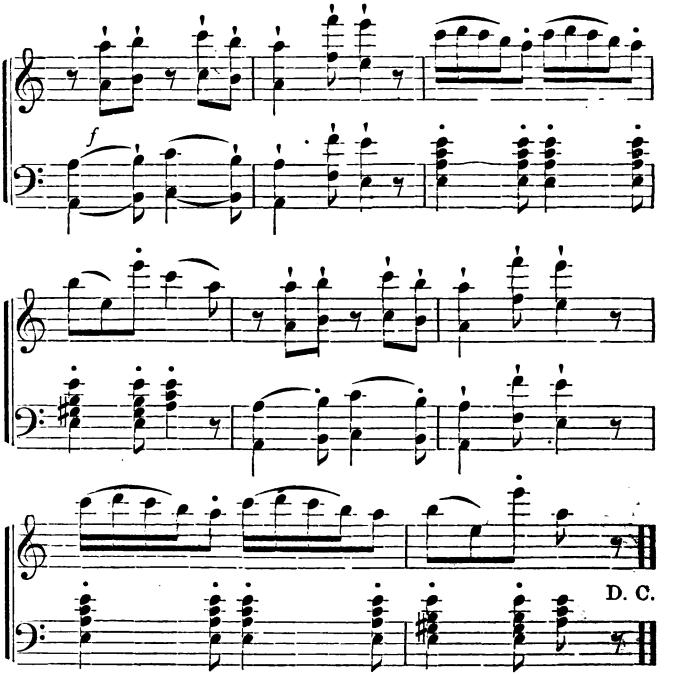

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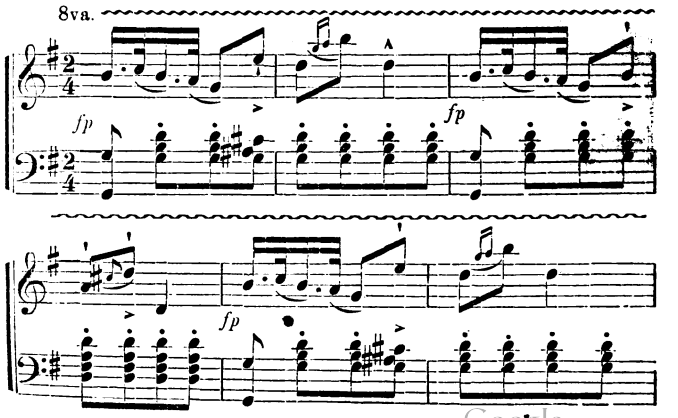

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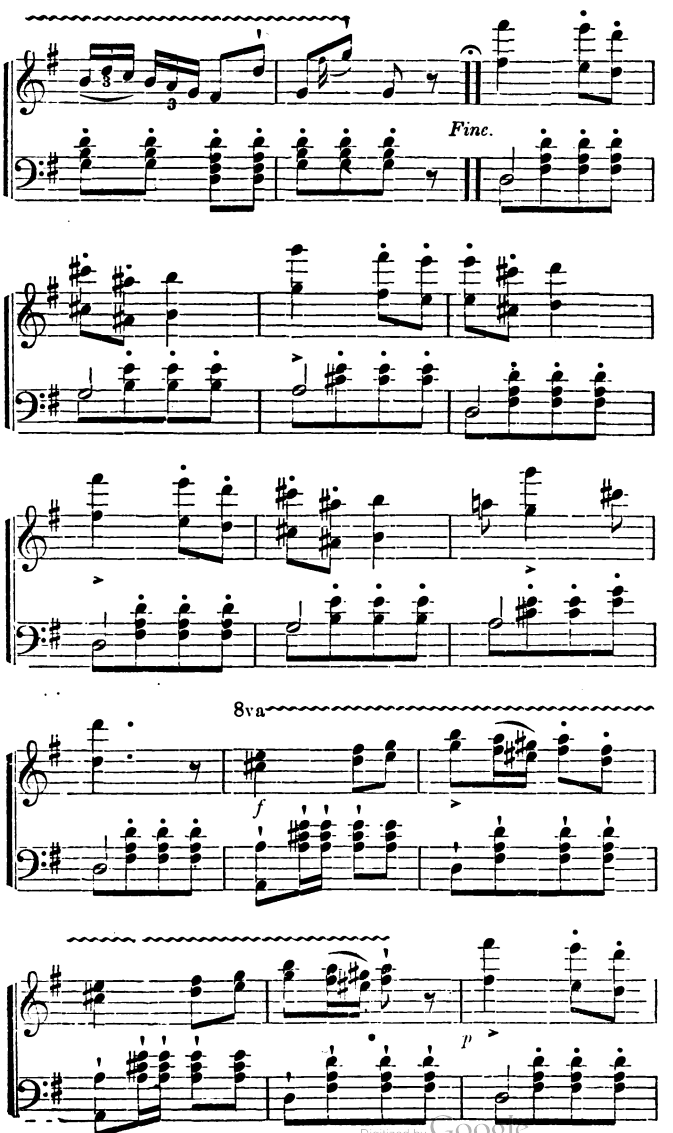

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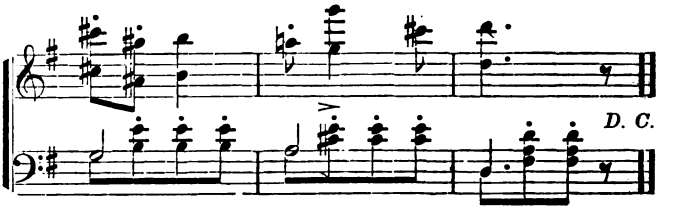

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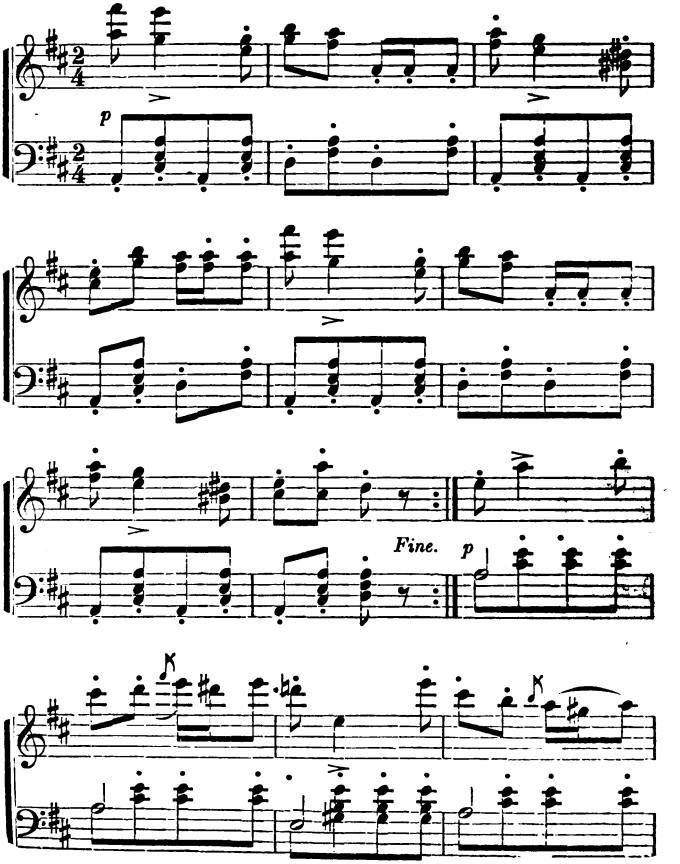

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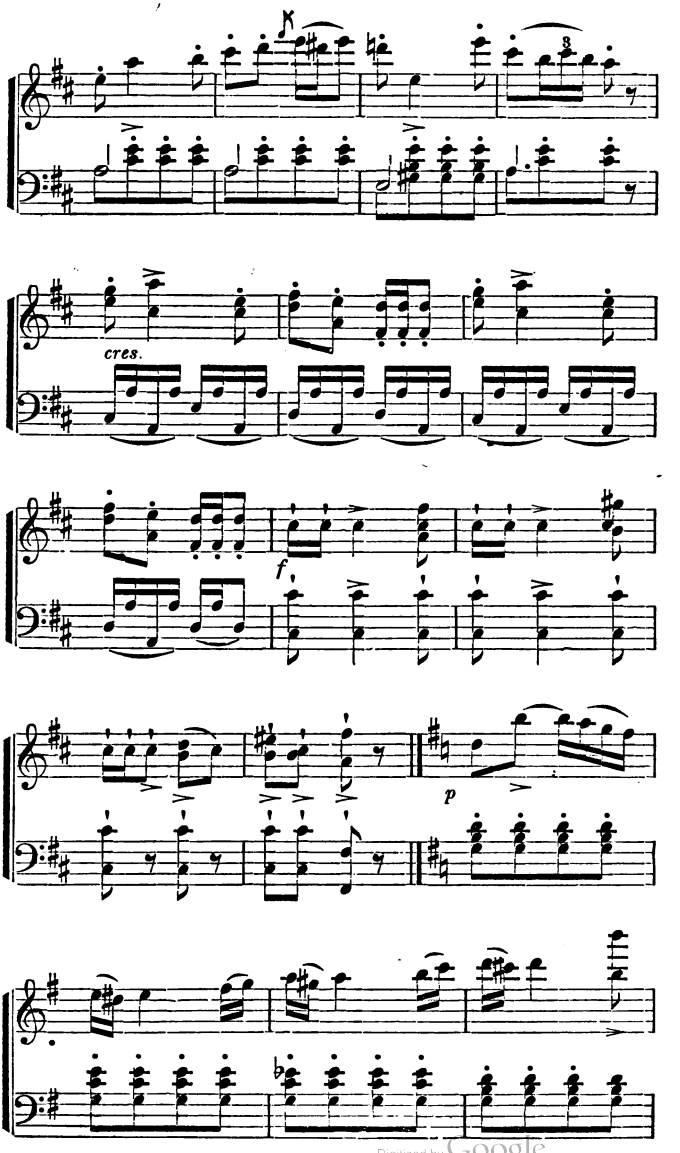

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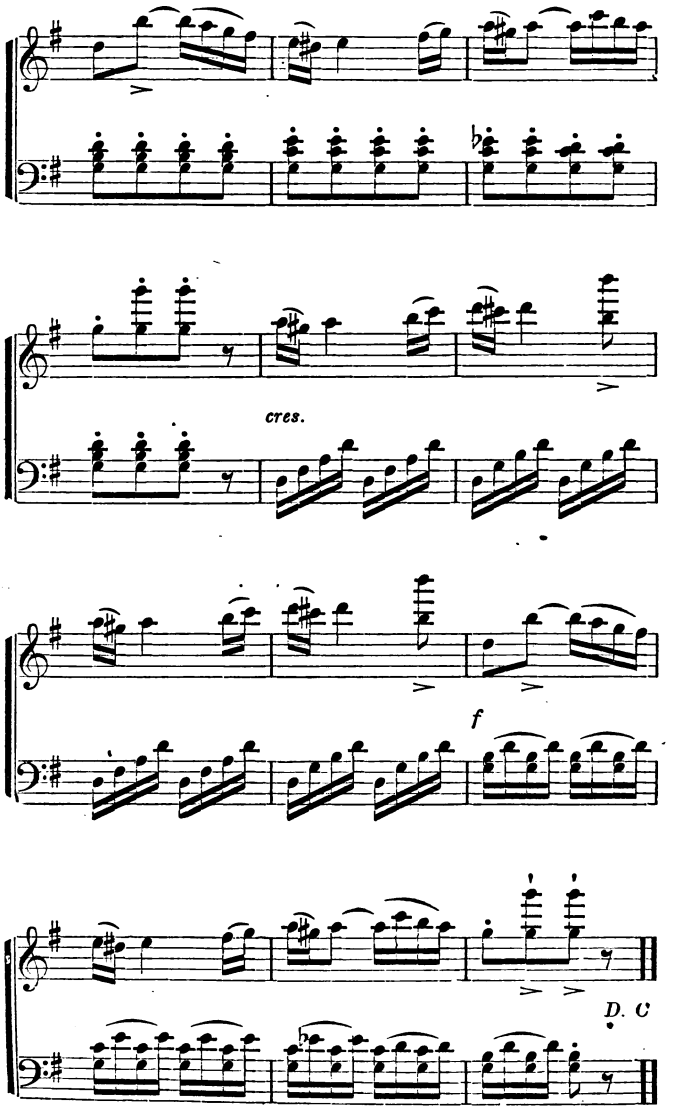

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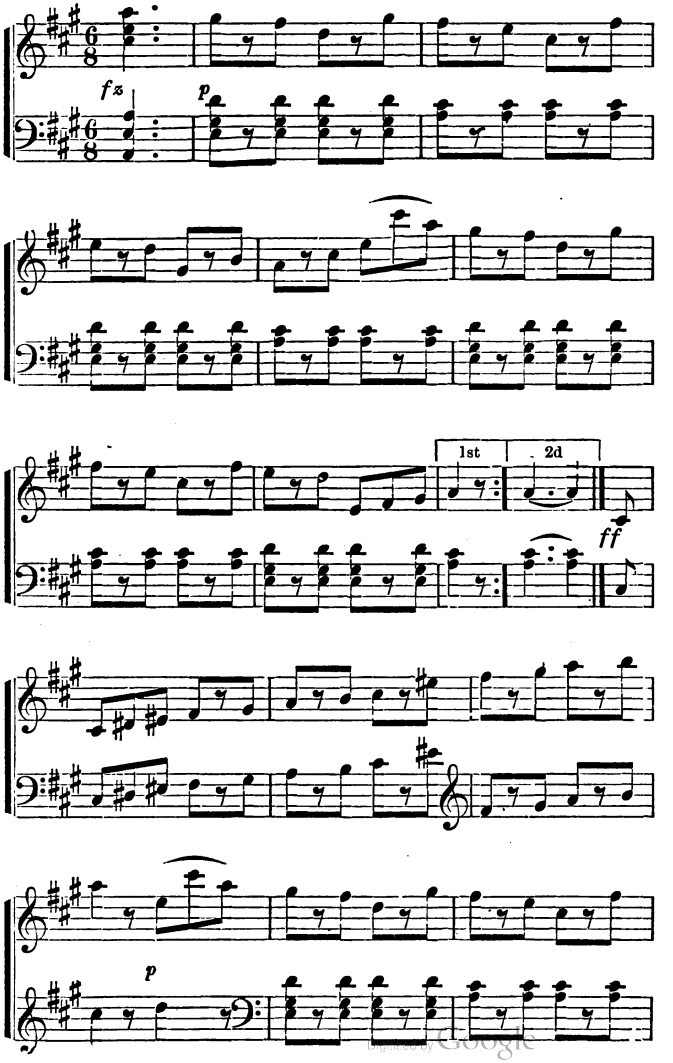
Ferrero Esmeralda.

GEO. WALLACE.



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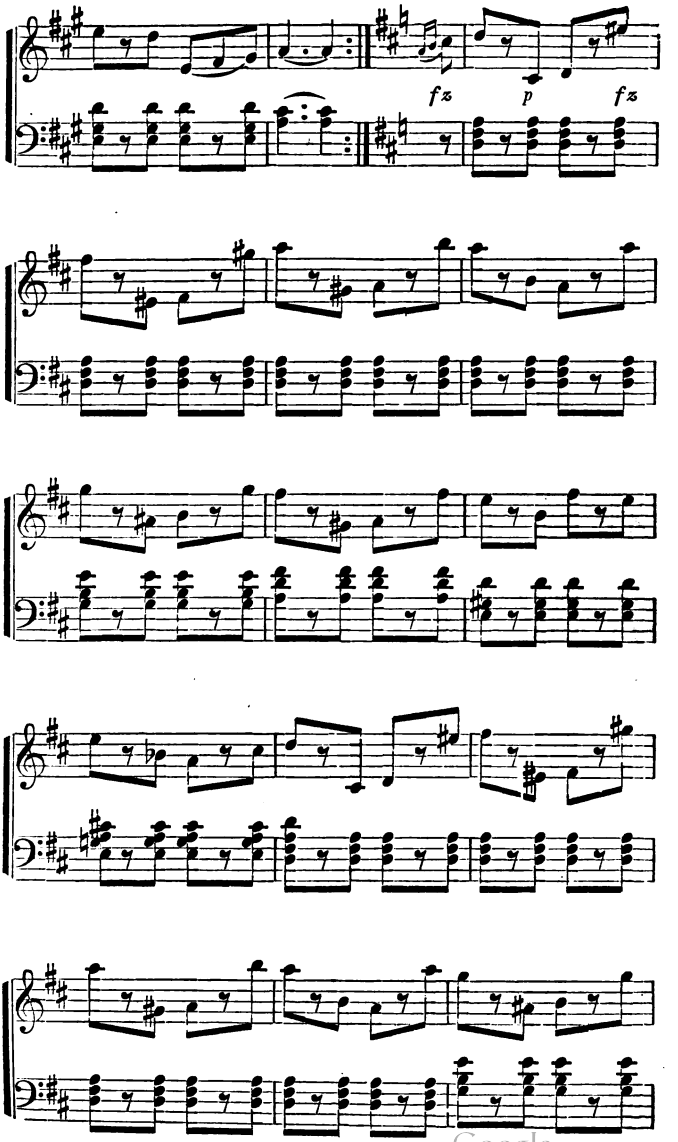

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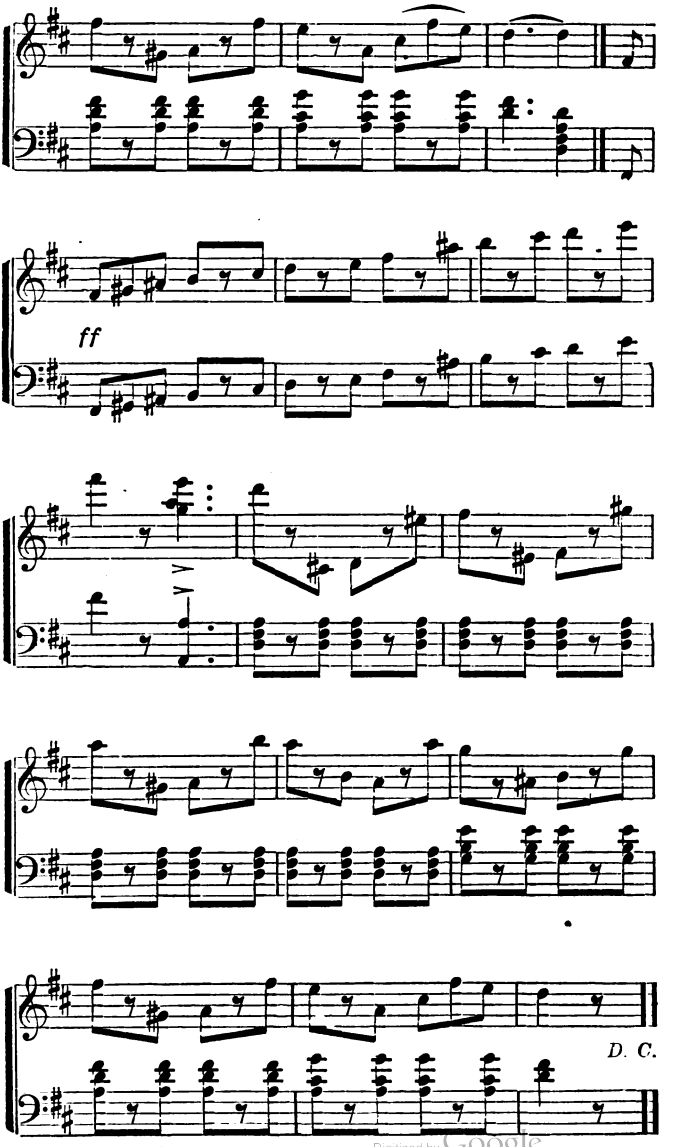

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