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THE
Dancer's Assistant;

IN WHICH 7918. a. 8

ALL THE MOST DIFFICULT FIGURES IN
QUADRILLES ARE CLEARLY EXPLAINED
BY DIAGRAMS.

TOGETHER WITH
MANY USEFUL REMARKS ESSENTIAL TO
THOSE WISHING TO ATTAIN A
THOROUGH KNOWLEDGE OF THE ART.

ALSO,
LUCID DESCRIPTIONS OF THE VARIOUS
ROUND DANCES WHICH HAVE BEEN
INTRODUCED INTO THE MODERN
BALL ROOM.

BY
W. H. BASLEY,
Teacher of Dancing and Deportment.

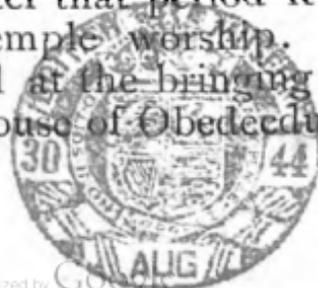
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INTRODUCTORY REMARKS.

To attempt to write a history on the antiquity and origin of Dancing would involve great labour and research, besides occupying so much space as to render a book of this description too bulky for general use. Independent of this, there is so much mystery and doubt respecting it, that the reader would be but little benefitted by it. There are many nations who set up a claim for its origin, and bring forth argument in support of it, with equal and apparent truthfulness, that it is impossible to arrive at the fact with any degree of certainty.

It may have originated from the very birth of time, its antiquity is so great. It was employed by the Egyptians in their religious sacrifices, and imitated by the Israelites in the wilderness; in worshiping the golden calf, and long after that period it formed a part of their temple worship. King David, also danced at the bringing up of the Ark from the House of Obedecdam. But it is of



little consequence to us of the nineteenth century to know what its primitive use and importance might have been in the early stages of the world's history. We know from the authority of both ancient and modern writers that it was regarded not only as an essential, but as a thoroughly healthful exercise, tending to communicate vigour and strength to the body, and imparting gracefulness of motion to the limbs; and, as a domestic authority (Mr. Locke) well observes, it has a tendency to shake off that diffidence, fear, and bashfulness, which many feel, and has too often proved a barrier to their success in after life. He also urges the necessity of its being early inculcated, for the good effects are seldom, if ever lost, when persons are grown up.

This surely will be a sufficient inducement for parents to have their children well instructed in this particular branch of their education, and to regard it as an important part of their duties.

Dancing is now so universal a recreation, and forms such an important feature in all domestic circles, that no one can well enter into society without possessing a knowledge of it, and it ought most assuredly to be regarded as a *sine qua non*.

PREFACE.

IT never was the intention of the Author of this little work (which was merely written in detached parts, for the benefit of his own private pupils), that it should have been printed, or brought under public notice, but he has since been induced to do so at the earnest solicitations of the pupils and friends connected with his establishment, who have derived considerable advantage from its perusal. But persons must not for a moment suppose, that by simply reading its contents, they will actually be taught to dance ; this can only be acquired under an efficient master, and there are many to be found who are ornaments to their profession. Still, great care must be evinced in selecting them, as there are numbers styling themselves professors who are lament-

ably ignorant, even of its first principles. Neither must they expect to find rules laid down for Etiquette, there having been so many excellent little works published by others on that subject, both for ladies and gentlemen, to which they can at any time refer.

Nor is it the Author's intention, to fill up the book by any elaborate attempt to describe the steps necessary to perform all the numerous dances which have been introduced into the Modern Ball Room. It has been made by many, but in nearly every instance a miserable failure has been the result. No one can gain a thorough knowledge of any dance in this way: a master must be applied to, if success is to be ensured.

This book is simply what its title proclaims it to be, viz.: *A Help*, and such he promises it will be, to all who will take the trouble to study it. Even the appropriate steps requisite to perform the different figures of the Quadrilles cannot be accurately taught in writing. Words would only mystify

and mislead, but a clear explanation of all the *principal figures*, as shown in the *Diagrams*, can be given, so as to enable the *Aspirant* to perform his part to the entire satisfaction both of himself and partner. The Author hopes he has been successful in the attempt made to simplify the difficulties of which so many have complained. He leaves it in the hands of a discerning public for the appreciation of its merits, and trusts they will not be disappointed.

Mr. Locke (a great authority) says : " Nothing appears to me to give children so much becoming confidence and behaviour, and so 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, although this consists only in outward gracefulness of motion, yet, I know not how, it gives children manly thoughts and carriage more than anything."

The Author is a great advocate for all persons to learn to dance, but especially the young, as it gives freedom

and elasticity to the limbs, which are seldom acquired in after life. It is also most conducive to health, particularly when the calisthenic exercises are combined with it; the *chest* becomes expanded, giving the *lungs* full liberty of action and strengthening all the muscles of the body.

Parents should regard it rather as a benefit to their children than a mere recreation or accomplishment.

It will be found of great advantage to persons who are compelled to lead sedentary lives, if used with judgment and discretion.

Of late years dancing has formed the great attraction in all evening parties, and is so universally general, that a knowledge of it is indispensably necessary.

Dancing, in former days, was admitted by all (even the most sedate) to be both a pleasing and harmless recreation,—and very justly so; but since the introduction of Casinos into this country, where persons of all characters are admitted, it must candidly be acknow-

ledged that with them, at least, it has become anything but a desirable pastime.

Females, whose characters are questionable, frequent these places; and men of high standing and known reputation have been induced to visit them out of mere curiosity, and found, from bitter experience, they have been the means of breaking up the comforts of the domestic hearth, and brought sorrow and trouble upon many a family where nothing but affection and happiness formerly reigned. Young men who have leisure at command after the business hours of the day are over, would do well to shun such places; they may think a single visit, as a mere looker on, can do no harm, but the experience of others entertaining similar views, proves the fallacy of such reasoning.

The example of friends and acquaintances whom they might chance to meet there would tend to quiet any little qualms of conscience they might have felt on first crossing the threshold.

A few entreaties, and the dread of after ridicule in case of refusal, might induce them to make one attempt (*only one*), and having plunged into the vortex of dissipation, who can divine what the after consequences may be? Perhaps ruin of health, character, and morals. Ruin of every possible form and shape.

Young men, ask yourselves one question.—Would you take your sisters to such a place? Would you frankly acknowledge to either father or mother that you had been there, and held conversation with the depraved characters who frequent them? Surely not! You would shrink at the thought of so wounding their feelings. Then let this decide your conduct.

Many young gentlemen have been known to bring away the different styles of dancing they have seen at these places, and inadvertently shown them to their sisters as being something new; and they, of course, have seen no impropriety in performing them with their brothers, and it is by these

means the quiet, pleasant dancing of the home circle, has been cast aside as tame and slow; and nothing now is seen but incessant whirlings and revolutions, causing great fatigue, and at times utter prostration of body.

The charming quadrille of former days has passed away; every figure has undergone such a marvellous change, that the original First Set is now scarcely recognizable; and such unwarrantable liberties have also been taken with other dances, and so vulgarly performed, that nearly all have been excluded from genteel society. I would advise all young men to shun these demoralizing places. They may be, and doubtless are, very exciting, but they are dangerous and baneful in the extreme. Be assured it is a step in the wrong direction, and a downhill course is always rapid and overpowering, and not unfrequently embitters the after life.

THE DANCER'S ASSISTANT.



A WORD OF ADVICE.

Whate'er you set your mind upon,
Do it with all your might ;
Of course, I mean not what is wrong,
But what is good and right.

In Dancing there is nothing wrong,
If it be rightly used ;
But dancing, like all other things,
Is folly when abused.

It is a healthful exercise,
And makes the heart feel gay :
I've often known a social dance
To drive dull care away.

Then use it as a cordial,
'Twill surely cheer you up ;
But O, be sure when taking it,
No poison's in the cup.

SEVEN REQUISITES FOR THE
PROPER DEVELOPMENT OF
THE FIGURE.

The Head should be erect and free,
The Shoulders lowered equally,
The Back kept hollow, and the Chest
Broad and expanded, not compress'd ;
The Arms quite loose, and hanging
down,
Not stiff, as though they wern't your
own ;
The Knees kept straight, and outward
turn'd,
For all close contact must be spurn'd ;
A knock-kneed attitude is wrong,
And much annoys the lookers on ;
Besides, it makes the toes turn in,
Which is a most unsightly thing ;
But turn them out, and you will see
Your Figure as it ought to be.

THINGS ESSENTIAL TO BE KNOWN.

The Five Positions for the Feet, the Knees being kept perfectly straight, and turned outward.



These five positions for the feet, so very little cared for and much less understood by the generality of learners, are, nevertheless, of the utmost importance, and too much attention cannot be paid to them, as they tend greatly to simplify the various movements and enhance their elegance. They might, with much propriety, be called the *alphabet of dancing*.

Observe, that in the *first*, *third*, and *fifth positions*, the feet are in close contact with each other. In the *first*, both heels are touching; while the toes, or points, diverge at an angle of about *twenty-five* degrees.

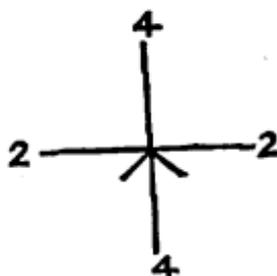
In the *third*, the heel of one foot is placed in the middle of the other. And in the *fifth position* the heel is placed to the toe of the other. These two being so much alike, the one is often substituted for the other; but this is incorrect.

NOTE.—The angle in which the feet are placed in the *first position* must be strictly observed throughout, even when making the *second*, or *fourth*, which are

at *right angles* to each other. The *second* in a straight line to the side either to the right or left, and the *fourth* in a straight line, either forward or backward. These two *positions* will enable the *performer* to move in any direction; whereas the *first, third, and fifth*, are stationary.

As both feet are required to be used according to circumstances, it will be well to observe, that while the one is *moving*, the other must remain *stationary*, in order to preserve its proper *angle*; and, when making the *second* position, be careful not to turn the *head* and *body* in that direction, for, in doing so, it would immediately be converted into a *fourth*. This is a great error, and by no means uncommon.

The *positions*, if properly made, will form a perfect cross. Thus



The centre of the *cross* shews the *first position*, and the *second*, if made correctly, when drawn up in a straight line, will again form a *first*; and the *fourth*, when passed in a straight line either forward or backward, will make a *fifth* when drawn up. These two positions are of the utmost importance, the *fourth* enabling the performer to move either in a forward or backward direction, and the *second* in a direct line either to the right or left, as may be required.

In advancing or retiring, observe each foot alternately gains ground or distance; but in moving sideways, the foot only turned in the direction going, gains ground, the other being *merely* brought up into the *fifth position* behind.

Be careful to bear in mind that in separating the feet, when making either the *second* or *fourth positions*, the point of the foot moving must always *slide* along the floor, and not be raised from it. And when required to be closed up again, must be *drawn*. This demands the utmost attention, for nothing can possibly be more awkward, or unsightly,

than to see the foot raised, or the heels dragged along the floor, with the toes turned upward.

The *quadrille* dancing of the present day chiefly consists of walking movements; but it should be observed that the ordinary street-walking, which requires the heel first to touch the ground, must be avoided; for, while dancing, it should never be suffered to touch the floor until the movement is completed, and this constitutes what is termed the *dancing walk* so entirely different to all others.

WALKING.

There are three distinct styles of *walking*, viz.: the ordinary *street* or *room walk*, the *stately promenade* or *slow march*, and the *dancing walk*, all of which I will endeavour to explain. Remember each is correct when used in its proper place, but altogether wrong and ludicrous when misapplied.

In the ordinary *street walk*, the action in moving the feet comes as much, if

not more, from the knee, than from the hip-joint, thereby causing the heel of the advancing foot first to touch the ground. Whereas, in *promenade marching*, the foot is raised and advanced principally from the hip-joint, the knee being kept quite straight when it has passed the body, and the foot well pointed and balanced in the *fourth position* in front, close to the floor, with the figure drawn up to its full height, and the head perfectly erect, without stiffness or formality.

The third, or *dancing walk*, so entirely different, is somewhat difficult to explain in writing. The movement is, however, perfectly natural, still requiring great care and attention to perform it gracefully. Nevertheless, it will repay all for any trouble they may bestow in acquiring it.

It differs from the others, inasmuch that while the feet in them are raised, in being placed into their required position, here they must *glide* of their own accord without any effort; and this can only be learnt from an efficient *Master*.*

* Indeed, it is a question with me, if two-thirds of

No gentleman should attempt to take a place in a Quadrille who is ignorant of this style of walking. It prevents fatigue, and always looks graceful and attractive. In fact, it is the groundwork of all good dancing, and should not be neglected, for when once acquired it can never be forgotten.

Gentlemen, as a rule, are always anxious to secure good partners. I wish they were equally solicitous of their own acquirements, so that they might be of assistance to the ladies,

the teachers of dancing of the present day, who call themselves Professors (a high sounding title to which they have no right) know anything about it; and if you were to ask them to let the foot pass either into the *second* or *fourth position* without its being put or pushed into it, they would think you bereft of your senses, and say it was utterly impossible.

Walking with them is merely walking without difference or distinction.

I have known some of these Professors so entirely ignorant of the art themselves, that they have admitted they were unable to teach, and could not make their pupils dance together either in the Waltz, or Gallop, with anything like certainty or comfort. This arises from their own ignorance of the dance, and the form in which it should take, consequently they are incapable of imparting knowledge to others.

and not, as is too often the case, drags, and incumberances.

How agreeable it must be to hear it whispered among the ladies (for ladies will whisper), "What a delightful partner is Mr. So-and-so ; he moves so gracefully, and holds you so well, that it is positively a treat to dance with him." Mark the contrast. "Oh ! Sophia, if that Man—(not Mr. now), should solicit you as a partner, be sure you say you're engaged, or make some excuse for refusing him. He is such a horrid partner—so extremely awkward."

Gentlemen, if you are wise, you will endeavour to make a favourable impression, and be careful to avoid such unpleasant remarks (for they are sure to be made). Do let me beg of you to feel an interest in what you undertake, and let your motto be EXCELSIOR. The ladies, then, will only be too proud to secure you as a partner, and regret when the dance is over.

Here let me observe, that while the feet are moving (no matter in what direction) the insteps must be continually

in motion, to enable the foot to play up and down, and give elasticity to the movement. This can only be done by keeping the ball of the great toe on the floor, and the heel, when down, but lightly touching it, for all flexibility is destroyed the moment the heel is suffered to rest upon the floor, with the weight of the body resting upon it.

When a foot is required to be advanced, or separated from the other, the back knee must be quietly bent, and the front one kept straight, with the tip of the toe but lightly touching the floor. In doing this, it will naturally glide forward of its own accord; while in this position; the heel of the front foot will nearly touch the floor, and in order to bring the back foot up close to the other into the first position (where it must come in all walking movements) you must rise well up on the front toe; and when arrived at this point, in order to allow it to pass into the fourth position in front, as the other foot did, you must bend the opposite knee, at the the same time allowing the heel to come

gently down till it touches the floor, and so on, with each foot alternately.

I previously observed this movement was difficult to explain in writing, but at the same time it can be taught with ease, and acquired without trouble, if persons are only intent upon learning it,—being strictly in accordance with natural principles; and in this way only are the feet enabled to do their own work without effort, and grace and ease be successfully attained.

A WORD ON BOWING.

The art of graceful Bowing is considered so essential among the higher orders of society that no gentleman would suffer himself to be unacquainted with it; but, on the contrary, make every effort to excel. It was said of King George the Fourth (when Prince Regent) that he made the most graceful and accomplished bow of any man in Europe, and was regarded as a model worthy of imitation. As this is only a treatise on dancing, I shall confine my-

self to the *Stationary and Passing Bow*, which will be required in the ball-room.

In making the former, slide either right or left foot to the side into a short second position, keeping the lady fully in view; rest the whole weight of the body upon it, and then draw the opposite foot close up into the first position; while doing this, the head, neck, and shoulders, must be gradually and gracefully bent forward, but the back as little as possible, observing, by the time the heels come in contact, the bending should cease, and the body again be made to resume its former position. The arms must hang loosely from the shoulders to avoid any appearance of stiffness or formality. Bowing frequently occurs in the Quadrille Figures: in *La Poule*, for instance, the gentleman has to advance and bow to his *vis a vis* lady, and, while performing this, he is placed in a most conspicuous position. In order to do it correctly he must take two steps forward, commencing with the right foot, and, at the third movement, the right foot must be

drawn close up behind and passed into a short second (not more than 3 or 4 inches), when the left must be brought into first position, and the Bow made while doing it. If the side-step be made too long, it places the gentleman in front of his partner, and renders the retiring movement exceedingly awkward.

The *Passing Bow*, which is frequently required to be made while walking either in the room or street, is entirely of a different character.

Here the feet are separated, and not closed, as in the *Stationary Bow*. If an obeisance is made to the left, the right foot must be in advance, the whole weight of the body resting upon it, and the other pointed without being moved from its place: this will enable the body to turn and face the person to whom the acknowledgement is made; and when made to the right, the left foot must be in advance, and the right pointed. For if the wrong foot be in front, it will cause the legs to twist, and throw the body into a most unnatural position, making the Bow anything but graceful and effective.

COURTESYING.

If Bowing is of importance to the gentlemen, Courtesying is infinitely more so to the ladies, and any ungracefulness of movement cannot be tolerated. The common every-day School Bob must be cast aside and forgotten, and the graceful Courtesy take its place ; it is easy of accomplishment, and no lady should fail making herself familiar with it. I will give two ways of performing it, leaving the option of choice to those whom it concerns.

Slide one foot into *second position*, draw the other close up, and pass it into a short *fourth* in front, resting the whole weight of the body upon it, and pointing the other, being careful to turn it well out, while in this position ; bend both knees, incline the body a little forward, but avoid all stooping ; and when required to rise, let the back foot come gently down, and gradually transfer the weight of the body upon it, leaving the front foot pointed where it was first placed.

If this be properly made it will form

a curve, somewhat like the letter U. I should advise all those who are anxious to excel in this important movement to practice before a glass where the entire figure can be seen.

Another way is by stepping to the side, and drawing opposite foot close up behind, well pointed and turned out, bending and rising as in the former Courtesy.

The *Passing Bow* for the lady, is precisely the same as that described for the gentleman.

USEFUL HINTS.

Previous to the commencement of a *Quadrille*, while the first part of the *music* is being played, the gentleman should first bow to his own partner, and then to the opposite lady. This little mark of attention should never be omitted. A non-observance is very impolite and discourteous, and cannot be too strongly reprobated; for, allow me to say, these acts of politeness are invariably received with satisfaction.

Always be ready to commence the

dance at its proper time, as a neglect frequently causes much hurry and confusion, and renders the movement very inelegant.

When a gentleman takes a lady's hand, it should only be lightly touched, not grasped, as is sometimes the case, often causing her much pain, (more especially when rings are worn on the third finger). I have known some ladies refuse giving the hand, so as to prevent this, which the gentleman has regarded as rudeness on her part, not for a moment considering he was the producing cause, though doubtless quite unintentionally.

In performing Round Dances, the gentleman's right arm should be curved to fit nicely round the lady's waist, making the pressure equal, thus rendering all her movements free. Any awkwardness in this respect places her in an unpleasant position, frequently distressing her, and making the dance anything but agreeable.

It is a great mistake for any gentleman to attempt to take a lady through a dance, if he be not master of it himself.

He should bear in mind that it is his province to conduct, and not hers. The very position of her arms renders this extremely irksome and inconvenient; besides, when a gentleman dances with a lady he must be careful to avoid all collisions, which are likely to occur, not only through the awkwardness of others, but even from an overcrowded room, unless great vigilance is exercised; and how can he possibly do this if he be deficient in knowledge? In fact (if I may be allowed the expression), his feet should be so *educated* as to render it next to impossible to make a mistake; under any circumstances.

One of the greatest obstacles a master has to contend against, in teaching adults, is the manifest unwillingness they so frequently display in surmounting any imaginary difficulty. I say imaginary, for, nine times out of ten, it is so.

The great fault is, they will not take the trouble to understand what they are doing, either as regards the form in which the *movement* should take, or the *positions* necessary to perform it

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correctly; they are actually working in the dark, and so the feet are suffered to move in any direction they best may, instead of that which would at all times ensure success. But this cannot possibly be achieved if the judgment is uninformed. I do hope this remark will have due weight with all those who are really anxious to learn, for I can confidently assure them their progress will be far more rapid, and their performances also more creditable than is commonly the case.

Persons must not suppose that in doing things correctly they are displaying anything like *affectation* in their movements, for indeed it is not so. This cannot be too scrupulously avoided; and those who are really proficient in any dance, can at all times prevent it, and would never be guilty of so palpable an error. Correctness of style is one thing, and greatly enhances the pleasure of a dance, whereas *affectation* (especially in gentlemen) would only tend to create a feeling of contempt in the minds of all sensible and well-informed persons.

Some gentlemen, asking me why they

did not learn to dance so well as the ladies, received the following reply, which is here inserted for the benefit of future learners :

You gentlemen who come to learn
Will not our good advice pursue;
Thus easy things, which babes discern,
Prove stumbling blocks to most of you.

“ But why is this?” I hear you say,
Well, listen, and I'll tell you why:
The reason's simple—they obey,
While gentlemen but seldom try.

They fancy anything will do,
And only would the Figures learn;
But as to steps, however few,
Pooh! pooh! they say, all these we spurn.

No wonder, then, they never dance,
Or e'en with graceful motion move;
They throw away the only chance,
Yet think it strange they don't improve.

O, had they but becoming zeal,
And were resolved to bear the palm,
The hardest things they'd easy feel,
Their presence everywhere would charm.

I never knew a person try,
Or make an effort to excel;
But what he felt, as well as I,
That he had done exceeding well.

But while men will their heels put down,
And turn their toes up in the air ;
No matter what to them is shown,
'Tis difficult—so they despair.

But let them come, as ladies come,
Willing and anxious to be taught ;
They will exclaim, as I've known some,
My time has not been spent for nought.

I was a novice when I came,
And dared not to a party go ;
But now with truth I can exclaim,
I'm really quite a Lady's Beau.

There's not a dance that can be named
I'm not proficient in I'm sure ;
Indeed, for Dancing I'm so famed,
That one and all would me secure.

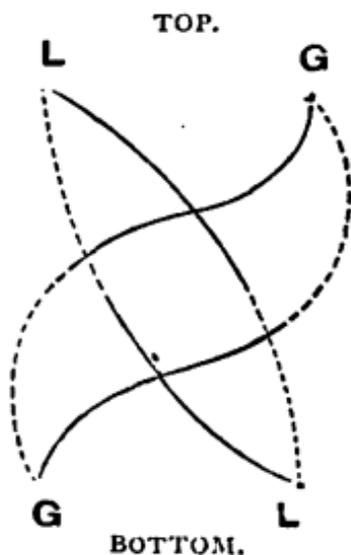
One quarter only have I had,
And see how little it has cost ;
A single GUINEA's all I've paid,
And sure 'tis not a GUINEA LOST.

D I A G R A M S
OF ALL THE DIFFICULT
QUADRILLE FIGURES.

*With explanations to each, rendering them perfectly
easy and intelligible to the dullest capacity.*

FIGURE RIGHT AND LEFT.

Both for Lady and Gentleman.

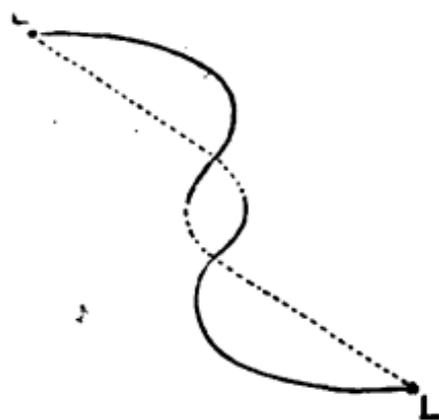


THIS figure, Right and Left, was so called because the couples, in crossing

over into each other places, gave first the right hand to their *vis a vis*, and then the left to their own partners. But although it is not now the custom to give hands in performing this figure, the term still holds good, as is clearly evident from the fact, that while the ladies, in crossing into each other's place, turn to the left, the gentlemen turn in a contrary direction to the right. Observe: both ladies and gentlemen commence on the dotted line; it will be well to notice the marked difference between these two crossings; the lady pursues one continuous course, whereas the gentleman performs a kind of O G curve, first moving forward, and, when nearing the centre, passing across to the right, and again to the left, in the direction of his lady, to prevent his back being turned towards her, which would be excessively impolite. Also, bear in mind, in performing this figure, the ladies always pass between the opposite couple.

N.B.—Half Right and Left is only once across, instead of twice.

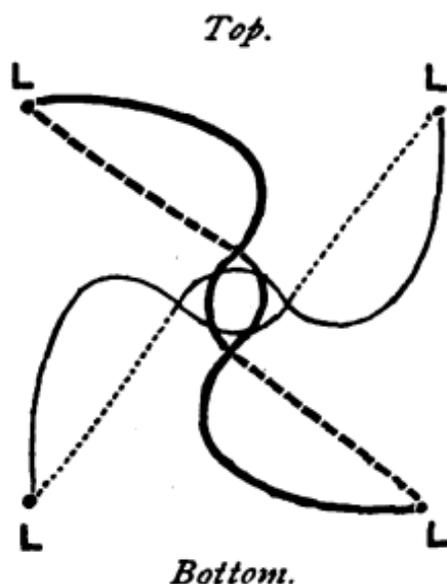
LADIES' CHAIN.



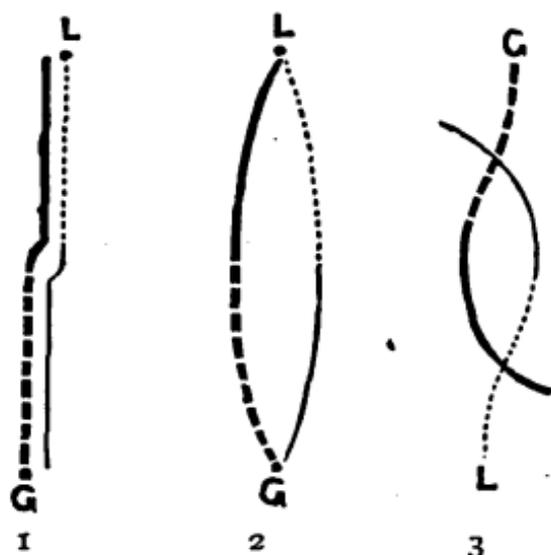
THIS figure is performed by two ladies only, and derives its name by reason of it forming a succession of links. The ladies, in crossing, give their right hand to each other, and when having passed the centre, then give the left hand to the opposite gentleman, taking care to pass round his place before finishing in the opposite lady's. Observe: while the ladies are crossing, each gentleman performs a small circle, starting outside the figure in the direction of his partner's place, ready to present his left hand to the lady, retaining it till he has arrived in his own place. This is again repeated, which brings each lady to her

original place. Too often the ladies are apt to cross over in a straight line, which prevents the gentlemen performing their part properly, occasioning much hurry and bustle, which should be avoided.

The following Diagram represents Double Ladies' Chain, when the four ladies cross over simultaneously, giving their right hands to each other. It is a very pretty figure, and has a graceful effect when performed correctly and in proper time.



LA POULE.



THIS Diagram shows the crossing and recrossing in the figure La Poule both for lady and gentleman. The first crossing (see figures Nos. 1 and 2), which commences at dotted line, is also used in performing the figure Lete. This, you will perceive, is very different from the right and left crossing, which is always of a circular form. These are the two principal crossings used in Dancing, and should be thoroughly understood, as a wrong application occasions much inconvenience.

In the right and left, or circular cross-

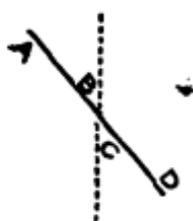
ing, the ladies move into each others places, as also the gentlemen; whereas, in the straight crossing, the lady moves into the opposite gentleman's place, and he into hers, so that the one cannot possibly be substituted for the other, without spoiling the figure, and occasioning much confusion.

NOTE: the straight crossing may be performed in two ways, either by passing into *vis a vis* place in a direct line or curve (see No. 2 in diagram), and then turning to face the figure; or by facing each other midway (see No. 1), and then moving backward into place. This, in my opinion, is preferable; but remember, in both cases, each one must pass his *vis a vis* right arm, and not the left; in other words, each one must cross on his own left.

The Recrossing in this figure (see No. 3), when the left hand is always given and retained, should be performed with 5 steps in a circular direction, as shown in the Diagram, finishing about two-thirds across the figure, between the right hand corners of the couples dancing, thus:

Top.

A, B, C, D,
straight
top to bot-
shown by



and not
across from
to m, as
dotted line.

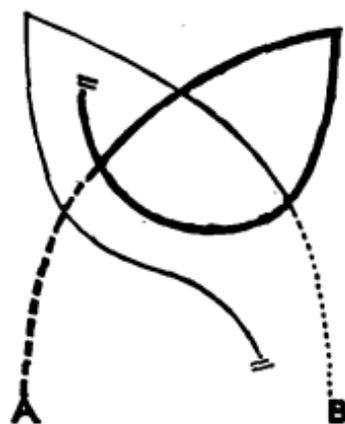
Bottom.

Observe here, that while the two, who commenced the figure, are recrossing, their partners must move forward to meet them, giving their right hands: the top gentleman to point at A, and the bottom lady to point at D, each making a graceful bow. Great care should be observed in this part of the figure, the beauty of it being completely destroyed by performing it in a slovenly and careless manner.

THE LADIES CROSSING IN FIGURE TRENIS.

THIS Figure Trenis has never been so popular as Pastorale, except perhaps among the elite, on account of the frequent mistakes made in performing it.

But, although exceedingly simple, it requires to be thoroughly understood,

Top.

Leading Lady.

Bottom.

Lady on right.

in order to prevent the leading lady passing into a wrong position at the second crossing, thereby leaving her gentleman without a partner when arriving at his place. To prevent this, it should be observed that the leading lady, who is conducted to the left of the opposite gentleman by her partner, does not cross over twice, but merely advances the second time till her partner meets her, about the centre of the figure, and then passes round him, finishing on her own side, but not in her own place. Here they face each other, then set, and turn to places.

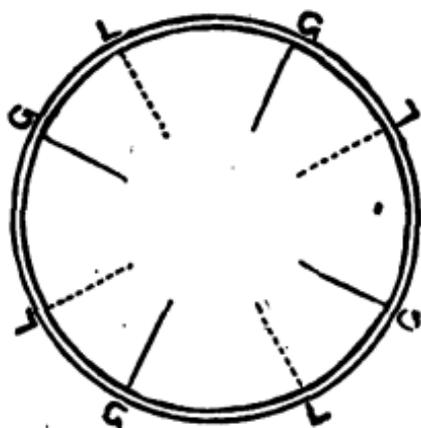
Whereas the lady on the right, moving from her own side of the figure at the first crossing (see letter B), must again cross to regain her proper position, and in order to do this, she must pass in front of the leading lady when changing sides. If this is neglected (and it too frequently is), the leading lady will be made to finish at the opposite side of the figure, instead of with her partner, causing much confusion; but this is easily avoided, with a little attention and forethought.

The figure itself is not only very simple, but really of a pleasing character, and would be generally liked, if these errors were not committed. It is becoming fashionable, and every one should endeavour to learn it correctly.

THE GRAND ROND.

IN performing this Figure, which is frequently substituted for Grand Promenade, in the last figure of the Quadrille, all eight join hands in a circle, and advance and retire; they then separate, and turn each other to

places. The ladies move on the dotted lines.

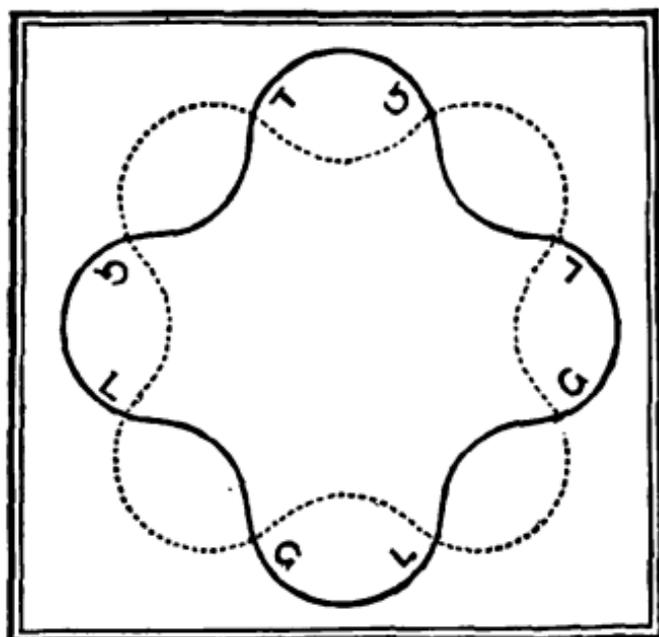


Sometimes this figure is performed by advancing and retiring twice, when the turning of partners is omitted.

GRAND CHAIN.

IN commencing this Figure, it is necessary for partners to face each other, still retaining their places, and giving right hand; then passing on to the next person, giving left; and so on, till having arrived half round, where they make a slight pause, and bow to fill up the time; they then pursue the same course to their original places, the ladies pass-

ing along the plain line, and the gentlemen the dotted line. This forms a

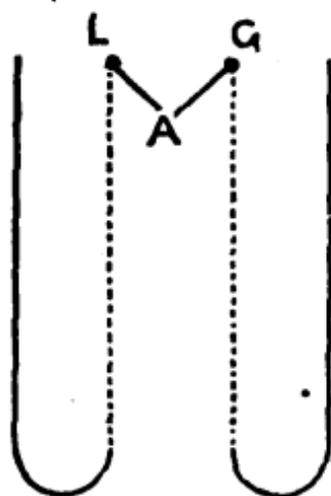


succession of links, as shewn in the Diagram, hence its name.

The whole figure occupies sixteen bars of music.

LES TIROIRE.

THIS figure occurs in the first of the Lancers. It is a leading through of one couple into the opposite couple's place. The leading couple join hands at A,



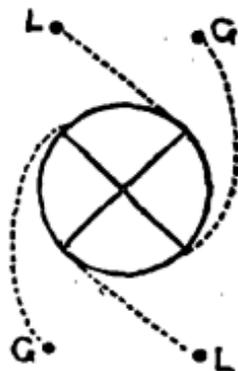
the gentleman taking the lady's left with his right, and passing across with her on the dotted line; they then separate, and return to places on the outer or plain line.

The couple opposite first cross over on the outer line, and, on meeting each other, join hands; the gentleman giving his left, and the lady her right; and returning to places on the inner line.

Observe: in performing this, each lady and gentleman must keep his own side of the figure, and not (as is sometimes the case) change places with each other on arriving half way,—it spoils the figure, and causes them to lose time.

FIGURE HANDS ACROSS.

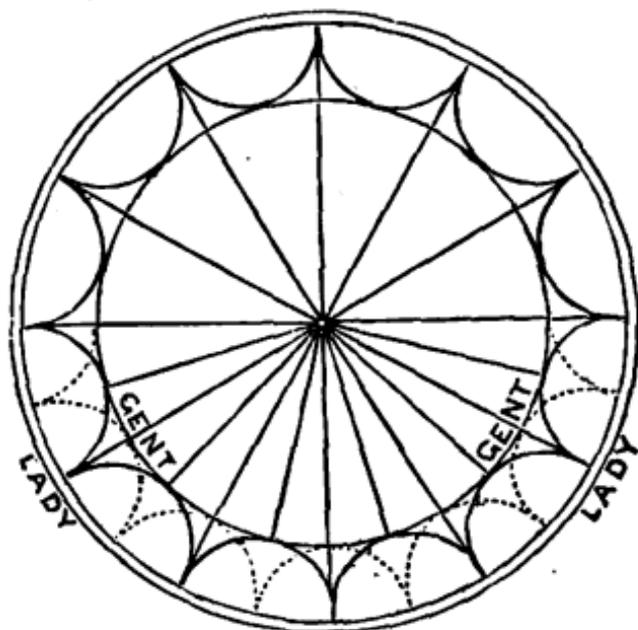
THAT is first going round, giving right hands, then returning; giving left hands.



In dancing this figure, each couple must move from their places along the dotted line, as shown in the Diagram, and join their right hands across as they approach the inner circle, round which they must continue to proceed until four bars of music have been played. They then give their left hands and return to places. Observe: when the right hand is given, it is necessary for each one to move round on his left side, so as to have the right hand turned towards the centre of the circle; and, of course, when the left hand is given, each must move round in the opposite direction. There are

numberless mistakes made in performing this simple figure by not attending to this rule.

WALTZING,
*Circular Waltzing having a fixed centre
for Back and Face.*



HERE allow me to remark, that in performing this, and all other Round Dances, the gentleman should place his right arm round the lady's waist, so as to fit firmly, and yet easily, carefully avoiding all unequal pressure, which would greatly interfere with the freedom.

of her movements. He then takes her right hand in his left, keeping it down in an easy position by his side, avoiding all *Casino movements*, such as elevating the arms in the air, holding them out in a straight line (somewhat resembling a pump handle), or placing them on the hip behind. All such attitudes being excessively *vulgar*, and cannot be too scrupulously avoided.

In order to execute the Circular Waltz easily and correctly, a fixed centre must be carefully observed, both for the face and back.

The gentleman must always commence on the Inner Circle, with his back to the centre, and the lady on the outer, with her face to the centre. This will turn her right shoulder in the direction she is going to move, and of course the gentleman's left.

By carefully observing the diagram, it will be seen that the gentleman's dotted line, on which he moves, intersects the lady's plain line, so that they alternately take each other's *position* by performing a series of semi-circles round each other; and unless this order is strictly observed

it is quite impossible to waltz pleasantly together.

It is one of the most simple movements in dancing, all the steps forming it being made in a Natural Position, but, at the same time, they require the utmost precision in their performance, the neglect of which constitutes its only difficulty.

As I previously observed, the shoulders are always turned in the direction moving, and not the face, whether it be danced in a circle, or straight line, so that, by always regarding the semi-circular form, the gentleman can take his partner in any direction he chooses; and a good waltzer can do this without the lady being sensible of his intentions. This waltz requires six movements to complete it; but I advise all learners to count it in two threes, instead of six, as it makes it less confusing when two persons are practising it together.

I will give an explanation of it from the outer line, or circle, on which the lady stands. The gentleman must bear in mind that when he is in this position he must perform the step with the same foot as she does.

Pass the right foot into *fourth position* on the inner circle at *one*. Bring left close round the right into short second, on same circle at *two*, and draw right foot into *third position* in front at *three*. This completes half the step, leaving back to centre.

Pass left foot into *second position* on to outer circle, at *one*. The right foot close behind in *fifth position* on same circle, at *two* (with point only on the floor); then turn on both points, finishing with right foot in front in *fifth position* at *three*, with the heel raised ready to commence again.

N.B. — The semi-circular form, as shown in the diagrams, must be observed throughout in performing this, to render it easy and agreeable. But in others, such as the Spring Valse, or even the German style of performing this, a slight deviation is necessary, which can best be shown by a Master.

Allow me with much candour and sincerity to say, it is a disgrace to any gentleman not to make himself proficient in this truly fascinating and fashionable dance. It requires so little trouble

and attention, and the pleasure derived in performing it amply repays him.

My advice is, endeavour to see a motive for everything you do; in other words, let the brain educate the feet, and then they will perform their office, independent of any further assistance from that quarter.

This remark will apply to other dances as well as to the waltz.

Besides the original *Trois Temps*, or *Three-Step Waltz*, there is the *Spring Waltz* (now so very fashionable); the *Valse*, a *Deux Temps* (or *Galop Valse*); and the *Hop Valse*, as well as other modifications. Still they are easily acquired; in fact, all can learn who have the will to do so; but, unfortunately, patience is a virtue gentlemen do not generally possess. They want to jump into perfection without the drudgery (as they call it) of learning, but this cannot be done, it is a vain delusive hope, and the sooner abandoned the better.

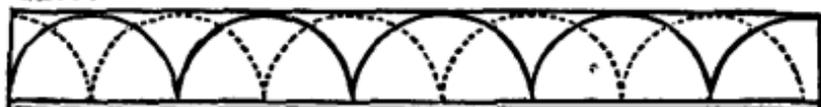
Here let me remark that the *Waltz Walk* is a most important movement, and no one, who has a desire to become an accomplished dancer, will suffer

himself to remain unacquainted with it especially as no other step can be substituted for it. Each step must occupy the time of one bar of music, and consists of three distinct movements. The first is made by sliding the foot into the *fourth position*; the second by rising on the tip of the toe, which will bring the back foot close up into *first position*; and the third, by bringing the heel gently down, and passing the other foot in front, ready to commence again. It requires both attention and practice to render it easy and graceful, but will amply repay the learner for any trouble he may bestow in acquiring it.

A lesson from a good Master will render it perfectly intelligible.

WALTZING IN A STRAIGHT LINE WITHOUT ANY FIXED CENTRE.

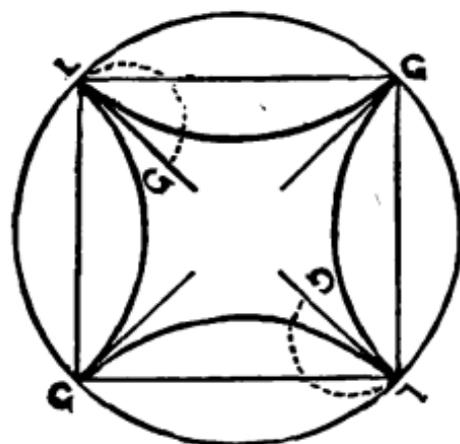
GENT



LADY

THE same semi-circular form of the step is to be strictly observed in this straight movement, as in the other ; remembering, when a fixed centre is observed, you perform a circle round the room, and when no centre is regarded, a straight line is the result.

THE SPANISH DANCE.



THIS very pretty Waltz Dance was at one time so universally admired, that a

place was sure to be found for it in every programme, whether at public assemblies or private parties. But, like its twin sister, the Waltz Cotillon, as well as many other dances of a pleasing character, is now almost cast aside as being unworthy the notice of the present advancing age; and unless I, or some one equally desirous of its retention, venture (even at the risk of being called vulgar) to bring it forward, it may pass into oblivion, and be forgotten, even as a tale that is told. To prevent this, I give it a place in my book, and trust to be pardoned for its insertion.

It was originally danced in straight lines down the room, but now more generally performed in circles. Each couple has a *vis a vis*, as in a quadrille, only in closer order, forming a succession of small squares round the room; each couple going round in the direction they face, until the dance is finished, when it is generally followed by a waltz promenade.

The first part of the figure is danced on the square, by the two couples advancing and retiring, with a waltz movement, and then crossing into each

others places, the ladies taking the inner semi-circle, and turning at the corner to face the next gentleman, while the gentlemen cross on the outer without turning, in order to face the next lady. This being repeated four times, brings each one to his original place.

The second time, the four join hands round, this causes the ladies to face each other cornerwise, as also the gentlemen. In this position they advance towards the centre, with the hands slightly raised, and then retire, when the gentlemen turns his *vis a vis* lady into his own place with both hands, while he at the same time moves into hers. This is repeated three times, but the fourth, and last time, on meeting his partner, he passes his right arm round her waist, turning her, and finishing inside the figure on the dotted line, as shown in the diagram. This places him in a position to waltz round the outer circle with his partner, which is now generally done twice, taking care to finish in their *vis a vis* place, ready to commence the figure with the next

couple; and so on with every succeeding couple, till the dance is finished.

Caution.— This order should be strictly observed to prevent others standing still. There is often much selfish exclusiveness manifested in this dance by many couples arranging to keep together without any change, thereby rendering it extremely annoying to those who are disposed to perform it correctly.

To say the least, it is very impolite, and cannot be too strongly condemned, especially as it disarranges the whole room.

OUR ENGLISH WALTZ COTILLON.

THE couples stand as in the ordinary quadrille, the figure commencing with the first part of the music.

It is danced four times; first, by the top couple; then by the opposite, or bottom couple; the third time, by the couple on right of top; and lastly, by the couple on right of bottom, or left of top. But those who are fond of

waltzing prefer dancing it by two couples at the same time, viz. : the first and opposite couples, then by the sides, the same being again repeated the third and fourth time.

FIGURE.

First couple waltz round inside,	16 bars.
The two ladies then cross over	8 "
Then the two gentlemen ...	8 "
Side ladies the same ...	8 "
Side gentlemen the same ...	8 "
Top and bottom couples waltz to places	8 "
Then the side couples ...	8 "
Grand Chain; the ladies being turned each time under the gentleman's right arm in passing, remembering the right hand only is used in performing this figure ...	32 "
Advance and retire in two lines, and cross over, twice ; or, Ladies' Chain Double ...	16 bars.
Waltz round, all four couples	16 "

N.B.—The Waltz Walk must be used in dancing this figure, in order to do it correctly.

THE GALOP STEP,

And the Form in which it should take.

GENT



LADY

THE *Galop* is danced in $\frac{2}{4}$ time, that is, two crochets in a bar; but the step itself consists of three movements, the first and third only marking the time, the second being a step of necessity, where the opposite foot is smartly drawn up into the *fifth position* behind, to enable the commencing foot to pass out a second time. The gentleman places his lady as in the waltz, each alternately taking the others line, or circle, as it may be.

Observe: when moving from the inner to the outer line, both movements are made to the side, in the *second position*, with the left foot; but when from the outer to the inner, with the right foot, only the first movement is made side-wise, and the second a little forward in the *fourth position*, in order to regain the inner line.

By attending to this simple rule, all unpleasant jerking and fatigue (so frequently seen) is entirely prevented.

POLKA.

THE Polka was for many years a very popular dance, and a general favourite in the ball-room. But, owing to the extremely vulgar manner in which it has been performed, it has rapidly lost cast, and, I believe, now wholly excluded from the higher circles, as well as from many others. If gentlemen would be more careful and genteel in their performances, there would be no necessity of limiting the programmes to *four*, or at most *five* dances during the evening, as is now the fashion, so frequent a repetition being both tedious and disagreeable.

I will endeavour to explain the manner in which the Polka should be danced; but, unless persons are well acquainted with the *positions* in which the feet should move, it is impossible to gain a correct knowledge from any written description, however accurate or faith-

ful it may be. This remark will apply to every other dance. If success is to be attained, a competent Master should be applied to. The money will be well spent; for what is picked up merely by seeing others can scarcely ever be free from vulgarity; besides, no one can be certain of its being correct.

The Polka is in $2/4$ time—that is, two crotchets or four quavers in a bar.

It consists of three movements, the fourth beat of the bar being a pause, or rest. It is not now danced, as when first introduced into this country, but has been modified and altered to suit both public and private ball rooms. I give the step as danced by the gentleman, the lady performing the same, only with reverse foot. Remember, in this, and all other round dances, the gentleman takes the lady as in the waltz.

Slightly rise on point of right foot and slide the left foot into the *second position* while counting *one*. Draw right foot up into *first position*, the heels lightly touching each other at *two*, being careful to raise the left foot at the same

moment, a little to the side in the direction of the *second position*. Spring lightly up with the right foot and come down on the left only, in front, exactly in the *fifth position*, the knee being but slightly bent, and the right, or back foot, a little raised from the floor. This last movement is called a jetté, and while making it the body must be turned half round, so as to reverse the position of the shoulders in order to go round the room. It can be danced in any direction, and is capable of great variety. The movement is always made sideways, and must be carefully maintained throughout, even when dancing in a forward or backward direction, for the body must turn to enable the foot to pass into the required position.

The Polka is a remarkably easy and simple dance, but requires great care in making the jetté or last movement, which should always be brought close down in front, and not passed out and sprung on to in the *second position*, taking up a vast deal of room, and frequently causing collision with other couples, which should at all times be

carefully avoided ; not only on account of its vulgarity, but also for the inconvenience it causes. In performing the back turn, when the body moves round to left, instead of right, great care must be taken with the step, for when made from the outer line or circle, it must be in a circular form with a somewhat lengthened movement. While those on the inner line must do it on a very small scale, so as to be a kind of pivot for the other to revolve round. This not only forms an agreeable change, but often prevents collisions, which otherwise could not well be avoided. It is perfectly easy if done according to this rule, but extremely irksome when performed incorrectly.

THE SCHOTTISCHE.

THIS, like the Polka, is a very simple effective dance; its time is $2/4$, but considerably slower, for when performed too rapidly, it becomes fatiguing and vulgar.

The gentleman begins the movement

by gently sliding the left foot into *second position* at *one*; draw right foot up behind into *fifth position* at *two*. The left foot is again passed out at *three*, with the weight of the body resting upon it. Make a slight hop on the same foot at *four*, taking care to raise the other a little from the floor, close behind, in *fifth position*.

The same is again performed with the other foot, till eight movements are completed. This brings the gentleman again to the place from whence he first commenced, but if the room be too crowded, it is better to turn half round while making the first hop at number four, and continue in the same direction with the reverse foot. Still this must be left to the discretion of the gentleman himself, whose province it is to protect his lady, and avoid unpleasant collisions. If all gentlemen would study this, how much more agreeable and genteel would Dancing become.

After performing the side movement, the gentleman makes a jetté and a hop on the left foot, turning half round; then the same on right foot. This is

again repeated, making eight distinct movements.* The side step again commences, and so on.

N.B.—The lady's step is the same, only with reverse foot.

THE POLKA MAZOURKA.

THIS is a favourite dance on the Continent; it is both a simple and graceful movement, if danced in slow time, but completely spoiled when performed too quickly.

It is in $3/4$ time, or three crotchets in a bar, and consists of six movements, on the last of which, a half turn must be made, in order to commence with the other foot in the same direction.

The gentleman must slide his left foot into a long *second position* at *one*. Draw right foot up into *first position* at *two*, taking care to raise the left foot out in the *second position* at the same moment, the toe being well pointed close to the floor. Make a light hop on

* The jetté with left foot is made sidewise, and with the right a little forward.

right foot, and whip, or beat the left foot up behind in the *fifth position*, the toe slightly raised from the floor. These three movements occupy one bar of music.

At *four*, the left foot is again slid into *second position*. At *five*, right foot is drawn up into *first position*. The left foot at the same moment being pointed in the *second*. At *six*, spring up with the right foot, and lightly fall on the left in *fifth position* in front, turning half round.

Observe, this step must be danced in a straight line sidewise, and the turn only made on the *jettè*, or sixth movement.

N.B.—With a view of giving a little variety to this dance, Galops are sometimes introduced. Three only are made with each foot, turning half round at the third and sixth; but as these do not form any actual part of the dance itself, they must not be introduced more than once in eight or sixteen bars of music.

THE REDOWA "VALSE."

THE Redowa is a very graceful attractive movement, and performed in the same time as the Polka Mazourka; in fact, it is no unusual thing to see the two danced at the same time by different couples.

When first introduced, it was customary to commence it with a promenade movement (*a la Pas de basque*), but it now generally begins with the circular figure. The original style of this dance is almost lost, a kind of elongated polka step being substituted for it; but, allow me to say, no one who really knows the original would ever be guilty of committing such an error. I believe it is chiefly owing to the introduction of the third step in the Varsoviana, which was improperly called Redowa, and the sooner it is lost sight of the better, for it bears no comparison with the original in point of gracefulness or effect. It requires so much ease and accuracy in its performance, that, to acquire a thorough knowledge of it, a master's aid must be secured.

I will, however, write down the steps, and leave the uninitiated to judge for themselves, whether they can make any progress towards perfection by means of a written explanation.

As the promenade is not now danced I will confine my remarks to a description of the circular movement only, merely observing that the lady's step is precisely the same as the gentleman's when placed in his position on the inner circle or line; and, of course, his like the lady's, when on the outer line.

It is a difficult movement to explain, and far more difficult to comprehend.

The gentleman commences by springing lightly on the left foot into the *second position*, which takes him to his partner's line, turning half round and well bending the knee, the right foot at the same moment being drawn up close in front over the instep, and passing, or rather gliding, it along the floor into the *second position* while counting *one*. This, you will perceive, is a kind of double movement, requiring both feet in performing it.

The second is only a continued lengthening of this slide, still on in the *second position*, till the second beat of the bar is finished (a kind of blending together of the two without break or interruption). The left foot at three, is drawn up behind into *fifth position* very lightly, the right being slightly raised in front at the same time, ready to commence the next bar. Arrived at this point, the gentleman springs forward into *fourth position* with right foot, well bending the knee, and again turning half round, at the same time bringing up the left close behind the right, and sliding it into *second position*. This, like the first movement, which began with the left foot, requires both feet in its performance, while counting one beat; and the same foot continues sliding still on in the direction of the *second position* till the end of the second beat; and at the third beat, the right foot is drawn up into *fifth position* in front. The same continued alternately throughout the dance.

N.B.—The lady commences the forward movement with her right foot,

while the gentleman performs the side movement with his left.

Now try and do it.

VARSOVIANA.

THIS pretty little dance is of modern introduction, and consists of a combination of steps belonging to other dances.

There appears to be a great difficulty in producing anything original in its character to suit the million, who require every new dance to be simple and easy of attainment to render it popular and lasting.

There would be no great effort necessary to produce a complicated movement, which would require both time and patience in its accomplishment, but it would be sure to share the same fate as many others that have been brought before the public. To mention only one, the beautiful Cellarius Valse (named after its gifted and talented composer, M. Cellarius, of Paris).

The character was so dignified and graceful, so full of poetry and feeling.

that scarcely one in a thousand could understand it; and nearly all who attempted to learn it could make nothing of it, having no soul for the sublime and beautiful. They tortured it, so as to make it positively ridiculous, and the consequent result was, that it became excluded from the ball-room; and such, I fear, would be the fate of other dances of a similar character.

The Varsoviana was a very simple easy dance, but such unwarrantable liberties were taken with it, and so vulgarly was it performed by the mass, that its existence was very brief, and is now only thought of as a thing of the past.

The first step was, in fact, nothing but the Polka with the knee well bent on the *jette*, or *third movement*, turning half round, the opposite foot being slightly raised behind in *fifth position*; this occupies one bar. At *four* (the commencement of second bar), the bent knee is gradually straightened (without any jerk) and the other foot at the same time being gracefully slid into the *second position*, the toe being extensively

pointed, and the head and body inclining towards it, pausing in that position till the remainder of the bar is finished.

The same step is again performed with the right foot, and continued alternately for sixteen bars, each step requiring two bars of music for its completion.

This first movement is repeated eight times. The second step consists of the first part of the Polka Mazourka (where the beat behind occurs). This is done twice, occupying two bars of music, and followed by one step of the first movement, requiring two more bars.

This step, as well as the third; requiring four bars for its completion, is only performed four times. The first movement being repeated after each of them.

The third part; improperly called Redowa, is in reality nothing but the first step danced three times, before pointing the foot in *second position*, pausing; or, in other words, it is the polka movement danced with a bent knee three times successively before pointing the opposite foot.

VALE A DEUX TEMPS

(Or Galop Valse).

PERSONS acquainted with the Galop can perform this without any difficulty; the steps being similar, and the time only constituting the difference.

The Valse movement being danced in $3/4$ time, or 3 crotchets; and the Galop in common time, of $2/4$, or two crotchets in each bar; but to dance it correctly, great care must be observed in the division of the steps.

In the Galop, the foot moving side-wise, that is, gaining ground only, marks the time for the opposite foot, on being drawn up behind, counts for nothing; but when performed as a Valse, the first movement occupies half of the second beat; and the opposite foot, when being drawn up, takes up the remaining portion, so that when the commencing foot is again passed out, it occupies the third beat of the bar.

To make it more clear, count the numbers one, two, to the first movement, and the word *and* while making

the second (it being a part of the second beat), and the number three to the third and last.

The same order must be observed here as in the Galop, when executing the step with the right foot, namely, that the first movement only is made sidewise, and the last a little forward in the *fourth position*, to regain the inner line or circle, as it may be.

A lesson from an experienced master will remove any apparent difficulty, and render it perfectly easy of accomplishment.

THE NEW VALSE.

(Known as the Spring Valse).

THIS is of modern introduction, and, although not generally known, promises to become popular in consequence of its being simple, and easy of performance.

There is a striking resemblance between this movement and the Redowa; only the Redowa is danced with a bent knee and elongated positions; whereas, this is performed with short

steps, maintaining a straight knee, and danced very much quicker; but if you analyse them both, you will find them similar, except as regards the application of the knee.

Lightly spring on the left foot, in a short *second position*, half turning and drawing the right close over the instep at *one*. Then slide the same foot into short second at *two*. And at *three*, close left foot up in the *fifth position* behind, to leave the right in front; this brings the gentleman on to the lady's line, and occupies one bar of music.

He then springs forward into the *fourth position*, again half turning, and bringing the left foot close up behind, and passing it into the second at two; and at three, the right foot must be drawn up in *fifth position*, in front; this brings the gentleman again to his own line, as at the commencement.

Observe: the lady's step is precisely the same as the gentleman's. She beginning with the movement as described for the right foot, on the outer line, while he performs the one explained for the left.

QUADRILLE.

(Originally known as *Painé's First Set*).
Pantalon.

Right and left = Set and turn partners
= Ladies' chain =

{ Half promenade—Half right & left— }
{ (Now danced) promenade all round = }

N.B.—This figure is only performed twice; but all the others four times. Two lines =, show 8 bars of music. A single line —, 4 bars.

L'ÉTÉ.

(Original figure).

LADY and opposite gentleman advance and retire—Move to right and left—Cross over into each other's place—Move again to right and left—Re-cross and turn partners=.

N.B.—While the two are re-crossing to their places, their partners perform the balance (or setting step).

DOUBLE L'ETÉ.

(As now more frequently danced).

FIRST and opposite couples advance and retire—Cross over—Again advance and retire—Re-cross to places—

Set and turn partners=

N.B.—This is performed twice before the sides begin.

LA POULE.

LADY and opposite gentleman cross over, re-cross, giving left hand, and then join right hand with partner= bowing. Set all four in a line with hands joined—then half promenade into opposite couple's place—In doing this, the gentleman conducts his lady with one hand. The two who commenced then advance and retire twice = (making a graceful bow the second time of advancing). All four then advance and retire, taking partner's hand, and finish with half right and left.*=

* This part of the figure is now danced with Galop step, finishing with half promenade ; but it is wrong.

TRENIS.

FIRST couple advance and retire— Again advance, the gentleman leaving his lady to cross to left of opposite gentleman while he retires.— The ladies then cross over, changing sides with each other, while the leading gentleman passes between them. He then returns to his place, while his own partner moves forward and passes round him to her own side of the figure. But the other lady must re-cross to regain her proper position.= Set and turn partners.=

N.B.—Great care is required by the ladies in performing this figure.

Consult the diagram.

Observe: when this figure is danced, Pastorale is omitted.

PASTORALE.

FIRST couple advance and retire; again advance, leaving lady with opposite gentleman, as in Trenis.= This gentleman then advances and retires with

both ladies, taking each by the hand; and, on advancing the second time, turns them quietly round, when they pass over to the leading gentleman, while he retires—The leading gentleman then advances twice with the ladies, turning them round the second time in the centre of the figure, where they stop, facing each other. Note, while the ladies are being turned, after the second advance, the opposite gentleman must move forward to meet them—They all join hands in a circle, galoping half round, and retiring to opposite places—finish with half right and left.—

N.B.—This is the correct figure; but now the gentleman begins the figure by galoping his lady twice round before leaving her with the opposite gentleman, not unfrequently giving her an extra whirl; and, at the close, instead of half right and left, they substitute half promenade, with a rushing Galop. Everything now is done by steam power, at high pressure.

FINALE.

THIS figure commences either with Grand Promenade or Grand Rond. When with Promenade, the top and bottom couples advance and retire with galop step, and half promenade.

The same is again repeated.

LADIES' CHAIN.

N.B.—The second and fourth time, the side couples perform the figure. Finish with

GRAND PROMENADE.

If this last figure is commenced with Grand Rond, it is frequently followed by figure Leté, still finishing with the promenade.

LANCERS.

ALL these figures are performed four times.

FIRST FIGURE.

First lady and opposite gentleman advance and retire, again advance and

turn each other in the centre, and pass on to places—the first couple lead through and return outside; while the opposite couple first pass outside and return inside:=(This is called *Les Tiroire.*)

All eight set at corners, and turn to places.=

N.B.—Observe : the lady commencing the figure is the first to be taken through.

SECOND FIGURE.

The first gentleman advances twice with his lady, the second time bringing her round in front and bowing.=Set and turn to places.= (While the two are turning, the side couples separate and join the top and bottom, forming two lines of four.)

Advance and retire in two lines (joining hands), and turn partners to places.=

THIRD FIGURE.

(*This is danced in two ways.*)

FIRST lady advances alone; then the opposite gentleman — Bow and courtesy very slowly and retire.

DOUBLE LADIES' CHAIN.

Or four ladies advance and pause, courtesy very slowly, and retire to places =.

The four ladies' hands across and back, while the gentlemen half promenade round to right and back =.

The 2nd and 4th time the gentlemen advance and bow, they then partially turn, stepping to the right to face their ladies, again bowing, and retiring to places =.

Ladies' hands across, and gentlemen's half promenade is again repeated.

FOURTH FIGURE.

Leading couple advance to couple on right and bow, then turn to face the couple on left and bow =. These four then perform the figure Chassez croisez the leading couple only doing half, and finish by turning each other to places. =Right and left with opposite couple =.

FIFTH FIGURE.

(Commencing with the music).

GRAND CHAIN. — —

TOP couple lead round, finishing with

backs turned to the figure, the sides falling in behind. The couple or right forming the second, and that on the left the third. The couple opposite the leading couple retaining their places, forming the fourth. = Chassez croisez all eight — Cast off, (ladies to right, gentlemen to left), meet at the opposite side of the figure. Join hands with partners. Lead up and form two lines of four facing each other. = Join hands, and advance and retire in two lines, and turn partners to places. =

N.B.—The fourth and last time, finish with

GRAND PROMENADE. —

LANCERS.

THE same figures arranged for a set of sixteen, which will be found convenient when rooms are not sufficiently long to admit of dancing two single sets.

FIRST FIGURE.

The two ladies at top, with their *vis a vis* gentlemen, advance and retire.

Turn in centre to places (as in single set). Lead through, returning outside.—The gentlemen then set with the ladies on their left, and turn them to places =. The same repeated with the bottom ladies; also with sides.

SECOND FIGURE.

In this the couple on left at top, and that on left at bottom, advance and retire. Again advance, leaving ladies in front, facing their partners, and bow. = Set, and turn to places. = Observe: while these are turning, the side couples separate equally, and join the top and bottom couples, forming two lines of eight. All advance and retire in two lines, joining hands, and turn partners to places = (but should the room be too small to admit of this, it is better to join hands in a circle and advance and retire).

THIRD FIGURE.

The two ladies at top advance and stop; then their *vis a vis* gentlemen courtesy and bow very slowly, and all retire simultaneously to places. = Double ladies' chain with the four ladies at top

and bottom, while the sides remain stationary—or the new figure, as explained in the single set.

FOURTH FIGURE.

This is performed exactly the same as in the single set, merely observing that it is the left hand couples, both at top and bottom, who commence the figure, and the same order when the sides dance.

FIFTH FIGURE.

Here great care must be observed; for when performing the Grand Chain, all the left hand couples must move inside simultaneously, with right hands, joined leaving the others stationary, so as to form two separate chains of eight. In order to perform it in the same time as in a single set, the inner couples taking care to move back to their places in proper time, the two left hand couples at top and bottom, then lead round inside, finishing with backs turned to centre; The sides nearest them falling in behind so as to form four lines, the gentlemen inside and ladies outside. = Chassez croisez = Cast off. In doing this, the gentlemen follow each other, forming a

kind of oval in the centre. Lead up and face partners in four sets of lines, = join hands, and advance and retire, and turn partners to places. = This will avoid all confusion, and make an agreeable change. The second and fourth time the ladies will form the inner lines, when they will follow each other in casting off in an oval figure inside.

Finish with Grand Promenade.

CALEDONIANS.

FIRST FIGURE.

TOP and bottom couples hands across and back = Set and turn partners = Ladies chain = Half promenade — Half right and left — or as now danced. Promenade all round.

N.B. — This figure is only performed twice. The remainder, four times.

SECOND FIGURE.

FIRST gentleman advances and retires twice = Set at corners ; each gentleman turning the lady on his left into his partner's place = Promenade all eight =

THIRD FIGURE.

(Same as the first of the Lancers.)

First lady and opposite gentleman advance and retire, and turn each other to places =

LES TIROIRE. =

(Or leading through, see Lancers.)

ALL eight set at corners and turn to places = Grand rond =

FOURTH FIGURE.

First lady and opposite gentleman advance; then their partners—Turn partners to places—The four ladies then move to right, into next lady's place—Then the four gentlemen to left—The same repeated, bringing each couple opposite = Half promenade — and turn partners —

FIFTH FIGURE.

FIRST couple lead round (inside) = The four ladies advance and retire—Then the four gentlemen—Set and turn partners = Grand chain half round = Half promenade and turn partners =

Chassez croisez, all eight setting at corners = The fourth time finish with grand promenade.

GALOPADE QUADRILLE.
(Arranged by W. H. Basley.)

EACH figure performed twice only.
 The couples standing at corners.

FIRST FIGURE.

Galop all eight to corners and turn—four times till places are resumed = = Top and bottom couples half right and left, while sides turn—Side couples half right and left, while top and bottom turn—The whole again repeated = Set all eight and turn partners = Galop all eight, the sides commencing.

N.B.—In setting, the ladies move inside, facing their partners.

SECOND FIGURE.

Galop all eight. All four couples advance to centre; the gentlemen retire, while the ladies stop and courtesy = The ladies then join right hands across and perform half double ladies chain =.

The whole again repeated=.

Set and turn partners =. Galop all eight = =. The four couples advance, the gents stopping and bowing, while the ladies retire. Half gentlemen's chain double, giving left hands across—.

Set and turn partners= . (This is also repeated.)

THIRD FIGURE.

Galop all eight. Top and bottom couples, with the couples on their right. Half ladies chain, and continued with each succeeding couple till resuming places = = Set and turn partners = Galop all eight. When the sides commence, with the couples on their right.

FOURTH FIGURE.

Galop all eight. Top and bottom couples advance and retire, and half promenade, while the sides half promenade (outside) and then advance and retire = The same repeated = Set and turn partners = Galop all eight. When the side couples commence.

N.B.—This figure performed with galop step only.

FIFTH FIGURE.

Galop all eight. Ladies chain double = Then top and bottom couples, hands across, while the sides perform grand chain outside = Set and turn partners = Galop all eight. Ladies chain double = Then side couples, hands across, while top and bottom perform grand chain. Set and turn partners =.

N.B.—Finish with galop round the room.

LE PRINCE IMPERIAL.

(*La Grand Chain, Des Quatre Dames.*)

FIRST FIGURE.

Top and bottom couples advance to the couples on right, the gentleman bowing to the lady, and retiring with her and his own partner into *vis a vis* place = The four ladies only, grand chain = This is done by first giving right hand to the opposite lady and left hand to the next, and so on, till they face their partners (inside). Set, and turn partners = This is again repeated before the sides begin.

N.B.—Great care must be taken by the ladies to keep the centre clear when performing the chain.

SECOND FIGURE.
(*La Nouvelle Trenis*).

The top gentleman turns opposite lady with right hand, finishing about the centre, both facing his lady; they then pass round her, and on meeting, give left hand to each other, and finish in top couple's place; while she, the top lady, passes between them, and turns the opposite gentleman with left hand = (The hands here must be retained, and well raised).

All four advance, and retire, and half ladies' chain = Chassez croisez all eight, turning at corners with right hand, and, in returning to places, give left hand to partner =.

N.B.—This figure is performed four times, each gentleman commencing in turn. The rest of the figures also four times.

THIRD FIGURE.
(*La Corbeille*).

The top gentleman brings his lady

round inside the figure, facing him, with right hand, bow and courtesy—Then bottom gentleman the same—Then gentleman on right—And finally the fourth gentleman—The ladies, with backs turned to each other, join hands in a circle, and galop round to right until they face their partners; the gentlemen then advance to meet them, giving their right hands, and joining left hand with next lady, thus enlarging the circle = Set all eight in this position, then separate and retire to places with partners, without turning =.

FOURTH FIGURE.

(La Double Pastouralle.)

Top and bottom couples advance and retire, again advance, leave top gentleman with lady on right, and bottom lady with gentleman on right, thus forming two lines of three facing each other = The six advance and retire twice = The top lady and opposite gentleman then advance and retire, again advance bow, and turn to right to face their own partners = Hands, four half round, and half right and left to places =.

N.B.—The second time the bottom gentleman is left and top lady: same order observed when the sides dance.

FIFTH FIGURE.
(*Le Tourbillon*).

That is, each lady turns the gentleman on her right with her right hand, then passing on to the next, turning him with same hand, and again with the next; lastly giving right hand to her partner, and retiring to places without turning. = =. In other words, each lady turns every gentleman in the figure quite round with her right hand, except her partner, commencing with the gentleman on her right; then top gentleman and opposite lady advance and retire, and turn, with right hand in centre, till facing partners = Set and turn to places.

N.B.—After the fourth time, repeat the *Tourbillon*, and then all the gentlemen bring their ladies round in front of them, simultaneously (as in the third figure), bow, and conduct to seats.

(This figure commences with the music.)

NEW SCOTCH QUADRILLE.

(By Mr. W. Adrian Delferier.)

Arranged to the ordinary music of First Set of Quadrilles.

FIRST FIGURE.

FIRST and opposite couples half right and left with couples on their right — Hands four, half round, with next couple on right — Half right and left again with couple on right — Hands four half round with next couple on right — All chasse croise with partners. Set at corners and turn with both hands = The same back again to places. Set and turn at corners =.

N.B.—The second time the sides begin with couples on their right.

SECOND FIGURE.

First gentleman turns opposite lady with right hand, leaving her in her place — He then turns lady on his left with the left hand — Then the opposite side lady with right hand = And, lastly,

his partner with left hand = Grand promenade "en galop."

THIRD FIGURE.

At the finish of the introductory eight bars of music, the first and opposite gentlemen place themselves in front of their partners, with their backs to the centre of the figure; then commences the Reel Figure of 8, the gentlemen at the finish turning to face the opposite lady. = Set and turn = Figure of 8 again finish facing their own partners = Set and turn again,* finishing in their own places =.

NOTE.—As the top couples finish the last eight bars, the side gentlemen place themselves inside, and commence the same figure.

N.B.—This figure is danced four times, the top and side couples commencing alternately.

Scotch music is best adapted for this reel figure.

FOURTH FIGURE.

First couple, hands four half round, with couple on their right, falling back

into each other's places—Same figure with next couple on right — Same again with next on right — Then all half right and left with corners— Top couples finishing in places, the sides in opposite places. Double ladie's chain =.

N.B.—This figure is danced four times, each couple beginning in turn.

FIFTH FIGURE.

Ladies' chain continued, *i.e.*, the first and opposite ladies half ladies' chain, with ladies on their right. Again, with next ladies on right, and so on to places. The gentlemen turning each lady in succession with left hand = = First and opposite couples advance and retire; then the gentlemen turn opposite ladies with both hands, finishing in places = Set and turn partners* =.

N.B.—This figure commences with the music, as in the last figure in the lancers.

* This figure is danced four times, all the couples doing the chain each time, and the top and side couples the second part alternately

THE AUTHOR'S CLOSING
REMARKS

I GAVE my advice at the first opening
page ;

And, in closing, your thoughts I would
further engage.

Be sure, get a master well skilled in his
art,

And one who can really his knowledge
impart :

Some men cannot teach well, although
they may dance ;

But here, I admit, you must all take your
chance.

Still, if you are prudent, you'll ask those
who've learnt,

When their money was paid, if their
fingers were burnt ?

Yes, or no, is the answer you are sure
to obtain ;

If the latter, don't go, but enquire again ;
And when you have found out a man

who can teach you,
Go, pay him his fee, for he'll not over-
reach you.

Follow up his advice, whate'er it may be,
And success is the final result, as you'll
see.

GLOSSARY.

As French terms are now but seldom employed in English society, it will only be necessary to give an explanation of those that are still in use, such as

Balance.—Set to your partners.

Chasse Croise.—Move sidewise either to right or left into partner's place, and back again, the lady always passing in front of the gentleman.

Glissade.—A gliding or sliding step.

Promenade.—To move, or lead all round, with partner, going to right.

Demi-Promenade.—Half promenade, or moving half round.

Les Tiroire.—The top, or leading couple join hands, and pass through into opposite couple's place, while they move outside separately into theirs. The bottom couple then join hands and pass through to their original places, while the leading couple separate and return outside.

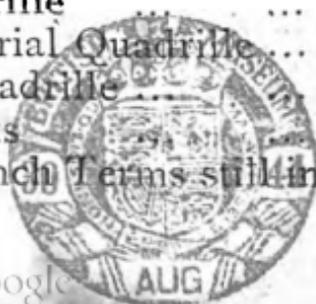
N.B.—This figure occurs in the first of the Lancers, and also in the third of the Caledonians.

Le Grande Ronde.—All join hands in a circle, and advance and retire twice, or advance and retire once, and turn partners round, which is sometimes substituted for it, is moving all round with hands joined. It is, however, but seldom done, as it causes too much romping, and looks vulgar.

Vis à-Vis.—Meaning the opposite, either lady or gentleman, or opposite couple.

INDEX.

Introductory Remarks	2
Preface	4
Development of the Body	12
Positions, and their use	13
Walking, different styles of	17
On Bowing and Courtesying	22
Useful Hints to Gentlemen	26
Diagrams of Quadrille Figures	32
Waltzing, either in circle or straight line	51
Spanish Dance	51
Waltz Cotillon	54
Galop	56
Polka	57
Schottische	60
Polka Mazourka	62
Redowa Valse	64
Varsoviana	67
Valse a Deux Temps	70
The New Valse	71
Quadrille	73
Lancers, Single and Double Set of Sixteen	77
Caledonians	83
Galopade Quadrille	85
Le Prince Imperial Quadrille	87
New Scotch Quadrille	91
Closing Remarks	94
Glossary of French Terms still in use ...	95



... 2
... 4
... 12
... 13
... 17
... 22
... 26
... 32
... 32
... 51
... 51
... 54
... 56
... 57
... 60
... 62
... 64
... 67
... 70
... 71
... 73
of
77
83
85
87
91
94
95

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