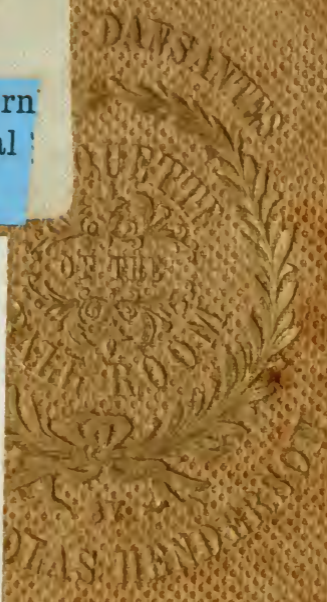


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17

ETIQUETTE
OF THE
BALL-ROOM,
AND
GUIDE
TO ALL THE
New and Fashionable Dances,
CONTAINING THE
STEPS AND FIGURES
OF
QUADRILLES, VALSES, POLKAS, GALOPS,
MAZOURKAS, COUNTRY DANCES, ETC.
WITH
Hints and Instructions
RESPECTING
TOILET AND DEPARTMENT.

BY
MRS. NICHOLAS HENDERSON,
TEACHER OF DANCING
AND CALISTHENIC EXERCISES.

NINTH EDITION.

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P R E F A C E.

Mrs. NICHOLAS HENDERSON *presents her compliments à Tout le Monde, and, in return for the patronage with which she has already been honoured, she begs they will receive this little book as a token of her gratitude and respectful regard.*

As authors and authoresses are very naturally disposed to entertain a very elevated opinion of the subject on which they discourse, Tout le Monde need not be surprised to hear that Mrs. NICHOLAS HENDERSON regards the art of dancing not only as an agreeable and elegant pastime, but as one of the most efficient as well as delightful means of human civilisation. So long as dancing is cultivated, civilisation progresses; but no sooner is the interdict sent forth against this elegant accomplishment and social amusement, than the people who were once refined and polished by its inspiration, relapse into barbarism, or give place to others more spirited than they. So long as dancing prevailed amongst

the nations of the East, they were the Coryphæi of the age ; but now that the Oriental ladies are shut up in harems, or their feet compressed within the shoes of infancy, the nations that have thus done violence to nature and good taste have lost their precedence in the "march of intellect." Were Mrs. NICHOLAS HENDERSON a learned lady, she might, in corroboration of this statement, either give references to old books, or make quotations from them ; but not being versed in the records of antiquity, she merely begs leave to remind Tout le Monde of the fact.

Being more accustomed, in private or public life,

"To chase the glowing hours with flying feet," than to perpetuate thoughts upon paper with the pen of a ready writer, Mrs. HENDERSON begs the indulgence of a generous public in the perusal of the following pages. They are short and tiny, and therefore she hopes they will be read. And if they are not classically elegant or beautiful (and she is not sure but they are, for she cannot tell whether she writes

classically or not), she hopes they will be useful to the young and the inexperienced in the cultivation of grace and beauty in personal demeanour, and in correcting the rudeness, the awkwardness, and the negligence of an imperfect moral and modal education.

Politeness of manner and gracefulness of style, when once learned in the ball-room, will materially improve the general demeanour in all the other social intercourse of life.

In every period of existence, the art of dancing facilitates the acquisition of ease and elegance in personal deportment, but especially when acquired in early life. Those who have learned to dance in childhood are even distinguishable in manners from those who have not. They enter a room and retire, they pace an apartment, with greater ease and even dignity of carriage. The graceful movement has become a second nature by early training and continuous practice.

Nature alone will not teach good manners. Art is Nature's younger sister, and comes in to finish what

Nature begins. Each has her beauties—each her imperfections. The one corrects the other. With Nature alone we are awkward and simple—with Art alone we are formal, cold, and deceitful.

Books alone are insufficient to teach an art. Personal instruction and personal discipline are indispensable. A few lessons are sometimes sufficient for those who are gifted by Nature with a delicate sensibility and quickness of apprehension. But a living model, a severe and friendly criticism, are necessary to make books of etiquette available, even to those who are naturally elegant. The untaught and the taught are easily distinguished, even in entering a room or in rising from a seat. The maintien is the physical test of the gentleman or the lady; and this art of personal deportment is naturally communicated to those who are capable of acquiring it, in the graceful evolutions and chivalrous attentions of the dance.

19, NEWMAN STREET,
OXFORD STREET.

PREFACE TO THE EIGHTH EDITION.

The favourable reception which this little book has obtained from the public is evinced by the rapidity with which it has attained to the seventh edition ; and Mrs. HENDERSON hopes that the care with which she has revised the work, in accommodation to the changeful customs of the fashionable world, will deserve the continuance of the patronage which she has received.

Mrs. HENDERSON'S pupils are now numerous and widely distributed over all the British empire : many of the first professors of dancing, at home and in the colonies, belong to the list, and each succeeding season adds to the number of those who have taken their tone from her style of instruction. That it has also been duly appreciated is evident from the friendly relationships which continue to subsist between her and her former pupils, who zealously recommend to others her academy as a school of dancing and good manners.

To these generous friends she now expresses her grateful acknowledgments for personal kindness and cordial recommendations, more especially to such as have patronized and personally attended her classes and balls; and by persistence in that mode of instruction which has met their approval and obtained their applause, she hopes to deserve the continuance of their favour.

The alterations which she has made in the present edition are not so much corrections as fashionable changes, and she trusts that the latest edition of her Guide will always approximate, as closely as is possible for a book to do, the prevailing taste in the beau monde.

ETIQUETTE
OF
THE BALL ROOM.



THE TOILET.

THE first thing for a lady to consider, is simplicity of attire, whether the material be cheap or costly—such simplicity as produces the greatest effect with the least apparent labour and the smallest number of articles.

The next thing to be considered is elegance of make and propriety of colour. Fashion in general will determine the former; but the latter must be left to individual taste.

In the selection of colours a lady must consider her figure and her complexion. If slender, white or very light colours are generally supposed to be suitable; but if inclined to *embonpoint*, they should be avoided, as they have the reputation of apparently adding to the bulk of the wearer.

Pale colours, such as pink, salmon, light blue, maize, apple-green, mauve, and white, are most in vogue amongst the blondes, as being thought to harmonise with their complexions. Brilliant colours are more generally selected by the brunettes, for a similar reason.

Harmony of dress involves also the idea

of contrast. A pale girl looks more pale, and a brunette looks less dark, contrasted with strong colours. But as the blonde and the brunette are both handsome in themselves, when the contour of the countenance and figure is good, a young girl, blonde or brunette, may without fear adopt either style, or both, for a change; for a uniform style of dressing assumes at last the character of mannerism and formality.

The material of the dress should be of the lightest description — the more gossamer-like the better.

A rich silk slip should always have either crape or net over it; and it is the received opinion, that the less trimming the dress has the better. On this point, however, individual taste may sometimes successfully deviate from the general rule.

Ladies should also remember that gentlemen look more to the effect of dress, in setting off the figure and countenance of a lady, than to its cost. Very few gentlemen have any idea of the value of ladies' dresses. This is a subject for female criticism. Beauty of person and elegance of manners in woman will always command more admiration from the opposite sex than beauty, elegance, or costliness of clothing.

It is the fashion at present to wear long

dresses; but in having the dresses made, orders should be given not to have them so long as to touch the ground; for in that case they are apt to be torn before half the evening is over. It is almost impossible to thread the mazes of the dance without such an accident, if the dress sweep the floor, except with a careful, accomplished cavalier.

The head-dress should be in unison with the robe, though ladies who have a profusion of beautiful hair require little or no artificial ornament. To those who are less gifted in this respect, flowers are generally thought becoming.

White satin shoes or boots are worn with light-coloured dresses, black or bronze with dark; but it is now more fashionable to have the chaussure to match the dress in colour.

The gloves should fit to a nicety.

Mourning in any stage—full mourning or half-mourning—has always a sombre appearance, and is, therefore, unbecoming in a ball-room; but since the custom of decorating it with violet has come into vogue, an air of cheerfulness has been imparted to its melancholy appearance.

A lady may wear a mourning dress, with scarlet flowers and trimmings. Many ladies wear black from preference, whether in mourning or not. In the latter case they

trim it with such colours as their taste dictates. But mourning black is decorated with violet or scarlet only.

Gentlemen's ball attire varies but little, as they generally appear in black.

Either black or white neckerchiefs are fashionable, and considered "dress." The waistcoat should contrast with the neckerchief; if a white cravat, a dark-coloured vest; a white one, if the neckerchief be black.

Enamelled boots are most appropriate for ball costume; but plain leather are often seen. Shoes, or pumps, have quite gone out, except at state balls, where court dress is worn.

White or lemon-coloured gloves and embroidered shirts are very fashionable.

THE BALL-ROOM.

Ball-rooms, like tastes, vary so much that it is impossible to describe the particular form that prevails. But that which gives the greatest satisfaction has a form nearly square, one side being only a little longer than the other. The advantage of the nearly square form lies in this: that it may be used either for one or two quadrille parties, and one or two circles for the round dances; whereas, were it perfectly square, it could not well be divided for two parties;

or, if very long, it could only be used at one end by a single party.

The top of the ball-room is that end where the head of the table would be were the room converted into a dining-room. It is generally farthest from the door; but in cases where the orchestra is at one end, the orchestra end is the top, and will be found in general farthest from the principal *entrée*, or the staircase. It is always of importance to know and remember the top of the ball-room, as ladies and couples at the top always take the lead in the dance.

Good flooring is indispensable for a ball-room; when the floor is rough, it may be remedied by covering it with holland, tightly stretched—a practice now much in vogue. This adds greatly to the comfort, and improves the appearance of the floor. The holland may even be stretched over the carpet. The room ought to be well lighted and ventilated. Those who give private parties should carefully attend to these two particulars.

Good music should also be provided; for bad music will spoil the best dancing, and destroy both the beauty and the pleasure of the entertainment.

When a lady and gentleman enter a private ball-room, their first care should

be to find their hostess, and make their obeisance. But on entering a public ball-room, the gentleman merely takes the lady to a seat.

When a gentleman goes alone to a public ball, he must make application to the master of the ceremonies, or one of the stewards, who will introduce him to any lady that he wishes to dance with; and a gentleman so introduced will never be refused by the lady, if she be not already engaged, or form one of a party which she cannot leave; for a refusal would be a breach of the law of good manners, as the master of the ceremonies is entitled and expected to be very scrupulous upon this point, and careful not to introduce to a lady any gentleman who is not *au fait* in dancing, or who is in other respects exceptionable. But no gentleman who is unqualified should seek an introduction under such circumstances. At a private ball the necessary introduction is made by the host or hostess, or by a member of the family.

As ladies are not privileged to ask gentlemen to dance, it is the duty of gentlemen to see that ladies are not long waiting for partners; it is one of the greatest breaches of good manners that a gentleman can be guilty of in a ball-room, to stand idling whilst ladies are waiting to be asked. He

has the appearance of one who is either peevish at a refusal, or too proud to dance with any but his own favourites.

Whatever preference may be felt, none should be shown in a public assembly of pleasure, which should be one large family, with universal urbanity prevailing throughout. Perfect politeness conceals preferences, and makes itself generally agreeable. Favouritism is suitable only for private life. Lovers are apt to forget this in the ball-room, and make themselves disagreeable, and sometimes particularly offensive, by their exclusive devotion to one another. The ball-room is not the proper place for making love, but for general and agreeable association. Ladies especially ought to remember this; as no lady, however beautiful, accomplished, or opulent, can afford to lose the good opinion of the society in which she moves.

A gentleman should not dance frequently with one lady, nor engage a lady too many dances in advance, as it may oblige her to dance more than is agreeable, or perhaps to forego the pleasure of dancing with a particular friend who may afterwards invite her. A lady once refused to engage with a gentleman upon the plea that she was already engaged. The gentleman re-

requested permission to look at her programme, and, finding it not filled up, put his name down for a late dance. The lady replied, "You may put your name down, but I shall be at home when the dance is called."

If a gentleman ask a lady to dance, and receive a polite refusal, let him not exhibit symptoms of dissatisfaction if he see her dancing with another; but he is justified in never afterwards repeating the request.

Never form an engagement during a dance, or while the lady is engaged; never whisper to a lady, nor lounge about on chairs or sofas while the dance is proceeding.

Avoid all unfriendly or ungenerous criticism, ridicule, or satire, as such can never commend you to those whom you address, and may be repeated to your own prejudice. Besides, they are out of harmony with the spirit of the ball, which ought to be, an association of kind and generous hearts, for soothing rather than irritating the feelings.

In private balls, where there are no programmes, engagements should not be made until the dance be announced.

Married couples ought not to dance with each other. There is, perhaps, no positive impropriety in it, and deviations from the rule may sometimes be either expedient or unavoidable; but it is more generous, and

more polite, for spouses to distribute their favours amongst the rest of the company.

Balls of pleasure should never be inconveniently crowded, as this destroys both the beauty and the pleasure of the dancing. Charity balls may be excepted, as at such balls the crowding is desirable for the successful accomplishment of the object in view.

When the dance is over, the gentleman should ask the lady to take some refreshment. Should she not accept of it, he reconducts her to a seat, and, unless he chooses to sit beside her, bows and withdraws.

Retire quietly. It is not even necessary to say "Good night" to the host or hostess, as when people are seen retiring it very often breaks up the party. A quiet opportunity, however, should previously be sought of intimating your intention, as it is more respectful and agreeable.

If there be a supper, the gentleman should conduct to the supper-room his last partner, unless he has a previous engagement, or is asked by the hostess to do otherwise. In the latter case he must provide a substitute for himself, making at the same time a handsome apology.

If a gentleman be introduced to a lady at a ball, he is not entitled to claim her acquaintanceship afterwards. He must not

bow to her if he meet her in the street, unless she do so first. Abroad, the gentleman is entitled to bow to the lady, but this is contrary to etiquette in English society.

No gentleman should offer his services to conduct a lady home, without being acquainted with her, or requested so to do by the host or hostess.

To a public ball go about ten o'clock. To a private ball the time depends on the invitation. The hour should be adhered to as nearly as possible, as those who are punctual feel uncomfortable until the other guests arrive. Besides, it looks as if you wished to appear of importance, when you make your *entrée* at a late hour.

THE QUADRILLE.

Of all the fashionable dances the Quadrille is the most universal, and the most permanently established. It is not only the most social, as it admits of agreeable conversation and exchange of partners, but it is also the most graceful and elegant in its movements, and the various figures into which it successively transforms itself. Moreover, it is adapted for all ages: the young and the old, the stout and the slender, the light and the ponderous, may mingle in its easy and pleasant evolutions with

mutual satisfaction. Even a slight mistake committed by the unskilful in this elegant divertissement will not incommode a partner, or interrupt the progress of the movement; for each individual moves unrestrained, and is not compelled to dance either ill or indifferently well, by being locked in the arms of a novice in the art.

It is now the fashion merely to walk the Quadrilles. Even the lively *chassé* is very generally discarded in France and amongst the highest circles in England; and nothing more than the correct musical step, the graceful walk, and the elegant demeanour, with a thorough knowledge of the figure, is deemed requisite for taking part successfully in a fashionable Quadrille.

A Quadrille always consists of five parts. No particular reason can be given for this definite number any more than for the five acts of a legitimate drama; but the number is always so strictly adhered to, that, in making a variation by the introduction of *Pastorale* in the fourth figure, *Trenise* is always omitted, and when *Trenise* is danced *Pastorale* is omitted.

When a gentleman engages a lady to dance with him, the rule is always to take her to the top of the Quadrille if a place be disengaged; and as Quadrilles are now ge-

nerally arranged with a larger number than eight, he should endeavour always to have a *vis-à-vis* with whom he is acquainted, as this admits of that friendly interchange of looks which is indispensable to keep up the spirit of the dance.

However, as it frequently happens that a gentleman dances *vis-à-vis* to a lady with whom he is not acquainted, he must not expect the lady to treat him as a friend, with pleasant smiles, or with looks directed towards him; for the etiquette of society is somewhat too scrupulous to admit of this familiarity; nevertheless, this prevailing etiquette is in direct opposition to the spirit of the dance, which is that of sociality and interchange of kind feeling. In high life this distant demeanour is far less perceptible than amongst the middle classes.

Many persons, however, exhibit extremely bad taste and bad manners, in treating even friends and acquaintances with averted countenances, assuming pompous airs and indifferent looks—a sort of *négligé* style which seems to say, “It is purely a matter of condescension on my part to dance at all.” It is no compliment to a partner, or a *vis-à-vis*, to assume such airs. It is a style of dancing unbecoming a lady or a gentleman.

The lady stands on the gentleman's right hand.

The music of a Quadrille consists always of eight bars to a part; each bar corresponds to two steps in the time, in walking the figure; and the movements all consist of either eight steps or four.

The First Set of Quadrilles consists of the following parts:—

FIGURE.

1. *Le Pantalon*.—Top and bottom couples cross over (*traversez*) eight walking steps—recross (*retraversez*) the same. This crossing and recrossing is called *chaine Anglaise*. It is also called right and left, and occupies 8 bars. The gentleman, in crossing and recrossing, always keeps to the right of his *vis-à-vis* lady, keeping her inside the figure; in other words, he moves first towards his own left hand, and then towards his right, thus describing an arc, or part of a circle—*balencez*, that is move four walking steps to the right, and four to the left forward, turn partners (*tour des mains*) (8 bars)—ladies' chain—half promenade (8 bars) *i.e.*, couples crossing over to each other's places, hands joined (4 bars, or eight walking steps)—return apart to places (4 bars). Side couples do the same.

2. *L'Eté*.—First or top lady or ladies, and opposite gentleman or gentlemen, advance four steps—retire four steps twice or 8 bars—cross over, turning round at midway so as to be *vis-à-vis* to each other, eight steps in all (4 bars), advance and retire four steps (4 bars), return towards partners, with *balancez*, or four to right and four to left forward—turn partners (8 bars in all). Second lady and first gentleman repeat this—then side couples follow, the couples on the right of the top couple having the precedence. The lady on the right side advances to meet the opposite gentleman.

3. *La Poule*.—First lady and opposite gentleman cross over, giving right hands—recross, giving left hands, and fall in a line (8 bars), set four in a line, half promenade to opposite places (8 bars), first lady and *vis-à-vis* advance and retire twice (8 bars). Both couples advance and retire, hands joined—return half right and left to places (8 bars)—second lady and opposite gentleman repeat this—then the sides follow in succession. (In dancing this figure a very negligent and disrespectful habit prevails of talking to partners, and setting with averted countenance to *vis-à-vis*. This is altogether out of harmony with the spirit of dancing, and often gives great offence to

sensitive minds. If a lady be not personally acquainted with her *vis-à-vis*, she ought to give at least a modest inclination of her countenance towards him, and let her not forget a smile to a friend on such an occasion. It is sweeter *even than flattery!*)

4. *Trenise*.—The first couple or couples advance and retire, then advance again, the lady remaining with the opposite gentleman (8 bars), and at same time the gentleman retires alone—the two ladies then cross over, and he advances between them, turning round at midway to be *vis-à-vis* to his partner—he and his *vis-à-vis* lady then return to their places (8 bars)—*balancez* to partners—and *tour des mains* (8 bars). The second couple or couples then do the same; after that, the sides, or third and fourth couples, follow in succession.

Another 4. *La Pastorale*.—This is sometimes substituted for *Trenise*, to afford variety; but the two are never danced in the same Quadrille. Leading couples advance and retire; advance again, the gentlemen leaving the lady in the hand of opposite gentleman (8 bars), who advances and retires with both ladies, then advances again, and leaves the two ladies with opposite gentleman, and retires alone (8 bars). Opposite gentleman and two ladies

advance and retire, then advance again, and join hands in a circle (*tour des mains*), going half round, and retire backwards in couples to opposite places (12 bars), then return half right and left to their own places (4 bars). The second couples then take the lead in doing the same; after that, the sides repeat the figure.

5, or *Finale*.—The *Finale* commences with *Le Grand Rond*, or great round: the whole party, forming one circle, move four steps towards the centre, retire four steps, advance centreward four steps, again retire four steps. After that, *L'Eté* is introduced, and *Le Grand Rond* is repeated after each figure. In the middle ranks of society, instead of *L'Eté*, couples advance and retire, hands joined, with a walking step, cross over to opposite places, advance and retire again—recross to places. Ladies' chain (*chaine des dames*), half promenade to opposite places, return apart or half right and left. Instead of the galop step, it is common for sedate and ceremonious, and also consequential, people to use the walking step. But the cheerful and the young, in all countries, use the galop, which is the popular style. Bow to partners—each gentleman then offers his arm to his lady, and conducts her to her seat.

THE LANCERS.

The Lancers has again become a very popular dance in consequence of its revival at Her Majesty's state balls, and the corresponding circles in high life.

It is a very elegant dance when well performed, and one in which the skill of the dancer may be displayed to great advantage.

First arrange a set of four couples, *vis-à-vis*.

FIGURE.

1. The leading lady and opposite gentleman advance and retire; they re-advance, joining hands; pass round each other and return to places (8 bars). Then join hands and cross over, between the opposite couple, whilst the latter pass outside to opposite places. Then the leading couple separate, and the opposite couple pass between them, hands joined, to their own places (8 bars). All four couples set to corners and turn to places (8 bars).

The second couple then take the lead, and the figure is repeated. Then the third and fourth couples in succession take the lead, so that the figure is repeated four times.

2. The leading couple advance and retire, the gentleman holding the lady's left

hand ; they re-advance, and the gentleman leaves the lady in the centre of the quadrille and retires alone (8 bars). Then set and turn to places (8 bars). The side couples then join top and bottom couples, forming four in a line. When so placed, all advance and retire together, and each gentleman turns his own partner to place (8 bars). Bottom and side couples do likewise in succession, so that the figure is repeated four times.

3. Leading lady advances alone, and stops ; the opposite gentleman then does the same ; the lady retires, facing the gentleman, making a low, formal courtesy ; gentleman bows (8 bars). The music makes a sort of pause. Four ladies double chain, or right hands across, and turn then *vis-à-vis* ; then repeat double chain, or left hands across, and turn to partners (8 bars). The second, third, and fourth couples repeat the figure in succession, so that it is repeated four times.

[It is now the fashion for the four ladies to advance and courtesy to each other ; then each lady turns to her partner and curtseys to him. The ladies then do the *moulinet* while the gentlemen all move round outside the quadrille and return to places (8 bars). This is repeated four times. The second

and fourth times all the gentlemen advance, and immediately turn towards their partners and bow to them, and then continue the figure as before.]

4. Leading gentleman takes his partner by the left hand—they advance to the couple on the right, and bow and courtesy, and then pass to the fourth couple, and again courtesy (8 bars). All four *chassez croisez*, and leading couple return to places (8 bars). Top and bottom couples right and left (8 bars). The other couples take successively the lead in doing likewise; thus repeating the figure four times.

FINALE.

Figure commences with the music. Each gentleman faces his partner, and takes her right hand, and after three chords of the music, presents his left hand to lady on the right, then his right hand to next lady, and so on alternately, till he regains his place. All do the same at the same time. This forms a chain called the grand chain, and occupies 16 bars. The leading couple promenade inside the figure, and return to their own places, finishing with their faces turned outside the quadrille. The side couples fall in behind them, and bottom couples remain as they were, the whole forming

two lines; the gentlemen on one side and the ladies on the other (8 bars). They all *chassez croisez* [the ladies to the left, the gentlemen to the right, and then back again in a like manner, the gentlemen passing behind their own partners.] The leading lady leads off to the right—the leading gentleman off to the left, and they meet at the bottom of the quadrille and pass up to their own places. All the ladies at the same time follow the top lady, and all the gentlemen follow the top gentleman until all have regained their places (8 bars). The four ladies join hands, and the four gentlemen do likewise, facing partners—all advance and retire, and each turns partner to place (8 bars). Grand chain. The other couples then repeat this—and the grand chain is repeated each figure. After the last, the grand promenade.

THE LANCERS FOR SIXTEEN.

1st Figure.—Both ladies at the top and opposite gentlemen; commence at the same time and go through the figure as in the Lancers for eight. All *balancez* at corners (that is to say, each gentleman does *balancez* with the lady on his left hand, while the ladies *balancez* with the gentleman on their right.) The ladies at the bottom

with the *vis-à-vis* gentlemen, repeat the above; and afterwards side couples, until the figure has been repeated four times.

2nd Figure.—Top couples advance and retire, readvance, leaving ladies in centre of quadrille; *balancez* and turn partners. The two couples nearest the top join the top couples; at the same time the couples nearest the bottom join the bottom couples. (Thus there are sixteen in each line.) All advance and retire, turn partners, the side couples returning to places. This is repeated by the second, third, and fourth couples. When the top and bottom couples separate to join the lines, the couples move one to the right and one to the left, in order to make the lines of eight on each side.

3rd Figure.—Top ladies advance and stop; opposite gentlemen do likewise (after the ladies); bow and courtesy and retire to places. The ladies do the *moulinet*, the gentlemen pass round outside the quadrille to the left, and back to places at same time. This is repeated second third and fourth couples. (Sometimes all the ladies advance and courtesy to each other, then turn to their partners and do likewise; then *moulinet*, &c.)

4th Figure.—The top couples lead to the couples on their right (the leading

couple to the *nearest* couple on the right, the second top couple to the farthest on their right), bow and courtesy to each other, then turn to the *vis-à-vis* couples and do likewise. *Chassez croisez* and retire to places—right and left top and bottom couples. Bottom couples recommence the figure with the couples on their right. Sides do likewise.

5th Figure.—Grand chain, panning every eight bars; bow and courtesy, so as to occupy thirty-two bars, when each couple should have regained their places.

The figure is nearly the same as the Lancers for eight. Top couples lead round. Side couples fall in immediately behind leading couples, so as to form four sets of lines.

Four times repeated.

Finish with chain.

THE CALEDONIANS.

This is a Quadrille which generally appears once in a programme. It is not so accommodating as the First Set, for the number is confined to four couples; but it is very well adapted for a small family party, and even at public balls the dancers can be arranged in sets of eight indefinitely.

THE FIGURE.

1. The two leading couples hands across and back.

Set to partners and turn.

Ladies' chain.

Half promenade : half right and left.

The other two couples repeat this.

2. The leading gentleman advances and retires twice.

All set at corners and turn, each lady passing into the next lady's place.

Having changed partners, all promenade quite round.

The second, third, and fourth gentlemen repeat this figure: then all will have regained their places.

3. The leading lady and opposite gentleman advance and retire twice.

Leading couples cross over with hands joined, whilst the opposite couple cross over outside them: the same reversed.

All set at corners and turn.

All advance and retire twice, in a circle, with hands joined.

Repeated by the other couples in succession

4. The leading lady and opposite gentleman advance and stop; their partners immediately do the same; both couples turn partners to places.

Ladies then move to the right, each into

the other's place (4 bars); gentlemen to the left, each into the other's place (4 bars).

Again ladies to the right; gentlemen to the left (8 bars).

Promenade and turn partners.

Other couples repeat the figure in succession.

5. The leading couple promenade round inside the figure.

The four ladies advance, courtesy to each other, and retire; the four gentlemen do likewise, and bow.

All set to partners and turn.

Grand chain, half round.

All promenade to places, and turn partners.

All *chassez croisez*.

Repeated by the other couples in succession.

Promenade for finale.

THE VALSE.

Within the last few years the Valse has undergone a complete revolution or reform. The old Valse (the word Waltz has now gone out of fashion; moreover, the Germans pronounce it valse—the v for the w) was a dance in three times, slow and stately, wheeling round in one direction only, and not susceptible of a reverse turn or a forward and backward movement. The consequence was, that, notwithstanding the

deliberation with which it was conducted, most people became giddy with the motion in a very few minutes. The *Valse à Deux Temps*, or two times, has introduced an important reform or revolution in this respect—for the step is of such a nature that it can be made in a rotatory movement from right to left, or from left to right; or it can be walked in a straight line backwards and forwards; thus enabling the parties to correct the slightest tendency to giddiness as soon as it is experienced.

This, perhaps, is the principal cause of the preference which has been given to the *Valse à Deux Temps* in the fashionable world. Notwithstanding this advantage, however, it did not prepossess the public mind so rapidly and so decidedly as the Polka; for, although it was introduced into this country before the Polka, it was but coldly received at first, and no enthusiasm whatever was excited by its appearance.

The Polka mania was perhaps indispensable to complete the revolution that has been effected; and the Polka, being a dance which is susceptible of all the various movements above alluded to, and withal a dance which is easier of execution, and less giddy in its effects, was peculiarly fitted for preparing the way for the future triumph of

the new over the old Valse. Once the Polka was learned, the fate of the old Valse was sealed.

Moreover, both Polka and new Valse have been greatly indebted for their success in this country to the late Monsieur Jullien, whose admirable Polkas express the time in so very clear and intelligible a manner, without any sacrifice of melody or harmony. The popularity of the Polka music rapidly transferred itself to that of the *Deux Temps*, and the two dances now triumph together at all the fashionable assemblies.

STEP OF THE OLD WALTZ, OR
Valse à Trois Temps.

We shall merely describe the gentleman's step, the lady's being precisely the same with the opposite feet—*i. e.*, right for left and left for right—*à contre jambe.*

1st. Gentleman slides left foot diagonally backwards—2nd, slide right foot past the left in the same direction, turning slightly to the right—3rd, bring the left foot again behind the right—4th, slide the right forward, still slightly turning to the right—5th, slide left foot forward again—6th, turn on both feet, finishing with the right foot forward. All turns are to the right for the gentleman, to the left for the lady.

STEP OF THE *Valse à Deux Temps*.

The music of the *Valse à Deux Temps* contains three times, like the old valse, only they are otherwise divided and accented—two of the times being included in one—or rather, one of the times divided into two. The first step consists of a *glissade* or slide. The second is a *chassé*, including two times in one.

The gentleman begins by sliding to the left with his left foot, then performing a *chassez* towards the left with his right foot, without turning at all during these first two times. He then slides backwards with his right leg, turning half round; after which, he puts his left leg behind to perform with it a *chassez* forward, again turning half round at the same time. He must finish with his right foot forward, and begin again with his left foot as before. (The accent, or spring, should be on the *chassez*.)

To dance the *Deux Temps* well, it must be danced with short steps, the feet sliding so smoothly over the surface of the floor that they scarcely ever seem to be raised above it. Anything like springing or jumping is altogether inadmissible; moreover, though a very quick dance, it must be danced very quietly and elegantly, and every inclina-

tion to romping or other vulgar movements must be carefully checked and corrected. This is the besetting sin of dancing—a sin, however, which is committed by bad dancers only.

A gentleman should practise this dance long in private before he attempts it in public, for he looks exceedingly vulgar and clownish if not quite *au fait*; and he subjects his partner to all kinds of inconveniences, not to speak of kicks and bruises. Many conceited young men, misled by the apparent easiness of the step, undertake, after one or two private lessons, to lead a lady through the *Deux Temps*; and, possibly, to their own satisfaction they do get through it. But little are they aware of the discomfort, perhaps pain, which they occasion; and if they only saw themselves in a glass—they would blush at the inferior position which they occupy in a gay and graceful assembly.

The *Deux Temps* should not be danced long without stopping; for after a few turns, it becomes laborious; and where labour is apparent, grace is wanting.

Tall gentlemen should, if possible, avoid dancing with short ladies, as it is not so graceful. Partners in dances of this description should always be well suited, as

the conjoint movement of the two requires to be as perfect as if the two persons were one.

Since the introduction of the *Deux Temps*, the old *Valse à Trois Temps* is danced at double the speed that it was danced originally.

THE GALOPADE—LE GALOP

Is a dance now very much in vogue, from its being so very similar to the *Valse à Deux Temps* in appearance; but the music is entirely different, being in two-four time. Like the round dances, an unlimited number may join, and the step is somewhat similar to the *chassez*. The gentleman commences with his left foot and the lady with her right, and it is generally commenced with eight sliding steps, the gentleman keeping his left foot forward and the lady her right, then half turn, and *vice versá*, the gentleman with right foot forward, and lady with left, and so on at pleasure. It may be varied by valsing.

THE POLKA.

The Polka affords a remarkable instance of the rapidity with which a fashion spreads over the world. In the year 1843 this

dance made the *grand* tour of Europe in a few months. So great was the excitement which it created, that its introduction into fashionable society may be regarded as the commencement of a new era in the art of dancing. The young, the old, and the middle-aged were roused by its attractions into a state that bordered on enthusiasm. Judges, senators, lawyers, and physicians, unable to resist the soft persuasion, divested themselves of the soberness and sage-like gravity of age and profession, became young men again, and took lessons in dancing once more. The movement thus given to this elegant divertissement still continues, and most probably will increase with time.

The origin of the Polka is unknown; but it is generally believed to be an ancient Scythian dance, as it has been immemorially known and practised in the northern countries of Europe: namely, Russia, Servia, Bohemia, Germany, and Hungary. Amongst military tribes it is danced with spurs on the heels and hatchets in the right hands of the men, in a sort of disorderly *mêlée*, resembling a charge in battle, whilst a furious beating of time with the feet at intervals takes place, as if on purpose to represent the trampling of horses or the din of war.

There is only one Polka known or recognised in the fashionable world ; but the style of dancing it varies considerably. The most elegant people, and the best dancers, always dance it in a quiet, easy style ; and those gentlemen who rush and romp about, dragging their partners along with them until they become red in the face and covered with the dewdrops of a high corporeal temperature, are both bad dancers and men of little refinement.

The gentleman should pass his right arm round the lady's waist, holding her with sufficient firmness to be able to take her through the mazes of the dance with perfect safety. Her right hand should be held in his left hand, which he should raise towards his left shoulder in such a manner that he may be able to turn her round as with a lever, or point out as with an index the movement which he contemplates. The lady rests her left hand on the gentleman's right shoulder, her head slightly inclined towards the left.

The Polka step is very simple. It consists merely of three steps and one rest. The gentleman begins with a slight spring on his right foot, at the same time sliding the left foot forward. This is the first movement (the toe of the left foot

being pointed outward, and the heel pointed towards the right foot). The right foot is then brought up to where the left is with a spring, at the same time raising the left foot. This is the second movement. Then fall on the left foot, raising the right foot behind. This is the third movement. After a rest of one quaver, spring with the left foot, and slide the right forward, thus reversing the movement, and do as before with the opposite feet. As the lady begins with the right foot, springing on her left, the above directions reversed apply to her.

The Polka thus consists of two opposite linear movements, one towards the right, another towards the left. At the same time a circular movement goes on, which completes one half of the circle in moving to one side, and the other half in moving to the other side, and a progressive movement at the same time goes on in the orbit of the great circle. The step can also be executed moving forward in a straight line—the one partner going forward whilst the other goes backward, and *vice versá*. And the circular movement can be made either from right to left or from left to right, at pleasure; but it always begins with right to left, so that the other is called the

reverse turn ; but the step is precisely the same in both.

The general figure of the Polka consists of two circles, a great and a small, like those of a planet in its orbit. The planet revolves round the sun and on its axis at the same time ; so each couple is not only moving in a great circle, but wheeling round in small circles of eight steps each, or six steps and two rests. As the dance is an *ad libitum* dance, in which much individual liberty is allowed, the great circle is frequently broken up into a *mêlée* of apparent confusion. But it is usual to begin with the great circle in perfection, each couple following the other in regular succession. This makes a very beautiful figure, but it requires every gentleman to be thoroughly master of the step. After that, as it is reasonable to suppose that some may feel disposed to giddiness by the circular movement, the forward or backward movement may be indulged in at pleasure, and the couples may either go within or without the great circle, or do the reverse turn, as they may feel disposed. It is the province of the gentleman to take the lead in all these changes, and they ought to be frequent. When the lady expresses a desire to pause for a

little while, the gentleman takes her aside, and waits till she feels refreshed, and inclined once more to join the whirling maze.

The Polka requires considerable practice on the gentleman's part to dance it well; for the gentleman has to guide his partner through the mazes of the disorderly *mélée* into which it usually forms itself; and this he must do in such a manner as not only to preserve the step and time, but also to avoid collision with other couples, by gracefully and easily wheeling round them, or passing between them, as circumstances demand. The lady, being passive in this movement, has much less to learn.

Ladies, however, not being all alike either in figure or facility of movement, should consider well whether or not they are imposing a severe task on their partners by their passivity, and generously assist them when they seem to require it. A lady who dances well can easily do this, and, however ponderous in person, may make herself as light, in the arms of a partner, as a slender girl of eighteen. Many ladies of magnitude, however, object to do this, and play the passive young girl, and thus convert a light and agreeable pastime into a task of extreme toil and hardship

to the gentlemen who dance with them. The gallantry of the gentlemen seldom makes more of this than material for an innocent joke; but even this may very easily be avoided by a little more activity on the part of the lady.

The lady, in leaning on the shoulder of the gentleman, should bear as lightly as possible, for the dance is never well or agreeably executed until all sensation of weight or labour is thoroughly removed; and in the accomplishment of this end more depends on the lady than on the gentleman.

Every accomplishment has its vulgarities, and so has the Polka. But a person of refined taste can at once perceive the difference between the elegant and the inelegant, the delicate and the indelicate. It is only when well practised, that any of the fine arts can improve the taste and morals of the people; when otherwise practised, they must corrupt them. Painting, and sculpture, and poetry itself, can be made instrumental to the basest of passions; so may dancing. The best gifts of God may be abused. Gold itself, the most incorruptible of metals, is the most corrupting of them all.

All romping, dragging, hugging, and

leaning or stooping over the shoulders of partners, is decidedly objectionable. In respectable private houses it is universally discouraged; but it must be confessed, and with extreme regret the confession is made, that public balls, even those of high pretensions, are very far from being so decorous in this respect as they ought to be. Much of what is objectionable to a delicate taste arises perhaps from bad dancing; but there are good dancers who yield themselves up to the excitement of the moment, and forget the proprieties of social etiquette.

THE MAZOURKA VALSE,

Commonly called the Cellarius Valse.

The steps of this dance are the same as those of the Mazourka Quadrille. But a Quadrille requiring eight persons or four couples to dance it, and the figures of the Mazourka being extremely intricate and too difficult for private parties, the idea suggested itself to M. Cellarius, of Paris, to change the form of the dance, and convert the Quadrille into a Valse, preserving the original step. This was no sooner done than it became the *furcur* of the Parisian circles, and it received the name of the Cellarius Valse, in compliment to the com-

poser, although the proper name is the Mazourka Valse, in contradistinction to the Mazourka Quadrille.

As soon as it was found to be fashionable in Paris, it was the object of the profession in England to acquire a knowledge of the dance. M. Coulon, of London, therefore hastened to Paris, in 1845, a few days before the annual Polish Ball, in order to procure it for that brilliant festival. On his return we danced it together before the Lord Mayor and seven or eight hundred persons. This was the first occasion on which the Cellarius Valse was danced in England, and the music was hastily and expressly composed for it by M. Jullien on the previous evening.

The Cellarius was very favourably received at first, and became a general favourite. Every one for a while seemed anxious to acquire it, being one of the most elegant dances that have lately been introduced. But the quick dances being so much in vogue, and the Cellarius being a slow and graceful dance, it has not been able to keep its ground with the Polka, Schottisch, an Deux Temps, which at present monopolise all the favour and patronage of the gay world. This peculiarity of the public taste is very much to be regretted, because, though the three round dances above mentioned

have many agreeable characteristics to recommend them, still they are all quick, and the *tout ensemble* only requires a slow and graceful variety, which the Cellarius Valse is well calculated to supply. It argues rather a deficiency of taste when the rage is *all* for rapid and whirling dances; but it is very probable that the present strong predilection for the latter is the natural reaction from the old and long-established slow and deliberate style which the Polka was the first to banish from the modern ball-room. The Cellarius is more like the old Valse in its time, and therefore, notwithstanding the gracefulness of the dance, it is not quite in harmony with the spirit of the revolution which has taken place in the art since the memorable year of 1813, when the Polka mania seized upon our toes. Moreover, the Cellarius has been very much injured in reputation by unqualified persons attempting to dance it in public. It requires much practice and gracefulness of carriage and movement, to dance it well.

THE STEP OF THE CELLARIUS VALSE.

The Cellarius Valse consists of three different parts. I shall describe the step for the ladies, reminding the reader that the step for the gentlemen is precisely the same;

only the feet reversed—the right for the left, and the left for the right.

1. Spring with the left foot, at the same time sliding right foot forward (these two movements count two in time)—then spring on the right foot (count one)—spring again on the right foot, at the same time sliding left foot forward (counting two)—spring again on the left foot (count one). This constitutes the first part for the ladies. In these six steps one circle is completed.

2. Stand in the first position—spring on left foot, at the same time slightly striking both the heels together—slide right foot to the right, bending the knee (count two)—then bring left foot up to the place of the right foot with a slight hop, raising the right (count one)—then spring again on the left foot, striking the two heels, sliding right foot to the right (count two), falling on the right foot and raising the left behind (count one). Then spring on the right foot, and reverse the whole of the second part.

3. Spring on left foot, at the same time sliding right foot to the right (counting two)—then hop on right foot, bringing left foot up behind to right foot (count one)—then spring on right foot, and slide left foot to the left (count two)—then bring right foot to left foot's place with a slight hop, raising left foot (count one).

THE MAZOURKA QUADRILLE.

This quadrille is different from the one introduced by M. Coulon in 1845. It made its first appearance in the year following, when it was danced by twelve of my pupils, under my direction, at Almack's. It admits of any even number of couples. It must be danced with the Mazourka steps. To those who are familiar with these, the acquisition of the dance will present no difficulties. A few lessons will suffice.

This quadrille contains five figures like the common quadrille.

Arrange as for a quadrille.

All join hands—grand round to the left (4 bars) ; then to the right (4 bars), with second step of Cellarius Waltz.

Petit tour (holubieck) forward and backward (8 bars).

1st Figure.—Top and bottom couples right and left (8 bars), with Redova step ; then they advance, the ladies cross over, the gentlemen meanwhile pass quickly round each other, and return to own places (4 bars) ; *petit tour* forward with opposite ladies (4 bars) ; right and left (8 bars) ; advance again ; the ladies return to own places, and the gentlemen pass again round each other to their own

ladies (4 bars) ; *petit tour* backward (4 bars).

Side couples do likewise.

2nd Figure.—(8 bars' rest).—Top and bottom couples advance and retire, hands joined (4 bars). All cross over into opposite places, each going to each other's left (4 bars) ; *petit tour* forward (4 bars) ; advance and retire (4 bars), and return to places (4 bars) ; *petit tour* (4 bars).

Side couples do likewise.

3rd Figure.—(8 bars' rest).—Top and bottom ladies cross over into opposite places (4 bars) ; return, presenting left hands to each other and right hands to partners, as in *La Poule* (4 bars) ; pass round with partners into opposite places (4 bars) ; *petit tour* backward (4 bars) ; *vis-à-vis* couples hands across, round (6 bars) ; retire (2 bars) ; top and bottom ladies cross over (4 bars) ; ladies cross again, giving each other left hands and right to partners (4 bars). All pass round to own places (4 bars) ; *petit tour* backward (4 bars).

4th Figure.—(8 bars' rest). Top couple lead round inside the figure (8 bars) ; *petit tour* forward and backward (8 bars) —advance to opposite couple, the gentleman turns half round without quitting his

partner, and gives his left hand to opposite lady; the two ladies join hands behind gentleman (4 bars); in this position the three advance and retire (8 bars). The gentleman passes under the ladies' arms; all three pass round to the left, with second step of Cellarius, the opposite lady finishing in her own place (4 bars). The top couple return to places (4 bars); *petit tour* forward (4 bars).

Opposite couple and side couples do likewise.

5th Figure.—(8 bars' rest). Top and bottom couples half right and left (4 bars); *petit tour* backward (4 bars); half right and left to places (4 bars); *petit tour* backward (4 bars); *vis-à-vis* couples hands round to opposite places (4 bars); *petit tour* forward (4 bars); hands round to own places (4 bars); *petit tour* (4 bars); right and left (8 bars).

Side couples do likewise.

Finale.—Grand round all to the left, and then to the right (16 bars); grand chain, as in the Lancers, with first step of Cellarius (16 bars); but if there are more than eight in the quadrille, the music must be continued until all have regained their places.

N.B.—Music continues during rests.

COULON'S, OR DOUBLE QUADRILLE.

This quadrille is danced by four couples. All quadrille music will suit it. It is very easily learned. It has the same figures as the common quadrille, only so arranged as to be danced by four, instead of two couples; and to occupy only half the time of the common quadrille. This arrangement gives great additional variety and cheerfulness to the movements of the dance.

1st Figure, Pantalou.—Top and bottom couples right and left, whilst the side couples dance *chaine Anglaise* outside them. All four *balancez* to partners. The four ladies form ladies' chain, or hands across, and back to places. Half promenade, top and bottom couples *chaine Anglaise*, whilst side couples *grande chaine* round them. This leaves all in their respective places.

2. L'Eté.—The lady at the top, and the lady on her right, with their opposite gentlemen, perform *L'Eté* (each forming a semicircle to the left in crossing over to opposite places). The remaining four do likewise.

3. La Poule.—The lady at the top, and the lady on her right, with opposite gen-

tlemen, dance *La Poule* (setting in two cross lines). The rest do likewise.

4. *La Pastorale*.—Top and bottom couples dance *La Pastorale* with the two couples on their right. The latter do likewise with top and bottom couples.

5. *Finale*.—All galopade round. The top and bottom couples galopade forwards; and whilst they are retiring the side couples advance, and as they retire, top and bottom couples galopade to opposite places. Then the side couples do the same. Top and bottom couples re-advance; and whilst they are retiring, the side couples re-advance, and as they retire, top and bottom galopade back to places. Then the side couples do likewise. Double ladies' chain, and galopade round.

Then the side couples begin the repetition of the figure, which finishes with a general galop.

Uniformity of step and correct measurement of time are particularly indispensable in the execution of this dance.

This quadrille is now very generally taught by the profession, the leading members of which were invited by M. Coulon to his house to give their opin-

ion of its merits, and all agreed to introduce it to their pupils.

MRS. HENDERSON'S DOUBLE QUADRILLE.

This quadrille is merely an adaptation of the figures of the common quadrille for a party of eight.

Arrange as for the quadrille for eight.

FIRST FIGURE.—*Le Pantalon*.—i'op couple half right and left with the couple on their right; then the same with the couple at the bottom. At the same time the bottom couple do the same with the couple on their right, and then with the couple at the top.

This brings the top couple to the bottom, and the bottom to the top.

Then the couple at the top and bottom repeat the figure with the sides, and regain their places, always moving to the couples on the right hand.

This occupies sixteen bars.

The four couples set and turn partners (8 bars). Do likewise at corners (8 bars). The lady at the top with the lady on her right do half ladies' chain, passing round the gentleman with the left hand. The same lady does half ladies' chain with the lady at the bottom, passing round the

gentleman; and then ladies' chain with the lady on her right, again passing round the gentleman, and finishing the chain with the lady at the top, passing round her own partner to her place (16 bars).

The top and bottom lady commence this figure at the same time with the ladies on their right; thus each lady passes the circle of the quadrille, the gentlemen remaining in their places, and turning the ladies as they come to them.

Top and bottom couples with the couples on their right do half promenade and half right and left round the quadrille till they regain their places (16 bars.) [The bottom couples doing likewise till they regain their places at same time.]

2. *L'Eté*.—The first lady and opposite gentleman advance and retire, and cross over to opposite places. The first gentleman and opposite lady do likewise. Then the two couples advance and retire, and then return to places (24 bars.) The first gentleman and opposite lady recommence this figure; then the side couples do likewise.

3. *La Poule*.—The top lady with her *vis-à-vis* lady cross over, presenting right

hands ; the ladies at the side do the same at the same time ; all return, giving their left hand to each other, and their right hands to their partners. This forms two cross lines. In this position they *chassez* round [the lady commences with her left foot, and the gentleman with the right] to opposite places. All change hands quickly, and back again to places (16 bars). All join hands, advance and retire, and pass round (to the left) to opposite places, with galopade step, commencing with the left foot, re-advance and retire, and then back again to the right to places with the right foot (16 bars).

Then the side ladies recommence, and the figure is repeated.

4. *La Pastorale*.—The top couple advance, and retire to the couple on their right. They re-advance ; the lady remains with the gentleman on her right, and her partner retires to place. At the same time the bottom couple advance and retire to the couple on their right ; the lady remains, and the gentleman retires alone. This forms two opposite parties of three, who advance and retire to each other ; they re-advance ; at the same time the two gentlemen who are

standing alone advance and retire, taking a lady in each hand, and retiring to places, leaving the other two gentlemen alone, who retire to their places. Then the top and bottom gentlemen advance and retire with their two ladies; re-advance. The gentlemen at the sides do likewise, and each retires with his own partner (24 bars). All four set and turn partners (8 bars).

5. *Finale*.—All join hands, advance and retire twice (8 bars); the first gentleman gives his right hand to his partner, passes round her, presents his left to the lady on the right, who advances and gives him her left hand; he passes round, and presents his right hand to his partner; again passing round her, repeats the figure with the lady at the bottom of the set, and finishing with the last lady—always passing round his own partner, who advances each time to meet him with her right hand (16 bars). Thus the gentleman performs a sort of chain with each lady until he regains his place.

The first couple and the couple on the right gallop to each other's places (four steps) at the same time; the bottom and last couples do likewise; the first couple change places with the couple at the

bottom, the other two do likewise ; and so on round till each are in their places (8 bars). All advance and retire (8 bars). The second gentleman then recommences the chain with his partner, and the rest of the ladies (always commencing with the lady on his right), until he regains his place. Then the galop. Care should be taken that the top and bottom couples go outside the side couples first ; then inside ; and so on till they finish in their places. Advance and retire. The sides do likewise.

THE REDOVA.

The Redova is a Valse, the step of which has been taken from the second Mazourka Quadrille, which was first introduced into the fashionable world in Paris, and afterwards in London, by myself and pupils, at the Almack Rooms, about the commencement of 1847. This second Mazourka experienced the same difficulties as the first in attaining to popularity. The Quadrille was too complicated and difficult to acquire, and it was seldom that a sufficient number of persons could be found in a private party to make up the full number of eight required, and possessing a thorough knowledge of the steps and the figures of the

dance. It was, therefore, deemed advisable by the profession to introduce the principal step in a valse or two, so that a small or great number might dance it together, as circumstances permitted. This transformation of the dance greatly facilitated its reception into private parties.

The step is as follows, supposing the lady to commence :—

Stand in third position (right foot forward), spring on right foot, bringing it up behind the left foot, at the same time raising left foot (count one). Slide left foot forward, slightly bending the knee (count one), bring right foot up to left, with a slight hop, again raising left foot, still keeping it forward (count one). Spring on left foot, bringing it behind right, and raising right foot with a slight hop (count one); slide right foot forward, bending knees (count one); bring left foot up to right, with slight hop, raising right, keeping it forward (count one). This is the forward movement; the gentleman merely reverses the feet.

For the circular movement, the lady slides the left foot forward, and the right back; the gentleman *vice versá*.

The reverse turn may also be used in

the dance to form a variety. The step is almost the same as the *pas de Basque*; the only difference is the hop. In Paris the Redova is still quite the fashion.

In dancing the Redova, care should be taken to mark well the first and third crotchet in the bar, otherwise it loses the character of the Mazourka; and I have remarked that at public balls the music is invariably played too slow for the prevailing taste.

THE POLKA MAZOURKA.

This is a round dance, and a combination of the Polka and Mazourka as regards the steps. The music is the same time as that of the Redova—a three-eight time. The dance was introduced about the same time as the Schottisch. It is very simple and easily acquired, although not so much in vogue as some of the other round dances.

STEPS.

Gentleman rests on the right foot with the left slightly raised behind—slide left foot to the left—(count one)—spring on right foot, bringing it to where left is, raising left foot at the same time in front—(count one)—spring again on right foot, passing left foot behind without

touching the ground with it—(count one)—one bar.

Slide left foot to left—(count one)—spring on right foot, bringing it up to the left foot's place, raising left foot at the same time—(count one)—fall on left foot, raising right foot behind—(count one)—then recommence with the right foot as before—one bar.

In the first three counts turn half round; in the second three, half round again; which completes the circle.

The lady merely reverses the foot.

This cheerful and elegant dance is now a great favourite in Paris.

THE SCHOTTISCH.

Of all the new dances which have been introduced within the last few years, none appears to be a more general favourite than the Schottisch. But although it ranks amongst new dances with us, it is a dance of immemorial antiquity—a tradition from olden times, like the Polka, the origin of which seems to be totally unknown to the profession in England. It is, in fact, a German peasant dance. The music, too, is German, although many suppose it to be of recent composition.

The Schottisch is now becoming quite

universal. It does not require so much practice as many of the other dances, and, when properly danced, it is a very elegant, and withal a particularly pleasing movement, for it is a combination of two movements, a Polka movement and a circular hop movement; and the two combined make up a most agreeable variety, not to be found either in the Polka, the Deux Temps, or the Redova.

The step is very easy, but the double movement requires so much more care and attention than the Polka, that it becomes much more difficult for the gentleman to guide his partner through the mazes of the Schottisch without encountering many of those awkward mishaps, such as treading upon toes and dresses, to which unskilful dancers are constantly subject through the agency of an invariable law of nature, which punishes learners in dancing as schoolmasters punish pupils; only with a different instrument. It is chiefly in the circular or hop movement, that the difficulty is experienced; for if the time be not precisely kept, so as to make the two hops perfectly simultaneous, a collision is inevitable, and a solemn pause immediately follows, to the great disappointment of both parties, but

especially of the gentleman, on whom the chief responsibility lies. It is perhaps unfortunate for the cultivation of the art of dancing that the gentleman's part is really more difficult, and requires greater practice, while gentlemen in general devote less time and attention than ladies to the acquisition of the accomplishment.

THE STEP OF THE SCHOTTISCH

The gentleman holds the lady in the same manner as in the Polka. He commences with his left foot, merely sliding it forward. Then he brings up the right foot to the place of the left foot, again sliding the left foot forward; then he springs or hops on the left or forward foot. He repeats this movement to the right, beginning with the right foot, sliding it forward, bringing up the left foot to the place of the right, and sliding the right forward again, then hopping on the right.

[The common style of dancing this part of the Schottisch is, to advance and retire, instead of going right and left; but the former style is very apt to cause collisions, which it is always prudent to guard against, for even good dancers are liable to encounter them from the

awkwardness of the unskilful. [These collisions are far less likely to occur in the right and left, or diagonal, than in the forward and backward movement.]

Immediately after this, the movement changes into a series of double hops and a double rotation. Spring twice on the left foot, turning half round; twice on the right foot, turning half round; twice again on the left foot, turning half round; and then twice again on the right foot, turning half round. Then begin again, and proceed as at first. The lady's step is the counterpart of the gentleman's, she beginning with the right foot.

The Schottisch, like other circular dances, may be varied by means of the reverse turn, or even by going in a direct line round the room. You may also double each part by giving four bars to the first part, and four bars to the second or circular movement. The gentleman is expected to regulate all these matters, according to circumstances, sometimes for variety, sometimes to avoid collision in a crowded room; and it is only necessary for him to apprise his partner of his intentions, by saying, "double," or "four bars," and she repeats the sliding step, instead of proceeding to the hop.

The *Valse à Deux Temps* is now very generally introduced instead of the double hops.

The Schottisch is easily acquired, unlike the *Deux Temps*, which requires only a few lessons to learn, but many to perfect it.

The time is the same as the Polka, but much slower, although it is now danced much faster than it was originally.

THE GORLITZA.

A new round dance for two, lately introduced by Veran, in Paris, and in London, in the spring of 1851. It is a Polish dance, much in vogue before the fall of Poland. It requires much practice to dance it gracefully, the movements being much varied. It is danced in Schottisch time, rather slow.

First Part.—The gentleman takes the lady as in the Polka, and commences with the Polka step, with the left foot moving to the left, at the same time turning half round; then slide right foot to the right; bring left foot behind right, in fifth position; glissade with right foot, finishing with left foot in front.—All this occupies two bars.

Spring on right foot, at the same time raising left foot in front ; let left foot fall behind right ; glissade with right foot to the right ; finishing with left foot in front. Spring again on right foot, at same time raising left foot in front ; let left foot fall behind right ; glissade with right foot to the right ; finishing with right foot in front.—This occupies two bars.

The two movements, or four bars, are repeated, finishing the second time with left foot in front.

This is one half of the dance.

The last two bars are performed turning round without progressing.

Second Part.—Begin with the Polka Mazourka step to the left, turning half round ; Cellarius step, with the right foot to the right ; left foot falls behind ; glissade with right foot in front, four bars.

Repeat Polka Mazourka with right foot to the right, turning half round ; Cellarius with left foot to the left ; right foot falls behind ; glissade with left foot, finishing with left foot behind, four bars.

In all, sixteen bars.

For the lady, the directions are the same, only reversing the foot, *except* in the last two bars of the first part ; there each begins with the same foot.

LA VARSOVIENNE.

A ROUND DANCE FOR TWO.

Commence as for a valse.—The gentleman slides his left foot to the left, and slightly springs forward twice with right, finishing with left foot raised behind, as in Polka Mazourka. This is repeated. Then one Polka movement, turning (3 bars); bring right into second position (1 bar).

The gentleman then begins with his right foot, and repeats the above description reversed.

The same description answers for the lady, foot reversed; that is, she moves right foot when the gentlemen moves left, and *vice versâ*.

Second Part.—The gentleman makes one Polka movement with left foot to the left, turning (1 bar)—brings right foot into second position, bending towards it (1 bar)—one Polka movement with right foot turning to the right (1 bar), bringing left foot into second position (1 bar).

Third Part.—Three Polka steps, beginning to the left (3 bars); pause, pointing right foot (1 bar).

These movements are reversed, as in other round dances.

Generally 16 bars to each part.

THE SPANISH DANCE.

Formerly the principal waltz of the evening, before the introduction of the Valse à Deux Temps and other round dances, as then it was seldom that more than one circular waltz was performed. It is occasionally introduced at a private party, and sometimes at a public ball, but very rarely. The couples stand as for a Country Dance (sometimes the couples are arranged in a circle), except that the first gentleman must be on the ladies' side, and the first lady on the gentlemen's side; and to prevent the other couples waiting, every fourth lady and gentleman exchange places. By this means delay is prevented, and the whole can start at once in the next movement.

The first gentleman and second lady advance and retire with a valse step, and change places. First lady and second gentleman do likewise at the same time.

First gentleman and partner advance and retire with valse step, and exchange places. Second gentleman and partner do likewise at the same time.

First gentleman and second lady repeat this figure; and first lady and second gentleman do likewise at the same time.

First gentleman and partner repeat the

same. First lady and second gentleman do the same at the same time.

All four join hands, and advance to the centre, and retire : pass ladies to the left. All join hands again and advance to the centre as before, and pass ladies to the left. This is repeated twice more. Each gentleman takes his own partner, and the two couples valse round each other once or twice, *ad libitum*, leaving the second lady and gentleman at the top of the dance, as in the Country Dance.

The first lady and gentleman repeat the same figure with every succeeding couple to the end of the dance.

THE WALTZ COTILLON.

A pleasing little dance, danced with four couples, placed as in a quadrille, each gentleman having the lady on his right : may be learned in a few minutes, there being only one figure, repeated by each couple.

The figure is as follows :—

The first couple valse inside the figure with either the old *Trois Temps* or *Deux Temps*, at pleasure, finishing at their places, and occupying 8 bars.

The first and opposite ladies cross over, with a valse step (occupying 8 bars); the

first and second gentlemen do likewise ; the third and fourth ladies repeat this figure, and then their partners ; the top and bottom couples then valse to places (4 bars) ; side couples do likewise.

Each gentleman then takes his partner's right hand, and they both advance to each other with a valse step (1 bar), and then retire (1 bar) ; the gentleman then passes the lady under his right, and she passes to the next gentleman, and he passes to the next lady in the same manner as the grand chain in the Lancers. (This occupies 2 bars.) This figure is repeated with the next and following ladies and gentlemen until all regain their respective places (occupy 32 bars) ; side couples separate and join hands with top and bottom couples, forming four in a line ; all advance and retire twice (4 bars) ; then all cross over and turn (occupying 4 bars) ; then re-advance and retire twice (4 bars), and recross over to places (4 bars).

The four couples then valse round to places.

This completes the figure, but it is repeated four times, each couple in succession taking the lead.

This, though a most graceful and easy

dance, has of late been put aside by the more fashionable round dances; but it is still frequently introduced in private circles, and generally with success, as one or more couples knowing the figure are sufficient to keep it up.

I have occasionally introduced this dance at my *soirées*, and varied the character of it by using the Polka step instead of the valse. This variety has generally given much satisfaction, as it makes an agreeable change from the quadrille and round dances. If danced to the valse step, the music should be moderately fast only, as, if too quick, it destroys the gracefulness of the dance.

LA TEMPETE.

The new dance known by this name, was lately introduced into Paris, and is now in high repute in the *Soirées Dansantes*, and the fashionable circles in England. It may be truly represented as a general favourite, as it only requires an intimate knowledge of the figure to make it both agreeable and suitable for all ages. It admits of the graceful and cheerful movement of the quadrille, but has this advantage over it, that, like a country-dance, it establishes an *entente cordiale*

amongst all who engage in it. Like the quadrille, however, it is arranged in parties of four couples, but the arrangement is different. Two couples stand face to face (or *vis-à-vis*), and there are no side couples. As many sets of four couples as the room will hold may thus be arranged; the first line of each new set standing with their backs to the second line of the former set. The figure of the dance admits of only two couples in a breadth, but it may be as long as the Crystal Palace.

FIRST PART.

Arrange two couples in a line across the room, and see that each gentleman has his lady on his right hand; opposite these arrange other two couples as *vis à-vis*. Then two couples more with their backs to the preceding; with other two as their *vis-à-vis*; and so on with any number of four couples that the room and the company will admit of.

The dance is commenced by all the couples at the same time, who advance and retire twice, hands joined. The leading couples (that is, all those with their backs to the top of the room) then pass, with hands joined, to the places of their respective *vis-à-vis*. The *vis-à-vis* at the

same time separating, pass outside the leading couples to the places of the latter, where they join hands, and return to their own places, and back to the top, without separating hands ; the top couple at the same time pass outside, hands apart. The latter then join hands, and pass to their own places between the opposite couple, who separate and pass outside to their own places.

The lady and gentleman in the middle of each line then join hands, giving their other hand to their *vis-à-vis*, and all four in a circle pass round to the left, and back again in a circle to their places. At the same time, the other lady and gentleman on each side respectively perform the same movement, with a circle of two instead of four.

The circle of four then perform hands across round ; change hands ; round again, and back to places. Each outside couple does the same figure in twos. The whole of the company are performing the figure at the same time.

SECOND PART.

Then all advance, and retire, and re-advance. The top lines pass the bottom lines into next places, where they re-

commence the figure, their late *vis-à-vis* having passed to the top, and turned round to wait for new *vis-à-vis*; the gentleman taking care to have the lady always on the right hand. Thus, at the conclusion of each figure, a general change of *vis-à-vis* and places has taken place; for, as the top lines are passing down, the bottom lines are passing up, till the top line reaches the bottom, and the bottom the top, where they turn round, and proceed in a similar manner to their original places. Here, if the party be large, the dance terminates; but it may be repeated at pleasure by going down and up again.

It may be remarked that when the first pass or exchange of *vis-à-vis* is made, the new top and bottom lines are left without *vis-à-vis*; but the next move will reward their patience, by presenting the welcome face of a *vis-à-vis* to each.

The figure of the dance may be varied as follows:—All advance and retire twice (hands joined). All *vis-à-vis* couples *chassez croisez en double*; each gentleman retaining his partner's left hand; eight galop steps (4 bars); *dechassez* eight steps (4 bars); the couple on the right of the top line passing in front

of the couple on their left the first time, returning to place, passing behind. Thus, two couples are moving to the right, and two to the left. This is repeated. The *vis-à-vis* couples do likewise at same time. This of course applies to all the couples, as all commence at the same time.

When the figure is properly performed, the dance is particularly social, cheerful, and amusing, and combines the excitement of the country dance with the grace and the elegance of the quadrille, whilst, at the same time, it symbolically illustrates the singular vicissitudes of the social condition of the land which gave it birth, or, at least, celebrity—the top going down, and the bottom going up.

LE VIENNOIS—THE VIENNESE.

When this charming dance was first introduced at Vienna, in 1856, by the Convention of Dancing Masters, it was named *the Empire Quadrille*; since then the master-hand of M. Cellarius has re-arranged and simplified the figures, curtailing those which were too redundant, and, as now danced in Paris, it is called *Le Viennois*. It is likely to be no less popular with us than in Parisian society, because it combines the grand principles of social enjoy-

ment, cheerfulness, good taste, and a variety of elegant steps, all of which are easy of attainment. The music, too, is animated and pretty, with the time well marked; and there are no difficulties but such as may be overcome by a few good lessons and careful practice. By no means so intricate as the Mazourka Quadrille, the arrangement of the dancers in two lines, as in a country dance, leaves no unoccupied side couples. The diversity of figures and steps is most attractive, and the skill of the dancer is admirably displayed in the *Mazourka steps*, the brilliant *petit tour*, the gliding *balancé*, the *Cellarius step*, the *dos-à-dos*, and the *Moulinet*. It is, in short, one of those pleasing dances in which the courtly bearing of the gentleman leads and sustains the quiet grace of his partner through the picturesque groupings and figures. In the arrangement of this delightful quadrille, as described in the following pages, I have to acknowledge the kind aid of M. Coulon, who, with myself, first introduced it at our *soirées* during the Christmas festivities of 1858.

First Figure.—Arrange in two lines. Top and bottom couples advance with four Mazourka steps, the gentlemen hold-

ing their partners' left hands with their left (4 bars). Gentlemen cross their right hands over their left, and take opposite ladies' right hands, retiring with them to their places (4 bars). Thus the gentleman is on the right hand of the lady; in this position, they advance and retire four steps each way (4 bars). *Petit tour* (4 bars), gentleman finishing on left hand of the lady. This figure is repeated (16 bars); by so doing the gentlemen regain their places and partners.

Second Figure.—First ladies and opposite gentlemen advance four Mazourka steps, join hands four steps to the right and four to the left (the gentleman commencing with right foot, the lady with the left; this is done throughout the Quadrille, where the *balancez* is danced). The gentleman takes the lady's left hand with his left, he passes her round him by raising his hand above his head, as she passes four steps (4 bars). *Petit tour* (4 bars), finishing *dos-à-dos*; they return to partners four steps (4 bars); *balancez* with partners (4 bars); ladies pass round their partners (as before described, 4 bars). *Petit tour* (4 bars). The figure is then recommenced with second ladies and opposite gentlemen.

Third Figure.—First couple advance (4 bars), gentleman holding his partner's left hand; he passes her round to his left (still retaining her left hand); he crosses his left hand over his right and takes the opposite lady's left hand (thus the two ladies are facing him); they all then retire, four steps (4 bars); *balancez* four steps to the right and four to left (4 bars). In the same position four steps, *en round*, to the left (second step of the Cellarius, 4 bars). The gentleman crosses over alone (4 bars); the ladies meanwhile slowly turn (to face the gentleman, who remains on the opposite side), they then cross over, four steps (4 bars); each gentleman takes his partner, all four steps to the right and four back (4 bars); the leading couple return to place, four steps; the other couple, *petit tour* (4 bars), repeat, beginning with second couple.

Fourth Figure.—Commence on fifth bar; all advance four walking steps (2 bars); *vis-à-vis* couples join hands, all one step to the right, and one to the left (2 bars), marking time; four walking steps round to the left (2 bars); marking time (2 bars); four steps round to the right (2 bars); separate; return to places, four steps (2 bars). Leading couples cross

over and join hands with their *vis-à-vis* (4 bars); all return hands joined (4 bars); all present left hands, and dance the *Moulinet* to the right and left, eight steps, commencing with right feet. The leading couple cross over to opposite place, four steps (4 bars). Each gentleman then takes his partner's left hand, and passes her round; she presents her right to the opposite gentleman (still retaining her partner's hand), the other lady doing likewise, at the same time; thus the two ladies are *dos-à-dos*; they all pass round to places, four steps (4 bars). Four steps to the right and left (4 bars); *petit tour* (4 bars); recommence this figure with second couple, crossing over to *vis-à-vis* couple.

Fifth Figure.—All advance four steps (4 bars); *petit tour* (4 bars); finishing *dos-à-dos*, in two lines; all four steps forward (4 bars); *petit tour* (4 bars); finishing in places. The *vis-à-vis* ladies pass round each other, presenting right hand (4 bars); back again with left hand (4 bars). The first figure is then repeated (16 bars). The ladies cross over, presenting right and left hands as before (8 bars). First figure again (16 bars). Repeat first sixteen bars of this figure.

LE PRINCE IMPERIAL.

1st Figure.—Top and bottom couples advance to the couples on their right (hands joined); all bow and curtsy, the gentlemen taking the side ladies with left hands, and retire with both ladies to opposite places (8 bars). The four ladies do grand chain in the centre of the quadrille (each giving the right hand to commence with), finishing opposite their partners (8 bars). All *balancez* and turn partners.

The top couple will now be in their *vis-à-vis* place; so in like manner will the bottom couple be. Each couple then advance to the couple on their right, bow and curtsy, the gentlemen taking the side ladies, with their left hands, to opposite places. (Thus the top and bottom couples will have regained their places.)

Grand chain by the four ladies, *balancez* and turn partners, as before. This is repeated by third and fourth couples.

2nd Figure, La Nouvelle Trénise—First lady and opposite gentleman advance; the gentleman turns the lady with both hands, finishing both facing the bottom lady; they separate; she

passes between them to opposite gentleman, who turns her with his left hand. He then gives her his right hand, and they advance and retire. The other couple do likewise at the same time ; half ladies' chain to places.

All *chassez croisez*, turning at corners with right hands ; *déchassez*, turning partners with left hands. Second, third, and fourth couples repeat this figure.

3rd Figure, La Corbeille.—The first gentleman advances with his partner, and leaves her in the centre of the quadrille, facing him. They bow and curtsey to each other ; he retires to his place. The opposite gentleman then repeats this figure with his partner ; then the third, and afterwards the fourth couple do likewise. The four ladies join hands (each facing her own partner), and galop round (8 bars), until they again face their partners. The four gentlemen then advance, and join the circle by giving their right hands to their partners, and their left to the ladies on their left. *Balancez* all eight (4 bars) ; each gentleman then retires to place with their partners (4 bars). The second couple then recommence the figure, which is repeated as before ; afterwards by third and fourth couples.

4th Figure, La Double Pastourelle.—Top and bottom couples advance and retire ; advance again, the top gentleman leaving his lady on the left of the gentleman on the right, the bottom gentleman finishing on the right hand of the fourth lady ; the top gentleman and opposite lady retire to respective places.

The two lines of three advance and retire twice ; then the top gentleman and *vis-à-vis* lady advance and retire, re-advance, bow and curtsey, and both turn towards partners. Two sets of four join hands, half round, and then half right and left to places. Top and bottom couples advance and retire as before ; advance again, the bottom gentleman leaving his lady at the left hand of the gentleman on his right (the top gentleman at the same time going to the right hand of the lady on his right), and the remainder of the figure is the same as before described. The third and fourth couples repeat.

5th Figure, Le Tourbillon.—(The four ladies commence the figure at the same time.)

Each lady gives her right hand to her partner, and passes quickly round him to the gentleman on the right ; gives him

her right hand and passes round him, and likewise with each gentleman, until each lady has regained her place. The gentlemen remain in their places, and pass the ladies round them, each as they come, with the right hand (16 bars); first lady and opposite gentleman advance and retire; re-advance, *dos-à-dos*. *Balancez* and turn partners. This figure is repeated four times. After the last *tourbillon*, all rest for four bars. Then each gentleman conducts his partner to the centre of the quadrille, and turns her facing him.

Bow and curtesy to each other. The gentlemen offer their arms to partners, and all retire.

QUADRILLE DES DAMES.

Lately introduced by the Society of Professors of Dancing at Paris.

This quadrille is danced with eight.

FIRST FIGURE.

Top and bottom couples cross to opposite places (half right and left) (4 bars); advance and retire at corners (4 bars). Top and bottom couples return to places, (4 bars), advance and retire at corners

(4 bars). The four ladies advance to the centre and curtsey, return to places (8 bars). The sides then repeat the half right and left, advance and retire at corners. Half right and left to return to places, and advance and retire at corners. The four ladies do not again advance.

Here the figure ends.

2nd Figure.—The top gentleman advances to *vis à vis* lady, he takes her right hand with his right hand and passes round her (4 bars), (she then gives her left hand to her own partner and passes round him, taking his left hand). The top gentleman continues the same figure with third lady, giving her his left hand (4 bars), (she passes round her own partner with her right hand). The top gentleman continues the figure with the fourth lady, with his right hand (4 bars), and concludes with his own partner in a like manner, giving her his left hand (4 bars). (He has thus performed a sort of chain with each lady). Each gentleman then takes his partner's left hand with his left hand, all four couples advance towards the centre and retire (4 bars), each gentleman retains the hand of his partner, and passes

her round him to the left (4 bars). The second gentleman then recommences the figure, and afterwards the third and fourth gentlemen, so that the figure is done four times. (There is no pause for the leading gentleman until the figure is concluded).

3rd Figure.—Top and bottom couples advance to the couples on their right hands (4 bars), (the top and bottom couples are thus placed, facing the side couples). Each gentleman takes his *vis à vis* lady by both hands, each couple separates, (that is, the top and bottom gentlemen, with the lady move to the right, the side gentleman with the ladies make a like movement to the left, in this manner the four couples divide). Each gentleman half turns the lady so as to form two lines top and bottom (4 bars), (thus each gentleman is facing his partner). The top and bottom gentlemen having exchanged places, the four ladies do half ladies' chain (commencing with opposite ladies), four times until they return to where they started from (16 bars). Each gentleman takes the lady next him with his right hand (and her left), and advances with her, he passes her to his left and all take own partners and retire (8 bars).

The top and bottom gentlemen remain in opposite places, but they will now have their own partners. The couple at the bottom lead to fourth couple, and the couple at the top to the third couple. The figure is again gone through until top and bottom couples are in their places. The third and fourth couples do likewise. This figure is danced four times.

4th Figure. — Top and bottom ladies advance towards the centre, then give each other their left hands, the two ladies at the sides join them, giving their right hands (4 bars). (The four ladies are now in a line in the middle of the quadrille), *balancez* four in a line, four bars; the top and bottom ladies retain the side ladies by right hands, and pass round them (4 bars); form again, in a line, *balancez* (4 bars). (The top lady will now be *vis à vis* to bottom gentleman while the bottom lady will be *vis à vis* to top gentleman. The side ladies will be *vis à vis* to their partners). All eight *balancez* and turn ladies, eight bars. The ladies at top and bottom of the quadrille. Recommence the figure, the side ladies join them and repeat as before. (The top and bottom ladies will now have regained their places and part-

ners.) Third and fourth ladies do likewise, This figure is danced four times.

5th Figure.—Top and bottom couples advance and retire ; the side couples separate partners and return to places (at the same time) (4 bars). All turn partners, (4 bars). The side couples advance and retire, top and bottom couples separate partners (at same time), (4 bars) ; all turn partners (4 bars). Top and bottom couples advance, the top gentleman takes his *vis à vis* lady's left hand with his right, and passes with her through the fourth couple, while they separate and pass outside the top couple towards the centre of the quadrille (4 bars) ; they then return to places between the top couple, who in their turn pass outside (the same as the first figure in the Lanciers). (The couple at the bottom will do likewise with the third couple at the same time. This will bring the top and bottom couples into the middle of the quadrille). The four join hands and pass quickly round into opposite places (4 bars). The four ladies advance and retire (4 bars). They then do half moulinet (right hands across) to opposite gentlemen (4 bars). Top and bottom couples re-advance, each gentleman taking his *vis-à-vis* lady's hand,

passing through the side couples as before, and back to the centre of the quadrille (4 bars). The four join hands and pass quickly round to opposite places (4 bars); top and bottom gentlemen will now have regained their places with their *vis-à-vis* ladies. The ladies at the sides will also be in opposite places. Top and bottom couples advance and retire, while side-couples separate partners as before (4 bars); all turn partners (4 bars). Side couples advance and retire (4 bars); top and bottom couples separate partners at same time (4 bars); all turn partners, (4 bars). Top and bottom couples recommence the figure, and go through it precisely as before, until each lady is in her place with her partner. All this is again repeated for the side couples to do likewise; each part is gone through four times, and at the end, half *chassez croisez*, half *balancez* at corners (4 bars); turn at corners (4 bars); half *chassez croisez* back, half *balancez* with partners (4 bars); turn partners (4 bars). (Four bars rest, all advance and bow, and curtsy to partners.)

COUNTRY DANCES.

Country Dances are now entirely out of vogue in fashionable assemblies, but not entirely out of favour at country balls and private parties. They are very generally known, and require no description. They belong to a ruder age than the present, and a blither and merrier style of manner than that which prevails in the fashionable world. They are more characteristic of "Merrie Englande" than of Almack's; and therefore, whatever merit they possess in the estimation of the cheerful, the gay, and the light-hearted, they hold a very inferior place in the programme of a modern festivity.

THE HOLLY BERRY,

A COUNTRY DANCE FOR ALL TIMES.

Arrange in two lines from the top of the room to the bottom, ladies on the left, looking from the top, the gentlemen *vis-à-vis*.

All advance and retire (4 bars).

All cross over (4 bars).

Every two couples hands across, and back to places (8 bars).

The top couple galopade to the bottom of the dance—hands across, with bottom

couple; the two couples at the top of the dance do likewise at the same time.

The leading couple galop round the room, followed by all the rest, until they come to the bottom of the dance, ladies and gentlemen arranging themselves on their own side.

The leading couple will now be at the bottom of the dance.

The second couple do the same thing; and all the rest in succession do so likewise, until all have regained their respective places.

The music best adapted for this dance is a galop.

In advancing and retiring, use only the walking step; and for the rest the galop.

Mrs. HENDERSON has introduced this dance in compliance with the request of pupils and friends, who were at a loss for a cheerful country dance in which all might join without previous instruction in the fashionable dances.

It is usual to conclude the evening's festivities with one particular species of Country Dance, called "Sir Roger de Coverley." It has of late enjoyed considerable vogue, and is patronized by her Majesty, at her own entertainments. We give it as at present danced at the Pa-

lace, somewhat modernised and adapted to the prevailing taste.

SIR ROGER DE COVERLEY.

Form in two lines: ladies on the left from the top.

All advance (2 bars); retire (2 bars); cross over (4 bars); re-advance (2 bars); retire (2 bars); recross over (4 bars).

Top lady and bottom gentleman advance to each other, bow and courtesy. Top gentleman and bottom lady do the same. Top lady re-advances with bottom gentleman, and present right hands, and pass quickly round each other to their own places. Bottom lady and top gentleman do so likewise.

[The top lady gives her right hand to her partner, and passes behind the next two gentlemen. She then crosses the line, giving her left hand to her partner, and then passes behind the next two ladies; and this order is kept up all the way to the bottom of the line. The top gentleman performs the same figure, and at the same time.

The lady presents her left hand to her partner, and they promenade to the top of the line.]

This figure contained within the brackets is generally omitted.

The top couple make a *congé* and cast off

ladies to the right and gentlemen to the left, all following the top couple, who remain at the bottom of the line and let all the other couples pass them under their arms (or not, *ad libitum*), until all arrive at their own places, except the top couple, who remain at the bottom.

The figure is repeated until all the couples have gained their places.

A GLOSSARY

OF FRENCH TERMS USED IN DANCING.

Chaine Anglaise—right and left.

Demi chaine Anglaise—half right and left.

Balancez—set to partners.

Chaine des dames—ladies' chain.

Tour des mains—turn partners.

Demi promenade—half promenade.

En avant deux, or *en avant et en arriere*—the first lady and opposite gentleman advance and retire.

Chassez à droite et à gauche—move to the right and left.

Traversez—the two opposite persons exchange places.

Retraversez—return to places.

Traversez deux en donnant la main

droite—the two opposite exchange places, giving right hands.

Retraversez en donnant la main gauche—the two opposite recross, giving left hands.

Balancez quatre en ligne—the four dancers set in a line, holding both hands.

Dos-à-dos—the two opposite persons pass round each other.

En avant quatre et en arrière—the four opposite persons advance and retire.

En avant trois deux fois—advance three, twice.

Demi tour à quatre—four hands half round.

Chassez croisez, tous les huit, et dechassez—gentlemen all change places with partners, and back again.

Les Dames en Moulinet—ladies right hands across, half round, and back again with left.

Balancez en Moulinet—the gentlemen join right hands with partners, and set in the form of a cross.

Pas d'Allemande—the gentlemen turn their partners under their arms.

Grande promenade tous les huit—all the eight dancers promenade.

A la fin—at the finish.

Contre partie pour les autres—the other dancers do the same.

Chaine des dames double—double ladies' chain, which is performed by all the ladies commencing at the same time.

Chaine Anglaise double—the right and left double.

Le grand rond—all join hands and advance and retire twice.

Balancer en rond—all join hands and set in a circle.

La grande tour de rond—all join hands and dance quite round to places.

A vos places—to your places.

Tour à coin—turn the corners.

Demi Moulinet—the ladies all advance to the centre, giving right hands, and return to places.

La même pour les cavaliers—the gentlemen do the same.

Pas de Basque—this step is peculiar to Southern France, and bears a strong resemblance to the step of the Redova.

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