

De Walden's ball-room companion, or, Dancing made easy. A collection of the fashionable drawing-room dances, with full directions for dancing all the figures of "the German."

Walden, Emile de.

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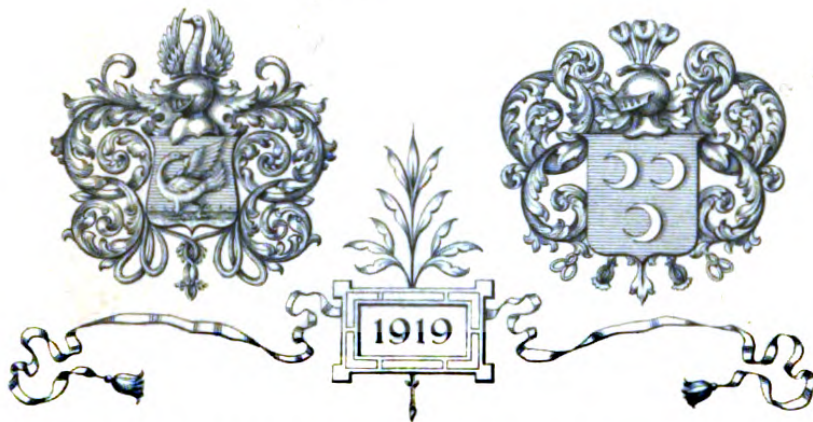
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OR,

DANCING MADE EASY.

A COLLECTION OF THE

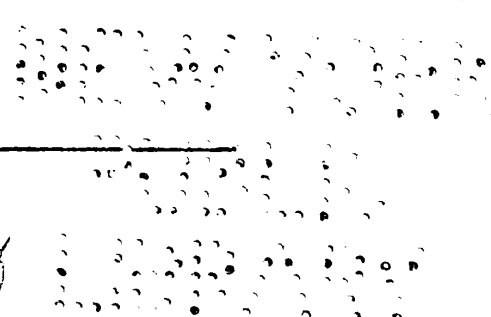
FASHIONABLE DRAWING-ROOM DANCES, WITH FULL DIRECTIONS FOR DANCING ALL THE FIGURES OF

"THE GERMAN."

✓
+

BY

EMILE DE WALDEN,
PROFESSOR OF DANCING.



*[An exact translation of
Cellarius]*

NEW YORK:
DICK & FITZGERALD, PUBLISHERS.

[1876]

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PREFACE.

THE work which I now offer to the public under the title of "Ball Room Companion," contains a faithful and complete collection of my Dancing Courses.

My pupils had for a long time pressed me to unite in one volume those precepts of the dance and waltze, which I had the happiness of instilling into them. Such a volume, they said, would profit all—the novice, who would be instructed by the perusal, and the proficient, who would find a pleasure in recollection. These wishes, being constantly repeated, became to me at last an indispensable duty. I imagined, moreover, that a work which would be as a manual of the modern dancer and waltzer, must have some utility for the teaching and practice of the art in general.

The new dances, such as the polka, mazurka, valse à deux temps, etc., which have become popular during the last few years, met at first, like most other novelties, with considerable opposition. Many persons, even at present, judging of them when exaggerated instead of when truly executed, still speak of them with prejudice. It is time, therefore, as I think, to explain what these dances really are, to fix their rules, to define their character, and to prove that the drawing-room may admit them without in any way derogating from their traditional elegance and good taste.

In this volume, I have treated of every sort of dance which obtains at present in the world, from the French country-dance to the newest waltzes, even to those which can scarcely as yet

be said to be adopted. Some quadrilles also and waltzes, arranged, or invented by myself, have of necessity found a place in this collection. The flattering approbation of many persons of fashion has imposed this upon me.

The cotillon, that essential finale of every ball, has been the object of my peculiar care, and I have been able to bring together more than eighty figures, each different from the other. This ensemble will offer, I should think, a field sufficiently extensive for the dancers, and henceforth the *gentlemen-conductors* will not be under the necessity of stopping short in the middle of their functions.

Is it necessary to add that this work—which is dedicated to waltzers much more than to readers, and made rather to lie on the piano than in the book-case—cannot have the least literary pretensions? Need I crave indulgence for pages written in very brief intervals of rest, or more frequently amidst the noise of polkas and waltzes? Still I must confess that I have not composed them without a lively sense of gratification. Employed from infancy in the practice of an art to which I have always been passionately devoted, I have found in the imparting of it a pleasure no less real.

The hours passed in my lessons and courses are, above all things, to me an agreeable pastime. The essays of my pupils; my continual observations on their progress; their practice, in which I never fail to take a part, persuaded that it is above all in dancing that the professor should teach by example; and the success of many who delight in reminding me that they have been formed under my eyes—these are things which are more than enough to recompense me for the trouble and fatigue of teaching.

To conclude, in writing the *Drawing-room Dances* I have again found myself in the midst of my pupils, I have beheld them waltze, I have waltzed myself, and that is enough to show the nature of my ambition.

May this book help to spread the taste for dancing; may it augment, if that be possible, the number of good and skillful waltzers, and I shall for once have taken up the pen by chance, without seeming to quit the sphere wherein the favor of the public has thought proper to assign me a rank so precious.

CONTENTS.

	PAGE
PREFACE	1
I. REVIVAL OF FASHIONABLE DANCING	9
II. STAGE DANCES, AND DANCES OF THE BALL-ROOM	10
III. PRELIMINARY EXERCISES.—THE SALUTE	13
IV. THE FRENCH QUADRILLE	16
V. THE POLKA	18
VI. STEPS OF THE POLKA	20
VII. THE WALTZE A TROIS TEMPS	22
VIII. THE WALTZE A DEUX TEMPS	26
IX. ADVICE TO THE WALTZERS A DEUX TEMPS	28
X. SEQUEL TO THE ADVICE TO WALTZERS A DEUX TEMPS	31
XI. THE WALTZE A CINQUE TEMPS	35
XII. THE MAZURKA	38
XIII. OBSERVATIONS ON THE MAZURKA	42
XIV. THE QUADRILLE-MAZURKA	47
DESCRIPTION OF THE FIGURES OF THE QUADRILLE-MAZURKA,	49
XV. THE WALTZE-MAZURKA, CALLED THE CELLARIUS	52
XVI. THE REDOWA	53
XVII. THE GERMAN	57
XVIII. FIGURES OF THE GERMAN	59
1. The Excursion—La Course. Waltze, polka, mazurka.....	59
2. The Rounds of three—Les Ronds à trois. Waltze, polka, mazurka.....	59
3. The Chairs—Les Chaires. Waltze, polka, mazurka.....	60
4. The Flowers—Les Fleurs. Waltze, polka, mazurka.....	60
5. La Course Assise. Waltze, polka, mazurka.....	60
6. The Columns—Les Colonnes. Waltze, polka, mazurka.....	61
7. The Cushion—Le Couss'n. Waltze, polka, mazurka.....	61
8. The Cards—Les Cartes. Waltze, polka, mazurka.....	61
9. The Pyramid—La Piramide. Waltze, polka, mazurka.....	62
10. The Deceiver—La Trompeuse. Waltze, polka, mazurka.....	62
11. The Serpent—La Serpent. Waltze, polka, mazurka.....	63
12. The Broken Round—La Rond Brisé. Waltze, polka, mazurka.....	63
13. The Handkerchief—Le Mouchoir. Waltze, polka, mazurka.....	63
14. The Change of Ladies—Le Changement des Dames. Waltze, polka, mazurka.....	64
15. The Hat—Le Chapeau. Waltze, polka, mazurka.....	64
16. The Shawl—L'Echarpe. Waltze, polka, mazurka.....	64
17. The Ladies Seated—Les Dames Assises. Waltze, polka, mazurka.....	64
18. The Glass of Champagne—Le Verre de Vin de Champagne. Waltze, polka, mazurka.....	65
19. The Rejected Couples—Les Couples Refusés. Waltze, polka, ma- zurka.....	65
20. The Nosegays—Les Bouquets. Waltze, polka, mazurka.....	65
21. The Presentation of Ladies—Les Dames Présentées. Waltze, polka, mazurka.....	66

FIGURES OF THE GERMAN.—(Continued).		PAGE
22. The moving Cushion—Le Coussin Mobile. Waltze, polka, mazurka...		66
23. The Ladies Mocked—Les Dames Trompées. Waltze, polka, mazurka.....		66
24. The Magic Hat—Le Chapeau Magique. Waltze, polka, mazurka...		67
25. The Phalanx—La Phalange. Waltze, polka, mazurka.....		67
26. The Mysterious Cloth—Le Drap Mysterieux. Waltze, polka, mazurka.....		67
27. The Gentlemen Mocked—Les Cavaliers Trompés. Waltze, polka, mazurka.....		68
28. The Double Cross—Le Croix Double. Waltze, polka, mazurka....		68
29. The Grand Round—Le Grand Rond. Waltze, polka, mazurka....		68
30. The twin Circles—Les Cercles Jumeau. Waltze, polka, mazurka..		69
31. The Deceitful Round—La Rond Trompeuse. Waltze, polka, mazurka.....		69
32. The Convent-Porter—Le Portier du Convent. Waltze, polka, mazurka.....		70
33. The Mysterious Hands—Les Mains Mysterieux. Waltze, polka, mazurka.....		70
34. The Handkerchief Chase—La Chasse aux Mouchoirs. Waltze, polka, mazurka.....		70
35. The Stormy Sea—La Mer Agitée. Waltze, polka, mazurka.....		71
36. Puss in the Corner—Les Quatre Coins. Waltze, polka, mazurka..		71
37. The Bower—Les Borceau. Waltze, polka, mazurka.....		72
38. The Pursuit—La Poursuite. Waltze, polka, mazurka.....		72
39. The Final Round—La Rond Final. Waltze, polka, mazurka.....		72
40. The Endless Rounds—Les Ronds Infinis. Waltze, polka, mazurka,		73
41. Le Moulinet. Waltze, polka.....		73
42. Le Moulinet Changeant. Waltze, polka.....		73
43. The Four Chairs—Les Quatres Chaires. Waltze, polka.....		74
44. The Country Dance—La Contredanse. Waltze, polka.....		74
45. The Handkerchief—Le Mouchoir. Waltze, polka.....		74
46. The Flying Shawls—Les Echarpes Volantes. Waltze, polka.....		75
47. The Fan—L'Evantail. Waltze, polka.....		75
48. Blindman's Buff—La Colin Maillard. Waltze, polka.....		75
49. The Gentlemen together—Les Cavaliers ensemble. Waltze, mazurka.....		75
50. The Zigzags—Les Zigzags. Waltze, polka.....		76
51. The Undulations—Les Undulations. Waltze, polka.....		76
52. The two Lines—Les Deux Lignes. Waltze, polka.....		76
53. The Crooked Lane—L'Allee Tournante. Waltze, polka.....		77
54. The Flying Hat—Le Chapeau Volant. Waltze, polka.....		77
55. The Figure of Eight—La Huit. Waltze.....		78
56. The Intermingling of Arms—Les Bras Enlacés. Polka, mazurka..		78
57. The Ladies' Moulinet—Le Moulinet des Dames. Polka, mazurka..		78
58. The Little Rounds—Les Petits Ronds. Polka, mazurka.....		79
59. The Double Moulinet—La Double Moulinet. Polka, mazurka....		79
60. The X of the Gentlemen—L'X des Cavaliers. Polka, mazurka....		80
61. The X of the Gentleman and his Lady—L'X de Cavalier et de la Dame. Polka, mazurka.....		80
62. The English Right and Left—La Grande Chaine Anglaise. Polka, mazurka.....		81
63. The Graces—Les Graces. Polka, mazurka.....		81
64. The Contrary Rounds—Les Ronds Contrariées. Polka, mazurka..		81
65. The Genuflexions—Les Genuflexions. Polka, mazurka.....		82
66. The Right and Left—Les Chaines a Quatre. Polka, mazurka....		82
67. The Crossed Chains—Les Chaines Croisées. Polka, mazurka....		83
68. The Double Pastourelle—La Double Pastourelle. Polka, mazurka.		83
69. The Double Chain—La Double Chaine. Polka, mazurka.....		83

FIGURES OF THE GERMAN.—(Continued).		PAGE
70. The Uninterrupted Chains—Les Chaines Continues. Polka, mazurka.....		84
71. The Inconstants—Les Cavaliers Changeants. Polka, mazurka....		84
72. The Ladies Back to Back—Les Dames Dos a Dos. Polka, mazurka,		85
73. Four Hands Round—Les Ronds a Quatre. Polka, mazurka.....		85
74. The Genuflexion of Four—La Genuflexion a Quatre. Polka, mazurka.....		86
75. The Change of the Moulinet—La Moulinet Changé. Polka, mazurka.....		86
76. The Changing Triangle—La Triangle Changeant. Polka, mazurka,		86
77. The Chains in Line—Les Chaines en Ligne. Polka, mazurka....		87
78. The Labyrinth—La Labyrinth. Waltze, polka, mazurka.....		87
79. The Polka in Right and Left varied—La Polka en Chaines Diverses. Polka.....		88
80. The Basket—La Corbeille. Mazurka.....		88
81. The Triple Pass—La Triple Passe. Mazurka.....		89
82. The Lady to the Left—La Dame a Gauche. Mazurka.....		89
83. The Reunion of Couples. Mazurka.....		89
Conclusion of the Cotillon.....		90
XIX. LAST OBSERVATIONS ON THE BALL-ROOM ORCHESTRA, &c....		91
CONCLUSION.....		94

APPENDIX.

	PAGE
ENGLISH QUADRILLE.....	95
First Figure—L' Pantalon.....	95
Second Figure—L'Eté.....	95
Third Figure—La Poule.....	95
Fourth Figure—Trenise, or La Pastourelle.....	96
Fifth Figure—L'Inconstant.....	96
LANCERS.....	
First Figure.....	97
Second Figure.....	97
Third Figure.....	97
Fourth Figure.....	97
Fifth Figure.....	98
CALEDONIANS.....	
First Figure.....	98
Second Figure.....	98
Third Figure.....	99
Fourth Figure.....	99
Fifth Figure.....	99
SPANISH DANCE.....	100
VAVSOVIENNE.....	100

THE
DRAWING-ROOM DANCES.

I

REVIVAL OF FASHIONABLE DANCING.

IF we compare the appearance of a ball of the present day with the assemblies of only five or six years ago, we cannot fail to be struck by the favorable change which has been introduced into the habits, and, if I may venture so to say, into the manners of the dancers.

Does it not seem as if we were still on the eve of those days so truly mournful for the ball, when the mistress of the house, unable to organize a quadrille without unheard-of efforts, would find herself under the deplorable necessity of soliciting each dancer individually, and when only a few gentlemen would now and then condescend to snatch certain ladies from their state of isolation, walking, or rather dragging themselves, with the worst grace possible, into the midst of the quadrilles, and scarcely giving themselves the trouble to mark the figures? At present, on the contrary, what animation has suddenly succeeded to this languor in the greater part of the assemblies! The choice of a lady, the greater or less merit of every gentleman in the dance, the movement of the orchestra, the organization of a mazurka, the conduct of a cotillion,—all those details, which once were so indifferent and now are so important, have sufficed to reanimate the ball. It may indeed be said, that within the few last winters we have seen the revival of fashionable dancing, but it is not for me to expatiate on its advantages. Every one must have, no doubt, regretted the decay of an art so intimately connected with the laws of elegance and even of urbanity. What mother of a family is

not rejoiced to find that her son goes to the ball-room now-a-days to dance and waltze, and not for ecarte and other games of hazard ?

This revival of the modern dance, which one might for a time have believed, if not dead, at least totally abandoned, is owing, we must confess, to the introduction of a new element, represented by the fashionable dances and waltzes that have come in such good time to break up the uniformity of the ancient school. To cite the most popular of these, what a revolution has been produced by the polka, so contested on its first appearance, and now so generally adopted. In what ball does it not find a place ? Where is the young man, however opposed he may have been to this dance, that the polka has not snatched from his apathy and made acquire, whether he would or no, a talent on the sudden become so indispensable ? Far, then, from endeavoring, as was the case formerly, to resist the invasion of such fashionable dances, the best way is to take them for what they are, to study them in their true principles ; to perfection them if possible ; but above all to consider if they are really so opposed, as the world has believed, to our customs, and even to our national character. Before, however, entering into the explanation of the rules and the practice, we must consider in what respect these dances resemble, or differ from, those of former times. We shall thus be able to form a clearer notion of their peculiar character, and arrive in regular order at the details of their execution.

II.

STAGE DANCES, AND DANCES OF THE BALL-ROOM.

The works published upon dancing in France and in other countries, would of themselves form a library. It must nevertheless be observed that the greater part of these treat almost exclusively of theatrical dancing, of ballets, and of all that regards chorography. In some of them only we find a few passages, and those very succinct, upon the dances of the drawing-room, of which, however, the history in every age would be matter of curious interest. I think I have found out the cause of the rarity of works more especially dedicated to the study and teaching of

fashionable dancing. For a long time, and even in the present day, people have confounded, or at least have not distinguished with sufficient clearness the fashionable dance from the dance of the theater. They have considered country-dances, quadrilles, the steps, or different kinds of dance adopted by private individuals at each epoch, as a derivative, and—so to speak—as a diminutive of the ballets and steps executed by professional dancers. It must be admitted, however, that the fashionable dances have often assisted this confusion, for there is scarcely one of them, which is exclusively adapted to the drawing-room, or which does not more or less partake of the scenic character. In our day, I do not hesitate to declare—and it is one of the principal foundations of my book—that the drawing-room dance, according to the new character which has invested it within the last few years, is almost entirely independent of that of the theater. It has its peculiar steps and action, and which have scarcely any thing in common with what is applauded on the stage. This opinion is built, with me, on the evidence of facts, and also, as I believe, on the simple law of reason.

We may easily imagine that the most elegant or graceful waltzers could not be transplanted from a drawing-room to the stage, without losing a portion of their halo. In the same way, theatrical people, wishing to attempt private dances, would run a great risk of exaggerating them, and even of falsifying their real character, unless they had previously undergone an especial practice. I do not, however, mean by this to depreciate the theatrical dance, nor in the least to derogate from the divine art of the Taglioni, the Essler, and the Grisi; but the old adage, which says "*who can do the more, can do the less,*" is not literally true in regard to the dance. In fact, why should not the graces of the drawing-room and of fashionable life differ from those of the stage, which are of necessity more studied, and in some respects of a graver character? And if it be true that a stage-dancer, accustomed to the grand difficulties of the art, is not capable of displaying the peculiar ease and freedom requisite to a mazurka or a waltze a deux temps, ought we not rather to praise than blame him? My purpose, then, is not to draw here any parallel between the dance of the drawing-room and that of the stage; but

I only wish it to be understood that they are different from each other, a fact which seems to me to assist in explaining the neglect of the ancient dances and the adoption of the new.

The change of manners and costume, the vicissitudes of fashion, and, above all, the demands of modern freedom, have no doubt greatly contributed to the neglect of the studied dance, which was in vogue but a few years ago; but must we not also reckon among the causes of its falling into disuse the approximation, almost always disadvantageous, that existed between it and the stage-dance, of which it was for the most part only an imperfect copy? And the young people of the present day, who are so often accused of walking instead of dancing—are they so very wrong in abandoning the entrechals and all the complicated steps formerly in use, which had the singular inconvenience of recalling under a form necessarily imperfect, and often even ridiculous, that which was every day executed on the boards of a theater with all the perfection of the art?

We may ask them if it is caprice only, as many have said, that has substituted the modern for the studied dance, the former having for its principal characteristic ease, nature, and freedom of motion, all of them qualities that we may consider inherent in people of fashion? To better indicate the difference, which seems to me to exist between the two, I shall venture to quote myself; and of course I need not warn my readers that a professor of dancing cannot have any of the pretensions belonging to the virtuoso or the artist. It is true that I have known enough of stage-dancing to practice as an artist both in France and in other countries; but, when I resolved to devote myself entirely to teaching, I wished to execute myself the new style that I had to impart to my pupils, for which purpose it was requisite to undertake a peculiar study, and although this had been without doubt much simplified by my predecessors, still it was not the less special and important. I had to efface in my steps and manners whatever was too theatrical, to substitute in many cases simplicity to studied grace, and to take no longer for models the great artists of the stage, but the dancers and waltzers of the drawing-room, who would allow me to learn from them that style which was often the result of instinct and natural good taste.

The change introduced into the character of dancing could not but extend itself to teaching. Routine formerly played the chief part; it was sufficient to make the pupil execute some traditional steps, certain conventional exercises, for the most part devised by the dancing academies, and which in general required very little imagination on the part of the professor. Now-a-days before forming the dancer, especially for the drawing-room, the master has, if I may so express myself, to introduce much more of his own. He must chiefly rely upon his tact and discernment to regulate the exercises of his pupils in harmony with their dispositions, to modify at need the execution of such or such a dance according to the capabilities of every one, and, in a word, to substitute the principles of nature and good taste for methodical traditions.

These ideas, which I now only casually glance at, will be naturally developed in the course of my work.

III.

PRELIMINARY EXERCISES.—THE SALUTE.

It is an error to fancy that the new style, from its apparent facility and improvization, can dispense with any of those preliminary exercises intended to supple the frame, and prepare for the execution of steps and attitudes, and which at all times have formed the basis of every kind of dance. On the contrary, dances that have for their principal characteristic nature and expression, require as much, and perhaps even more, than the others, to be preceded by those steps and studied movements, which will always be to the dance what vocalization, sustained notes, and preparatory exercises are to the singer. Unluckily, for many years this study has been neglected. In spite of its antiquity the art has been considered almost as an unimportant accessory, as a mere superfluity, which might be omitted in a superior education. People have imagined that the knowledge of the quadrille figures, which might be easily acquired in two or three lessons, was sufficient, even for young men who were entitled to aspire to the ranks of fashion. The time that was once devoted to the study of steps has been employed in bodily exercise of a very different

nature—in gymnastics for example, a modern invention of which I am far from contesting the merit, but which cannot in any way, I imagine, be a substitute, and particularly with ladies, for the advantages of pliancy and grace that the dance alone can impart. Hence it happens that we have every day ungraceful bodies, and arms and legs of desperate stiffness, coming to learn dances, the true practice of which requires so much ease and freedom. We are, in consequence, often reduced, except in the case of great natural capabilities, to teach rather the mechanism of steps than the steps themselves. In truth, is it in the power of the master, during the course of a few lessons, to improvize pliant limbs, arms detached as it were from the body, heads which can play freely upon the shoulders, and so many other conditions which make all the merit of the natural dance?

When I say that it is useful, nay, even indispensable to acquire first principles before attempting the study of novelties, I do not wish to alarm either parents or pupils, who might even now be tempted to judge of us by the method of the ancient masters. Thanks to Heaven, the way of teaching the dance has also its share in modern improvement, and has been able to free itself from the superannuated practices that too long maintained their ground. Let the pupil be of courage; we have no longer in our schools those instruments of torture, known under the name of boots, in which they did not hesitate to imprison unhappy children, under the pretext, as they used to say, of turning out their toes. It is no longer the custom to make the pupils practice the same beats, or any other exercise of frightful monotony, for hours together, a custom which may in part explain why the teaching of the dance on principle has fallen into discredit. It is for the master to proportion the preliminary exercises to the capabilities of the pupil, and, above all, to the taste of the time. It is not requisite to enter here into the details, but there exists a great variety of steps, or study-dances, calculated to supple the pupil's limbs, and which may be so varied as to avoid ennui, that incurable evil for all the arts. I will, for example, cite a dance, which still finds partisans in some countries—the court-minuet. It is, indeed, much too opposite to our manners to be ever revived; but as a study it offers great advantages; it impresses on the body postures that

are by turns noble and graceful; and, as I have already used the comparison with singing, I will call to mind that it is with these dances of another time, as it is with pieces of the old operas, which have disappeared from the repertory, but which young singers are made to practice, in order to make their voices flexible and form their style.

To conclude all that relates to preliminary exercises, and fix, if it be possible, the duties of the master, I must also observe that we no longer pretend, as in former days, to regulate the manners of our pupils in what regards the ordinary actions of life. There was a time when the dancing-master taught his pupils to sit, to walk, to cross the room, to get out of the carriage, to pull on a glove, to use the fan, &c., all of which has, no doubt, contributed to turn the fashionable dance into ridicule, and to make it be looked upon as a puerile and illusive art, which was too frequently exercised at the expense of nature and good taste. We have now renounced all these Gothic traditions; we no longer hold it indispensable that the lesson should commence with a courtesy or formal bow; and in any case, when we have to give an idea of saluting to the youngest of our pupils, we do not teach by making them take "the first position in advance—the third—the second—then disengage the foot placed in the first position behind by bringing it to the fourth position in front, &c."—as we find it set down in essays of a sufficiently recent date. In every thing we consult nature, and though beyond doubt the master may assist and develop her by the resources with which his art supplies him, still it is nature that above all should be his rule and guide. A pupil who is able to execute with tolerable perfection those modern dances, which I do not fear to call natural, will of himself know how to walk, bow, and present himself with grace. The master has little or nothing to do with these details.

I will not carry any further these remarks on the preliminaries of the drawing-room dance, having said enough to show that study should not be excluded from the teaching of it. The real amateur will easily comprehend the necessity of submitting to certain introductory exercises before commencing the practice of steps and figures. We may now, therefore, enter upon the particulars of each of the dances, but I cannot ask too much indul-

gence for the indications that I shall attempt to give. Dancing, as may be imagined, can scarcely be explained by words; it is made much less to be apprehended by the mental eye than by those of the body. I have, therefore, chiefly confined myself to describing the style and character of each dance, and painting, so far as is possible, its peculiar physiognomy, while I leave the details of the steps to the teachers, for without great familiarity with the chorographic language, they are scarcely to be understood unless through the medium of practice.

IV.

THE FRENCH QUADRILLE.

It is just that the French quadrille should be placed before the other dances, not only for its rights of seniority, but because it holds at present a distinguished place in the generality of balls, where, as every one knows, it is admitted as a third with the waltzes and polkas.

The details of the five figures composing this quadrille are too well known to make it necessary for me to dwell upon them. It has been moreover much simplified, which facilitates the description of it given in most of the essays upon the modern dance.

The ladies alone still execute certain steps, and assume attitudes, that at least show some slight inclination for the dance. As to the gentlemen, they for the most part content themselves with pacing carelessly, and almost without paying attention to the time. This walking, negligent as it is, might yet have grace and character if the dancers chose to execute it with any care; but in general they seem to have laid down a law to themselves not to form the least step, rivaling each other in coldness and indifference, and absolutely dancing as if they walked upon the pavement.

Many causes have contributed to make the French quadrille in a great measure lose the character of a dance; first, as I have already noticed, the nature of the steps, which from their similarity with those of the theater require too great an exercise of agility for the habits of fashionable life; next, the monotony of the five figures, too often used not to produce, in the long run,

satiety and ennui; lastly, and above all, the small size of the drawing-rooms, which cannot fail to exercise a fatal influence over every kind of dance. From the time that a custom prevailed of crowding into a room twice or thrice the number of people that it could reasonably contain, it became unavoidable that they should abandon every thing that constituted the merit of the real dance.

I shall confine myself to giving a brief summary of the five figures that compose the quadrille, and merely point out the various changes or abbreviations that fashion has made them undergo.

The first figure, which has received the rather ungraceful name of *pantaloön*, is composed, as of old, of the *chain*, the *balancé à la dame*, the *ladies' chain*, and the *demi-chain*. The only change to be noted is the suppression of the *tours de main*, which used to come after the *balancé*.

The second figure, called L'ETE, is composed always of the *avant-deux*, of which the details are too well known to need repetition. In this also, after the final *balancé*, the *tour de main* is omitted.

In LA POULE, you no longer traverse by the right; you advance gently, giving your left hand to the opposite lady, and your right to your partner, when you wait the moment for all four to *balancé*. The ancient *dos à dos* is replaced by an *avant-deux*, after which comes the *avant-quatre*, the *balancé à quatre*, the *traverse*, and the half-right and left, as formerly.

In the fourth figure, called the PASTOURELLE, it must be observed that the gentleman's solo is suppressed. In the old dance this figure gave the gentlemen an opportunity of showing their talents, but now the pastourelle is executed with much less effort. The gentleman conducts his lady to the gentleman opposite, who receives her with his left hand, and gives his right to his own partner, taking care that both ladies should be placed a little on the side; he advances and comes back with them, then again advances, remaining alone before the gentleman; there he makes them describe a demi-tour on themselves, and then leaves them with the first gentleman, who executes with them the same figure that the other has just done. When the ladies turn for the second time on themselves, they ought to find them-

selves so placed as to form a *rond à quatre*, followed by a demi-chain, which terminates the figure.

I need not speak of the figure called the *trenis*, which was formerly used in place of the *pastourelle*. This, which is well known to every one, has ceased to be employed, and does not seem likely to come again into favor.

The fifth figure, called the *finale*, requires no particular remark; it is nothing but a repetition of the *avant-deux*, preceded and followed by a *chasse croisé à quatre*, the three first times; the figure concludes with a general *chasse croisé*.

Thus we see that there is no one of these five figures that has not been shortened in certain details, and I have no doubt that means will be found to abridge them still farther. But I advise professors to begin always by teaching the French country dance, as it was originally executed, with the steps, figures, and enchainements; they can afterwards point out the omissions. This dance, in a sufficient space, will always be an excellent exercise for young dancers, who have to learn to move with ease and freedom.

As to the French quadrille, as it is now generally executed, one cannot dissemble that its reign, as a dance, seems well nigh at an end, and that it will be a long time before it becomes other than what it is at present—an opportunity, that is, for gossip rather than for dancing—a sort of necessary halting-place amidst the waltzes and polkas.

We may, perhaps, lament the decadence of the French country dance, in memory of its former fashion; if, however, we consider what it has become, and by what successive modifications it has been despoiled of the greater part of its grace and beauty, we ought not, after all, to regret that it has given place to new dances, which, in default of other merit, have, at least, that of keeping up the animation of balls and the zeal of dancers.

V.

THE POLKA.

We have now to treat of one of the oldest and most popular of modern dances—the polka—which, in spite of its foreign origin,

may now be considered as French; for it is to France that it owes its fashion and character of universality. I need not repeat here all that has appeared, in regard to the polka, in books, pamphlets, poems, dramatic pieces, and music, nor dwell upon the numberless attacks to which, from its origin, it has been subject, and over which it has so gloriously triumphed. I have only to occupy myself with the fundamentals, and, if the word be not too ambitious, with the technical part of the dance.

The position of the lady and gentleman is almost the same in the polka as in the ordinary waltze—the gentleman nearly facing his partner. He must support her with the right hand extended about the waist. The arm destined for this purpose is the only part of the body into which there should be flung a certain degree of vigor; self-abandonment, flexibility, and extreme ease, should be perceptible in all the movements.

The left hand, which sustains that of the lady, should be half extended away from the body, the arm neither too stiff, nor too much bent; which would be affected in the one case, and awkward in the other.

The gentleman should hold the lady, neither too close nor too far from him. Too close an approximation would be alike opposite to the laws of grace and of decorum; too great a distance would render very difficult, if not impracticable, the turns and evolutions that form so considerable a part in the execution of the dance. It is for the gentleman, according to his own taste, to settle the distance between his partner and himself.

The lady should have her right hand placed in the left of her partner, and the other upon his shoulder. She should keep her head in its natural position, avoiding either to raise, or sink, or turn it, whether to the right or to the left, the most simple attitude being that which best suits the polka, as, indeed, it does all the waltzes and dances already spoken of. She should, also, allow herself to be entirely guided by her partner, who, alone, has to direct, to conduct her to such and such a part of the room, and to fix the commencement or the cessation. A lady is considered the better dancer or waltzer in proportion as she yields with confidence and self-abandonment to every impulse of her partner.

I shall have occasion, when speaking of the waltze à deux

temps, to return to these details of attitudes, for which the help of a master is indispensable. A bad habit, once taken, becomes very difficult to conquer; and a false attitude is often sufficient to spoil a dancer forever, who, in consequence of it, will remain stiff, embarrassed, and ungraceful, for want of having received a proper direction in the commencement.

VI.

STEPS OF THE POLKA.

The polka is danced in two-four time, to a march movement, and rather slow.

I shall now endeavor to give an idea of the step, but I must again pray my readers to excuse the dryness of these details, as of all others of the same kind. Here, more than ever, I must lay aside all pretensions to elegance of style, and attend only to clearness and exactitude.

The step of the polka is divided into three measures.

For the first, the left heel should be raised to the side of the right leg, without passing it behind, and so as to slightly touch the calf. In this position you jump upon the right foot, in order to give the spring to the left, which makes a glissade forward, in the fourth position.

The second and third times are composed of two short steps, made lightly by either foot, care being taken that both feet should find themselves nearly in the same line.

At the second short step, the right leg is raised, the heel being near the lower part of the left calf, and the fourth bar is suffered to pass, which occasions three bars only to be marked. You then recommence with the other foot, and so on with the rest.

The gentleman should always begin with the left foot, and the lady with the right, as in the ordinary waltze.

The polka presents in execution many peculiar evolutions, which contribute much to vary it, and which a skillful dancer will not fail to be thoroughly master of. He must, in every sense, turn his partner, sometimes to the right, sometimes to the left, and make her retreat from, or advance upon him, in a straight line, by help of that well-known movement, which, in the language of

the waltze, is called a *redowa*; he must, even, in certain cases, and when the crowded state of the ball-room scarcely leaves space for each couple to move, make his partner pivot on the same spot, shortening the step so as to form it entirely under him. I need scarcely observe that these variations are entirely left to the gentleman, who introduces them according to his fancy, or the exigencies of the locale.

In the first movement of the polka, that which is termed *the figures* was executed. The gentleman sets out, holding the lady by the right hand, as in the old *allemande*, and then turning toward her, alternately turned his back to her. With the ordinary step was also mingled the step termed Bohemian, or double polka, which was executed with the left leg in the second position, the heel on the ground, and the toes pointed upward, precisely as in the *pas de polichinelle*.

The small size of the ball-rooms, and perhaps, also, the good taste of the French, which always maintains its rights, has suppressed these various accessories of the polka, upon which I have not insisted, since, from the beginning, they have fallen into desuetude. The only figures of the polka, that are executed, consist in the final cotillion, and we shall see, when on that subject, what are those which are proper to it. This dance preserves all the foreign paces of the waltze, with which, as we have seen, it has more than one point of resemblance, or even of fraternity, as regards the direction and the attitudes.

The polka, presented at first to the French ball-room under the auspices of fashion, has seen its success confirmed from day to day. We may affirm, without hesitation, that it is now thoroughly established, since it has descended to inferior assemblies, and been travestied and disfigured by unfaithful interpreters, without losing any of its name for distinction and elegance. At the time when I now write, some celebrated waltzers, indeed, affect somewhat to despise the polka, and to look upon it as a dance already well nigh antiquated, the execution of which they would leave to novices. But this, I imagine, is only a transient prejudice, the almost certain forerunner of a great reaction. Without having the fascination of the waltze à deux temps, nor the fire and variety of the mazurka, the polka possesses other advantages peculiar to itself.

By its easy, graceful movement, the nature of its step, which readily accommodates itself to every fancy of the dancer, the character of its airs, inspired, for the most part, by so happy a musical feeling, it is sure to maintain its place in the ball-room, where it procures for the waltzers a time of repose, that is absolutely indispensable amidst the fevers of the waltze.

The imagined facility of the polka had, perhaps, by vulgarizing it, produced, if not its complete fall, yet its banishment from a certain class; but people soon abandoned the notion that, in five or six lessons, they could rank amongst its skillful executors. In this dance, as in so many others, there are shades of peculiar delicacy to be seized, and even real difficulties, that are only to be surmounted by constant practice. Whoever pretends to execute the polka in a ball-room, without being sufficiently prepared, will almost to a certainty appear ridiculous, or at least awkward, constrained, and, in any case, will be quite incongruous with more accomplished dancers. The polka, in bad taste, is the only one which can be extemporized; the polka of good society will ever require teaching and study.

VII.

THE WALTZE A TROIS TEMPS.

I shall speak of this waltze without endeavoring to conceal that the waltze à deux temps is now much more generally adopted, and that it has some particular advantages over its elder brother, which suffice to justify this preference. Still I think we must regret that the old waltze should have so much fallen into disuse. Executed with grace, and without affectation, it ought to please, and would form an agreeable relief to its rival. As, besides, it still maintains a place in some ball-rooms, it is essential to understand at least its principles, even though we may rarely have occasion to apply them.

Some years ago I never failed, in teaching, to make the waltze à deux temps precede that of three; but, eventually, fashion having decidedly pronounced in favor of the latter, the study of the old waltze came to be considered only as a superfluity—as a curiosity rather than an essential. Those who execute it now, do so, for

the most part, from recollection, and it is seldom, indeed, that a pupil presents himself in the dancing-academy with any idea of learning the waltze à trois temps. Nevertheless, I am persuaded that it will always be found a useful practice, not only for the waltze itself, but also for other dances requiring that flexibility which the waltze à trois temps is so peculiarly calculated to develop.

It is the custom to say, "a waltze à deux, or à trois temps;" but it would, I think, be more correct to say, "a waltze à deux, or trois pas." This last phrase, more conformable to what the waltze really is, would have avoided much confusion and misunderstanding. Beyond question, in waltzing it is the steps that we execute, and not the time that we pretend to mark. Above all, the waltze à deux temps, so often wrongfully accused of being opposed to the rules of time, would have gained by being called the waltze à deux pas. Every one will easily admit that, in a movement of a certain extent, we may make as many or as few steps as we please, provided only they are in time. But while regretting that the word *pas* was not originally adopted instead of *temps*, I have thought it right to adhere to the received phraseology, not liking to take upon myself to reform the mode of speech, but feeling that I ought to be content with wishing a bad phrase might be exchanged for one more correct.

Although I hope to prove, in the chapter on the waltze à deux temps, that it is in nowise opposed to time, as many have erroneously asserted, I must, nevertheless, allow, that the waltze à trois temps is more in harmony with the movement of the rhythm, and that, no doubt, is an advantage to the eyes and ears of the spectators.

A certain coldness, a slight monotony in the ensemble, and the incessant rotation imposed upon the dancers—these are the principal disadvantages of the waltze à trois temps, which have contributed to make it, in part, abandoned. Frequently, too, there is a want of understanding, and, so to speak, a schism between the waltzer and his partner; the lady keeps as far as possible from the gentleman, turns away her head, throws herself back, and seems ready to detach herself from him; all of which cannot be without producing an ungraceful and antiquated effect in the

midst of the steps of the new waltze. At the same time, to be just, we must observe that the generality of persons waltze *à trois temps* according to their own notions, and without ever having received the advice of a master. Hence those false, exaggerated attitudes, those thousand contortions, those strides, with thwick-thwacks, that date from the empire, or else that whirling round upon the heel, which assimilates certain waltzers to automatons.

I will endeavor to explain, once for all, the attitude and step of the waltze *à trois temps*, that it may be judged under its real aspect, whether it is to be abolished entirely, or to be retained, as it now is, for a fourth or fifth dance in the course of the evening.

The gentleman should place himself well opposite to his partner, and hold himself upright without stiffness; his left arm should be rounded with that of the lady, so as to form an easy and graceful arc of a circle.

The gentleman sets out with the left foot; the lady with the right.

The step of the gentleman is made by placing his left foot before his partner. That is for the first movement.

He brings the right foot, slightly crossed, behind the left, the heel raised, and the toes pointed to the ground. That is for the second.

He next pivots upon both feet, rising upon his toes, to recover himself, the right foot foremost, in the third position—stretches out the right foot aside, glides the left foot also aside while turning on the right—then brings the right foot forward to the third position. This is for the third, fourth, fifth, and sixth.

The lady sets out at the same moment as her partner on the fourth step, executes the fifth and sixth, and continues on the first, second, third, and so on.

The preliminary step is made by the gentleman; he places the right foot a little in advance at the first position, lets the second pass, and springs upon the right foot, raising the left leg to meet the third note of the music, and unites the first step of the waltze. This preparation gives the lady the signal for setting out.

With the first six steps we should execute a complete *round*, and employ two. Formerly it was the custom to count by three equal steps, but this vicious habit has been properly reformed, considering that the three first steps are not made like the three

last. The best way is to count by six steps linked to each other, in order to make the pupil thoroughly sensible of the time he ought to mark.

To understand how by means of these six steps a round may be accomplished, I use in my lessons to place the pupil before a wall. I make him describe a demi-round with the three first steps, which leaves him with his back toward the wall, and then execute the other demi-round with the three last.

The three first steps should be equally executed in the first demi-round; but it is not the same with the three last; at the fourth step the gentleman should, without turning, place his feet between those of the lady, accomplish his demi-round in passing before her with his sixth step, and bring up the right foot at the sixth.

I need hardly repeat that for the waltze à trois temps, as well as for the polka and every other dance, of which I shall point out the details, the pupil should study to attain great flexibility, and movements as easy and natural as if he walked, and not to keep the neck altogether fixed; but at the same time to avoid elevating or inclining the head, which is only affectation, and never a real grace.

The foot of the lady, as well as that of her partner, should preserve its ordinary position; all turning out, or incurvation, of the instep, can only be injurious to the waltze.

We should neither try to stand upon the toes, nor to remain fixed upon the heels; half the foot alone should bear upon the floor, so as to maintain the utmost firmness possible, without, however, injury to lightness.

It is only in certain cases, and in the execution of difficulties peculiar to the waltze à deux temps, that it is allowable, and then but for the ladies, to quit the ordinary position and rise a little upon the toes, as we shall see hereafter. These, however, are the exceptions, and it may be affirmed that for all the movements of the waltze, the body should never quit its natural position, which assures at the same time the elegance of the exterior and the free performance of the step.

VIII.

THE WALTZE A DEUX TEMPS.

The waltze à deux temps is, perhaps, justly called the waltze of the day, and does not seem destined soon to lose the unanimous favor in which it is held both in France and other countries. The opinion, long accredited, that it is in opposition to the time, could not, as I have already noticed, bear the test of reason nor even of the ear. It was pretended, too, that it sinned on the side of grace, and that the old waltze was more calculated to show off the dancers, and particularly the ladies, while the new one presented to the eye only a short abrupt course, without any of those balancings of the body and undulations of the head, which were an indispensable ornament of the real waltze.

It is very difficult, I think, to come to any precise agreement as to the word taste, which often varies with the times, and has, like so many things of this world, its vicissitudes and conventionalities. Every people, every age, imagines that the most graceful dance in the world is beyond contradiction its own. We may give excellent reasons in favor of the waltze à trois temps; and I do not doubt that a century ago, they gave just as good in behalf of the saraband, the coranto, and the minuet. At all times the dances in fashion found natural enemies in those they had just de-throned.

I think before considering whether a dance or a waltze is, or is not, calculated to please the spectators, we should inquire if it is likely to please the dancers; *that* we shall find, is the essential point. Now I appeal to the waltzers themselves;—do they experience the same pleasure in making one uniform circle about a room, upon an equal movement, as when they spring with that fascinating vivacity, which the waltze à deux temps alone permits, relaxing or quickening their pace at will, promenading their partner in every way, now obliging her to fall back, now themselves retreating, going to the right, to the left, varying their pace almost at every step, and arriving at that sort of giddiness, which I may venture to call intoxication, without fear of contradiction from the real lovers of the waltze?

It is not for me in this place to defend, and still less to puff, the

waltze à deux temps, but I may venture to observe, that I have never heard it condemned except by those who have never danced it. Its greatest enemies, the moment they have themselves been able to appreciate its advantages, have immediately enlisted amongst its most zealous partisans.

The music of this waltze is in the same time as that of the waltze à trois temps, except that the orchestra should rather quicken the movement and mark it with particular care.

The step is very simple, being nothing more than the gallop executed by either leg while turning; but instead of springing, it is essential to glissade thoroughly, avoiding every thing like starts or jerks.

I have already explained the position of the foot in my notice of the waltze à trois temps. The dancer should keep his knee slightly bent; if they are too tense, they naturally occasion stiffness, and force the waltzer to spring; but this bending should be very little marked, and almost imperceptible to the eye; too great a curving of the hams not only produces an ungraceful effect to the spectator, but is quite as injurious to the waltze as too much stiffness.

It is requisite to make a step to every beat—that is, to glissade with one foot, and to chasser with the other. Differing in this from the waltze à trois temps, which describes a circle, the waltze à deux temps is danced squarely, and turns only upon the glissade. It is essential to note this difference of movement in order to appreciate the character of the two dances.

The position also of the gentleman is not the same in the waltze à deux temps as in that à trois. He must not face his partner, but be a little to her right, slightly inclining his right shoulder, which allows him to spring well when carrying along the lady.

I have already expressed my regret that custom should have given to this dance the name of waltze à deux temps, instead of à deux pas. The term three steps (pas) would have avoided much confusion by indicating that two steps were to be executed to three beats of the music; the first step to the first beat—the second beat to be passed over—and the second step to the third beat. By these means one is always sure of keeping time.

The gentleman in the waltze à deux temps sets out with the left foot, and the lady with the right.

What I have said in regard to the attitude of the gentleman, applies in part to the lady. She should equally avoid stiffness of the legs as well as of the arm, which is joined to that of her partner, and abstain from leaning heavily upon the hand or shoulder which in waltze-language is termed *clinging*.

The defect of most French dancers, who have not as yet familiarized themselves with the waltze à deux temps, is, that they throw themselves too much back, turn aside their head, and hollow their waist, all of which contributes to make them heavy on one side, and is opposed to the oblique intention of the waltze.

The German ladies do not hesitate to lean slightly forward on the gentlemen, which greatly facilitates the execution of many movements imposed upon them. However light and slender a lady may be, she will not be light upon the arm of her partner, if she at all detaches herself from him by any motion of the body.

There is then, we perceive, very little complication in the principles of the waltze à deux temps. The step is very simple, and easily acquired in a single lesson; the attitude is no other than what is pointed out by nature. But notwithstanding its apparent simplicity, this waltze presents real difficulties, if we at all desire to attain a certain degree of perfection,—difficulties that are to be conquered only by much practice, and which depend upon details of sufficient importance for me to think it requisite to devote a particular chapter to them. I make no pretensions, in this place, as I have already observed, to explain the mechanism, but only the character, and, if I may so say, the style, of this waltze, which less than any other will endure a mediocre execution.

IX.

ADVICE TO THE WALTZERS A DEUX TEMPS.

During the many years that I have devoted myself to the tuition of dancing, there has seldom passed a day, in which I have not had many waltzers under my eyes. It is rarely that each new pupil does not by his defects, his habits, and his less or greater progress, suggest some profitable hint for the theory or practice

of the art—an art so simple in appearance, and yet complicated by so many shades and details, if we wish to fathom it thoroughly.

Under the title of *Advice to Waltzers*, I have brought together in this chapter such of my observations as I consider the most essential, and even as forming the necessary whole for the education of a waltzer à deux temps.

The conducting of the lady is not the most easy nor the least delicate part of the waltzer's duty. A thousand rocks present themselves to him the moment he finds himself flung into the whirl of the ball. If he at all jostles the other dancers, if he cannot keep clear of the most inexperienced, even of the couples à trois temps, which are so great an impediment to those à deux temps—if he is not sufficiently sure of the music to keep time when the orchestra quickens or slackens it, or even when his partner loses it—then he cannot be considered as a skillful waltzer. This habit, or, I may call it, manœuvre of the waltze, is not acquired without much practice, and the dancing academy has, in this respect, it must be owned, advantages that nothing can replace. It allows the novice to familiarize himself with the crowd, offering him as it were a preliminary glance at the tumult of a ball-room. He is thus able to learn beforehand how to find out his position, and not to serve in the midst of the drawing-room an apprenticeship which is always dangerous, and particularly on first appearance.

To waltze well, it is not enough to guide the lady always in the same vein, which would speedily bring back the uniformity of the old waltze; it is requisite to know how at one time to cause her to retrograde, making the waltze step not more obliquely but in a straight line, and at another to oblige her to advance upon himself by making the same step backward. Some waltzers even make the *redowa* aside, which is not without grace when executed in harmony with the lady, and when the step can be regained by the other foot without losing the time.

If there is sufficient space, the dancer should extend his step, and take that impetuous course that the Germans execute so well, and which is one of the happiest characteristics of this waltze. If the space is narrow, it is necessary to stop short and to confine the step so as only to form a circle.

To know how to shade and blend the dance, is one of the great merits of the waltzer.

I have seen consummate waltzers spring off with the rapidity of lightning, at once so quick and so light that one might have thought they were going to fly from earth with their partners, and then suddenly break off and fall into a pace so slow and gentle that their movements could scarcely be perceived.

This is the place to say a few words upon the waltze called *à l'envers*, which belongs to the waltze *à deux temps*, and even represents one of the most original trait, in its aspect already so varied.

The gentleman instead of springing to the left, as I have said a little above, may, if he pleases, start off on the right, and continue drawing his partner after in the same direction. This is termed the waltze *à l'envers*. As may be easily seen, it is only the usual step taken in an opposite direction, and this evolution is executed also in the polka. But it must be admitted that the *l'envers* offers more difficulty in the waltze *à deux temps*, of which the step is more hurried, and regulated by a rhythm more rapid.

Heaven forbid that I should proscribe the waltze *à l'envers*, which is not only agreeable as a change, but becomes in certain cases even necessary, when it is required to avoid a couple presenting themselves unexpectedly; I think, however, it should be used with a certain degree of caution, and that care should be taken not to engage in it before the time.

A dancer, who is not quite sure of himself, would do wrong to undertake this movement prematurely, for fear of acquiring bad habits, for it should be remembered that to waltze *à l'envers*, is not the natural mode, and always requires a little effort. If, however, we wish to describe the whole round of a ball-room, there will be a moment when it is necessary to waltze not only *à l'envers*, but also *à rebours*, (backward,) which is quite another sort of difficulty.

The sort of pivoting which must be used to catch the precise moment of the *rebours*, constrains the waltzer who has not acquired all the skill and ease required for springing, makes him lose the step, sometimes even his equilibrium, and in any case compels the employment of a force upon his partner, which the

rules of the real waltze can never allow. I would not recommend even experienced dancers to indulge too much in the waltze *à l'envers*; it should always be the accessory only, and not the principal. I have seen in my own course, dancers, who had attained a certain proficiency, yet in part lose their advantages by persisting in waltzing too much *à l'envers*, and become stiff, constrained, their steps unnatural, while they had no longer the power of pacing freely with the natural impulse of the waltze; and all this from a fancy for devoting themselves exclusively to a certain exercise, which when abused is nothing more than a peculiar trick of strength.

We should abstain entirely from this habit in crowded ball-rooms where we have only a confined space before us. A waltzer *à l'envers* in general directs himself with less facility than one *à l'endroit*. To jostle, or be jostled, in a ball-room, is always, if not a grave fault, at least one of those unlucky accidents that cannot be too carefully avoided.

Now if it be true that it is only with extreme labor we are able to manœuvre in a confined circle of waltzers, what is the use of creating imaginary difficulties, and meet a danger, out of which there are so few chances of escaping with credit.

X.

SEQUEL TO THE ADVICE TO WALTZERS A DEUX TEMPS.

I have spoken of the step of the waltze *à deux temps*, of the different modes it allows, of the conduct of the lady, of every thing that can be considered as an elementary part of it; I have now to advise waltzers to attend with the utmost care to their carriage, a point no less essential than all the rest, and which the master cannot neglect without the greatest injury to his pupils. It is in vain, I should say to the dancers, that you can execute the step with facility—in vain that you can perform the most difficult evolutions; if at the same time your neck is not at a distance from the shoulders, if your arm is distorted, your back bent, and your legs stiff, you need never aspire to the title of good waltzers.

It was believed for a time, and above all at the epoch when the waltze *à deux temps* came first into fashion, that it required a

peculiar sort of affectation in the carriage. Many imagined that no one could be cited as a fashionable waltzer without some sort of mannerism, either in fully extending the arm to the lady at the risk of blinding the nearest couple, or in rounding the elbow like a handle, or in flinging back the head in a sort of frenzy, or, in a word, by affecting some singularity of attitude. Good taste, however, has done good justice to all these affectations, which did real injury to the waltze, which was for a long time considered to be mad, or eccentric, while nothing in the world can be more easy or natural. As for me, I never cease recommending to my pupils simplicity and nature in their waltzing; I do not even allow that the lady's wrist should be kept elevated, the fingers hanging without those of the gentlemen, according to the mode that some have attempted to establish. The best way is to hold the lady quite simply by the hand, and to conduct her with as little effort as if leading her in a promenade. The drawing-room waltze should be never considered as a forced exercise, and still less as an affair of parade; nor can we too closely approach to that graceful ease which people of fashion evince in all their actions. Whoever in waltzing perverts his usual habits, or takes a manner, an attitude, or even a look of command, may reckon beforehand that he waltzes with pretension,—that is to say, badly. Nevertheless, while offering my advice to the gentlemen, I cannot forbear addressing myself at the same time to the ladies, who should also take to themselves whatever I have said in relation to ease of movement and simplicity of attitude. It would be doubtless superfluous to insist with them on the necessity of maintaining a graceful and natural attitude.

I have already, when speaking of the polka, recommended the ladies to allow themselves to be directed by their partner, to trust entirely to him without in any case endeavoring to follow their own impulses; and this advice is particularly applicable to the waltze à deux temps. The lady, who in the middle of the ball, should herself seek to avoid the other couples, would run the risk of thwarting the plans of her partner, who alone can assure her safety in the midst of people crossing and jostling in every direction. In the same way, when the lady desires to rest, she should warn her partner, and not stop midway of herself. It is to him

only belongs the choice of a place where he may place her in safety.

The gentleman should be careful not to let go of his partner till he perceives she is completely still. The rotatory motion, even after the stop, is often so vivid, that he would risk seeing her lose her equilibrium, if he detached himself in the midst of a round.

In speaking of the ladies' waltzing, may I be permitted to hazard a counsel, and which besides is the opinion of the greater part of my pupils. Good waltzers are scarce now-a-days amongst the gentlemen, but it must also be observed, at the risk of being charged with want of gallantry, that their number is equally limited among the ladies. One may well be surprised at this, considering all those natural qualities of grace and lightness, which make the generality of dances so easy to them.

It has been too generally imagined that the study of the waltze is almost unnecessary for the ladies, that their part consisting only in suffering themselves to be directed, they have only to follow the impulse given to them without any need of preliminary knowledge. Beyond doubt the gentleman's part is the most arduous, and to all appearance has more of care and detail, since he must do at the same time himself and for his partner; but to affirm that the lady's part is altogether negative, and not to perceive that she also has much art and peculiar skill to acquire, is an error against which I cannot too strongly protest. A bad waltzer is certainly a real scourge for the ladies, and it may be easily conceived that they seek to guard against it; but it must also be allowed that a bad valseuse—and we cannot deny that they too may be found—is scarcely a less inconvenience. Not only does her want of skill injure herself, but it wears, and even paralyzes her partner, who with all his skill cannot supply her total want of practice. A gentleman who finds he has to direct a lady altogether inexperienced, is reduced to the lamentable necessity of employing force, which infallibly destroys all harmony and all grace; he no longer waltzes; he raises, he supports, he drags along.

Ladies, who imagine that a few essays made in private, and under the too indulged auspices of friends and parents, will enable them to appear with success before the world, too often deceive

themselves; and when I say that the counsels of a master are always useful, if not absolutely indispensable, I hope I shall not be accused of thinking in a narrow professional spirit when I have nothing in view but the delights and advance of the art of waltzing.

It is a master only, who by virtue of his office may venture to point out to a lady the real execution of the step, and the attitude she should maintain. Is it in the midst of a ball, when the gentleman is on the point of starting, that he can take upon himself to tell the lady that her step is imperfect, her hand badly placed, that she leans heavily on her partner, and throws herself too much backward, and so many other details, which, from want of being pointed out at first, engender defect that may be considered as irremediable? In fact, a gentleman may scrupulously correct himself, he may hear the truth from his friends, but a lady is much more frequently flattered than admonished. It is a master only who will undertake the painful, but necessary task of censure, or at least he will point out those indispensable principles which are the fruit of observation, and which all the intelligence in the world is unable to supply. For the rest, and without seeking in anywise to palliate the extreme rigor of my advice, I ought to add, that the few lessons, which seem to me requisite for the valseuse, have nothing very alarming in them. Their education is much more quickly accomplished than that of the waltzer. I have seen the greater part of the ladies, who have trusted themselves to my tuition, in a state to figure at a ball after a very few lessons, especially if they have had to do with a skillful partner. In fact, we may easily conceive that much less is necessary to be done for the carriage of the ladies, who are naturally graceful and elegant; it is only the first indications that are required to be inculcated on them; their peculiar aptitude for every kind of dance soon outstrips the lessons of the master.

I cannot terminate these general remarks—which might be infinitely extended, so many are the shades and details in the teaching and practice of the waltze *à deux temps*—without reminding the professors that in regulating the step and attitudes of their pupils they should endeavor to preserve the characteristics of each, and should take care that while the waltzers appear elegant and fashionable in their movements, they still remain themselves.

I have remarked—and no doubt others have done the same—that there are almost as many sorts of waltzers as there are kinds of dancers. One is distinguished by his impetuosity, his fire; his attitude without being exactly disordered has not all the prescribed regularity; but he makes amends for these defects by the inappreciable qualities of warmth and vigor. Another waltzes calmly and without the least agitation; if he does not carry away his partner, in requital he impresses upon her a motion calm and sweet, that may be compared to a rocking, and which although a merit opposite to the dancer of fire and spirit, does not the less constitute one of the qualities of a good dancer.

It sometimes happens that without exactly springing, certain waltzers seem at every step to slightly leave the ground by means of a kind of continued rising, which is not without grace, and, above all, facilitates the execution of the *valse course*.

The master must be careful not to attempt reforming any of those peculiarities which are often the result in each individual of constitution and nature. Fortunately one may be an equally good waltzer with the most opposite qualities, and the questions of self-love and rivalry amongst them reduce themselves to nothing.

That such a waltzer is preferred to such a one in the world is not at all surprising; it often happens not because the one is superior to the other, but simply because his step is more in harmony with that of such or such a lady. The varieties that exist amongst the waltzers reproduce themselves amongst the valseuses.

These dissimilitudes or affections constitute one of the great charms of the waltze *à deux temps*. The expert dancer has the prospect of finding a new waltze almost at every fresh invitation. Uniformity exists only for novices or the unskillful.

XI.

THE WALTZE A CINQUE TEMPS.

I will finish what I have to say upon the different kinds of waltze, by giving some account of a new waltze, composed, during

my residence in London, by my friend Perrot, and which he has had the kindness to dedicate to me; I may therefore say I have been at the fountain-head to acquire its execution and principles.

This, which is called the waltze *à cinq temps*, is as yet known in Paris only by hearsay. I must therefore confine myself to a mere technical notice, and wait till it has received the approbation of the French public before making any peculiar observations.

The step of this waltze in itself has nothing very complicated; the principal difficulty consists in the time, which is little used, but of which, nevertheless, we find an example in Boieldien's celebrated air, "Viens, gentille dame." The pupil should in the first place familiarize his air with this time, and after attending to it for a little while he will be able to keep it as easily as that of the other waltzes.

The waltze *à cinq temps*, destined originally for the theater, was executed by springs, and was composed of many figures and running steps, which have been suppressed to make it suited to the public.

The position is the same as for the waltze *à deux temps*; the gentleman begins with the left foot and the lady with the right.

This is the detail of the five beats, of which the entire waltze is composed;

First beat: the waltzer should have his right foot in advance, make a jetè with the left, passing before the lady as in the waltze *à trois temps*.

Second beat: place the right foot in the third position behind.

Third beat: join the left foot behind the right.

Fourth beat: place the right foot in the fourth position in front.

Fifth beat: a little glissade behind and on the side.

It is necessary always to commence with the left foot.

A demi-round must be made to the three first beats as in the waltze *à trois temps*; you then make a slight turn to the fourth, and make the second demi-round upon the little glissade.

I shall now point out the lady's step, decomposing the five times as for the gentleman.

First step: the lady should have the left foot in advance, and make a jetè upon the right foot, raising the left foot behind.

Second step: *coupé* upon the left foot, raising the right foot before to the fourth position.

Third step: *jeté* upon the right foot, raising the left behind.

Fourth step: *jeté* of the left foot, raising the right behind.

Fifth step: little *glissade* behind the right foot.

The lady should not forget that she must always commence with the right foot.

This waltze is capable of as many variations as the others, and admits equally of *l'envers* and *l'endroit*.

To accustom the pupil's ear to this time, the composer has suggested a bell to be struck with a little hammer at the fifth beat. For the greater facility this measure may be divided into two—a measure of three beats, and a measure of two.

After this simple detail, made rather by way of precept than for the world, I do not pretend to give any farther idea of the waltze *à cinq temps*, nor to presage the less or greater success, that it is destined to meet with. If, however, I may be allowed to speak of my personal impressions, independent of the fascination it derived from the wonderful execution of its inventor—it seems to me to combine all the conditions of allurements and grace which are needful to put it on a par with other dances and new waltzes. I think, too, that there will be found in its execution a peculiar originality, which it owes to the piquant, clashing character of the rhythm, which may, perhaps above all, contribute to its becoming fashionable.

But I must not forget that I am talking of a waltze which, so to speak, is unpublished, and which, at the moment of my writing, has not yet appeared in any French ball-room. I have always held the maxim that a professor of dancing should never take the initiative in the matter of a new dance or waltze; he ought to wait for the public impulse without ever attempting to give it himself. A master's pretending to impose a novelty on the ball-room might perhaps be enough to drive it from them forever, whatever else might be its merit and attractions. It is, therefore, under the form of a mere suggestion that I have ventured to speak of the waltze *à cinq temps*; I have therefore endeavored to describe its fundamentals, and to explain the step for those who may wish to try it. My duty is to watch for the first indi-

cations, and to see what may be its fate in the balls of the ensuing winter.

XII.

THE MAZURKA.

Of all the dances that of late years have been introduced into the Parisian ball-rooms, there is none that has a character more marked with vigor and originality than the mazurka, the Polish origin of which I need hardly mention. I will only here repeat what I said of the polka; the mazurka now finds itself naturalized in France, thanks to the gracious reception it met with, almost on its first appearance, from the élite of the public.

The waltze, or any other dance, is partly composed of a certain mechanism, which the dancers—even the most opposed—end by becoming familiar with in the long run, and which a master may, in a given time, strictly inculcate. It is not so with the mazurka—a dance altogether independent and truly inspired—which has no rule but taste and the peculiar fancy of every one, the performer being, so to speak, his own master.

I do not hesitate to affirm that only one part of the mazurka can be taught; the rest is invented, is extemporized, in the excitement of the execution; and it is precisely this circumstance of constant inspiration that renders the mazurka so attractive, so varied, and makes it perhaps the first of the fashionable dances.

Here, as in my lessons, I shall confine myself to pointing out four principal steps, which will enable the pupils to follow the time, the rhythm of which, however marked it may be, still does not fail to present difficulties to beginners. Those who possess these four steps will be far from dancing the mazurka well, but they will at least know the elements, and will be in a condition to direct themselves.

The first is called the *pas glissè*, or mazurka step. It is executed by springing lightly on the right foot, and allowing the left to glissade to the fourth position in front, which employs two beats of the bar. Then the left leg is raised to the fourth position behind; this lifting up of the foot is performed on the third

beat of the bar. Then you recommence with the other leg, and so on with the rest.

This step is called the *mazurka* step, because it is the most usual and is unceasingly repeated, either alone or in combination with other steps. The pupil should endeavor to be quite perfect in it before undertaking other and more complicated steps.

The second is called the *pas de basque*.

We are here speaking of the Polish *pas de basque*, which we must be careful not to confound with the French *pas de basque*. The first of these is executed in three, in order to mark the measure.

For the first step you jump, changing the leg as in the French step, but holding up the changed leg in the fourth position in advance.

For the second beat, you bring this leg to the ground; glissading it slightly; and for the third, you make a *coupé* under the other foot, beating sharply with the heel, and flinging up the same leg to recommence another step. It is necessary to try and advance well at the second beat, setting the foot to the ground, and avoiding to make the steps by jerks. The *pas de basque* of the *mazurka* should be made by stretching out without crossing.

The third step has been called the *pas boiteux* (hobble-step) because the novices, who can only execute it imperfectly, have all the appearance of hobbling.

The first beat is the same as for the *pas de mazurka*; but instead of lifting up the right leg behind at the third beat, you strike the *coup de talon* with the right foot on the left, and at the same moment quickly raise the left. The heel is placed close to the lower part of the right calf as in the *polka*; this step always attacks the same foot.

The fourth step, called the *pas polonais*, or *coup de talon*, is executed by striking the right heel with the left for the first beat; for the second, you place the left foot in the second position aside; for the third, you bring up the right foot with a glissade and without springing to the left, and give a fresh *coup de talon* to recommence.

In the course of the promenades this step is executed solely with the left foot; in the rounds it is made with both feet.

The position of the foot is the same for the mazurka as for the waltze à deux temps; you must not seek either to bend it or to turn it out, but leave it in its natural position.

The coups de talon, which are introduced into various steps of the mazurka, and which are even one of the indispensable accompaniments of the dance, ought to be given well in time, with a certain degree of energy, but without exaggeration. Too loud a coup de talon will always be considered in the ball-room as evincing bad taste.

By the help of the four elementary steps, which I am going to point out, the pupil will be enabled to execute that which in the mazurka is called a *promenade*.

The *promenade* is executed by holding the lady by the right hand and making her perform a course according to fancy—now long, now broad, one moment slanting, the next square, according to the space at command.

The *promenade* may be called the foundation of the mazurka; it is indispensable before each figure. The Poles, such excellent masters in affairs of the mazurka, and to whom, for my part, I am so much indebted, since they were my first models, delight particularly in the *promenade*, extending and diversifying it to infinitude. In fact, it is there, more than in the figures, that the real character of the dance can be displayed.

Every *promenade* should be terminated by a round of the gentleman with the lady. This round, at one time known under the barbarous and inharmonious name of the *holubiec* is now simply called a *tour sur place*. Its execution requires particular attention in the pupil, and requires to be attacked with a grace and vigor that only long practice can give. We may judge a mazurka dancer, by the more or less attraction and character which he is able to impart to this step alone.

To perform the *tour sur place* the gentleman should face his partner, draw her to him, and fling her with a certain decision into his left arm. At the same time he raises the right leg behind, and lets it fall into the fourth position in front. He then pivots on both feet, rising on the toes, and changing his position so as to find his left foot in the fourth position in advance. At the end of

the pirouetting, and upon the third beat of the bar, he raises the right leg to the fourth position behind to recommence the step.

When the gentleman has executed the step four times in advance consecutively, he changes the position by passing the lady into his right arm and continuing to turn in the same direction. For the two first beats of the bar he makes the *pas d'assemblée* behind with the left foot; and for the third, he executes the *sissonne tendu*; this step he performs four times consecutively, and then takes the lady's hand if he intends continuing the promenade; or, if the promenade be ended, he contents himself by disengaging his arm from the lady's waist as in the rest of the waltze.

It should be observed that when the gentleman makes the *pas tombé* in advance, the lady makes the *assemblée sissonne* behind; and when in his turn the gentleman attacks the *assemblée sissonne*, the lady makes the *pas tombé*.

The *tour sur place*, one of the most elegant but difficult steps of the mazurka, is the only one that does not vary as to the movement of the feet; it may, however, be executed in many ways.

The gentleman, without turning round, and while continuing to mark the step, may make his partner turn about him. He first passes her from his right to his left hand, turning the left arm about himself. When the lady has got back to her original place, he passes his right arm under his left, taking her by the waist, and executes the *tour sur place* by the *assemblée sissonne*, while the lady makes it in advance by the *pas tombé*.

Sometimes also the dancer flings his partner into his right arm without any entwining, and makes her execute the *tour sur place*, as described above. This method, less practiced than the other, has something brusque about it, but it is deficient neither in grace nor in decision. It is well to employ it from time to time, were it only for the sake of variety, for it cannot be too often repeated to pupils, that variety is one of the greatest charms and most fundamental laws of the mazurka.

With the exception of the *tour sur place*, which presents the same difficulties to the lady as to the gentleman, the ladies have not to execute steps in the mazurka by any means so complicated

as their partners. In the course of the promenades they have only to perform the *basque polonais*, omitting the *coup de talon*, which belongs especially to the gentleman, and to mingle little glissading steps that should be made with great rapidity. For the general round they must have recourse to the fourth step pointed out above, called *pas polonais*, except that in making the *coup de talon*, they will disengage the leg toward the side.

The ladies, though apparently less active, or less occupied, than the gentlemen in the mazaruka, yet do not fail to have also a very decisive and influential part in the success of the dance, as we shall see directly.

I shall here repeat what I have said when speaking of the waltze—that there never can be a good dancer with an inexperienced danseuse; and I do not fear the being contradicted by those who have acquired a thorough knowledge of this dance, when I affirm that it is as rare to find a lady skillful in the mazaruka as it is to find a gentleman so qualified.

I will push no farther these preliminary observations on a dance which less than any other can be explained by words, and which in part even defies all analysis. I prefer rather devoting a separate chapter, as I have done in the waltze *à deux temps*, to every thing concerning the style of a dance, which I may say without vanity, I have studied with peculiar care, and which I do not even now cease to study every day.

I dare not affirm that the mazaruka is an art, for fear of seeming to attach too much importance to a thing of mere amusement. If, however, it be true that the principal characteristic of any art is variety and imagination, the mazaruka most assuredly deserves that title, for not a day can pass that a real dancer will not see something in it to innovate and invent, which would not be the case in an exercise of mere routine.

XIII.

OBSERVATIONS ON THE MAZURKA.

Supposing that the pupil is able to execute with facility the elementary steps just detailed, he will yet be far from having

finished his education, and possesses only a sketch, and if I may so express myself, a rough draught of the dance.

It now remains to unite these different steps, to pass freely from one to the other without losing the time, to introduce into the movements and attitudes those fancies, those innumerable graces—such as rest in the middle of a bar, double *coup de talon*, goings to and fro with the lady, and so many other shades which compose the real character of the mazurka.

It is necessary to attain that degree of practice and facility, which allows the dancer to spring forward with his lady, without in the least troubling himself about the step he is going to form, above all things relying on the inspiration of the moment. Every one will doubtless comprehend that those who content themselves with uniformly making the ordinary step of the mazurka or the *pas de basque*, according to the instructions of the masters, regularly accomplishing their promenade without any variety of step or attitude, will execute the mazurka imperfectly, or not at all. It is not thus that the Poles understand it, who have the great advantage of having danced it from childhood, and almost without study, which of course gives them a superiority of style and originality.

The real dancer of the mazurka not only varies his steps, but more frequently invents them, creating new ones that belong only to himself, and which others would be wrong in copying with servility. One of the great advantages of this dance is, that it leaves to each his individuality, and prevents those who practice it from seeming as if formed upon the same model.

In my notice of the waltz *à deux temps*, I have spoken of the importance of good carriage to the dancers; this is yet more applicable to the mazurka, which is above all others a dance of attitudes.

It would be difficult, if not childish, to attempt any literal indication to the pupils of the attitudes they ought to assume while dancing. It is for them to obey their inspirations, and to take care what they do with the head and body, so as to avoid monotony and stiffness. "We do not dance with the legs only," said Marcel, "but with the body also and the arms." This might seem to have been said chiefly with a view to the mazurka.

I have observed that most Poles at the first step made an inclination of the head, and raised themselves at the second step with a sort of decision full of gracefulness. When a new direction is given to the lady, there are also peculiar movements, which practice suggests of itself to intelligent pupils.

The mazurka is compounded of impulse, majesty, its freedom from all restraint and piquancy ; it has at the same time something of pride, and even of the martial. It is requisite to mingle seasonably these various character, which ought to be found with all their shades in the attitude of the dancer, who in no case should remain languid or inanimate. Whoever should think of executing the mazurka with no more movement or variety than is thrown into the French country-dance, would do wrong to undertake it. It is necessary to *dare*, and not be thinking of what may be said, to dance for one's self and not for others, with a previous conviction that the freedom of the dance, its invincible warmth, and the real pleasure it imparts to those who are executing it, will soon get over that slight degree of strangeness that it may have for the French spectators. I like to see my pupils venture something even in the first attempts, and seek to take attitudes although at the risk of a little exaggeration, which it is always easy to correct. It is a fancy with some professors to set a mark upon all attitudes that savor of pretension or of the theatrical. Nevertheless, I must say that hitherto the French dancers have rather erred on the side of too little than of too much, and have given more cause to complain of the want of fire than of the contrary excess.

The Poles, whom one cannot help constantly quoting, when one talks of the mazurka, excel particularly in the art of directing the ladies. They have the power of making them describe such graceful undulations, those *volts*, if I may be allowed the expression, so piquant, and so much in the spirit of the dance. A promenade has particularly for its object to occupy the lady, to assume an appearance by turns of flying, rejoining, removing, and recalling, with movements easy, piquant, and sometimes also mingled with a certain authority, which the final *tour sur place*, ought particularly to express. After this it may be imagined, as I have said above, that the part of the lady is not unimportant,

and that upon her more or less dexterity, depends, in a great degree, the success of her partner. She ought to follow him whatever may be the rapidity of his paces, to stop when he stops, to recommence with him, and never to be surprised or put out, whatever may happen. The *tour sur place* above all requires on the lady's part much decision and presence of mind. She should give herself up entirely without restraint to the movement of the gentleman as he throws her into his arm. The least hesitation on her part would ruin the effect of this step, which loses its character if there is not a perfect harmony between her and the gentleman.

It would be superfluous, I imagine, to repeat here what I have already said of the waltze à deux temps—that ladies would be wrong in attempting the mazurka in public, without having previously received the instructions of a master—that they would find neither success nor pleasure from this dance, if they did not know the first elements of it beforehand.

When the pupil has acquired a sufficient knowledge of the step, and of directing the lady, he may then execute the figures, of which I shall give the details in an article on the cotillon. But I cannot too often repeat how much the practice of the promenades appears to me to be necessary—indispensable even, not only in regard to debutants, but even to pupils more advanced. A master who should make his pupils practice the figures from the beginning, would never form true dancers of the mazurka. The promenade alone enables the professor to attend particularly to the step and attitude of every one. Whoever submits for several lessons to this exercise, monotonous, it is true, and little attractive for the novice, will not in the end regret the experiment. He is sure to never fall into common-place, and to possess that ease and variety of step, which double the pleasure of the dance. He who can well execute a promenade may say that he can dance the mazurka; the study of the figure is a trifle, requiring only memory and a little attention.

I cannot conclude my observations on the mazurka without remarking that it has been, and still is, the subject of many reproaches, which I should not mention except that it gives me a fresh occasion of better discussing the principles and nature of the

dance. It has been accused of being too little spread, of but rarely making its appearance in the ball-room, and of being the appanage, as it were, of a chosen few. As it did not become popular at once upon its first introduction, some have imagined that it must sooner or later be entirely forgotten.

I think it is wrong to judge of any dance by its greater or less popularity; provided it lasts, preserves its attraction, and above all maintains its rank in the world, *that* is beyond doubt sufficient, and it is not absolutely necessary that it should become at once the prey of the multitude.

I need not call to mind that from its debut in France, the mazurka has been admitted into the most distinguished ball-rooms, and is perhaps still destined for a certain time to confine itself to such assemblies; for this there are many reasons, which may be easily comprehended. In the first place the very difficulty of the dance, that I have not attempted to conceal; the necessity of previous and continued study, which of course requires leisure; then its character, which is compounded not only of boldness, of warmth, and freedom from restraint, but also of dignity and elegance. I much doubt indeed if a person of vulgar form and deportment can ever completely succeed in the mazurka.

Now, because a dance is not within the reach of the first comer, represents an art altogether peculiar, and even maintains, if you like, even to the new mode a certain aristocratic varnish, is that a reason for rejecting it? is it not rather a pledge for the future?

It has also been objected to the mazurka that it is not French; it has been said that its foreign name would always prevent it from obtaining letters of naturalization, which however have been granted at various times to other dances much less deserving.

I shall not inquire whether any dance belongs to a particular people rather than to another, or whether in a certain point of view, all dances, and more particularly the natural, are not citizens of the same country, which is that of elegance, taste and gracefulness. Without either examining whether those dances that we call French—dances of etiquette for the most part, traditions of the ancient court—without examining whether they have been, or still are, the faithful expositors of our manners and customs, I will only observe that we meet in the mazurka with

vivacity, unrestrainedness, variety, dignity, and a little of that martial spirit, that we love in France to mingle with our pleasures. Now is all this opposed to our character? and ought we to contest the rights of a dance which perhaps is foreign only in name, and which in any case is not presented for adoption without having first shown its adherence to our colors? In a word, here as in the waltze à deux temps, I will make but one answer to those who would absolutely deny the peculiar impressions, impulse, and pleasure which the mazurka communicates to those who engage in it—*Dance it*. I feel confident of the result, and do not fear to appeal from the judgment of the mere spectator to that of the dancer, which cannot fail of being at the same time more competent and more favorable.

XIV.

THE QUADRILLE-MAZURKA.

The Poles, in executing a mazurka begin by forming a general round, which they extend as much as possible, in order to leave room for the dancers.

The gentleman, whose peculiar duties I shall point out in the article on cotillons, starts first, and describes a figure, which the other couples repeat, replacing each other according to their fancy.

It is seldom that the couples have settled amongst themselves beforehand the figures they intend to execute. A word, and often a sign is sufficient for all to understand what they have to do, and for each to set out in his turn without the necessity of any other warning or preparation. But the mazurka is not as yet sufficiently common in France for us to execute it as the Poles do, that is to say, without rehearsal, though I do not doubt that we shall eventually be able to extemporize it as in Russia and Poland. For this it is sufficient to know all or at least the principal figures of the cotillon, which I shall take care to collect at the end of this volume.

In the mean while that such experience of the dance is not sufficiently general, it often happens that the mazurkas, which are

attempted to be improvised in the French ball-rooms, are deficient in order and judgment. Amongst the gentlemen, it is, who shall take the responsibility of conducting? There is hesitation, if not positive confusion, amongst the couples, who do not well understand each other's intentions. In a word, it not unfrequently happens that a mazurka, pompously announced, ends in a general rout, for a single unskillful gentleman is often enough to defeat the whole.

To obviate these inconveniences, many persons have requested me to devise certain figures, which might be studied in private, and would thus afford the dancers a settled theme, as it were, or subject, that they might execute literally in the ball-room, and have nothing else to think of than the step. To such wishes I have yielded by composing the quadrille-mazurka, in which I have combined a variety of figures, chosen from amongst those that appeared to me best calculated to represent the character of the dance. In order to avoid as much as possible whatever of the unusual the mazurka might have in the eyes of certain persons, and to proportion it to the framework of a ball, I have even been at the pains of regulating it in some measure by the laws of the French quadrille.

The quadrille-mazurka may be danced face to face, in four, six, or eight couples, up to thirty-two, which is an advantage for the novices, who are often somewhat embarrassed by the solo promenades.

The music is the same as that of the mazurka, which I have explained above.

I have no vanity whatever in regard to the composition of this quadrille, which is rather a matter of arrangement than invention, and in which I have done nothing more than combine the fragments of figures extracted for the most part from the cotillon. Neither do I pretend that the quadrille-mazurka can pass for the mazurka itself, which to the real amateur has advantages that nothing can replace, but which it is so often difficult to realize in Paris, with all the requisites of place, harmony, and above all, of patience on the part of the spectators. I offer this new quadrille to the public in some sort as a specimen and foretaste of the mazurka, a kind of compromise between the French and Polish

dance. I think that it may perhaps take its place with advantage in the course of the ball, if it were only as a variety and relief in the midst of the waltzes and country-dances. I may besides remark that the entire execution of these five figures does not last more than eight or ten minutes; that beyond doubt is a real merit in the eyes even of the most decided enemies to the mazurka, and will alone suffice to justify, in default of other claims, the success which it obtained last winter in my courses and in the assemblies where they thought proper to adopt it.

DESCRIPTION OF THE FIGURES.

OF THE QUADRILLE-MAZURKA.

As in all the mazurkas, you begin by waiting eight bars to form the round—make a turn to the left (eight bars)—a turn to the right (eight bars)—all the couples make the *tour sur place* forward (four bars)—and backward (four bars).

FIGURE A.

The two couples facing each other make the complete English right and left (eight bars).

The two gentlemen, advancing with their partners, give each other their left arms by the elbows, make a demi-tour very rapidly, change the ladies, and make the *tour sur place* forward (eight bars).

They repeat this figure to bring them back to their places (sixteen bars).

The same figure for the opposite party (thirty-two bars).

FIGURE B.

Wait eight bars.

The two opposite gentlemen, holding their partners by the hand, advance (four bars).

And fall back (four bars).

They cross by the right to change places (four bars).

And make the *tour sur place* forward (four bars).

They repeat this figure to bring themselves back to their places (sixteen bars).

The same figure for the opposite party (thirty-two bars).

FIGURE C.

Wait eight bars.

The two opposite ladies cross by their right (four bars), and recross, giving the left hand. At the end of this recrossing the gentlemen give the right hand to the right hand of their ladies, turning the same way with them and taking them by the waist with the left hand (four bars).

In this position the ladies, still holding each other by the left hand, make a *demi-tour* change places (four bars).

The gentlemen, without letting go the waists of their partners, make the *tour sur place* forward (four bars).

They form the *moulinet à quatre*, taking each other's right hand, and make an entire round (four bars).

The two gentlemen, who have changed their side, take again the hands of their partners, and fall back with them (four bars).

They repeat this figure to regain their places: this second time they omit the moulinet (sixteen bars).

The same figure for the opposite party (forty bars).

FIGURE D.

Wait eight bars.

The first gentleman begins by promenading in advance with his partner (four bars).

He continues the promenade to regain his place (four bars).

Petit tour forward (four bars).

And backward (four bars).

The gentleman again sets out in advance, makes his partner cross to the left, and without quitting her hand takes with his other the lady of the opposite couple, who catches behind the gentleman the hand of the first lady (four bars).

In this position all three advance together (four bars) and fall back without turning round.

The gentleman stoops, passes under the arms of the two ladies, united behind, with which his own are then found crossed (four bars).

The gentleman and the two ladies thus execute a round to the right: at the end of this round, the gentleman leaves the lady he

has taken to her partner, who causes her to make a *tour sur place* backward (four bars), while he himself promenades with his lady to regain his place (four bars). Short round forward (four bars).

And backward (four bars).

The same figure for the three other couples (one hundred and twenty bars).

FIGURE E.

Wait eight bars.

The two couples facing each other make the English half right and left, at the end of which the gentlemen, without quitting the left hand of their partners, should execute a demi-tour on themselves, and pass the right arm under the left of their ladies to take them by the waist (four bars).

In this position they make the *tour sur place* backward (four bars).

The same half hands round and petit tour to return to their places (eight bars).

They then form four hands round and make a *demi-tour* to the left (four bars).

A *tour* forward (four bars).—Another *demi-tour en rond*, and to the left (four bars).

Petit tour forward (four measures).

Double right and left, and return to their places (eight bars).

Tour sur place forward (four bars).—And backward (four bars).

The same figure for the other party (forty-eight bars).

They finish without stopping by a *grand rond*, eight steps to the left and eight steps to the right.

And a *grande chaine plate* beginning by the right hand. When the gentleman has returned to his lady he makes a *tour sur place* at discretion (sixteen bars).

Note. When there are many couples, and consequently the final *grande chaine* becomes too long, the music must play till the *tour sur place* is executed.

THE WALTZE-MAZURKA, CALLED THE CELLARIUS.

I shall conclude what I have to say of the mazurka by giving the explanation of a waltze that I composed at a time when the taste for this dance was beginning to spread in France.

It appeared to me that the step of the mazurka was adapted also to the waltze, and that by mingling other steps with it, but always in the character of the dance, it would be possible to compose a waltze of a perfectly novel kind, which might be executed at times when the company was not numerous enough to form a complete mazurka. This waltze might also be advantageously introduced amongst the cotillons, when the approach of the conclusion renders a more animated movement almost indispensable to the dancers.

My pupils would have this waltze called after me, and have named it the Cellarius. I had no choice but with all humility to accept this honor; to have declined it would, I think, have been on my part much more an affectation than an act of modesty. But it may be supposed that I am not going to discuss the more or less merit of the Cellarius, nor to dwell upon the flattering reception it has met with in France and England. By a double reason of propriety, I feel myself bound here more than ever to strictly limit myself to a simple notice of the step and character of this waltze.

The mazurka-waltze consists of three distinct parts, which are executed at discretion. To the first I have given the name of *simple waltze*; to the second that of *coup de talon*; and to the third that of the *double waltze*.

The dancer faces his partner as for the ordinary waltze. The beginning is made with the left foot by a sliding step, and by sliding to the second position. You then pirouette, springing on the left foot, and raising the right to recommence with this leg. This is for the first part.

The second part is performed by means of the beat of the heel, which I have already explained in the article on the mazurka. You then lengthen a side step without turning to recommence with

the other leg. This step is made four times with one foot, and four times with the other.

For the third part you execute the two *pas de deport* that I have pointed out in the first. After the second step, when the left leg is in air, and you are on the extreme end of the foot, you give at the conclusion of the bar a *coup de talon*, short and well marked, in *chassant* the right leg to the side, to recommence with the same.

The first part of this waltze is executed to the right, to the left, in advance and backward, the same as with the polka.

The waltzer must necessarily possess all the capabilities required by the mazurka—suppleness of body, flexibility of movement, and limbs pliant yet endowed with a certain vigor.

The mazurka-waltze may be danced to all the airs of the mazurka, only the orchestra must take a more animated movement, and well emphasize the attack of every bar.

XVI.

THE REDOWA.

In speaking of the redowa, I shall repeat what I have said of the waltze *à cinque temps*. I must not forget that at the moment of my writing, the redowa is much more talked of than practiced, nor do I believe it was introduced into any French ball-room during the last winter.

I have already declared my opinion that nothing which professors may say or write in favor of any new dance or waltze will have the least effect in directing public opinion. The best way is to wait till any novelty has made its way into the ball-rooms before hazarding an opinion. To confine himself to foretelling what an unknown dance may be if it should be adopted by persons of distinction, is, I conceive, the wisest part for the master. Having imposed upon myself this reserve in regard to the waltze *à cinq temps*, I shall no doubt be applauded for not departing from it on the subject of the redowa, of which I shall here explain the principles.

This dance, originally Bohemian, is executed by couples, like all the other waltzes, and is composed of three parts distinct from each other.

1st. The *pursuit*.

2d. The waltze, called redowa.

3d. The waltze *à deux temps*, executed to a peculiar measure, and which, by a change of the rhythm, assumes a new character.

The great obstacle to the redowa is, it must be owned, the small extent of most of the Parisian ball-rooms.

The middle of the floor must of necessity be reserved for the dancers, who execute that peculiarp romenade called *the pursuit*, while those who dance the waltze turn in a circle about the room. It may be imagined that these two different manœuvres require a certain space, and beyond this, a certain order in the dances, that unhappily one is unused to meet with in France, except in some few assemblies.

The time of the redowa is *à trois temps*, and should be played much more slowly than the ordinary waltze.

The position of the gentleman is the same as for the waltze *à trois temps*. The gentleman sets out with the left foot, and the lady with the right.

In the *pursuit* the position is different; the gentleman and his partner face, and take each other by the hand; they advance or fall back at pleasure, and *swing* (balance) in advance and backward.

To advance, the step of the *pursuit* is made by a glissade forward without springing, *coupé* with the hind foot and *jeté* on it, you recommence with the other foot, and so on for the rest.

The retiring step is made by a sliding step of the foot backward without springing, and *jeté* with the front foot, and *coupé* with the one behind.

It is necessary to advance well on the sliding step and to spring lightly in the two others *sur place*, balancing equally in the *pas de poursuite*, which is executed alternately by the left foot in advance, and the right backward.

The lady should follow all the movements of her partner, falling back when he advances, and advancing when he falls back.

Care must be taken to bring the shoulder a little forward at each sliding step, for it should always follow the movement of the leg as it advances or retreats, but this action should not be too marked, as it would give a proof of bad taste.

When the gentleman is about to waltze with spirit, he should take the lady's waist with vivacity as in the ordinary waltze.

The step of the redowa in turning may be thus analyzed for the gentleman.

Jeté of the left foot, passing before the lady as in the waltze à trois temps—glissade of the right foot behind the fourth position aside—the left foot is brought to the third position behind—then the *pas de basque* is executed by the right foot bringing it forward, and you recommence with the left.

The *pas de basque* should be made in three very equal beats, as in the mazurka. The lady performs the same steps as the gentleman, beginning by the *pas de basque* with the right foot.

To waltze à deux to the measure of the redowa, we should make each step upon each beat of the bar, and find ourselves at every two bars, the gentleman with his left foot, and the lady with her right—that is to say, we should make one whole and one half step to every bar.

This dance, which does not present great difficulties in regard to its elements,—especially for those who already know the mazurka and the waltze à deux temps, has yet a peculiar style of its own, which it is necessary to seize. The redowa requires, and perhaps more than any other dance, great flexibility of body and a peculiar feeling for the time, the accent of which should find an echo in the movements of the dancer.

I have, of course, no need to remark that the principles of the redowa, which I have just explained, do not anywise belong to myself. I owe them to the kind patronage of many persons of the highest distinction in Prague and Berlin, who have condescended to give me a specimen of this dance by executing it themselves in my presence, that I might have a just conception of its character.

I have thought it right to follow the same rule with the redowa that I have laid down for myself in respect to all other foreign dances—that is, to conform myself as much as possible to the primitive type furnished by the people with whom they have originated, without prejudice to the modifications which custom and French taste have been able to introduce.

If I have had the good fortune to form amongst my pupils some

dancers of the mazurka so skillful as to be mistaken for Poles or Russians, I owe it, I may say, to that method which has always made me, when teaching, go back to the national character of every dance. Such apparent imitation, instead of leading to routine, assists on the contrary the originality of intelligent pupils, and enables them to equal, if not surpass, their models.

I confess that it is my earnest desire to see other masters adopt this system, which at least has the advantage of presenting to the public an invariable type for each dance, and destroys the germ of those divisions and misintelligences so injurious to the teaching and practice.

A master, as it seems to me, ought to avoid giving, under the title of such or such a foreign dance, a fanciful step, which is only a counterfeit, and has originated at the French opera, or even in his own brain. Not that I mean to say that conventional steps are necessarily inferior to those originally executed in Austria, Germany, Poland, or any other country; but they have the grave inconvenience of creating as many sorts of dances as there are professors.

It may be remembered that at the time of the appearance of the polka, almost every one had his own, and often the polka of one ball-room differed from that of another. The mazurka even yet is scarcely settled. But these dances encounter already sufficient obstacles in the peculiarities of their execution without every one pretending to dance them after his own fashion.

May these misunderstandings not occur again in regard to the redowa—may every professor resolve to seek the model of it, not in his own imagination, but the nationality itself of the dance, which is, as it seems to me, at once the most natural and the safest guide. In forming this hope, it is no peculiar interest of my own that I have in view; I speak for the general good, and from my own experience, which has shown me how much the want of unity in teaching has been injurious to all.

XVII.

THE GERMAN, OR COTILLION.

Having described all the dances and waltzes that belong to the present fashion, it remains for me to speak of the cotillon, that, from the numerous elements of which it is composed, may be considered as the abstract of all the principal dances already detailed. The important place held by it in ball-rooms is well known. We are all aware of the variety and animation it throws over the conclusion of balls, which can hardly be considered complete if they have not a cotillon for the epilogue, that always ends too soon to please the dancers. I think it my duty, therefore, as I have said in the preface, to devote particular attention to the description of the cotillon, that I look upon it as the groundwork of the dances of high life, and in regard to which it is well to have, once for all, a clear understanding.

To form a cotillon it is necessary to be seated around the room in a semicircle, or circle, according to the number of dancers, being careful to keep close to the walls, so as to leave in the middle of the room the greatest space possible.

The dancers are arranged in couples, the gentleman always having the lady on his right, and without leaving an interval between the seats.

The gentleman who rises first to set assumes the title of the *conductor*; the place, which he occupies with his lady, represents what is called *the head of the cotillon*.

The cotillon may consist of the waltze alone, the polka, or the mazurka. It often happens that the three are mingled, and that the dancers pass from one to the other for the sake of variety.

When the beginning is made with the waltze, the conducting couple set out first, and make the round of the room, followed by the others, who successively return to their places. The first couple rise again, and execute a figure according to their fancy, which the other couples must do one after the other to the extremity of the circle.

I do not hesitate to say that the fate of a cotillon is in a great measure in the hands of the conductor. Upon him, more partic-

ularly, depend the more or less animation and fire that prevail in the whole. It is he who gives the signal to the orchestra to begin, and warns the musicians when it is requisite to change the air in the cotillons blended with the waltze and polka. The orchestra should play on through the whole cotillon without ever stopping till it has been so ordered by the conductor.

For a cotillon to have order and movement, it is essential that all the couples should implicitly recognize the authority of the conductor. If all wish to interfere with the conducting after their own fashion, if the figures are not determined by a single individual, every thing soon becomes languid and disordered; there is no longer unity nor connection. It is desirable that this discipline of the cotillon, so well observed in Germany, should be perfectly established elsewhere, when it would soon be found how much the regularity of figures contributes to the pleasure of the whole assembly.

It is the duty of the conductor never to lose sight of the other couples, and by clapping his hands to warn the tardy, or those who, by prolonging the waltze, would occupy the ground too long.

I need not remind those who are likely to read this work, that the office of the *conductor*, however strict in appearance, requires in its details both tact and moderation, and that it would be out of place for him to attempt directing the cotillon with the least degree of pretension. For the rest it may be imagined, that with dancers accustomed to the cotillon, the part of the conductor is much simplified, and is confined rather to indicating than directing. To lighten yet more, if possible, the duties of the conductor, and to spare the memory of those who cannot always in the bustle of a ball-room recollect a new figure, above all when it is not pointed out by a fixed term, I have collected all the figures that can enter into the composition of a cotillon. For each of them I have chosen the shortest and simplest name, so that the conductor has only to call out the title of a figure with a loud voice, for the other couples to know at once what they have to do. This indication will be particularly useful to extemporizing mazurkists, and can alone assure their success. I have been careful also to mark, between parentheses, at the head of the figures those which may

apply indifferently to the waltze, the polka, and the mazurka, and those which belong especially to one or two of those dances.

Without having attempted to fix a precise order in this nomenclature, I have yet pointed out, in the first place, the most usual and simple figures, and which in the development of the cotillon should necessarily precede the more complicated, and of a nature to excite the animation of the dancers.

XVIII.

FIGURES OF THE GERMAN.

1.

The Excursion—La Course. (Waltze, polka, mazurka).

The first gentleman quits his partner, whether after the waltze or after the promenade, and chooses two other ladies from the circle; his lady on her part chooses two other gentlemen. They place themselves opposite to each other at a certain distance, and then commence the waltze or the promenade, each gentleman with the lady that happens to be opposite to him. This movement is made by one, two, or three couples, according to the size of the ball-room.

The Rounds of three—Les Ronds a trois. (Waltze, polka, mazurka.)

The first couple sets out, as in the *Course*, with a waltze or promenade. The gentleman takes two ladies, and the lady two gentlemen. Consequently they form two rounds composed of three persons, who face each other. The two rounds turn very rapidly. At a signal given, the gentleman passes under the arms of the two ladies with whom he has just turned, and springs toward his own lady, who on her part has been turning with the two gentlemen, and the latter then rejoin their own ladies, and having faced them, reconduct them to their places either in waltzing or polking.

When this figure is executed for the mazurka, the gentleman who holds the two ladies makes the lady on his left hand pass under his right arm and under that of the other lady, which gives

the appearance of a barrier to be raised. He makes a promenade with the lady whom he retains. The lady of the other round in like manner makes the gentleman on her right pass under her arm, and promenades with the other gentleman. The gentleman and the lady who have been excluded from the round, rejoin each other and make a promenade together.

3.

The Chairs—Les Chaires. (Waltze, polka, mazurka.)

The conductor sets out and makes his partner sit down in a chair placed in the center of the room. He then takes two gentlemen and presents them to the lady, who must choose one of them. He then makes the rejected gentleman sit down, and presents two ladies to him that he may select one. • The first gentleman retains the rejected lady, and conducts her to her place in dancing or waltzing. This figure may be performed by one, two, three or four couples.

4.

The Flowers—Les Fleurs. (Waltze, polka, mazurka.)

The conductor selects two ladies, and invites them in a low tone to name a flower. He presents the two ladies to another gentleman, and names to him the two flowers, that he may choose one of them. The second gentleman waltzes with the lady represented by the flower he has named, and the conductor waltzes with the other lady. The partner of the first gentleman executes the same figure with the two gentlemen she has chosen. The *Fleurs* may be performed by one, two, or three couples.

5.

La Course Assise. (Waltze, polka, mazurka.)

Two chairs are placed back to back in the middle of the room. The first couple set out either with the waltze or the mazurka. The gentleman and his partner then take the one a lady, and the other a gentleman, whom they place in the chairs. The gentle-

man then seeks two other ladies, whom he takes by either hand, and places himself opposite the lady he has seated; his partner does the same with two gentlemen. At a signal given each takes the person opposite—that is to say, the conductor takes the first lady whom he seated, and his partner takes the corresponding gentleman; the two other ladies chosen in the second place, take in like manner for the waltze or the promenade the gentlemen placed before them; each, after having made the round of the room, returns to his place. This figure may be executed by two couples, placing four chairs instead of two.

6.

The Columns—Les Colonnes. (Waltze, polka, mazurka.)

The conductor sets out, promenading or waltzing, and leaves his lady in the middle of the room. He takes a gentleman, whom he places back to back with his partner; he takes another lady, whom he places opposite to the gentleman just chosen, and so on for the rest, till he has formed a column of four or five couples that he takes care to terminate with a lady. At the signal given by clapping his hands, every one turns round and dances with his opposite to his place. A double column may be formed by two couples setting out at the time.

7.

The Cushion—Le Coussin. (Waltze, polka, mazurka.)

The first gentleman sets out, holding a cushion in his left hand. He makes the round of the room with his partner, and leaves the cushion to his partner, which she must present to several gentlemen, inviting them to kneel upon it. The lady should draw back quickly from the gentleman she means to mock, and let it fall before the one that she intends to choose.

8.

The Cardes—Les Cartes. (Waltze, polka, mazurka.)

The first gentleman presents to four ladies the four queens of a pack of cards, while his partner presents the four kings to as

many gentlemen, who rise and seek the ladies of their colors. The king of hearts waltzes with the queen, the king of spades with the queen of spades, &c.

9.

The Pyramid—La Piramide. (Waltze, polka, mazurka.)

Three couples set out together, dancing or waltzing. Every gentleman seeks another gentleman, and every lady another lady. The six ladies form three unequal ranks. One lady alone forms the first rank, and represents the top of the pyramid; two compose the second rank, and three the third. The gentlemen take each other by the hand and compose a chain. The conductor leads the other gentlemen and passes, running, behind the three last ladies. He enters the last rank, then the second, causing the chain of gentlemen he conducts to wind about the ladies. When he comes in front of the lady placed at the top of the pyramid, he claps his hands, and leads off either in waltze or promenade the lady opposite to him. The other gentlemen in like manner waltze or dance with their opposites. This figure may be executed by five couples, by forming a fourth rank of ladies.

10.

The Deceiver—La Trompeuse. (Waltze, polka, mazurka.)

Two or three couples set out waltzing or promenading. Every gentleman chooses a gentleman, and every lady chooses a lady. The conductor alone chooses two gentlemen. The gentlemen form a line, and place themselves back to back with the ladies, who form a parallel line. The conductor remains without the ranks, and places himself in front of the ladies' line. He claps his hands and chooses a lady, at which signal all the gentlemen turn round, and take for the dance or waltze the ladies who happen to be behind them. The gentleman who finds himself without a partner in consequence of the conductor's choice, returns to his place, unless he can find a compassionate lady in the circle who will consent to waltze or promenade with him.

11.

The Serpent—La Serpent. (Waltze, polka, mazurka.)

The first couple sets out waltzing or promenading. The gentleman leaves his partner in one of the corners of the room, her face turned toward the wall, and then goes to choose three or four ladies, whom he places behind his own, leaving a certain distance between each of them. He then chooses as many gentlemen, himself included, as there are ladies. He forms a chain with the gentlemen he has chosen, and after having rapidly promenaded this chain, he passes behind the last lady, then between each one, till he has regained his own. He then claps his hands, and every gentleman dances or waltzes with his opposite. This figure, which has a great analogy to the *Pyramid*, should be chosen by preference in all rooms of small extent. Two or three columns may be formed by several couples starting at the same time.

12.

The Broken Round—La Rond Brisé. (Waltze, polka, mazurka.)

The first couple sets off, waltzing or promenading. The gentleman leaves his partner in the middle of the room and chooses two other gentlemen, who form with him *three hands round* about the lady. The gentlemen turn very quickly to the left. At a signal given, the lady chooses a gentleman for the dance or waltze, and the two other gentlemen return to their places. When this figure is done amongst intimate friends and has been intended for the waltze or polka, the two discarded gentlemen waltze together about the circle.

13.

The Handkerchief—Le Mouchoir. (Waltze, polka, mazurka.)

The first couple sets out. After the waltze or promenade, the lady makes a knot in one of the four corners of a handkerchief, which she presents to four gentlemen. He who hits upon the knot waltzes or dances with her to her place.

14.

The Change of Ladies—Le Changement des Dames. (Waltze, polka, mazurka.)

Two couple set out with the waltze or promenade. After having made sundry circuits, they ought to approach each other, the gentlemen changing the ladies without losing the step or the time. After having danced with each other's lady, each takes back his own and regains his place.

15.

The Hat—Le Chapeau. (Waltze, polka, mazurka.)

The first couple sets off, when the gentleman leaves the lady in the middle of the room, and delivers to her a hat. All the gentlemen come and form a circle about the lady, with their backs turned to her, and going very quickly to the left. The lady places the hat on the head of one of the gentlemen, with whom she makes a tour de valse or a promenade. The other gentlemen return to their places.

16.

The Shawl—L'Echarpe. (Waltze, polka, mazurka.)

This figure is the fellow to that of the *Hat*. A gentleman, with a scarf in his hands, keeps in the middle of a circle formed by the ladies about him, and must fling the shawl on the shoulders of the one with whom he chooses to dance or waltze. Every gentleman should go to rejoin his lady, and reconduct her to her place.

17.

The Ladies Seated—Les Dames Assises. (Waltze, polka, mazurka.)

Two chairs are placed back to back in the middle of the room. The two first couples begin with the waltze or the promenade. The two gentlemen seat the ladies, and then choose two others, with whom they make the tour of the circle, after which they again take their partners, to reconduct them to their places in waltzing or dancing. While the two ladies they have just quitted,

sit down in their turn, the two gentlemen execute the same figure, and so on for the rest. When all the gentlemen have gone through the figure, there remain upon their seats two ladies, whom their partners come to liberate. This figure may be executed by three or four couples, by placing as many chairs in the middle of the circle.

18.

The Glass of Champagne—Le Verre de Vin de Champagne.
(Waltze, polka, mazurka.)

Three chairs are placed in a line, the two outer chairs being turned another way from that in the middle. The first couple sets off; the gentleman seats his lady in the middle chair, gives her a glass of champagne, and goes for two other gentlemen, whom he places on the other chairs. The lady gives the champagne to one of the gentlemen to drink, and regains her place with the other, either in dancing or in waltzing.

19.

The Rejected Couples—Les Couples Refusés. (Waltze, polka, mazurka.)

The first couple sets off. The first gentleman kneels on one knee in the middle of the room. His partner chooses from the circle several couples, which she presents to him, and which she refuses successively. The couples form in a row behind the gentleman on his knee, who ends by choosing a lady, with whom he waltzes or promenades, and then brings back to her partner, who remains in front of the row, and receiving his own lady reconducts her to her place. The first gentleman reconducts each lady in dancing and waltzing, and when all the couples have disappeared he again finds his own lady, who had sought refuge behind the column, whom he reconducts in her turn.

20.

The Nosegays—Les Bouquets. (Waltze, polka, mazurka.)

Several nosegays are laid upon a table. The first couple sets

off. The gentleman and his lady each take a nosegay, which they present, the gentleman to a lady, and the lady to a gentleman, to make a tour de valse or a promenade. This figure is repeated by all the couples.

21.

The Presentation of Ladies—Les Dames Présentées. (Waltze, polka, mazurka.)

The first couple sets off. The gentleman kneels in the middle of the room; his partner chooses from the circle several ladies, whom she presents to him, and whom he invites to place themselves behind him in a row till he has taken one to dance or waltze with. This figure, which has great analogy to that of the *Rejected Couples* (fig. 19), is better suited to rooms of small size.

22.

The Moving Cushion—Le Coussin Mobile. (Waltze, polka, mazurka.)

The first couple sets off. The first gentleman seats his lady, and places at her feet a small cushion, before which he successively leads several gentlemen whom he has taken from the circle, inviting every one to kneel upon the cushion, which the lady, in case of refusal, quickly draws back. The rejected gentlemen place themselves in a line behind the chair of the lady, who indicates her choice by leaving the cushion immovable before the gentleman with whom she chooses to waltze or dance. The ladies of the rejected gentlemen come to deliver them, and make a tour de valse or a promenade back to their places.

23.

The Ladies Mocked—Les Dames Trompées. (Waltze, polka, mazurka.)

The first couple sets off. The gentleman takes his lady by the hand, promenades about the circle, and approaches several ladies, pretending to invite them to waltze or dance. The moment the lady rises to accept his offer, he turns away quickly to address himself to another, on whom he plays off the same game, till he

at last really makes a choice. The lady of the conductor dances or waltzes with the partner of the lady who has been elected.

24.

The Magic Hat—Le Chapeau Magique. (Waltze, polka, mazurka.)

The first couple sets off. The gentleman gives to his partner a hat, which she presents to several ladies, requesting them to place something in it. She afterward presents the hat to several gentlemen, who take out one of the deposits, and go to seek the lady to whom it belongs, to urge her to make a tour de valse or a promenade. This figure may be performed by several couples at the time.

25.

The Phalanx—La Phalange. (Waltze, polka, mazurka.)

The two first couples set off. Each gentleman chooses two ladies, and each lady two gentlemen. The first gentleman gives his right hand to the lady on his right, and his left hand to her on his left; the two ladies give each other their hands behind him so as to form the ancient figure known by the name of *the Graces*. The lady of the conductor takes the same position with the gentleman she has chosen; the groups range themselves one after another in the same manner, and keep so close as to form a phalanx, which sets out with the pas de polka, a waltze without turning, or a mazurka. At a given signal the gentlemen, who are between the two ladies, turn round with them, and each dances or waltzes with his opposite to his place. This figure may be executed by three or four couples.

26.

The Mysterious Cloth—Le Drap Mystérieux. (Waltze, polka, mazurka.)

The first couple sets off. All the gentlemen of the cotillon range themselves behind the cloth, which two persons hold out displayed so as form a sort of screen, and place above it the ends of their fingers, which the lady on the other side is to take, thus indicating her partner.

27.

The Gentlemen Mocked—Les Cavaliers Trompés. (Waltze, polka, mazurka.)

The five or six first couples start together, and place themselves in ranks two and two. The first gentleman holds his lady by the right hand, and should not look at the couple placed behind him. His lady leaves him, and goes to choose a gentleman amongst the other couples. The gentleman and that lady separate, and advance tiptoe on either side of the column, in order to deceive the first gentleman at the head of it, and endeavor to rejoin each other to dance and waltze together. If the gentleman who is on the watch is lucky enough to catch hold of his partner, he reconducts her, in dancing or waltzing, and the gentleman who follows replaces him. In the contrary case, he must remain at his post till he can lay hold of a lady. The last remaining gentleman waltzes or dances with the first lady.

28.

The Double Cross—Le Croix Doublé. (Waltze, polka, mazurka.)

Four couples start together, and place themselves *en moulinet* (turnstile fashion.) The gentlemen all give their left hands, and hold their ladies by the right. Each lady calls a gentleman, who comes and gives her his left hand; the new gentlemen in turn call upon other ladies, who in like manner place themselves in rays; all the couples describe a tour in executing together the pas de valse, polka or mazurka, then separate and regain their places by pairs.

29.

The Grand Round—Le Grand Rond. (Waltze, polka, mazurka.)

Four couples start together. Each gentleman chooses a gentleman, and each lady selects a lady. A grand round is formed, the gentlemen holding each other by the hand on the same side, and the ladies on the other. The commencement is made by turning to the left; then the conductor, who should hold his lady

by the right hand, advances without quitting it, and cuts through the middle of the round, that is to say, between the last lady and the last gentleman. He turns to the left with all the gentlemen, while his partner turns to the right with all the ladies. The conductor and his lady having described a semicircle reversed, meet again and dance or waltze together; the second gentleman takes the second lady, and so on with the rest till the chain is exhausted. This figure may be performed with five, six, seven, eight couples, or even more if the space permits it.

30.

The Twin Circles—Les Circles jumeaux. (Waltze, polka, mazurka.)

Four couples start together. Each gentleman chooses a gentleman, and each lady a lady. The conductor places himself in the ladies' round, and his partner places herself in that of the gentlemen. The two rounds turn to the left with rapidity: at a given signal the conductor selects a lady to dance or waltze with: his partner does the same with a gentleman; during this time the gentlemen extend themselves in one line, and the ladies in another. The two lines advance toward each other, and every one dances with his opposite. This figure as well as the preceding, may be executed by as many couples as please.

31.

The Deceitful Round—La Rond Trompeuse. (Waltze, polka, mazurka.)

The first couple sets out. The conductor chooses three ladies, whom he places with his own at a certain distance from one another, and as for the game of puss in the corner. He then selects four gentlemen, and forms with them a round which is intermingled with the square formed by the ladies. The five gentlemen ought to turn with great rapidity, and at a given signal turn round and take the lady that is behind them to dance or waltze with. There is necessarily one gentleman victimized, who is condemned to return alone to his place.

32.

The Convent-Porter—Le Portier du Convent. (Waltze, polka, mazurka.)

The first couple set out. The conductor selects from the circle several ladies, whom he leads, as well as his own partner, to an apartment adjoining the ball-room, and of which the door remains ajar. Each lady names in a low voice a gentleman, whom the conductor then calls upon aloud to come and make a *tour de valse*, or a promenade with the lady that has summoned him. The conductor takes care to reserve one of the ladies for himself. This figure may also be executed by the lady conductress, who should then imprison the gentleman she chooses, and call the ladies pointed out by them.

33.

The Mysterious Hands—Les Mains Mystérieux. (Waltze, polka, mazurka.)

The first couple sets out. The conductor imprisons in an adjoining apartment several ladies besides his own, as was explained in the preceding figure. Each lady passes a hand through the half-open door. The conductor leads forward as many gentlemen as he has chosen ladies, when they each take one of the hands, and dances or waltzes with the lady so elected. The conductor has also the right of seizing one of the mysterious hands.

34.

The Handkerchief Chase—La Chasse aux Mouchoirs. (Waltze, polka, mazurka.)

The three or four first couples start together. The gentlemen leave in the middle of the room their ladies, who should each have a handkerchief in her hand. The gentlemen of the cotillon form a circle about them, with their backs turned. The ladies toss their handkerchiefs into the air, and waltze or dance with such of the gentlemen as have the good luck to catch them.

35.

The Stormy Sea—La Mer Agitée. (Waltze, polka, mazurka.)

Two rows of chairs are placed with their backs to each other, as for the game, the name of which has served to designate this figure. The first couple sets out. The conductor, if he has placed twelve chairs in the middle of the room, selects six ladies, including his own, and seats them in every other chair. He then selects six gentlemen, with whom he forms a chain that he conducts. After having described a rapid course about the various parts of the room, and which he may prolong or vary at pleasure, he finishes by closing around the chairs in which the ladies are. When he seats himself the other gentlemen should do the same, and each waltze or dance with the lady who is at his right. In this figure as in that of the *Deceitful Round*, one gentleman becomes a victim, and must be content to return alone to his place.

36.

Puss in the Corner—Les Quatre Coins. (Waltze, polka, mazurka.)

Four chairs are placed in the middle of the room at set intervals, to represent the four corners. The first gentleman, after having made his partner dance a *tour de valse* or a promenade, seats her in one of the chairs and takes the three next ladies to occupy the three other chairs. He stands in the center as for the game of puss in the corner. The ladies, still sitting, execute the changes that are no longer made by pacing, but by holding each other by the hand for the exchange of seats. When the gentleman can possess himself of one of the chairs left vacant by any lady in the attempt to change places with her neighbor, he waltzes or dances with her whom he has just dethroned. Another gentleman then places himself in the center of the circle, and another lady takes the vacant chair. When the last gentleman has taken the place of one of the four last ladies, the partners of the three remaining should reconduct them to their places in waltzing or promenading.

The Bower—Le Berceau. (Waltze, polka, mazurka.)

Four couples set out together and form a general circle in the middle of the room. When the circle is formed, the ladies and gentlemen turn round and find themselves back to back without letting go each others' hands. Four other couples then start and make a circle about the first, but without turning round. In that position, and when they face each other, the gentlemen join hands above, and the ladies underneath. The former then raise their arms high enough to form a circular passage, that the ladies may rapidly run through to the left without quitting each others' hands. At a given signal the gentlemen lower their arms at the same time to stop the ladies, who waltze or dance with the gentlemen before whom they find themselves. This figure may be executed by five, six, seven, eight, or more couples.

The Pursuit—La Poursuite. (Waltze, polka; mazurka.)

Three or four couples set out. Every gentleman of the cotillon has the right to go behind each couple and possess himself of the lady to dance or waltze with her. He should clap his hands to announce his intention of substituting himself for her partner. This figure continues till each gentleman has again got possession of his lady to conduct her to her place. To execute this figure with all the animation required, it is necessary, that as fast as each gentleman possesses himself of a lady, another should replace him. The pursuit is one of the final figures of the cotillon.

The Final Round—La Rond Final. (Waltze, polka, mazurka.)

All the persons of the cotillon form a general circle. The conductor separates himself with his lady from the circle, which should join again, and executes in the middle a waltze or a promenade. He stops at a given signal, and his partner quits the circle, while he chooses a lady with whom he dances or waltzes within

it. He then in his turn quits the circle, and the lady he had chosen takes another gentleman, and so on for the rest. When there remain only two or three couples, a general waltze or promenade is executed. The *Final Round*, like the *Pursuit*, is generally performed at the end of the cotillons.

40.

The Endless Rounds—Les Ronds Infinis. (Waltze, polka, mazurka.)

All the persons of the cotillon form a general round, and begin by turning to the left. The conductor at a given signal quits the hand of his lady, who should be on his left, and continuing to turn in the same direction, enters the round in forming a *colimaçon*, while the last lady, whose hand he has quitted, turns to the right to envelop the other circles, that go on diminishing. When they are quite close to each other, the conductor passes under the arm of one of the waltzers and waltzeuses to get out of the circle, every one following him without letting go their hands. The conductor promenades at pleasure, and extends the line to reform the general round. All the other couples perform a general waltze or promenade. This figure, like the two preceding, is generally placed at the end of the cotillon.

41.

Le Moulinet. (Waltze, polka.)

Three couples start together. After a promenade or a *tour de valse*, each gentleman chooses a lady, and each lady a gentleman. All the gentlemen place themselves in moulinet, giving the left hand to each other, and the right to the ladies, who themselves should hold them by the left. The first, third, and fourth gentlemen waltze or polk in the intermediate space, while the other couples pace slowly. At a given signal the waltzing or polking couple stop to allow the rest to dance or waltze. The conclusion is made by a general waltze or polka.

42.

Le Moulinet Changeant. (Waltze, polka.)

Setting out of three couples, choice of ladies and gentlemen,

position of the moulinet as in the preceding figure. At a given signal each lady advances to a gentleman, and they waltze or polk without quitting their order in the moulinet. At a new signal they stop, but always in moulinet, to recommence a dance or polka with the next lady, till each gentleman has recovered his own partner. General waltze or polka for conclusion.

43.

The Four Chairs—Les Quatres Chaires. (Waltze, polka.)

In the middle of the room are placed four chairs arranged in the same way as for *Puss in a corner*. Four couples set off in waltzing or polking, and place themselves, each couple behind one of the four chairs. At a given signal each one waltzes or polks about the chair behind which it finds itself, and then passes to the next, and so on for the rest, always going to the right. This figure should be executed simultaneously, to avoid clashing with each other. To finish, each couple regains its place in waltzing or polking.

44.

The Country Dance—La Contredanse. (Waltze, polka.)

Four couples place themselves in the middle of the room as for the country-dance. The first couple sets off in waltzing or polking about the couple on the right, and in the same way makes the round of the other couples. The three other couples repeat the same figure. When all these four have finished, they return to their places waltzing or polking in the same way as for the *Chairs*.

45.

The Handkerchief—Le Mouchoir. (Waltze, polka.)

Two couples start at the time, the gentlemen, each holding with his left hand the end of a handkerchief, and high enough to pass under it at every circle that the handkerchief describes. They waltze or polk till the handkerchief is rolled up like a cord.

46.

The Flying Shawls—Les Echarpes Volantes. (Waltze, polka.)

Two shawls are crossed and tied in the middle. Four couples place themselves as for the game of the ring, each gentleman takes with the left hand one of the corners of each shawl, being careful to hold it above his head. Each couple waltzes in turning, and always keeping the same distance. At a given signal all regain their places.

47.

The Fan—L'Eventail. (Waltze, polka.)

Three chairs are placed in the middle of the room upon the same line. The two at the ends should be turned contrariwise to that in the center, as in the figure of the *Glass of Champagne*. The first couple sets out in waltzing. The gentleman seats his lady upon the center chair, and seeks two other gentlemen, whom he places in the two other chairs. The lady offers her fan to one of the gentlemen at her side, and waltzes with the other. The gentleman with the fan must follow the waltzing couple, fanning them and hopping about the circle.

48.

Blind-man's Buff—La Colin Maillard. (Waltze, polka.)

Three chairs are placed on the same line in the middle of the room. The first couple sets off. The gentleman goes and takes another gentleman whom he places in the center chair, after having bound his eyes. The lady selects another gentleman, whom she leads on tiptoe to one of the chairs by the side of the Blind-Man, while she seats herself on the other. The first gentleman then invites the Blind-Man to choose the right or the left. If he indicates the lady, he waltzes with her to her place; if on the contrary he points to the gentleman, he must waltze with him while the conductor waltzes with the lady.

49.

The Gentlemen together—Les Cavaliers ensemble. (Waltze, mazurka.)

The two first gentlemen each choose a gentleman to waltze with

them, and the two ladies each select a lady to waltze with them. At a given signal the four gentlemen stop and form a round while the ladies form another. Two ladies in advancing to the gentleman's circle, pass under the arms of the other two ladies, and enter it, forming a round à l'envers, when each gentleman waltzes with the lady before whom he finds himself. This figure may be performed by three or four couples.

50.

The Zigzags—Les Zigzags. (Waltze, polka.)

Eight or ten couples start together and place themselves behind each other, couple by couple, keeping a certain interval. Each gentleman should have his partner at his right. The first couple sets out in waltzing, and passing zigzag through all the couples to the last. The second couple then makes its way to the last, while the conductor is returning with his lady to the head of the phalanx. The conclusion is by a general waltze.

51.

The Undulations—Les Undulations. (Waltze, polka.)

The four first couples set out forming a round. The conducting couple should be in the middle of the circle and waltze at pleasure, seeking to deceive the other couples, that ought to follow all their movements without letting go hands. At a signal given, the next couple place themselves in the middle to play off the same game, while the first resume their place in the circle, and the others successively execute the figure. The conclusion is made by a general waltze.

52.

The two Lines—Les Deux Lignes. (Waltze, polka.)

The first gentleman takes the first lady by the hand and makes, walking, the tour of the room; all the other couples ought to follow. The conductor forms with the other gentlemen a single line, so that every one faces his partner. Every gentleman then with his right hand takes the right hand of his lady, and makes

her traverse in taking her place. The first couple sets out waltzing, and goes up the line and passes behind the line of the ladies; without ceasing to waltze, it passes between the two lines and again goes up, passing behind the ladies. Arrived at the last it stops, the gentleman remaining on the side of the ladies, and the lady on the side of the gentlemen. Each couple successively executes the same figure, and the whole terminate by a general waltze. The *Two Lines* are particularly performed at the end of the cotillons.

53.

The Crooked Lane—L'Allée Tournante. (Waltze, polka.)

The conductor sets out, walking and holding his lady's hand, and invites the other couples to follow him. A general round is formed. Each couple must be careful to keep a certain distance. The gentlemen place themselves before their ladies so as to form with them a double round, the gentlemen without, and the ladies within. The conductor sets out with his partner and waltzes round the crooked lane formed by the two circles, till he has regained his place. He then quits his lady and resumes his place in the ladies' circle, while she goes back to hers amongst the gentlemen. Each couple executes the figure in turn, and the whole concludes by a general waltze. This is one of the final figures of the cotillon.

54.

The Flying Hat—Le Chapeau Volant. (Waltze, polka.)

The two first couples set out. The conductor holds behind him in his left hand a hat, which he keeps with the open part upward as if it were lying on a table. The second gentleman holds in his left hand a pair of gloves that he endeavors to fling into the hat without ceasing to waltze. When he has succeeded he takes the hat and gives the gloves to another gentleman, who recommences the same game. It may be imagined that amongst good waltzers this figure gives rise to a multitude of turns and incidents.

55.

The figure of Eight—La Huit. (Waltze.)

Two chairs are placed in the middle of the room at a certain distance from each other. The first couple sets off, passes behind a chair without ceasing to waltze, and then repasses behind another so as to describe a figure of eight. Each couple in succession repeats the same figure, which is one of the most difficult to be executed. A gentleman who acquits himself perfectly may be reckoned a consummate waltzer.

56.

The Intermingling of Arms—Les Bras Enlacés. (Polka, mazurka.)

Three or four couples set out together. After a *tour de masurka* or polka, each gentleman takes a lady, and each lady takes a gentleman, when a general round is formed. They all advance and fall back together at four bars. They again advance, and when near each other the gentlemen join hands above and the ladies below. The arms being thus entwined they turn to the left: the conductor lets go the hand of the gentleman on his left; they extend themselves in a single line without quitting each other's hands. When a straight line is well formed the gentlemen raise their arms, but still holding each other; the ladies dance off, and the gentlemen pursue them. At a given signal all the ladies turn round and dance with their partners, who ought to be behind them.

57.

The Ladies' Moulinet—Le Moulinet des Dames. (Polka, mazurka.)

The two first couples set out. Each gentleman chooses a lady, and each lady a gentleman. A general round is formed and turns to the left during eight bars, the ladies placing themselves in moulinet, and giving each other the right hand; each gentleman remains in his place. The ladies make a *tour de moulinet*, and give their hands to their partners to make a *tour sur place*. They return in moulinet, and at each turn they reach one more gentleman till they have come up to him with whom they set out. Polka or mazurka for a finish.

The Little Rounds—Les Petits Ronds. (Polka, mazurka.)

The three or four first couples set out. Each gentleman chooses a gentleman, and each lady chooses a lady. The gentlemen arrange themselves two by two, and the ladies do the same in front of them. The two first gentlemen and the two first ladies circle one entire round to the left; when the round is finished, the two gentlemen, without stopping, raise their arms to let the two ladies pass underneath, and execute another tour with the two next ladies. The two first ladies turn in the same way with the two new gentlemen who present themselves; each one follows till the two first gentlemen have come to the two last ladies. When the two first gentlemen have made all the ladies pass they arrange themselves in line, and the two next gentlemen place themselves on either side so that all the gentlemen form in one and the same line opposite to that which the ladies have also formed on their side. The two lines advance toward each other during four bars, and fall back during four bars, and then rejoin, and each gentleman takes the lady who is before him. General polka or mazurka for a finish.

The Double Moulinet—Le Double Moulinet. (Polka, mazurka.)

The two first couples set out. Each gentleman chooses a lady, and each lady chooses a gentleman. A general round is formed, and after a tour to the left each gentleman makes a *tour sur place*, causing his partner to turn about him till she forms a moulinet of the right hand with the three other ladies. The four ladies being in the middle of the moulinet, and directing themselves toward the left, the gentlemen direct themselves toward the right, and turn till each has again found his partner, to give her his left hand and take his place in moulinet, while the ladies accomplish in the opposite way the round which the gentlemen have just been making. When the gentlemen have found themselves twice at the sides and twice in the middle, with the right hand they take the left of their lady, and conduct her in polka or mazurka promenade.

The X of the Gentlemen—L'X Des Cavaliers. (Polka, mazurka.)

The two first couples set out. Each gentleman, without quitting his lady, chooses another, whom he should hold with his left. The two gentlemen place themselves opposite one another at a certain distance. They advance with their ladies during two bars, and in like manner fall back during two bars. They advance once again, letting go the hands of their ladies, who remain in their places. The two gentlemen give each other their hands crossed at the elbows and make together a complete tour, then give their left hands to their ladies in the same way, and make a tour with them. They again make a tour together, giving each other the right arm, and recommence with the left arm with the next lady on the right, and so on for the rest. When they have turned with the four ladies, they each take two ladies—their own and the one they have chosen, and make a promenade at pleasure. When they find themselves at the place of the lady they have chosen, they pass her under their right arm, and continue the promenade with their partner.

The X of the Gentleman and his Lady—L'X de Cavalier et de la Dame. (Polka, mazurka.)

The first couple sets out. The gentleman chooses two ladies, whom he takes with either hand, and his partner chooses two gentlemen. The conductor and his partner face each other at a certain distance with the ladies and gentlemen they have chosen. They advance and retire during four bars; then the conductor and his lady toward each other, leaving the two other ladies and the two other gentlemen in the places where they are. In advancing this second time by themselves, they give the arm to each other crossed at the elbow. They make a complete round, after which the gentleman gives his left arm, crossed in the same way, to the lady, whom he held with his right. The first gentleman and his lady return to the middle to make together a tour of the left arm, and then do the same with the other lady and the other

gentleman. In finishing they should find themselves in the same position they had at the commencement. All six advance and retire during four bars. They advance a last time, and each gentleman takes by the right hand the lady facing him to reconduct her in promenading to her place.

62.

The English Right and Left—La Grand Chainé Anglaise. (Polka, mazurka.)

The two first couples set out, place themselves facing each other, and make the English right and left very much lengthened. The two gentlemen, advancing with their ladies, give each other the left arm crossed at the elbow, and make a very rapid demi-tour to change the ladies, and make with each other's partner a *tour sur place*. They recommence the figure to take their partners again, whom they promenaded to their seats.

63.

The Graces—Les Graces. (Polka, mazurka.)

The first couple sets out. The gentleman passes his lady to the left changing hands. He takes another lady with the right hand, and continues promenading between the two. When he finds himself at the place of the lady he has chosen, he makes the two ladies pirouette opposite each other and takes them by the waist to make them execute a *tour sur place* to the left. He returns the lady he has chosen to her partner, making her pass under his arm and that of his lady, and continues the promenade to his place. The gentleman to make the *tour sur place* should have his own lady by the left hand, and the other by the right. When this figure is made in polka, instead of the *tour sur place*, you make the *tour du salon à trois*, abandon the lady chosen when you pass before her place, and continue to promenade with your own.

64.

The Contrary Rounds—Les Ronds Contrariées. (Polka, mazurka.)

Departure of the three first couples. The gentlemen place

their ladies in a line, and take each other by the hands to form a chain. The conductor passes to the left with the two others in front of the three ladies. The gentlemen, when they come to the last, form a circle about her and turn to the left after having made a complete tour. The conductor relinquishes the hand of the gentleman on the left, and passes to the middle lady to form about her a round *à l'envers* with the other gentlemen. After a tour in this way, the conductor again lets go the hand of the gentleman on the left and makes a tour in the natural way about the third lady. He then draws after him the two gentlemen, who have not ceased to keep up the chain, passes in front of the ladies as at the commencement of the figure, and continues the promenade passing behind the ladies. When each gentleman finds himself in front of his own partner, he presents his hand to her, and takes her off in promenade, followed by the other couples.

65.

The Genuflexions—Les Genuflexions. (Polka, mazurka.)

Departure of the two first couples. Two gentlemen kneel on one knee at a certain distance from each other. In this position they make their ladies turn twice about them without letting go their hands. After these turns the two ladies cross the right hand and give the left to the right of the other gentleman to make two turns in like manner. They cross a second time from the right hand to recover their partners, who rise and promenade them to their places.

66.

The Right and Left—Les Chaines à Quatre. (Polka, mazurka.)

Departure of the first four couples, who go and place themselves opposite to each other, two couples on one side upon one line, and two couples upon the other. In this position each couple makes a half right and left with its opposite, then the gentlemen make with their ladies a *tour sur place*, after which each couple should turn opposite the couple which was originally at its right. They repeat the half right and left with the *tour sur place*, and so on for the rest. When all find themselves again in their

original places, each couple disperses and makes a promenade at pleasure.

67.

The Crossed Chains—Les Chaines Croisées. (Polka, mazurka.)

Setting out of the first four couples, who place themselves as in the preceding figure. Each couple executes with its opposite a complete right and left, after which they turn opposite the couple which is at its side according to the position of the setting out. They make sidewise a new right and left, and then the conducting couple make a half right and left obliquely with the couple, which in the original order represented the opposite of that which was on its right. When it has crossed, the two other couples in like manner execute a half right and left obliquely, the two first a second time do the same, and then the second. General promenade to regain their places.

68.

The Double Pastourelle—La Double Pastourelle. (Polka, mazurka.)

Setting out of the first four couples, who place themselves for the country-dance. The two opposite gentlemen, still retaining their partners, take with the left hand the two other ladies, who leave their partners in their place. In this position the two gentlemen, holding a lady with each hand, advance and retire during four bars; they make their ladies cross in front of them, passing her on the left under their right arms. The ladies go and resume the two gentlemen left in their places to repeat the figure, which is made four times in succession, and terminates by a promenade at pleasure.

69.

The Double Chain—La Double Chainé. (Polka, mazurka.)

Setting out of the first couple, who go and place themselves facing each other at a certain distance, and advance one toward the other in the mazurka or polka step. When they have closed, the gentlemen change their ladies and places in going apart again.

They repeat the figure to recover their places. They advance a third time to make a double right and left, crossing over four times. The whole is terminated by a polka or mazurka promenade.

70.

The Uninterrupted Chains—Les Chaines Continuées. (Polka, mazurka.)

Setting out of the four first couples. Each gentleman chooses a lady, and each lady chooses a gentleman. All the gentlemen place themselves in line in front of the ladies, who are similarly arranged. The first gentleman on the left gives his right hand to the right hand of his lady, and makes a complete tour with her, afterward gives his left hand to the left hand of the next lady. The conductor and his partner give each other the right hand in the middle of the double figure, and separate to find the next lady and gentleman, and so on for the rest up to the last couple. They then make a complete tour, so that the lady finds herself on the side of the gentlemen, and her partner on that of the ladies. When the conductor and his lady have reached the fourth couple, the second gentleman should also set out, so that there should be an uninterrupted right and left between the gentlemen and ladies. On the departure of the first couple, the second should take their place, and so on for the rest. When all have executed the figure, each gentleman offers his hand to his partner for a promenade. This dance may be executed by as many couple as please.

71.

The Inconstants—Les Cavaliers Changeants. (Polka, mazurka.)

Setting out of the first three or four couples, who arrange themselves in phalanx behind the conducting couple. The first gentleman turns round, giving his left arm crossed at the elbows to the left arm of the gentleman behind him, with whom he changes place and partner. He goes on without interruption to the last lady. When he reaches the last, the second gentleman, who is then at the head of the phalanx, executes the same figure, and so on for the rest till every one has regained his place. The whole terminates by a general promenade.

The Ladies Back to Back—Les Dames Dos à Dos. (Polka, mazurka.)

Setting out of the four first couples, who form a general round. The ladies place themselves back to back, and keep close to each other; the gentlemen remain in the usual position. At a given signal, and during four bars, the round is enlarged, the gentlemen retiring, the ladies advancing; during four other bars it is narrowed. The round is developed for a last time, then they make a chain plate, beginning by the right hand, till each has recovered his partner. It terminates by a promenade.

Four Hands Round—Les Ronds à Quatre. (Polka, mazurka.)

Setting out of the two first couples. Each gentleman chooses a lady, and each lady chooses a gentleman. The gentlemen form together four hands round at one end of the ball-room. Every one makes a tour to the left, after which the conductor and the one he has chosen pass under their arms the two other gentlemen to recover the two ladies, who do the same, and form a round with them. They make a complete turn to the left, after which the two gentlemen elevate their arms to make a passage for the two ladies, with whom they make another tour, while the two first execute the same round with the two other gentlemen, which forms two four-hands-round. The gentlemen raise their arms to let the ladies pass under; the two first while advancing turn round and form a line, which is soon joined by the two others. The ladies should form a similar line on their side. When the four gentlemen and the four ladies have met, they form the same round as at the commencement—that is to say, gentlemen with gentlemen, and ladies with ladies. After a tour they extend themselves in two opposite lines, that advance toward each other, each gentleman resumes his lady, and the whole terminates with a promenade.

74.

The Genuflection of Four—La Genuflection à Quatre. (Polka, mazurka.)

Setting out of the four first couples, who afterward place themselves as for the French country-dance. At a given signal the four gentlemen put one knee to the floor, and make the ladies turn about them as was explained in the *Genuflection*. The ladies make but a single turn, after which they cross on the right hand, and give their left hand to the right of the other gentlemen to do the like in turn. They cross a last time on the right hand, and rejoin their partners, when they finish by a promenade.

To execute well this figure, one of the most graceful of the mazurka, the moment the two first ladies have finished their traverse, the two others of the opposite party should immediately set out and cross, while the two first turn about the gentlemen. By the help of these intervals the ladies do not run the risk of clashing in the middle of their course.

75.

The Change of the Moulinet—Le Moulinet Changé. (Polka, mazurka.)

Setting out of five or six couples. After the promenade, all the gentlemen, without letting go the hands of their ladies, form a moulinet with the left hand and make a complete turn. At a signal given, they take the place of their ladies, turning behind and placing their ladies in front. In this position they make a complete turn the contrary way. At another signal they again change, but this time turning in front and placing their ladies behind. After this last turn the couples disperse, and terminate all by a promenade.

76.

The Changing Triangle—La Triangle Changeant. (Polka, mazurka.)

Setting out of the first three couples. The gentlemen, without quitting their ladies, place themselves *en moulinet*, giving each other the left hand, and going round in this position. At a given

signal the first gentleman turns about quickly, giving the left arm crossed at the elbow to the gentleman behind him, with whom he changes his place and lady. He does the same with the next gentleman. When he has arrived at the third, the second executes the same figure, and then the third. A general promenade concludes the whole.

77.

The Chains in line—Les Chaines en Ligne. (Polka, mazurka.)

Setting out of the four first couples. Each gentleman chooses a gentleman, and each lady chooses a lady. The gentlemen place themselves together two by two facing the ladies, who arrange themselves in the same way. At a given signal the two first gentlemen begin by the right hand a *chaine plate* with the two first ladies, and so on for the rest. The two last gentlemen find themselves with the two first ladies, who come to them across the chain. The whole concludes with a promenade.

78.

The Labyrinth—Le Labyrinth. (Waltze, polka, mazurka.)

All the persons of the cotillon form a general round, going about to the left. At a given signal the conductor lets go the hand of his lady, who is on his left, and while continuing to turn in the same direction enters the circle making a *colimaçon*, while his lady turns to the right to wind about the other circles, that go on narrowing. A circular space should be contrived to be able to extend themselves in waltzing. In this position the conducting couple set out waltzing, and follow the passes of the labyrinth formed by the general chain rolling on itself till they have arrived at the last couple, to which the first lady gives her hand to renew the circle. As each new couple arrives it places itself behind the one previous. When all have arrived they conclude by a general waltze or mazurka. When this figure is executed in polka, you dance through the passes of the labyrinth with the waltze *à deux pas*, which requires less space; when the figure is executed in mazurka, you have recourse to the mazurka waltze. The *labyrinth* is one of the final figures of the cotillon.

The Polka in Right and Left Varied—La Polka en Chaines Diverses. (Polka.)

Setting out of the first four couples, who place themselves as for the French country-dance. Two couples placed opposite each other, follow an oblique line toward the right, and the two others toward the left. In this position each makes a complete right and left with its opposite, after which the ladies make a half one among themselves to change their partners. All perform a complete tour in the pas de polka, still preserving their order. When every gentleman has got back to his place with another lady, the figure is repeated with the couple on the right. At the fourth time each finds himself with his lady, and all make a general polka.

The Basket—La Corbeille. (Mazurka.)

Setting out of the first couple. The gentleman chooses two ladies and places himself between them; the lady chooses two gentlemen and does the same. They advance during four bars, retire during four others, and advance for the last time. The gentleman, who holds the two ladies, raises his arms and makes the two gentlemen pass underneath, without letting go the hand of the lady of the first gentleman, and give their hands to each other behind the latter. The two ladies, chosen by the first gentleman, join hands behind the conductor's lady, which forms the basket. In this position they describe a tour to the left, and at a given signal, without any letting go of hands, the gentleman in the middle passes under the arms of the two other gentlemen, and the lady under the arms of the two other ladies. The six have then their arms intertwined. At another signal they disengage their arms and form an ordinary circle. They describe a round, and the gentleman who is on the left of the first lady, begins a chain plate by the right hand, which continues till the first gentleman has recovered his partner. The conclusion is made by a promenade at pleasure.

81.

The Triple Pass—La Tripple Passe. (Mazurka.)

Setting out of the first two couples, who after their promenade, take hands four round to the left. At a given signal the conductor and his lady, letting go each other's hands, pass under the arms of the two others, and join hands again as soon as the tour is finished. The other gentleman and his lady in their turn pass behind under the arms of the first couple, who once more repass under the arms of the two others, and without letting go of each other's hands, extend themselves to be again in circle. They make a round to the left, and both couples promenade back to their place.

82.

The Lady to the Left—La Dame à Gauche. (Mazurka.)

All the persons of the cotillon form a general round, and dance to the left turning four bars. Each gentleman makes the *tour sur place* in advance during four other bars, taking care at the end of the tour to leave his lady on the left. The round is repeated on four bars, and each gentleman takes the lady at his right, whom he transfers to the left by means of a new *tour sur place*. They go on till they have recovered their partners. This dance is one of the final figures of the cotillon-mazurka.

83.

The Reunion of Couples. (Mazurka.)

The first couple makes a promenade, after which it goes and takes the second couple to form hands four round. They make a half round to the left, after which the conductor quits the hand of the lady of the second couple, and turns round to the left, drawing after him the other dancers to go and seek the third couple, with which they make a round of six persons. After a half round to the left, the conductor again quits the lady on his left to go and seek successively the other couples. When he has arrived at the last, a general round is formed, they make a turn to the left during eight bars, a turn to the right during eight others,

and all by the *tour sur place*. This dance is generally executed at the end of the cotillon-mazurka.

Conclusion of the Cotillon.

To complete what regards the execution of the figures of the cotillon, I should observe, that in some assemblies each couple passes, after the last figure, before the mistress of the house, and successively make their bow to her, which is considered as the positive conclusion of the cotillon, and of the ball itself. This final salute, which some persons of fashion have pointed out to me as being the custom in certain houses, is not obligatory, and requires no particular preparation. The opinion of these same individuals was that the salute should always be considered as a spontaneous and almost fortuitous homage, to be principally determined by fitness of opportunity.

Although the figures I have described may appear numerous, I could still further have increased their number; for the rounds, enchainings, and the evolutions of the dance and waltze, may be infinitely diversified. But I have confined myself solely to the delineation of the fundamental figures, laying aside those which offered nothing but unimportant modifications.

With the exact knowledge of these figures, I do not imagine any waltzer can ever find himself at fault in a cotillon; all that could be invented beyond the combinations indicated, will enter more or less into one of the original figures, and cannot present any serious difficulty in the execution.

I have also thought it right to confine myself to a simple detail of the figures, without entering into any reflections upon their character, or their less or greater complication. Upon this point I trust entirely to the intelligence of the conductor. It is for him to determine which amongst the figures are adapted to such a party rather than to another, according to the capability of the waltzers, the number of the couples, and the exigencies of the locale. He must, of course, do the simple figure before he introduces those more complicated, put alternately into motion one or more couples, conclude by figures which employ the greatest number, and give occasion for the most piquant incidents. This

choice, which constitutes in a great measure the art of the conductor, can scarcely be subjected to any precise rules, since it depends upon particular circumstances, varying almost with every ball.

I need not remind any one that such or such a figure is especially suited to intimate circles, and ought not to be admitted but with circumspection into assemblies composed of strangers. In this work I had only to occupy myself with the rules of the dance; as to those of decorum and good breeding, my readers would have been justly surprised if they had found here the least attempt to detail them.

XIX.

LAST OBSERVATIONS UPON THE BALL-ROOM, ORCHESTRA, ETC.

I shall conclude this volume by a few observations on certain details relative to dancing-parties, and which being immediately connected with the exercise of dancing and waltzing, come fairly within my competence. In these last remarks the reader will have the goodness to see nothing more than an address by a professor of the art to those who give balls, and must assuredly desire that the dancers and waltzers should appear with all their advantages.

Above all things I would recommend care in the choice of the orchestra, which cannot be neglected without in a great measure destroying the effect of the new dances. This is of much less importance for the French country-dance, which readily enough accommodates itself to any sort of time, provided it does not actually oppose the execution of the steps. But it is not the same with the mazurka, the waltze à deux temps, nor even the polka, the success of which often depends upon the impulse given to the dancers by the orchestra. A waltze played too slowly or too quickly, or a mazurka badly emphasized, loses all its fascination, whatever may be the zeal or the talent of the dancers.

A ball-room orchestra is intended not to exhibit itself, but the talents of the waltzers. If the musician suffers himself in the least to be carried away by the movement of his own waltzes, he destroys all the harmony of a ball.

Another care, which may seem over-minute to those who have not been addicted to the practice of the waltze, and which yet should not be neglected, is the state of the ball-room floor. The waltze à deux temps requires a floor rather slippery, which seconds the movements of the steps, and permits the waltzers to execute their course without the least obstacle. The mazurka, on the contrary, should not be attempted on a too slippery surface; if the dancers are placed on a floor recently waxed, they run the risk of losing their equilibrium, and cannot in any case display the precision and the vivacity demanded by the character of the dance. The best way is to give the dancers a floor that, without being waxed, should at least be perfectly even, which reconciles at the same time the demands of the waltze and mazurka, and presents a sort of neutral ground whereon either dance may be freely executed.

I have often known certain of my pupils pass for skillful waltzers in the room of my academy, and execute with facility the greater part of the evolution of the waltze and other dances, yet when they wished to exhibit their talents to the world, feel themselves disconcerted, lose in part their self-possession, and in fine prove as much pupils as at their first debut. This deception has depended not merely on the difficulties growing out of public assemblies, on the crowd, on the mingling of couples, on the management of strange partners, but frequently also upon those peculiar obstacles that I have thought it right to point out here, as the result of my professional experience. A floor too much or too little polished, an orchestra too slow or too rapid, are sufficient in part to paralyze a waltzer already skillful, and are injurious even to the most experienced. Hence I have felt myself authorized to make these two points the subject of particular recommendation.

Finally—and always with the same view to the advance of the art—I will venture to express another with frankness, and even in all simplicity, and that is for the enlargement of ball-rooms. Those new dances of which I have been endeavoring to detail the character,—what do they become when they are closed up in the narrow space so often allotted to dancers and waltzers? The French country-dance has perished above all for the want of room;

the other dances are destined to the same fate, unless arrangements are made to allot them at least a portion of the required space.

In forming this wish for the enlargement of the ball-rooms, I assuredly do not expect that Parisian drawing-rooms will on the sudden assume the new dimensions; but is there not a simple mode of giving greater extent to the ball-rooms by resolving not to admit more dancers than they can reasonably contain?

I have been assured that in many large foreign cities—Vienna and Milan amongst others—it is the custom at every ball to nominate a conductor, charged with the regulating and organizing of every thing relative to the execution of the dances: for example, to prevent the couples from crowding together in the same room, when the other rooms of an apartment remain deserted—to take care that the space reserved for the waltzes is not encroached upon—to prevent a strange couple from mingling in a mazurka already prepared, and necessarily limited to a certain number of dancers—and many other details which can be confided only to a person especially charged with the discipline of the dances.

Is it not desirable that a similar custom should be introduced into France? It would perhaps be the only means of putting an end to that monstrous fashion of dancing-mobs. A ball would no longer—so to say—be left to itself; it would be regulated by a person charged with a particular responsibility, and who would have to establish that order which is so essential to the comfort of every one.

These observations have been made to me by several of my pupils, who have been the first to feel the necessity of introducing such reforms into the generality of balls. I do no more than speak in their name, and present on their part a sort of collective protest. May then some persons of fashion patronize the remarks that I have ventured to make. Their adoption would profit all, not only the dancers and waltzers themselves, but also the professor of dancing, who would no longer dread seeing his work destroyed at parties, from the time that his pupils did not find themselves placed in public upon a more disadvantageous ground than on the humble floor of an academy.

CONCLUSION.

I have now concluded what I had to say on the drawing-room dances, and I may at least do myself the justice of having brought together all the observations that I had faithfully collected day by day, from the time of my first beginning to teach.

However conscientiously I may have given myself to the compilation of this work, I doubt not that, such as it is, it contains omissions, or even errors that I might wish to rectify. I shall be grateful for any advice I may receive on this subject, and shall not fail to profit by it, either in a new edition, or in the ordinary course of my lessons.

As to the form of the book, it should be recollected what I said in the preface, and they who have now read it to the end, will easily understand the value that I set upon it. If I have been comprehended by the public as I find myself every day by my pupils, I ought to be fully satisfied. In a word, if the book of *The Drawing-Room Dances* ever needed justification, I may confine myself to repeating in the last page what I said in the very first—"In writing I imagined I was still giving a lesson in the art."

APPENDIX.

THE ENGLISH QUADRILLE.

THE quadrille can be danced with four, eight, twelve, or indeed any number into which the number four will divide; care only being necessary, when the number is very great and the room much crowded, to understand which couple is your *vis-à-vis*.

FIRST FIGURE—LE PANTALON.

Wait eight bars.

First and third couple, *Chaine Anglaise*, (eight bars).

Balancer and turn partners (eight bars).

Chaine des dames, and turn partners (eight bars).

Demi-chaine and promenade to places (eight bars).

The same for the other three couples (thirty-two bars).

SECOND FIGURE—L'ETE.

Wait eight bars.

First lady and opposite gentleman advance and return, *chassez* right and left (eight bars).

Cross over and again *chassez* right and left (eight bars).

Recross; the four *balancer* and turn partners (eight bars).

The same for the other three couples (twenty-four bars).

THIRD FIGURE—LA POULE.

Wait eight bars.

First lady and opposite gentleman cross, presenting the right hand, return presenting the left, and give the right to their partners, forming a line from top to bottom (eight bars).

Set, holding hands and half promenade to opposite sides (eight bars).

First lady and opposite gentleman advance, return, advance again, and turn (eight bars).

The four advance, and return, demi-chain to places (eight bars).
The same for the other three couples.

FOURTH FIGURE—TRENISE.

Wait eight bars.

First couple advance and return, advance again, when the gentleman leaves the lady on the left of the opposite gentleman, and retires to his place (eight bars).

The two ladies cross over, changing sides while the first gentleman also crosses over between them; the same repeated brings them back (eight bars).

The four *balancez*, and turn partners (eight bars).

The same for the other three couples (twenty-four bars).

OR

LA PASTOURELLE.

Wait eight bars.

First couple advance and return, advance again, when the gentleman leaves the lady on the left of the opposite gentleman and retires (eight bars).

The two ladies and the third gentleman join hands, advance, and retire twice (eight bars).

The first gentleman dances alone (eight bars).

The four join hands, make a demi-rond to the left, separate, and make a demi-chain to places (eight bars).

The same for the other three couples (thirty-two bars).

FIFTH FIGURE—L'INCONSTANT.

Commence with the music.—*Grand rond—chasse croisé*, grand chain, or promenade (eight bars).

First and opposite couple advance, retire, again advance and change partners (eight bars).

Advance, retire, advance and rejoin partners (eight bars).

Demi-chain and half promenade (eight bars).

Same for the other three couples (twenty-four bars) finishing with either the *grand rond*, *chasse croisé*, grand chain or promenade.

LANCERS. FOR EIGHT ONLY.

FIRST FIGURE.

Wait eight bars.

The first lady and opposite gentleman advance and return, again advance and turn each other to their places (eight bars).

First and third couples cross over, first couple passing between the lady and gentleman of the opposite couple going over, and outside of them returning (eight bars).

Each gentleman sets to the lady at his left, and turns to his place (eight bars).

The same figure for the other three couples (twenty-four bars).

SECOND FIGURE.

Wait eight bars.

The first couple advance, retire and again advance, the lady remains in the center, the gentleman returns to his place (eight bars).

First couple set and turn to their places (eight bars).

First couple separate, facing each other, the other six form in two lines by their sides—all advance and retire, and then turn partners to their places (eight bars).

The same figure for the other three couples (twenty-four bars).

THIRD FIGURE.

Wait eight bars.

First lady advances and stops; third gentleman does the same; the lady retires, the gentleman does the same (eight bars).

The four ladies hands across, the four gentlemen *chasse* to the right and left, and are ready to hand their partners to their places (eight bars).

The same for the other three couples (sixteen bars).

FOURTH FIGURE.

Wait eight bars.

First couple advance turning toward the second, to whom they bow, then turn and set to the fourth (eight bars).

First and fourth couples *chasse croisé* and back again, first couple return to their places (eight bars).

First and third couples, English chain (eight bars).
The same for the other three couples (twenty-four bars).

FIFTH FIGURE.

Commence with music.

Grand chain of the eight (sixteen bars).

First couple advance and make a *demi-tour sur place*; second, fourth, and third couples place themselves behind them, thus, all the ladies are in one line, all the gentlemen in another (eight bars).

The eight *chasse croisé* and return (eight bars).

The ladies march off to the right, the gentlemen to the left toward the bottom of the set, where each gentleman meets his lady, but leaves her again to form the line as before (eight bars).

Each line advances and retires, advances again when each gentleman turns his partner to her place (eight bars).

The same for the other three couples (forty-eight bars).

CALEDONIANS. FOR EIGHT ONLY.

FIRST FIGURE.

Wait eight bars.

First and opposite couples hands across, and back again (eight bars).

Set and turn partners (eight bars).

Chaine des Dames (eight bars).

Half promenade and demi-chain (eight bars).

The same for the other three couples (thirty-two bars).

SECOND FIGURE.

Wait eight bars.

First gentleman advances, returns, advances and returns again (eight bars).

The four gentlemen set to ladies on their left, turn with both hands, each lady taking the next lady's place (eight bars).

Grand promenade (eight bars).

The same for the other three couples, so that at the fourth time each lady will find herself in her own place (twenty-four bars.)

THIRD FIGURE

Wait eight bars.

First lady and opposite gentleman advance and retire, advance again and turn to their places (eight bars).

First and third couples cross over, first couple passing between the lady and gentleman forming the opposite couple going over, and outside of them returning (eight bars).

The eight set and turn to their places (eight bars).

All set in a circle to the left once (eight bars).

Same for the other three couples (thirty-two bars).

FOURTH FIGURE.

Wait eight bars.

The first lady and opposite gentleman advance and stop; third lady and opposite gentleman the same, set and turn partners to places (eight bars).

The four ladies move to the right, taking next lady's place and stop (four bars).

The gentlemen do the same to the left (four bars).

The same is repeated by both, which brings all back to their places (eight bars).

Promenade and turn partners to places (eight bars).

The same for the other three couples (thirty-two bars).

FIFTH FIGURE.

Wait eight bars.

The first couple *chasse* round the inside of the set (eight bars).

The four ladies advance into the center, join their right hands on high and retire (four bars).

The four gentlemen do the same (four bars).

The eight set and turn partners (eight bars).

Grand chain half round, half promenade to places, and turn partners (sixteen bars).

The four gentlemen change places with the four ladies, all turn corners and return to their places (eight bars).

The same for the other three couples (forty-eight bars).

Finish the fourth time with either *grand rond* or *chasse croisé*.

SPANISH DANCE.

The Spanish dance can be danced by any number of couples, which are arranged in two lines, the ladies on the left, the gentlemen on the right. Before beginning the first couple change sides. The step and the music are the same as in the waltze. The figure is composed of three parts. The first couple advance, return and change places with second couple four times (sixteen bars).

The first and second couples join hands, advance, return and turn to next place four times (sixteen bars).

The two couples waltze round each other twice; the first couple changing places with the second so as to be ready to go on with the dance with the third (sixteen bars).

VARSOVIENNES.

The Figure.—The gentleman makes a slide with the left foot, a coupé with the right, a jeté with the left, and an assemblé (slowly) with the right foot. It may be done four or eight times, as the gentleman chooses.

Second Part.—A slide, coupé jeté, and an assemblé, turning half round with each step. The lady commences with the contrary foot to the gentleman.

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