

# Saltator A TREATISE ON DANCING Boston 1802

from the collection of Richard Powers

### TREATISE

ON

## DANCING;

AND

#### ON VARIOUS OTHER MATTERS,

WHICH ARE CONNECTED

WITH THAT ACCOMPLISHMENT:

AND WHICH ARE REQUISITE

TO MAKE YOUTH WELL RECEIVED, AND REGU-LATE THEIR BEHAVIOR IN COMPANY.

TOGETHER WITH A

FULL DESCRIPTION OF DANCING IN

GENERAL-LESSONS, STEPS, FIGURES, &c.

-Vera incessu patuit Dea. VIRG.

THE COMMERCIAL GAZETTE.

BOSTON—1802.

## and in the second

where and the contract the species of the contract of the cont

Windrake has any enclosive as make his an armount, and the constant of the con

Lies opportunity to found to the Touth of the Court of the State of th

The accomplishment of Dadies has been earliedered a vice; but so much of it, as level to give a gracestit ease of movement, a modest

# Devication.

TO the Younger Classes of Society, this Treatise, with sincere wishes for their rational happiness, and refined pleasure, is humbly presented.

Whatever has any tendency to make life more useful, pleasurable, or ornamental, cannot be ill received by those, who breathe its morning gales, or grace their actions in its full meridian and meliorate their frozen feelings in its final evening.

The opportunity presented to the Youth of this country, for acquiring a knowledge of Literature, is equal to any country on the Globe, but the ornamental part of their education has been too much neglected, and even many times discouraged.

The accomplishment of Dancing has been considered a vice; but so much of it, as serves to give a graceful ease of movement, a modest

and polite deportment in society, and a respectful and manly address, is as worthy of attention, as any kind of knowledge placed within the range of possession.

Every thing which gives elegant delight, and is no way pointed against good morals, is sufferable; but those attainments, which give propriety of behaviour, not only in amusements, but in the general occurrances of life, are in the highest degree, commendable.

To know the true harmony and composure of the limbs, is worthy of the first consideration; it gives a good aspect, in almost every thing remote from the immediate practice of the art itself.

The other observations are collected from many eminent writers in part, and were thought necessary to be presented in this Treatife. In order to shew, that amusement cannot be considered the true basis of permanent happiness, and that the accomplishment of good dancing, should be acquired to check the wild stashes of merriment, and the rude vagaries of unrefined minds.

The first design of the work was intended for private friends; but having found nothing of the kind in public. This is now presented with all its imperfections.

The writers busy life denies him time to make the many needful corrections at present, and the request of his friends have induced him to print it in its imperfect state.

SALTATOR.

April, 1802.

"The first design of the work was intended for principle friends; but beging found word it rich bited in bubic. There is now organish air to imperfections on or organist

The defent of the denistrant out to mails the many noedful corrections, at project. and the request of his friends have induced him to print it in its imperfust factor HOTATIAS DESIGNED SALTATOR.

extra as which much personal full down or

### CONTENTS.

Dance of Colored	TAGE.
Observations on the Employment of Time.	- 9
Choice of Companions.	- 15
Confideration of Company	- 18
Observations on Conversation	- 22
Observations on Behavior.	- 26
View of the Passions	- 30
Observations on Dancing	- 34
Short History of Dancing	- 41
LESSONS IN DANCING	- 48
1. Attitude of the Body.	- ibid
2. Motions of the Arms and Hands	- 49
3. Positions of the Feet	- 50
4. Bends or Flexions of the Body, &c	- 52
5. Risings or Leaps	- 53
6. Steps	- ibid
7. Turns of the Body	- 64
8. Cadences	- ibid
9. Expression of the Features	- 65
10. Address of the Gentleman.	- 67
11. Address of the Lady	70
12. Figure of the Dance	7I
Hornpipe	72
Minuet Congo	73
Minuet Grave	ibid
Courant	75
Fancy Dance.	ibid
Ballet D'Action.	77

		* 20								P	AGE.
Cotillions			門が						-	-	78
Figures of Cotil	lion	s.		1		-	•	*	-		79
Country Dance				•		-		•		-	83
Figures of Cou	ntry	D	anc	es.		-					86
Management in	an	Af	<b>Tem</b>	bly	or	Ba	ill.			•	97

# Treatise on Dancing.

# Cole to Salird on Arman and Arman Salird on the Salird on

hours, or the perious sergereable estroduction

this country well every habitual.

on a creek netelecible eauferthan operates in

THE most inviting consideration to the great circle of those rising into life, is the right employment of time at all points of it, and the time of youth especially, when, both the mind and body are pliant, and will nourish the scions, which are then ingrafted, to bear fruit pleasant through life.

life.
Our taste for knowledge and virtue, improves flowly; but is capable of growing stronger than

any other appetite in human nature.

To introduce an active habit, frequency of acts is not fufficient with length of time; the quickest succession of acts in a short time, is not sufficient; nor a slow succession in the longest time. The effect must be produced by a moderate, fost action, and a long series of easy touches, removed from each other by short intervals. Nor are these sufficient without regularity in the time, place, and other circumstances of the action; the more uniform any operation is, the sooner it becomes habitual. We find these observations varied in learning the movements in

dancing. The circumstances then requisite to acquire an easy and pleasurable habit of dancing, as is the case of all arts of sciences, are weak, uniform motions, or actions, repeated during a long course of time, without any considerable interruption; every agreeable cause that operates in

this manner will grow habitual.

From the want of having a habit of application to fome particular art or science, which is calculated to afford the mind relief in folitary hours, or the person an agreeable introduction into fociety which charms with rational fatisfaction; How many do we see complaining of the fhortness of time, still they have much more, than they know what to do with, they are often regreting the shortness of their lives, still are continually wishing every period of it at an end .-The minor longs to be free, then to be a man of business, then to make an estate, then to arrive at honors, then to retire. The whole of life, by all, is allowed thort, its divisions long and tedious. We are for lengthening our span, but would fain contract the parts, which compose it. The usurer is contented to annihilate the time from the prefent moment to the next quarter day. The lover would be glad to firike out of his existance all the moments that are to pass away before the happy meeting. The coquette thinks all time useless out of her diversion. And so it falls out with us all, as fast as time runs, we should be glad, if it ran faster, in most parts of our lives. We wish away whole years, and travel through time, as through a country filled with many wild and empty wastes, which we would fain hurry ever, that we may arrive at those several little fettlements, or imaginary points of rest, which

are dispersed up and down in it.

If we divide the life of many, perhaps most men into twenty parts, we shall find nineteen out of the twenty of them to be mere gaps and chasms, which are neither filled with pleasures nor business. I do not however include in this ealculation the life of those men, who are in a per-

petual hurry of affairs.

These observations are not strictly applicable to the inhabitants of North America in general, though we can trace them more or less in almost every person. How often do we hear the words, "I long for the time" when such an event shall be, or such a thing shall be, or such a thing shall take place. How often have I said to myself, time passes too slow, I know not how to wait for such a pleasure, or such an appointment; and still when we look forward, and count our days, how sew their number, how soon they are passed. How many hours of each day pass without improvement or rational satisfaction.

What shall we think of a man, who has but a small stock, and has opportunities of turning it all to good account, if he suffers nineteen parts of it to lie dead, and perhaps employs the twentieth to his ruin or disadvantage? The mird is as unable to be in constant exercise as the body, for a long measure of time. The mind is so intimately dependent on the stress and sigure of the organs of our frames, that if the one, in acquiring a knowledge of literary arts or sciences, or the other, in acquiring a knowledge of mechanical arts, is forced into a state of constant exertion; pain is produced, and the pleasure or prosit we would

acquire, is loft. The longer we continue to repeat, with frequency, foft touches of action, and regularity of time, place, and other circumstances, in the early part of life, the more perfect will be the habit; and in proportion to the perfection of the habit, the more we approach the imitation of nature; and when we are dreffed in the simple habits of nature, then we advance to the full perfection of any art or science. Now as some of the arts and sciences, either domestic, mechanic, or literary, are to constitute the business of life, and to fill that part of time, which is applied to action either of the body or mind; so application to them early in our lives, should be made, in a manner, that they may become a habit; that we may execute them with eafe. And when this is the case, they afford a rational pleasure. And there would fearcely be found one in America, traveling through life as through the barren country. Every person living persorms the actions of life, at all times and places, with more or less gracefulness; has a greater or less faculty of pleasing others and receiving pleasure to himself. This circumstance comes not altogether from any inherent faculty of the body or mind, but depends principally on education. Not in the fum of our knowledge, but in the manner, we are able to communicate it to others. Many enlightened farmers are as often apt to approach, with pleasure to themselves and to others, the tenderest expresfions of friendship, as those learned heads which are fluffed with grammer and classics. Not but that we are lovers of grammer and classics in their proper places. But in familiar life, we want no more of them, than what is necessary to give us the right use of speech and reason. We often see men of eminence in literature the most indifferent companions. It arrifes not from their book knowledge, but from their being destitute of that kind of knowledge which makes the fociable part of their nature operate with their knowledge of literature. And it is very natural for us to think lightly of things, which at first fell into contempt with us for want of proper confideration. The real use of certain qualifications, which the soberer part of mankind confider at best, as things of indifference, and as frivolous circumstances in our education, shows the ill consequence of forming fuch prepossessions What we have reference to, is that address and polite deportment, which accompanies the gentleman. This accomplishment can never be fo well acquired, as from a skilful and able teacher of the accomplishment of dancing. While he is initiating his pupil in the pleafing harmony of motion, he neglects not to teach him the elements of all the moral move-ments. Often have I heard gentlemen of great abilities lament the want of this part of their education to the last hours of an honorable life. There is but feldom occasion for the common use of great talents; and these great talents are often rendered useless to a man for the want of little attainments. A good mein, a becoming motion, gesture, and aspect are natural to some men; but even these would be more highly graceful in their carriage, if what they do from the force of nature were confirmed, and heightened by the force of reason. To those, who have not at all considered it, to mention the force of reason on such a subject, will appear very fingular. But when it is

properly confidered; an affembly of men will have quite another view. They will tell you, it is plain and evident from infalliable rules, why this gentleman, or lady with those beautiful features and well fashioned person, is not so agreeable, as those sitting by them destitute of those advantages. A man, who has paid no regard to his gestures in any part of his education, will find himself unable to act with freedom before new company. It is for the advancement of the pleafure, which we receive in being agreeable to each other in ordinary life, that raifes a defire for having dancing, in its purity, generally understood as conducive as it really is, to a proper deportment in matters, that appear the most remote from it .-A man of fense and learning is distinguished from others, as he is fuch, though he never runs upon points too difficult for the world. In like manner, the reaching out of the arm, and the most ordinary motion discovers, whether a man, or a woman, ever learned to know, what is the true harmony and composure of their limbs and countenance. What has now been faid, is fufficient to indicate our ideas of the use of those acquirements, when we carry them into the world; or when into private company, or fociety, on which we shall make some observations. These accomplishments should be early fixed on the habits of youth, and confidered as an indispensible obligation on every rational man, and there always is in infancy time enough wasted in frivolous amusements, to acquire those dignifying touches of human action, which add strength and beauty to the energies of the mind, by clearing away the clouds, which obfcure it. The mind may be able to travel by its own light; but we wish it to enlighten others, and receive the charms of reciprocal illumination.



#### CHOICE OF COMPANIONS.

()N the Choice of Companions depends a confiderable share of our rational pleasure. A companion, in common language, means one with whom, we commonly converse. As the human mind cannot be always on the stretch of application; nor the hands always employed in labor, recreation becomes both agreeable and necessary. Of all recreations, that of the company of a few chofen friends, must be the most manly and the most improving. But as in those hours of recreation, we are most in danger of being misled, being more off our guard at fuch feafons, than usual. The greatest care should be taken in making choice of those persons, for our companions, with whom we shall find the most durable pleasure in affociating. For according to our choice of them, our disposition and character will receive a tincture. This is a truth fo univerfally received, that it has become a proverb both in the natural and moral world, "a man is known by the company he keeps." It is eafily perceivable, how impossible, it is for any one to be thought a person of real goodness and integrity, whilst he chooses for his companions, the abandoned and licentious. By frequenting the company of fuch, he will not only lose his character, but his virtue. For whatever fallacious distinction, he may be pleased to make between the men and thir vices, in the end, the first generally qualifies the last; and by ceasing to hate them, he will foon learn both to love and practice them. In short, the society of sensual men is peculiarly ensuring. The evilness of their contagion does not make its appearance all at once. Their frolics appear harmless; and when partaken of, they leave a longing relish behind them. One appointment makes way for another, one expence leads on to afecond; and fo time and fortune are wasted away to a very bad purpose without any real or folid satisfaction. appetite craves, another must be gratified, 'till all' become too importunate to be denied. Some pangs' of remorfe may be felt by the infatuated creature on his first degeneracy, and some faint resolutions against being seduced any more, which will soon be discovered by those seducers to destruction; and all their arts will be used, to allure him still to bear them company in the broad beaten path to mifery and ruin. Of all their methods, none is more to be dreaded than raillery; for this is generally vented with all its force, and too often proves fatal. Another method, used to mislead youth, not yet hackneyed in vice, is to call evil good and good evil. Lust and sensuality must pass for love and gallantry; revenge and malice for heroism. But firmness should be snown, by holding fuch pefts of fociety in derifion; and by looking on them with contempt; by appearing unmoved by their ill founded banters, and unflung by their im-

pious jests.

Finally to avoid the danger, and perhaps endless ruin, which attends the keeping of evil company, image to yourfelf the pleafing fatisfaction and rational happiness, which flows from honest and virtuous companions. Affociate with those persons, who have been carefully educated, and who are honestly disposed; who are of a good moral character, not given to any known vice; whose lives are temperate, and whose expences are moderate; fuch companions as these will neither give discredit, nor degenerate into excess. They will be a mutual guard to each other.-Your reputation will be so established, that it will . be the ambition of others to be admitted members of your fociety. Select those for your companions, who are perfons of good fense and understanding; and if possible, those who excel in some art, science or accomplishment; that so, in the course of your acquaintance, your very hours of amusement may contribute to your improvement; and for the most part such are open and communicative, and take as much pleasure in being heard, as you do in being informed. By pursuing such conduct, you will be an ornament, and an useful member of fociety. By carefully acquiring, and judiciously putting in practice, the accomplishments, which hereaster will be described, you will fill many of the blank hours of your life, with a full and pleasing measure of enjoyment. The wild flights of fancy, by which novels and its votaries,

#### CONSIDERATION OF COMPANY.

carry you to their paradife of happiness, will afford you nothing but sighs, for what is not in the power of human nature to obtain.

## CONSIDERATION OF COMPANY.

COMPANY, in a familiar or fashionable fense, supposes an affemblage of persons met together for the purpose of conversation, pastime, or festivity. The love of company and of social pleafures, is natural, and is attended with some of the fweetest satisfactions of human life: but like every other love, when it proceeds beyond the limits of moderation, it ceases to produce its natural effect, and finks into difguftful fatiety and discontent. The firm basis and pillars, on which we must build the fabric of our happiness, must be laid in our breafts. Amusement, mirth, agreeable variety, and even improvement, may fometimes be fought in the hilarity and gaiety of mixed company, and in the usual divertions of the busy world; but if we found our general happiness on these, we shall do little more than raise castles in the air, or build houses on the fand. To taste the sweet tharms, which flow from the intercourse of fociety, and to derive proper pleasure and improvement from company, it ought to be felect, and to confift of persons of amiable character, respectable both for their morals and understanding. Mixed and undistinguished fociety, tends only to diffipate our ideas of the propriety of things, and induce a laxity of principles and practice. The pleasure it affords, is coarse, mixed, noify, and rude. Indeed, it commonly ends in weariness and disgust, as those, who purfue it, are ready to acknowledge; still they go on, as if their chief good confisted in a crowd.

Among those, who are exempted from profeshonal, or official employments, by their easy circumstances of fortune, and who devote themselves to a life of pleasure, little else seems to constitute their life, but a continual fuccession of company, public or private. Their drefs, and other circumstances, preparatory to the enjoymant of this pleafure, leaves them scarcely a moment for reflection. Their life is but a circulation of little mean actions. They lie down and rife again, drefs and undrefs, debauch and cloy their appetites; then play and grow weary, then they lie down again, and the fame fickening circle returns. They fpend the day in trifles, without instruction or improvement, and when night comes, they throw themselves into the bed of folly, amongst dreams, broken thoughts, and wild imaginations. Can a rational man languish for such existence? Still those who have formed this habit, cannot exist without its continuation. One week without it, would fink their spirits, which might terminate in despair or fuicide. What, indeed, is life, without fettled principles, laudable purpofes, mental exertions, and internal comfort, without thefe, whatever charms of beauty or graces of polite action may

adorn it; still it is but a rainbow of vapors, or blank of horror, productive of nothing but misery.

The attractive charms of beauty, of both men and women, have a very powerful and alluring attraction, and without reflection, often confuse all the efforts of reason. Those whose breasts are strung with very sensible nerves, in spite of litera. ture and philosophy, frequently become captives. But it generally happens, to counterbalance its power, beauties carry their own antidote: They have pride, which destroys all their symetry and grace, and affectation, which destroys the beauty of their face, for no woman can be handsome by the force of features alone. They are also generally false, which annihilates the power of their charms. Now it is for the infinite consolation of the other part of both fexes, that they have in their power the art of remedying what nature has been less bountiful to them in, and of affifting their beauty in embellishing their whole persons, by the proper ornaments of virtuous and commendable qualities. By the help of these, they become animated, and thole, who feem to have been neglected, by nature, are capable in a great measure of finishing what she has left imperfect.

All those, who wish for enjoyment in company, must make choice of those who are in better repute for these acquirements, than their fine faces. Fine faces, without virtuous and commendable qualities, have ruined thousands of mortals, and with them, they may be efteemed the

perfection of nature.

There is no doubt, but we were made for action, and that our duties and pleasures are often

most numerous and most important amidst then bufy hum of men Many corrupt dispositions have been fostered in solitude. Monkery is not favorable to human nature, or human happiness; neither is unlimited diffipation.

In short, let there be a sweet interchange of retirement and affociation, of repose and activity. This is an important acquirement in the early hours of life, that habits should be formed, which will be pleafant through the whole declivity of our

span.

Many are of opinion, that the moment they enter company, there should be a continual routine of laughter and huzzas, and that company is defigned for that end; others carry with them their whole daily accounts; fome a whole catalogue of pains, coughs, and fevers; others all the faults and follies of their neighbors and acquaintances. They imagine that it is a court of judicature, where all claims and complaints of a focial nature may be discussed with freedom, with this restriction, " you will not let this be public;" or, "I don't mean to expose him." 'The truth is, these persons almost universally expose themselves:

How extremely mean it appears, to fee perfons stuffing their heads with the filth and dirt of mean actions, and treating their own company with it. Would it not be confidered as a mark of infanity, if they go to market and purchase food for a festival, which is putrid, filthy, and mean, and prefent it before their company? when at the same time they could purchase, at as cheap or cheaper price, that, which is good, wholesome, and savory. We ought to have as great disgust to

the former as the latter treatment, and form as habitual aversion to putrid moral treatment, as to putrid food.

#### CONVERSATION.

HE word, Conversation, is used to fignify the general intercourse of sentiments, which are communicated in company. There is no part, perhaps, of focial life, that affords more real fatisfaction, than those hours, which one passes in rational and unreferved conversation. That conversation may answer the ends, for which it was defigned, the parties who are to join in it, must come together with a determined resolution to please, and be pleased. In the management of it, that all may receive fatisfaction, never to be eager to interrupt others, fince you speak, either to amuse, or instruct the company, or to receive those benefits from it. Give all, therefore, leave to fpeak in turn. Hear with patience, and answer with precision. Inattention is ill manners: it fhews contempt, and contempt is never forgotten. Trouble not the company with your own private concerns, as you diflike to be troubled with those of others. Your's are as little to them, as their's are to you. You will need no other guide on this point. Contrive, with dexterity and propriety, that each person may have an opportunity of discoursing on that subject, with which he is best acquainted. He will be pleased, and you will be informed. By observing this rule, every one will have it in his power to render conversation agreeable, since, though he may not choose, or may not be qualified, to say much himself, he may propose questions to those who are able to answer them.

Avoid stories as much as possible, unless short pointed, and quite a-propos. He who deals in them, fays Swift, must either have a very large flock, or a good memory, or must change his company very often. Some have a fet of them strung together like onions; they take possession of the conversation by an early introduction of one, and then you may have the whole rope; and there is an end of every thing elfe, perhaps, for that meeting, though you may have heard them all, twenty times before. Talk often, but not long. The talent of haranguing, in private company is insupportable. If the majority of the company be naturally filent, or cautious, conversation will flag, unless it be often renewed by tome one among them, who can ftart new subjects. Forbear, however, to be too forward in beginning a new subject before the one, in agitation, has had its proper attention, lest your stock should fail; for as yet, custom has not established any law for a bankrupt in story telling, or in conversation, whereby he can free himself with pleasure; therefore economy is necessary for most people.

Be careful never to laugh at your own wit and humour; leave that to the company. When

nel, never interrupt it with ill-timed jests and diversions. The stream will be scattered, and its benefits lost. Never discourse in a whisper, or half voice to the one next to you. It is ill manners, and discovers ill breeding, and, in some degree, a fraud. Conversation is a common and joint property. In reslections on absent people, never go no farther than you would if they were present. "I resolve," says bishop Beveridge, "never to speak of man's virtues to his face, nor of his vices behind his back." A golden rule: the observation of which would, at one stroke, banish stattery

and defamation from the earth.

The most open, instructive, and unreserved discourse is that, which passes between two persons, who are familiar and intimate friends. On these occasions, a man gives a loose to every passion and every thought that is uppermost, and discovers his most retired opinions of persons and things; and he tries the beauty and strength of his fentiments, and exposes his whole foul to the examination of his friend. Tully observes, that friend-Thip improves happiness and abates misery, by the doubling of our joy and the dividing of our grief. The fruit of friendship is the medicine of life. We should make all our well wishers, but few our real friends. Many are ready to give you the most civil greetings in the fair weather of your fortune; but when a storm comes, they leave weyou alone to buffet its violence in folitude, and even laugh at your humility; and often will fay, "What fellow is that, I believe I knew him once, but I have almst forgotten him. I believe he was a pretty clever fellow; but some how or other he has become very low." The mind of those men, who are clouded by fortune, instead of suffering shipwreck, will find the greatest consolation from the sweet interchange of rational conversation.

There is nothing more common than to find a certain class of persons in their conversation, to introduce their knowledge of grammar on all ocasions, that they may make known the analysis of words to perfection, and strain every short fentance they bring out, with the pronoun, whom; or the mode, if I were, if thou wert, if he were, and so on. They are not so much to blame, for they think of nothing else: Their heads are like the heath, though fenced with the best fence art could furnish, yet it produces nothing but shrubs and grafs-hoppers. And often the genius of scholars is stunted by this very blunder, that while they have noble and bold ideas, they murder them on the gallows of grammar. They are fo much oppressed, by grammar tyrants, that they have no more power to walk, than the lion with thorns in his feet. To cure them, draw the thorns from the one, and he is the power of the forest. The genius should regard his ideas, and he will find expressions without constraint, which are proper to express them. We do not mean to discard the study of grammar; we would study it for the purpose of expressing our ideas, but not to make ideas of it. So it happens with other accomplishments; we often apply them to wrong purposes, and all their beauties die away, and we are worse than without them.

# BEHAVIOUR.

I HIS is the token of dignity, by which, we are raifed above the inferior tribes of groveling beings. Mankind, by their behaviour, can approach almost to the dignity of Angels, and by fuffering it to degenerate, they fink beneath the level of brutes. What person, in his right senses, is not anxious to participate of this elevated dignity. But the general error arises from our education. The unthinking part of our species, who feel only the returning effects of heat and cold, fummer and winter, hunger and thirst, religiously maintain the traditions of their ancestors, and think that the greatest enjoyments are derived from the largest collections of wealth. Justice, mercy, compassion, and all the moral virtues to them are mere words of wind, yet they wish to be finally happy and strive to build a ladder, which will reach to the celeftial paradife, by long faces and religious expressions. Like crocodiles, they will cry you into their mouths and then destroy you. We do not mean to lessen the folid and glorious value of true piety, for we hold it, that a man cannot be a true gentleman, unless he possess that quality. It is a general mistake, that young ladies receive the most tender care in all the polite acquirements of their perfons, while their minds are fuffered to lie neglected; on the other hand, fuch close attention is paid to boys in adorning their minds, that the outward accomplishments of their persons are almost wholly neglected. It is from this circumstance, that we often see a young lady celebrated at the play-house, at all the affemblies, and in every public place, while her elder brothers are asraid to be seen. From this ill management in our education, we often observe a man's life to be half spent, before he is taken notice of, and a lady quite out of fashion at thirty. There ought to be a middle way followed; the management of the person should not be overlooked nor the erudition of the mind to be neglected. According to the management of these, you will see the mind follow the appetites of the body, or the body express the virtues of the mind.

Thus, a young lady fo formed, when the dances. It is with all the elegance of motion, and her eyes are filled with the simplicity and innocence of her thoughts, which raise in the eyes of her beholders, admiration and good-will. The true art, in this case, is to make the mind and body improve together; and if possible, to make gesture follow thought, and not let thought be employed upon gesture. There is not a thing in nature, more disgusting, than a premature man, that is a person, like the peacock swelling with pride at the fight of the beautiful paintings of his tail. Hence springs the whole crowd of coxcombs and coquetts,

with empty heads and triffing minds.

The major part of the youth of the United States of America receives cosiderable literary Science, which enables them to acquire the mechanic arts and manufactures to a profitable perfection, which is a great dignity to our nation, and by the acquirement of a handsome address, and

modest deportment, they become agreeable and worthy members of fociety, and enjoy life in as rational a manner as any class of men in the universe. The moral world, as confisting of males and females, is a mixed nature, and confequently filled with many customs, fashions, and ceremonies, which would have no place in it, were there but one fex. Were there no females among our species, we should be quite different creatures from what we are at prefent. Our endeavours to please the opposite sex, polishes and refines us out of those manners, which are most natural to us, and often excites us to moddling ourfelves, not according to the plans, which we approve in our own opinions, but according to those plans, which we think, are most agreeable to the fair fex. In short, man would not only be unhappy, but a rude, unfinished creature, were he conversant with none, but those of his fex. We find it to be a fact pretty universal, that a man, who falls into difrepute with the fair fex, does also with their counter fex, in fpite of reason, or philosophy.

On the other hand, women are apt to form themselves in every thing, with regard to the other half of the reasonable creatures, with whom they are connected; their thoughts are ever turned upon appearing amiable to the masculine sex; they talk, they move, they smile, with design upon us; every seature of their faces, every part of their dress, is filled with what charms and allures.

There would be no fuch animals as prudes or coquetts in the world, was there no fuch creature as man. In fhort, it is the man, who gives charms to woman kind, that produces an air in

their faces, a grace in their motions, a foftness in their voices, and a delicacy in their complex-

As this mutual regard between our fexes tends to the improvement of both; it is to be observed, that men are inclined to degenerate into rough and brutal natures, who live as if there were no such thing, as the fair sex in the world; and on the contrary, women, who have an indifference or aversion for their counterparts in human nature, are generally sour and unamiable, remiss and cenforious.

A laudable ambition of both fexes, when placed upon rational methods, to please each other should be encouraged; and a proper deserence to the peculiarity of our fexes in our behaviour, should always be manifested. A low and frivolous familiarity, even among friends, destroys the pleasure of their company; and often will sink into disgust. On the other hand, an awkward distance in our conduct to friends or strangers, should be avoided, as it shows either contempt, pride or dissike.

We shall in another place, give a particular description of Behaviour, in respect to the motions of the hands, the body, and also of the seatures and the ideas, which we mean to convey by

To behave with propriety on all occasions, requires an extensive knowledge of men and things, which falls to the lot of but few persons; but when we stand in the foreground of action in uncertain cases, we must proceed forward with careful circumspection and conscious integrity, to the point proposed, with the suviter in mode, but, with

D 2

the fortiter in re, and never relinquish an important good, for a temporary evil. As our foresight is unable to obviate the rebuffs of chance; we must use fortune without abuse, when she is good; take patience when she is bad, and never use great remedies without extreme need.

#### PASSIONS.

BY the term Passion, is meant the particular attachment or bent of the mind of any perfon, with ruling force to some object. This ruling paffion is, in common language, termed his blind fide, in perfons removed from youth. But as we write to our young friends, we will hop along by blind fides, and watch the course of the Paffions, and fee how, without government, they lead us into wild eccentricities. All our actions follow our Passions, as naturally as light does heat. or, as any effect follows its cause. Reason must be employed in regulating the Passions; but they must forever remain the principles of our actions. The strange and fingular variety, in the actions of men, shews plainly, that they can never proceed immediately from Reason; they must necessarily arise from the Passions. Now the Passions are to the Mind, as the wind to the fails of a ship; the former give life and sprightliness to our actions, when they are kept within the limits of reason ; the latter, when gentle, waft the vessel round in the bosom of the deep; but when violent, thipwreck it on the instruments of ruin. That stoic apathy, which many inculcate in their moral instructions, would leave us but a breathing mass, with fcarcely power to move; mere walking ftatues, in which all pleafure fickens, and all glory dies; towed about by our beggarly appetites, like the ship without the aid of the winds. Far from killing the passions, it will be more laudable to regulate them, and exert them on laudable motives and acquirements, and especially in youth, when they are less influenced by reason, than in life confiderably removed from it.

Nothing is more infipid, than to fee a young man just groveling along in the journey of existence, without a fingle effort to make himself any thing more than a mere animal of life; wishing for nothing but to satisfy the appetites of hunger and thirst, and to clothe his naked clay. His mind creeps about like rats and mice, and gnaws off a few mites of the industry of the active and ambitious, and then skulks into its hiding place again; and so he spends his days, until his earthly mass forgets to move, then mingles with his

kindred dust, to sleep forever.

Again, when we see a youth striving to approach, by his acquisitions of moral and polite improvements, the order of celestial inhabitants, glowing with a proper zeal to enjoy the charms of rational and modest company, warmed by the love of instructive and enlightened, polite and refined, conversation; and supporting the dignity

of his nature, by an active life, and guarding against the common frailties of man, with perseverance, and fortitude, it is a glorious and heavenly object; In this case his passions are virtues, which excite him to execute the most rational business, which is placed in the range of human action.

The passions are confined to the operations

of the mind; appetites to the body.

As the defign of these observations is to deferibe the motions or actions of the passions, for those endowments which give us the most polite introduction into society, and that deportment, which makes us please, and by which we are pleased, we shall leave the language of the pas-

fions to their proper guardians.

In general ladies, by reason of the praises bestowed on their beauty, have a stronger passion for dress, than for the enlightening of their minds; whatever is thought to give any addition to their outward charms, and a greater luftre to their external beauty, raifes in them a passion for it --This circumstance lessens, in their esteem the value of the acquirements and the adornings of their minds; and they confine their reading to novels in general, in which are painted the extreme charms of beauty and the fighs of diffressed love, which was caused by its alluring attractions, which fires them with thoughts, that their falvation depends on the charms of their beauty. But let them confider-No lady can be absolutely handsome by the force of beauty; the mind must be adorned, and her person must be clothed with a modest and graceful deportment, as well as with rich and delicate apparel.

Our paffions should be kept in proper limits, whether they lead us to pleasure or profit. We should live at the present, so as to enjoy the survey, and remember, while young, we shall be old. Place no value on the attainment itself of any thing, unless it has an attendency to make us happier or better; and not gain acquirements of any kind to afflict others; but to make ourselves more affable, that we may give pleasure as well as receive it; not like the miser, who makes his gold his God, and desires others to worship it, as he himself does.

It now follows, that a passion, or a strong bent of the mind, to obtain that, which, in itself, is useless, or which has no tendency to refine the mind, mend the manners, or give pleasure to ourselves or others, should be diverted to other objects, which serve to ease the condition of human nature, and make our days flow on with rational

pleasure, and reasonable satisfaction.

The great variety of ways, and the different professions, which mankind pursue, make a great difference in employing that part of time, which is set apart for the acquisition of wealth. Yet there are certain accomplishments, which are common to every civil man living; and we as often find the gentleman in a mechanic, as in the person of any of the learned professions. Those, who study literary science, seem too often to hold in low value that class of men, who study the mechanic arts, or agriculture: but it is of infinite consolation to the latter, that the wealth and happiness of the world, depend on the fruits of their labor and industry.

#### 34 OBSERVATIONS ON DANCING.

The passions for pleasure produce nearly the same kinds of amusements in all classes of men, and of the fair sex likewise; and as the accomplishment of regular dancing, is now become so fashionable in all polite circles, in all civilized nations, we shall give it a full discussion with its benefits.

#### OBSERVATIONS ON DANCING.

WHEN we find among the fober part of mankind so much difference of opinion about any particular subject, as the art of dancing, it is very common for its advocates to attack its opponents with asperity, But I, who am an advocate for the accomplishment of dancing, an accomplishment, which teaches us to conduct with politeness in all the actions of life. I propose to make a candid statement of the art, and the benefits to be derived from it. Then I shall give a description of the art itself. I am an advocate for dancing, because it has a tendency to refine the manners and behaviour of young people, and I am persuaded that if the art is kept under proper regula-

tions, it would be a mechanic way of implanting infensibly into minds, not capable of receiving it so well by any other rules, a sense of good breeding and virtue. "You must know, as trissing as this art is thought to be, no one was ever a good dancer, who had not a good understanding. If this be a fact, in what contempt ought we to hold those impertinents, who sly, hop, caper, tumble, twirl, turn round, and jump over their heads, and in a word, play a thousand pranks, which many animals can do better than man, instead of performing to perfection, what the human figure only is capable of performing."

It appears at the present day, that the prejudices against this art are much abated. Every thing in nature, that gives elegant delight should be brought into the service of virtue and honor. It may be easily proved, that vice in itself is destructive of pleasure, and virtue in itself condusive to it. It is obvious, that there is a strict affinity between all things, that are truly laudable and beautiful, from the highest sentiment of the soul, to

the most indifferent gesture of the body.

Dancing is used to display beauty, and for this reason, all distortions and mimickries, made

defignedly, raise aversion and not pleasure

It generally happens, that every thing, however excellent in itself, is attended with imposture and false imitation; but that should not deter others from receiving the useful effects it has on their manners and deportment.

These performances have placed such as have not reflection enough to know their excellence, because they are the imitations of nature; and the distorted motions of others have offended those who could not form reasons to themselves for their displeasure, being a contraction to nature.

When we consider the inexpressible advantage there is in arriving at some degree of excellence in this art, it is very truly surprising, that it has lain so much neglected, and the disadvantages, it now lies under, among the larger part, destroys all its moral advantages. The instructors of this polite accomplithment are in general, men of the most illiterate class, whose only knowledge is contained in their heels and fiddle. They know nothing of the true harmony of motion and gefture, understand but little, if any thing at all of good-breeding; and all that recomends them, as, they will keep cheaper than the accomplished inftructor. They generally make their own music, and in their ewn schools, there is no kind of moral deportment inculcated, nor actions expressive of moral dignity.

In contrast, when we see a young lady, or gentleman instructed in the pleasing harmony of motion, in the delicate beauty of eafy gesture, and in the delicate expression of features: When we fee them displaying all these graces in well regulated movements to the measure of good mufic and chaftifing all with the modesty and innocence of their hearts: When we fee them entering company void of an awkward bashfulness, with a polite and eafy address, and behaving with ease and propriety in all the occurrences of that circle; again, when we find them in the domestic feene accommodating their actions to their circumstance, which behavior is the business of the good instructor to regulate. How do those accomplished persons raise our esteem? Where shall we find the person, whose reason is unbiased and unclouded of felfish blind passion, who is not anxious to have his children respected by the wife and fober part of mankind? How then can any one wish to bring into difrepute an art, which teaches good manners, polite behavior and good breeding, which diftinguish the gentleman from the clown.

It has been an error in the wifer and foberer part of mankind, to think that the art of dancing gave the mind a turn to levity, which is prejudicial to the christian religion; but under favor of the foberer and wifer part of mankind, it is believed to be quite the reverse: It teaches persons a fit and fuitable conduct of their carriage and behaviour, while their minds are engaged in the folemn duties of devotion. It teaches them those reverential attitudes of their person and aspect, which the fentiments of the heart wish to express and which are required of all, when engaged in that folemn performance.

Another objection has been thrown in the way; that the art of dancing is apt to lessen our attachment to the necessary business of life, by creating too great a fondness for company; but as all young people have a natural inclination to some company or other; if they are not qualified for good, they are apt to plunge into bad, or at least into such as they are freely received, and of course bury all their natural good qualities among the undiftinguished rubbish of baseness, for the want of these polite acquirements to recommend them to better circles of fociety.

It is not pretended, but that there have been many, who have been so taken up with those fine accomplishments, that they have injured their more material concerns; yet we are very confident, that there are thousands of very worthy perfons to be found experiencing the greatest inconvienances and even losing a great share of the pleasure and honor of their lives from the want of these little graces to make their value known

How many a liberal professor has been at a loss how to falute a lady? How many an excellent mathematicion has been in doubt, whether he should stand or set, when he gave a toast? Now it is the business of an instructor of this accomplishment to clear up these points, and likewise to regulate the gestures of the limbs, and give them the true harmony of movement corresponding to our expressions in all the civilities of life.

It likewise teaches to pay reverence, to whom reverence is due; to admire modesty and virtue; to detest vice and ill manners; to express our meaning by our actions, and our actions in a manner the most becoming the honor and dignity of human nature. When we contemplate the Americans, their genius and enterprise, their fortitude and bravery in war, their fegacity and wisdom in council, their general tafte for literary knowledge, their commercial relations with almost all nations, their prudence and economy in the domestic sphere: There seems nothing wanting but the graces of personal behaviour, and when these are added; what a glorious picture will they appear in the great spectacle of the world? How does the scene brighten to the view of the young? How must their ambition be fired to add beauty to the fcene by adorning their perfons and minds, with those accomplishments, which place them in the highest seats in the temple of honor and respectability, and open the doors to the refined circles, which yield the purest satisfaction of life. This branch of culture is the only one, which feems to be the most neglected on this western empire, and when it has been attended to, it was not continued long enough to form a habit in harmonious eafe and composure, with strength enough to overcome the natural indolence of the manners of the

The most beautiful picture, a country can exhibit, is ease and mildness in private address, a masculine dignity in public business, good economy and perseverance in internal affairs, hospitality to the diffressed, rational and pleasurable diversions is a polite and modest deportment, honefty and veracity in common intercourse, and all these influenced by a consciousness of a supreme guardian and inspector of all their works. The Athenians, and Greeks were in their purity, more celebrated for those accomplishments, than any other qualification which they ever acquired during their existence. Wealth, and skill in war, receive not half the weight of commentation in the judicious mind; though the former do not prevent the acquisition of the latter. The ancients esteemed valour, and dancing of equal value, and fay the Gods have bestowed on some men valour, on others a talent for dancing. Socrates, acknowledged the wifest of men, was a great advocate for duncing, and even learned to dance when he was an old man.

Homer calls Merion a fine dancer, and fays that the graceful mein and great agility, which he had acquired by that exercise, distinguished him above the rest in the armies, both of Greeks and

## 40 OBSERVATIONS ON DANCING.

Trojans. The Lacedemonians gave great encouragement to dancing, and erected statues in honor of their best dancers. And we are not able to determine, but that the victories of a modern nation, celebrated for dancing, are considerably ow-

ing to the same circumstances.

However this may be, we are fully perfuaded that, it gives perfons a very proper command of their limbs, in the common bufiness of life. I do not pretend, but that we may fpend our days pleafantly without this art, but am fully of the opinion that we can spend them much more pleafantly with a knowledge of it, and that the time, we spend in acquiring it, and the good manners and good breeding which are instructed in it, is as valuably fpent as any part of life. And I am fully of opinion, that the reflecting part of mankind, have not enough confidered the effects, that thefe accomplishments will have on society. If they had thoroughly considered this matter, it seems plain to me, they would wish it to be more generally cultivated in its purity than it now is, and they would confider it the easiest way to fix on the minds of youth a fense of good breeding and morality.

fold walls, and even the would will be dound for

cuilian from those mother mores

### DANCING.

DANCING may be difined, "the art of expressing the sentiments of the mind, or the passions, by measured steps or bounds, which are made in cadence, by regulated motions of the body and graceful gestures; all performed to the found of musical instruments, or the voice."

There is no account of the origin of the practice of dancing among mankind. It is found to exist among all nations whatever, even the most rude and unpolished; and indeed, however much the affistance of art may be necessary to make any one perfect in the practice, the foundation must lie in the mechanism of the human

body itself.

The connection there is between certain founds and those motions of the human body called dancing, has never been inquired into by philofophers, though the enquiry would be curious. The power of certain founds not only over the human species, but even over inanimate things, is very surprising. It is well known that the most folid walls, and even the ground will be found to shake at some particular notes in music. This shews, that their is some subtle property, which is diffused through all those creatures, and substances, which are thrown into motion, by vibrations from the atmosphere, which receives concussion from those musical notes.

This subtle property is not universally diffused, and is different in different persons: for some have peculiar construction of organs, that they cannot be affected by the sounds, which assect others; and some are scarcely affected at all by any notes of music whatever. While others have such a peculiar sensibility in their natures in this respect, they cannot sit or stand still, while they hear a favorite piece of music played.

It has been conjectured by very eminent philosophers, that all the sensations and passions to which we are subject, depend on this subtle property's being thrown into vibrations, which property is supposed to be lodged in the system.

of the nerves.

Hence musical sounds have the greatest power over those people, who are of a delicate sensible frame, and who have strong passions. If this be true, therefore, that every passion in human nature depends on a subtle property of the nervous system put in motion, we can account for the origin of the different dances of different nations. One kind of vibration, for instance, produces the passion of anger, pride, etc. which is necessary in warlike nations; and musical notes, raising such passions, would constitute martial music, and the martial dances of the Greeks would naturally follow.

The rude Africans are observed to have the strongest passions, are most easily affected by founds of any kind, such as beating on a hollow case, blowing into reeds incapable of yielding one musical note tolerably to us, still is agreeable to them. They are much more affected by good music, and Mr. Gallini says, "The spirit of dan-

cing prevails beyond imagination among them. It is the fame among the aboriginal inhabitants of America. They had their war dances though in a very rude flyte."

The Greeks reduced dancing into a regular fystem; and had dances proper for exciting any passion whatever in the minds of the beholders. In this way, they are said to have gone very great

lengths, to us absolutely incredible.

Among the Jews, dancing feems to have made part of the religious worship, on some occasions. Though dancing would be now looked upon as the highest degree of profanation in a religious affembly, yet it is certain, that dancing, confidered as an expression of joy, is no more a profanation than finging, or than fimple speaking. David danced before the Ark, when it returned to him after a long abfence, and why may not christians express their joy in the same manner? It is objected that it is applied to the purpose of diversion and merriment, so is the heart and mind applied to the subject of merriment and diversion. Then it follows, that we must have two hearts and two minds, one for the enjoyment of the fruits of this world, the other to be applied to the folemn duties of the supreme, which is denied us by the bible. There is no denial of dancing in that book, to my recollection: but I leave this point to its proper guardians.

Plato reduces the dance of the ancients into three classes. 1. The military, which tended to make the body robust, active, and well disposed for all the excreises of war. 2. The domestic dances, which had for their object, an agreeable and innocent relaxation and amusement. 3. The

mediatorial dances, which were in use in expiations and facrifices.

The Spartans, a province of Greece enacted a law, that their children should be exercised in the Pyrrhic dance, a martial dance, from the age of five years. They had a dance of three choirs, one of children, another of young men, and the third of old men. The old men opened the dance, saying: "In time past we were valiant," The young men answered: "We are so at present, we shall be more so when our time comes," replied the chorus of children.

Among the ancients, there were no festivals, no religious assemblies but what were accompanied with songs and dances, and there could be no greater disgrace done to one than to leave him out of the dance. The Greeks were the first, who united the dance to their tragedies and comedies.

The Romans copied after the Greeks, and foon left their masters far behind them. The performance of Pylades and Bathylus, were extremely celebrated, who were the first to introduce among the Romans, what the French calls the ballet d'action, whereon the performer is both actor and dancer.

Pylades is the father of that style of dancing called the, grave or serious pantomine, slow min-

uet or pavade.

Bathylus, an Alexandrian, took upon himfelf to represent subjects, which require a certain liveliness and agility. Nature had been excessively partial to those two men. They were endowed with genius, and all the exterior charms that could captivate the eye. By their study and application, they established a fine reputation. They displayed to the greatest advantage, all the resources, which the art of Dancing could supply. These two, like two phenomenas, disappeared, and their art sunk into ob-

fcurity.

Thus buried with the other arts in entire oblivion; dancing remained uncultivated until about the fifteenth Century, when Ballets were revived in Italy, at a magnificent entertainment given by a nobleman of Lombardy, at Tortona, on account of the marriage between Galeas, Duke of Milan, and Ifabella of Aragen. Every refource that poetry, music, dancing, and machinery could supply, was employed and exhausted on this occasion.

The description given of so superb an entertainment, excited the admiration of all Europe, and raised the emulation of several men of genius, who improved the hint to introduce among their countrymen a kind of spectacle equally pleasing and noble.

Females first took part in public or theatrical ballets in France, in the court of Louis XIV. They have continued to be the principal support

of the opera ever fince.

The dance is now in fuch commendation, that, particularly in France, the opera-house seems rather an academy for dancing than for the representation of lyric poems. The disgusting and immoderate length of their recitatives, is one of the chief causes of that general taste for dancing, which prevails among them. A wit, being asked one day what could be done to keep up an opera, threatened with a most complete damnation?—

"Do," fays he, "why, lengthen the dances and fhorten the petticoats." Singing is by no means the most pleasing part of the entertainment to the spectators.

The art of composing these grand dances, now so much admired, was for many years in a state of infancy, until Monsieur Noverre stepped forth, and gave it that degree of persection, which

it feems impossible to exceed.

As theatrical dancing is but little in fashion in this country, we shall make no more observations on it, but proceed to the main defign of the work. It was thought necessary to give this short history, that it might not appear to those, who are not conversant with history, to be the invention of moderns applied only to the purpose of profanity and fenfual pleafure; but the contrary. Among the Jews, it was used in religious worship, and a complaint in the New Testament was made against those, who did not dance to the music of the pipe. That in Greece, laws were passed to compel the inhabitants to have their children instructed in this exercise. That all the ancient polished nations inculcate it in the east: that all the present European governments efteem a knowledge of this accomplishment of great importance in the education uf their youth: that all the aboriginal inhabitants of Europe, Afia, Africa and America, have an attachment in a greater or less degree to this exercise: that the foundation of the art itself is laid by nature in a fubtle property which is diffused through the sensible organs of the human frame, and which is excited into motion by the found of music.

That by taking the aid of music. The movements of the feet, the motions of the body, the gestures of the hands, and the expressions of the features may all be refined and meliorated into true harmony and composure, which will display the highest summit of grace and beauty, that the human figure is capable of displaying when all these are in motion to the time of musical notes. The work of art will be directed to bring all thefe to the truest immitation of simple nature, that art itself may conceal art, by shaping our actions in the nearest likeness of natural emblems. It may also be observed, that the art is altogether founded on practice, and that but a very faint description of many parts of it can be given by words. It follows, that it must be acquired by imitation, and is believed that there are but few persons, who have not the natural aptitude to acquire it.

All nations, who have properly cultivated this art to any confiderable degree, so far they feem to have advanced from the state of natural roughness, towards those refinements, which make us happy And it appears evident, that all nations are induced with the natural powers for acquiring it, and of consequence, all are capable of

considerable refinement.

# LESSONS IN DANCING.

THE first, and most obvious points of attention to be noticed in the dance itself follows.

1. The attitude of the body.

2. The motions of the arms, and hands.

3. The positions of the feet.

4. The bends, or flexions of the body and limbs.

5. The rifing or leaps.

6. The steps.

7. The turns of the body.

8. The cadences.

9. The expression of Features.

10. The address of the Gentleman.
11. The address of the Lady.

12. The figure of the dance.

# 1. ATTITUDE OF THE BODY.

THE Attitude of the Body requires, that the person should be represented in the most graceful manner to the company, to his partner, or her partner, or to the whole circle of a dance, as the occasion may be, or civility and decorum may indicate. The body should be in a straight, but easy

perpendicular direction with a small soft inclination of the head to the party respected. The breast should be full, but not pussed. All turnings, twistings, and sudden diffortions of the body should be avoided, they lesson the gracefulness of the person, and the dignity of the man, and are insufferable in a lady. The changes of the attitude may not be confined to very slow motions, nor done too quick. A medium between both is best, and while it shews sprightliness, it does not destroy dignity.

# 2. THE MOTIONS OF THE HANDS, AND ARMS.

BY the motions of the Arms and Hands, we wish only to convey those graces, which are peculiar to them in the movements of dancing, and not the expression of the passions of the mind, which are not connected with this subject. The arms should flow in an easy clipsis, not like dead matter, but in a foft animated posture, with the palms of the hands turned back; except when compliments are made, then the palms should be turned up, and the head will naturally incline a little forward. In compliments with the fair fex, the gentleman is always supposed to give his hand; or when one hand is presented, it is his right one, with the palm upwards beneath and supporting the lady's left hand. In dancing, when the figure requires the hands to be given, the arms should be raifed, fo high as the center of the body and yet fall from the shoulder to the point mentioned, in an eafy descent.

The lady must observe, that the back of her hand be exactly upwards, which will display the beauty and shape of that whole limb. The gentleman must observe that the out side of his arm be upwards and the palms also upwards supporting the lady's, by keeping them underneath, at the same time carrying the hands so far apart as to form an elipsis. The right hand is always to be used in seating the lady by carrying her left hand. Much gracefulness depends on the easy and proper motions of the arms and hands.

### 3. THE POSITIONS OF THE FEET.

THE positions of the Feet are ten, five true, and five falle. What is meant by the position is the direction, the feet must be in, when we stand still, or when we move in the dance from one

place to another.

Of the five true positions; the first is, when the heels of both feet touch each other while the toes are exactly on a line apart. The second is, when one of the feet is moved on a straight line from the other, the length of one of the feet. The third is, when one foot is placed before the other in close contact, so as to cover it half over. The fourth is, when one foot is moved on a line forward to the distance of the length of one of the feet. And the fifth is, when the feet are in contact parallel to each other, with the heel of one foot brought to the toe of the other, so that one foot covers the other completely. To execute these five true positions with justness, the attitude

of the body and order of the arms and hands must first be adjusted, and the body must be kept strictly steady and balanced on one foot, while the other foot moves in those five directions described; Then perform the same with the other foot, until both feet can move with ease and agility in them. For it is as necessary, in order to learn to dance well, that a person should do these without hesitancy, as that a child should know the letters of the alphabet to become a good reader. These five true positions are the only ones requisite to

learn all the steps used in country dances.

Of the five false positions, the first is, when the toes of both feet are turned inwards, so as to touch, and the heels turned exactly outwards on a line. The second is when the feet are apart the distance of one foot, with the toes and heels in direction of the first of the false positions. The third is, when the toes of one foot are turned outwards, and the other inwards, parallel on a straight line. The fourth is, when both the toes are turned inwards, with the toes of one foot touching the ancle of the other. The fifth is, when the toes of both feet are turned inwards, with the toe of one foot brought to the heel of the other in contact parallel, so as that one foot completely covers the other.

There are various other movements of the feet, being mixed positions, composed of the true and the false in combination, which cannot be easily described. The positions described do not appear to be the directions, which nature has given to the feet, of consequence they ought to be acquired early, in early life, when the limbs are pliable, that they may be performed with natural ease.

### 4 THE BENDS, OR FLEXIONS OF THE BODY AND LIMBS.

THE bends or flexions of the body, are made principally at the articulation of the lower limbs to the body by a respectful inclination forward, adding a small bend of the body itself, which should be done with ease and composure. Too great a bend of the body shews affectation; and too little a stiffiness or haughtiness, both discover either a bad taste, or ill-breeding. Now when these flexions of the body are made, time, place, and other circumstances must determine their quickness. Quicker slexions are required in the familiar comety of sprightly circles, than in the solemn reverence of the Supreme. Reason will dictate this to the person addressing and the object addressed, through all the grades of dignity.

The flexions of the arms, are the various bends or motions, whereby any expressions of civility or any requisite parts of the figure in a dance, are performed. The arms should never be bent to an angle, but always fall in a circular range from their connection with the body, as was observed on their motion, to the point of its centre, when in the movement of the dance. The arms must branch out a little from the figure of the person, and a little flexion must be made at the elbow corresponding to the presenting limbs.

There are two flexions, or bends of the knee, one fimple and the other forced. The fimple bend is an inflexion of the knees, without mov-

ing the heel, and is executed with the foot flat on the ground or floor. The forced bend is made on the toes, with more force and lower, as in the act of kneeling down.

# 5. THE RISING OR LEAPS.

THE rifing or leaps are the contrast of the bends or slexions, and must be done in time, corresponding to the air or notes of the tune performed, and there must be in every bar of music, one bend and one leap, which must be rightly adjusted to the accented note of the bar. The attitude of the body must be continued perpendicular in the bend and leap. The sprightlines and active beauty of the dancer are particularly conspicuous in executing the bend and leap with proper length of falling and rifing. The sinking or falling is always made by the forced slexion, which keeps the instep in full spring. The knee should be scarcely inslicted at all, it should be done by the foregoing lesson, the pupil proceeds to the steps.

## 6. THE STEPS.

THERE is nothing of more importance, or that gives greater elegance to a person, than a graceful ease and dignity of steps. The move-

ment of the feet from one place to another in the figure of a dance is denominated the step, un pasde dance. In executing the steps of country dances, Minuetto congo, Minuet grave, Louvre, Courant, Promenade, and Cotillions, the feet move in the five true positions only. The quantity of steps used in dancing is almost innumerable, and it is impossible to give them a full description. as every instructor has a different way of measuring time. But it must be observed, that there must be in every full bar of music, a bend and a leap, and thefe must govern the step, and that all steps should be begun with the heels a little elevated from the floor, the body being previously balanced in a perpendicular attitude on the flanding foot, then move the other with quickness into the position, that the figure of the dance requires; the head easily erect, and the arms bowing a little forward of the body, or if the figure require it, elevated in the manner before directed. All steps in which the feet move on a line forwards or backwards, are denominated direct steps, and those, in which the feet move apart from each other on a line, are denominated open steps. But there are many steps composed of both denominations. Nor is it possible to give description of all the intricacies and combinations of steps, or the mechanical movements of the art. Mons. Noverre fays, "The language of the feet and limbs must be addressed to the eye, not to the ears: a detail of the former would be endlefs, as every dancer has his peculiar manner of dividing or varying the time. It may be fufficient, just to mention on this point, that it is in dancing as in music. Dancing does not abound with more fundamental steps than music with notes; But there are octaves, breves, femibreves, minims, crotchets, double crotchets, and treble crotchets; times to count and measures to follow. This mixture, however of a fmall number of steps, and a few notes, furnishes dancers with a multitude of connections and a variety of figures. Tafte and genius will always find a fource of novelty in arranging them in different manners, and to express. various ideas. Slow and lengthened, quick and precipitate steps, and the time correspondently

varied, give birth to this endless variety."

We shall give a description of those steps, which have been addressed to the eyes of my young friends, according to the best of my abilities in a concife manner: However, a person may be qualified, still I am fully fensible of the difficulty of giving a description by writing of that pleasing grace, which may be displayed by the movements of steps in dancing, and the various. beauties of attitude and elegant motions of the limbs, which are correspondent with them. But the dancer must strictly observe the foregoing-lesfons. He must always guard against swinging his body or limbs at any time, but constantly keep a perpendicular attitude, and yet may use familiar turns, and changes, as occasion may require.

It must be observed, that the feet must move in stepping directly in the course, the positions point them, that before the foot moves, the perion must elevate himself a little on his toes, by raifing his heels from the floor, then cast the foot

quick to the position, which the step requires, beating the time by the forced bend, and spring

of the instep.

In describing a few select steps, we shall make use of the following letters and characters: R. f. for right foot, and L. f. for left foot, 1. 2. 3. 4. 5. for first, second, third, fourth, and fifth true position, and R. f. 2. L. f. 3. B. means, cast the right foot into the fecond position, and the left into the third position before the right, or L. f. 3, A. bring the left foot into the third position behind the right. Example. Chasse rigadoon R.f. 2. L. f. 3. A. R. f. 2. L. f. 3. B. hop R. f. 3. B. Then L. f. 3. raise it hop twice on the R. f. L. f. 3. B. hop R. f. 3 B. Explanation. Cast the right foot into the fecond polition, the left into the third behind, the right foot into the iecond, the left into the third forward, with a hop bring the right forward, which composes the chaffé, with a hop bring the left foot into the third position forward, raise it, hop twice on the right, bring the left into the third position behind or after the right, with a hop bring the right into the third position forward ar before the left, which composes the rigadoon. The fame is to be observed, when a chaffe rigadoon is made to the left.

t. Allamain step, is composed of eleven movements, and is a direct step. L. f. 4. R. f. 3. hop L. f. 4. R. f. 4. L. f. 3. B. hop R. f. 4. L. f. 4. R. f. 3. B. hop L. f. 3. This step is used for right and left.

2. Le pas Jetè, the Scotch hop. L. f. 4. hop R. f. 4. hop L. f. 4. hop R. f. 4. This step is compos-

ed of eight movements, and is a direct step, used in right and left in country dances, which are very

quick.

3. Le pas de Gaillard. The gaillard step, is composed of eleven movements and is a direct step. L. f. 4. hop once, R. f. 2. R. f. 4. hop once, L. f. 2. 4. hop once, R. f. 2. 4. hop once. This step is accompanied with change of attitude, is used in right and left, and also as a fide movement.

4. L'entre Jeté. The forward chasse, is compofed of eleven movements, is a direct step, and used in right and left in country dances. L. f. 4. R. f. 3. L. f. 4. R. f. 4. L. f. 3. R. f. 4. L. f. 4. R. f. 3.

L. f. 4. R. f. 3. L. f. 3.
5. Le Balance. The balance, is composed of ten movements, five forwards, and five backwards. It is a kind of address. L. f. 4. R. f. 3. 2. 3. B. hop L. f. 3. R. f. 3. B. R. f. 3. A. L. f. 3. A. hop twice L. f.

6. Le Balance Vivant. The quick balance, is composed of thirteen movements, and is used in fprightly airs or dances. Seven movements forward. L. f. 4. R. f. 3. A. L. f. 4. R. f. 3. B. L. f. 5. R. f. 2. L. f. 3. Six backwards. R. f. 5. B. L. f. 3.

A. R. f. 2. L. f. 3. B- R. f. 3. A,
7. Le Ballette. The set step, is composed of fourteen movements. L. f. 5. A. R. f. 5. A. L. f. 2. A. R. f. 5. A. L. f. 5. A. R. f. 5. A. R. f. 5. A. R. f. 5. A. R. f. 5. A. L. f. 2. R. f. 5. A. L. f. 3. A. This fet

is used in common time.

8. Le Pas et Basque. A set step, is composed of twelve movements, and is used in common time. Sets and balances of all kinds are used as a kind of complimentary address. This set makes these positions. L. f. 5. R. f. 2. L. f. 3. R. f. 5. L. f. 2. R. f. 3. L. f. 5. R. f. 2. L. f. 3. R. f. 5. L. f. 2. R. f. 3. Balances and fets are composed of open and direct movements.

The following are open steps, in which the toes

are turned directly outwards in a line.
9. Le Chasse. The fide flight, is composed of five movements, to the right or left on a line. R. f. 2. L. f. 3. A. R. f. 2. L. f. 3. B. hop once, R. f. 3. B. to the right; when to the left, L. f. 2. R. f. 3. A. L. f. 2. R. f. 3. B. hop L. f. 3. B.

10. The Rigadoon is composed of five movements at the end of the Chasse. L. f. 3. B. hop

twice R. f. L. f. 3. R. f. 3.

11. Les fex Pas, is composed of fix movements. R. f. 2. L. f. 3. A. R. f. 2. L. f. 3. B. R. f. 5.

A. L. f. 3. A.

12. Le pas de-six Sons, is composed of twelve movements either to the right or left; when to the right. Hop R. f. 3. A. 2. L. f. 3. A. R. f. 3. A. 2. hop L. f. 3. A. hop R. f. 3. A. 2. hop L. f. 3. hop R. f. 3. A. 2. L. f. 3. and the reverse to the left.

13. Le pas Battu, the beaten step, is composed of feven movements at the end of the chaffe or glif-

ade, L. f. 2. 3. 2. 3.

15. Le Contretems, the cross steps, is composed of feven movements to the right or left, when to the right, L. f. 3. R. f. 2. L. f. 3. R. f. 2. L. f. 3. R. f. 2. L. f. 3. and the reverse to the left.

16. La Pirouette. The turning round, is composed of five movements. Hop L. f. 3. A. 3. B. hop twice A. hop R. f. 3. This is done at the end of the

Le contretems.

N. B. When the dancer moves to the right, the turning must be to the right, and when to the left, the turning round must be to the left.

movements to the right or left, when to the right. L. f. 5. R. f. 2. L. f. 3. R. f. 2. L. f. 3. R. f. 2. L. f. 3.

18. The play Step, is composed of five movements, at the end of the chasse, or single cross steps

R. for L. f. 5, 3, 2, 5, 3.

N. B. All the above open steps are used in the slight of the dancer to the right or left on the outside or in the middle of country dances, cotillions, congo minuet, promenade, &c. Likewise, incircinating, moulinet, allemande, &c.

The following steps fall under the denomina-

tion of circular or round steps.

19. Le pas Brise, or the casting off, is composed of five movements, gent's L. f. 2. hop once, R. f. 3. L. f. 3. B. R. f. 3. B. This step is used to

cast off, after the middle chasse.

20. The Circular Chaffe, is composed of eleven movements, to the right or left, when to the right R. f. 2. L. f. 3. A. R. f. 2. L. f. 3 B. R. f. 2, L. f. 3. B. R. f. 2. L. f. 3. A.

R. f. 3. A. and the reverse to the left.

It is thought unnecessary to give description of any greater number of steps for country dances; for those already described are capable of being compounded ad infinitum, and may be graced with various slying movements of the feet, as Pentre chat, cabriole tortile, by touching the feet together in the air, changes of attitude, quarter turns, half turns, and many other additions incapable of description which can only be learnt by imitation, or the ofspring of genius.

The first point of attention, in order to become excellent in the accomplishment of this polite art, must be directed to the bodily formation, and if there should be any natural defects, to remedy them;

if this cannot be done, decline the acquirement at once. Among other perfonal defects, there are two, which deferve particular notice. The first is that of being knock-knee'd, or garrete; the other of being bow-legged, or arque, and both may be reme-

died by art.

A man is faid to be inknee'd when his knees touch together, and his feet are at a distance from each other; and is faid to be bow-legged, when his knees are open at a distance, and his feet touch. Now the defects must be remedied in childhood, while the limbs are pliant, and will yield to any direction given them. The first defect must be overcome by opening the limbs at the knee joint, and keeping them at some distance, and they will soon acquire a fixed continuance in that position, and also to keep the knee bent and continued so till a habit is fixed. Perfons, with this defect, will fcarcely ever be able to use in dancing strait-capers, or difplay the entrechat, with life and brilliancy, it being neither cut, beat, or croffed by the feet. They should renounce the entre chat, cabrioles and every kind of dance that requires very quick, and complicated movements. The grander fort of dancing is best adapted to fuch persons, such as slow minuet, counant, terra a tere, &c. And in general, what they lofe in strength, they gain in elegance and address; eafy, luxuriant and shining in the simple movements, just in execution, elegant in display, and their spring is alway executed with an infinity of grace, as they employ the whole resource of the motion of the instep. Agility and address in dancing are always preferable to the mere efforts of force.

The fecond class, or those being arqués, must use every means to bring their knees into a straight position, and keep the instep full strained. Persons of this class generally have more strength, display with more brilliancy, the entre chat, cabriole and

flying sleps of all kinds, than the former class, because their feet cross and recross close to the floor with liveliness.

It is the common opinion, that flout short built men are heavy and sluggish, but it is erroneous, as it respects dancing. Their strength is great enough to overcome the weight of their body, and they beat the time with ease and ele-

gance by the force of their fprings.

Nature has not exempted the fair fex from the imperfections noticed; but art and their mode of dress come fortunately to the help of the female dancer. The most of them dance with their limbs apart, as if they were naturally arquees, but this bad habit is concealed by their clothes from the critic's eye, and they appear more brilliant than the men; because, as they beat from the lower part of their limbs, they perform the time quicker, than men, who are obliged to beat at a greater extent, and to do it at the articulations of the limbs with the body. The vivacity of the fex contributes much to the brilliancy of their execution, all the fore and fire of the beats being united in one point, appears more brillian: and lively; whereas the men concealing nothing, have their whole limbs exposed to the spectator, whose eye is touched by all their motions.

Mr. Noverre observes to perfection in dancing, nothing is more necessary, than the outward turn of the lower limbs, and yet, nothing more natural than the contrary position. It is plain then, to dance elegantly, walk gracefully, or address ourselves with ease and manliness; we must reverse the natural order of things, and ab-

folutely force our limbs to assume a very different direction from what they originally received.

Such a change, however necessary in this art, can only be accomplished by laying the foundation in the earliest stages of infancy, when every bone and muscle is in a state of pliability, and capable of receiving any direction, which we choose to give them. The knees have no power to assume this outward position, they have but two motions, slexion and extention, of course, it it must depend on the upper part of the limb, whatever direction that takes, the knee, soot and leg are obliged to follow.

The rational means to acquire this outward turn, is the practice of a circular motion or turning of the legs inwardly and outwardly, and of boldly beating at full length. This will infenfibly give freedom, spring and pliancy of motion.

Were a person endowed with all other qualifications essential to the persection of the art, yet still without strength and sirmness in the loins, he can never be a good dancer. This strength is certainly the gift of nature, but it may be much improved by the assiduity of an able teacher. Art may surnish a substitute for nature, in the lessons of an excellent teacher, who will constantly require his pupil to keep his body perpendicular, for if this cannot be done, all the harmony and ease of the movements of the feet are destroyed.

In order to dance well, the body must be firm and streight, and it should be particularly steady and motionless, or free from wavering when the feet are in exertion, for when the body follows the motions of the feet, it displays as many grimaces and distortions, as the legs execute different steps, and the performance is then robed of its ease, harmony, uniformity, firmness, perpendicularity, and equilibrium; in a word, of all those beauties and graces, which are so essential to make dancing give pleasure and delights

Soft and luxuriant movements must be made without too great a flexion of the knee, which gives a dryness and insipidity to dancing. That luxuriant softness requires more to its persection than merely an exact flexion and extension of the knees; the spring of the instep must add its assistance, while the loins must balance the body to preserve these springs in proper bounds. It is this rare harmony of motion, says Mr. Noverre, which has procured the celebrated Duprè the glorious title of the God of Dance.

It is this peculiar quality, that gives life to,

and stamps a value upon steps

The coup-de-pied, or full display of the leap must never be used, but at the conclusion of the measure of the air or tune played, if done gracefully then, it stamps a value and brilliancy on the dance. These joint charms of harmony arising from the musical movements, and the motions of the dancer, captivate those, whose ears are the most insensible and least susceptible of musical impression. A person can never teach, with propriety graceful dancing, without some knowledge of music, that he may be able to know the various measures and times, to which he must conform his steps.

The steps for the hornpipe will be described in a section by itself, and also the steps for the

Slow Minuet, Courant, &c.

# 7. THE TURNS OF THE BODY.

THE turn of the body is a motion towards either side or quite round, or the changes it makes in the course of passing through the figure; and it is of importance that the turns should be conformable to modest civility, and easy decorum. The dancer in all his movements is supposed to cast his eyes attentively on his partner, which will of course, give the proper turn to his person. There is nothing, which discovers ill breading more, than to see a gentleman or lady, in a dance, draging themselves along, with one side, or their backs towards their partners, which must, if possible, be avoided.

## 8. THE CADENCES.

THE Cadence is the knowledge of the different times and measures of movement the most marked in the music. In order to understand these to persection, the dancer must have a considerable knowledge of the art of music; that is, the practical part of it, or it must be acquired by habit; for without it dancing looses all the life and brilliancy of its charms. It has been before observed, that there must be a spring and cadence in every bar of all modes of music; but a sull display of these must be made only at the conclusion of the air, or measure, which gives beauty to the performance.

The elevation, is the raising of the body by the spring of the instep, the cadence follows, and these

two must be executed with quickness in proportion to the quickness of the air or tune played; but the leap, or bound is, when the whole body slies from the floor, and its return to the floor is termed falling. The elevation and cadence are used from the beginning through the air or tune, but the leap is never in full display but at the close of the strain, and also the slying graces, as entrechat, cabriole eet, all which must be executed in the time, which the music requires. On the right introduction of these, depend the beauty and brilliancy of the performance.

### 9. THE EXPRESSON OF THE FEATURES ...

WHEN the proceeding leffons have been acquired in full perfection, and the performer exeoutes them with that adroitness and brilliancy, which we have recommended, When the attitudes of the body and the motions of the limbs are all refined to graceful harmony of movement, or composure of rest; yet there is a certain congenial cast of the features, which robs the scoffer of his weapons, warms the frozen hearts of age, fickens the villain of his baseness and even drags the mifer from his God. This lively expression, a "je ne sai quoi," of the features gives the liveliest flashes of beauty added to the modest and brilliant graces of motion. But when the countenance of the dancer flumbers and falls on the lifeless platform on which he moves, all the beauty of the performance dies away. It must not be concluded from this remark, that a roling boldness of the eyes, and G 2

a distorted glare, or extorted exertions of the features, are to compose the beauties of expression. On the contrary they should be avoided as much as dullness. Image to yourself a group of Nymphs and Fauns in the foft moments of innocent mirth, each begins (void of angry passion,) to awake to pleafure its counter-mate with the smiling looks of the celestials, with tokens indicative of the respect, they bear. Not a frown appears in the group, pleasure shines in their eyes; conscious innocence frees them from pride, all with equal eafe forget pre-eminence of rank. The fauns invite the nymphs, they form a chorus. The pleafant notes of music are heard. A nymph smiling casts her eyes around, begins a flight, the faun a little wildpursues; she steps, the latter reads her looks, invites her back, and thus the whole chorus begins, each expressing with cheerfulness nothing but what modesty and innocence call lovely.

Thus should the expression of the countenance be displayed in real life, in the hours of cheerful merriment, either of dancing, or of so-

cial amusements of any denomination.

The individuals should come together to please, and be pleased, or not meet at all. For it is better to remain in lonely solitude than to put to slight the cheerful sallies of hilarity and merriment of a whole circle If there should happen to be cause of uneasiness, we should dissemble our feelings, and wear a composed countenance, or renounce company altogether.

# 10. ADDRESS OF THE GENTLEMAN.

THIS part of the art, which shape the deportment in a manner suitable to the various occurrences of life, is of more importance, than all the other lessons, which the art itself comprehends.

The impression, which a person first makes on his first entrance, or introduction into strange company, often makes him happy, or miserable, gains a lasting prejudice in his favor, or a durable aversion against him, which the efforts of reason can scarcely ever overcome, even if they were deceived.

This is pretty generally the case, that a man, by his address, and deportment indicates the value of himself; and from this circumstance, we are very strongly affected by the impression, which the addresses of a stranger first make on us. It is therefore, a point of infinite consequence, that a person should acquire such a becoming address, as will stamp a value on him, on his first outset. Otherwise, if he have good qualities, and solid qualifications, they may never be able to clear away the first impressions of prejudice, however wrongly they may have been fixed.

A man should be able to present himself with a free and open carriage. That, which gives a manly assurance, is a moderate knowledge of the world, but above all, a mind fixed and determined in itself to do nothing repugnant to the rules of honor and decency. A man thus armed, if his actions are at any, time misinterpreted, retires to his own breast, and from a consciousness of his in-

tegrity, there finds strength to crush the little censures of ignorance, or malice. Every person outing to cherish and encourage in himself modesty and assurance. The former prevents the latter from running into impudence, and the latter, the former from degenerating into sheepishness, which are both equally disgusting.

To vary with every humour, cannot be agreeable except it be a man's natural temper; to do it out of mere defire to gain adulation, is the most unbecoming prostitution imaginable. To put on an artful part to obtain no other end, but the unjust praise of the ignorant and undiscerning, is

of all things the most despicable.

If a man meet at the levee, the festival, the affembly, his address and deportment should be managed with fuch descretion, as that every perfon present may enjoy his company. Without these subordinate good accomplishments, a man of wit and learning to the generality of persons, is painful, instead of being pleasing. The best rule, which can be given to make a person agreeable in company, is to appear well pleafed, and cheerful with those you are engaged with, and rather to feem well entertained, than to bring entertainment to them. A man thus disposed is always a good companion, and has fomething friendly in all parts of his behaviour, which conciliates the minds of companions more than the highest fallies of wit or starts of humour. Cicero fays of his friend that " in eo facetiæ nulla arte tradi possunt." There was in him a pleasant mirth which could not be acquired by any art.

All forts of behaviour, which depend on obfervation and knowledge of life is to be acquired; but Cicero's friends was the simple offspring of nature, and he who follows nature, can never be un-

reasonable or improper.

In the simple mechanic movements of address, the foot takes the fecond position, the other the third, then the body gently falls forward, keeping the head in a direct line with the body. The bend is made by a motion at the union of the inferior limbs with the body, and a little flexion at the loins. Time, place, and other circumstances, must determine the quantity of bends as well as its quickness. In this manner, the gentleman, on his first entering company, must make an easy falutation. When in an affembly or ball room, he pens the chorus, politeness requires him in the same manner to falute his partner with that fost respect, which the fair fex require, nor not to omit the fame at conclusion. By this complimentary falutation, is meant to be expressed the respect due to the person addressed; and when a person suffers his head to drop down, and his body to be bent almost into the shape of an ox-bow, he seems more to revereance the earth, than the object of his efteem. Whoever may have inculcated this form of address in familiar life, has never considered the idea, which this compliment is supposed to convey; the eyes, are the index of the mind, and convey with their glances its image to us.

The bend of the body must never be made so low, as to hide the eyes from the person saluted; for what looks worse, when respect is meant to be conveyed, than to present the hair of the head, instead of expressing with cheerfulness that sweet respect, which can only be expressed by presenting the body, as has been mentioned and the seatures

to the person, to whom difference is required to be made.

Many gentlemen, from a knowledge of life, without the affiftance of any other means, but their own judgment, have acquired an eafy adroit deportment, and it is the cafe, that all the arts either literary or polite, have a relation to each other, and mutually affift in making the gentleman; of course the more knowledge a person has of general science, the more able he will be to acquit himself of what is required of him, in the multiplied changes of human life.

### II. ADDRESS OF THE LADY.

THE most shining and glorious tract in character of a Lady, is modesty, and it would be a noble improvement in good breeding, if nothing were suffered to pass in society for agreeable, which is the least transgression against that rule of life, called decorum, or a regard to decency in the various changes of life.

This would command the respect of the wifer part of mankind, because it carries in it deferance to their good opinion, as humility lodged in a worthy mind is always attended with a certain homage, which no haughty soul, with all the arts imaginable, will ever be able to purchase.

Virtue and decency of behaviour are fo nearly allied, that it is difficult to seperate them from each other but in our imagination. Every gesture, every movement, every action, even in the highest stashes of merriment, should be kept within

the limits of decent deportment, and always confider, that in the most retired moments, it is the part of modesty never to commit offence. The beauty of the person with an agreeable carriage pleases the eye, and that pleasure arises from our observing, that all the parts, with a certain elegance, are proportioned to each other; this beauty arifes as much from an eafy elegance in deportment, as from the force of perfonal charms.

The greatest felicity of the human foul confifts in action, and also the highest casts of beauty and the most pleasing grace are desplayed by motion, and it is of infinite importance, that, those motions should be regulated so as to produce these ends to the greatest perfection. The lady, in making her address, moves her foot to the second position, the other into the fifth forward, then finks directly down, which is performed by making a middle bend of the lower limbs, at the fame time keeping the body and head exactly perpendicular, then raifing straight up again. She is required to falute her partner in like manner, when the joins the chorus or dance.

#### 12. THE FIGURE OF THE DANCE.

THE figure of the dance is the track or direction in which we move by steps, till the air or tune is played through, and a knowledge of the tune only can determine how many changes the figure may be composed of; that is, how many steps will measure the tune. Tunes are, in general, composed of eight, twelve, fixteen, twenty, twenty four, twenty eight, or thirty two bars. A tune of eight bars has two strains, each confisting of four bars. A tune of twelve generally has three strains, one of sixteen bars has two, dividing it equally, &c. Almost all tunes have each strain of the air played over twice.

The quantity of steps, measuring the time in country dances, are chasse rigadoon to four bars; or steps, that have the same measure, as the allemand steps, le contretems et pirouette.

Le balance, Le pas et basque, &c.

The life and brilliancy of the dance depend much on a good choice of fprightly music. Almost every fong tune for this century past has been played for country dances, and cotillions, and many of them are foldull and uniform, that they destroy all the pleasure of the performance. And every dancer firives to make as odd or fingular track for his figure, as possible, without considering whether his figure reprefents any thing in nature. It is difficult, however in our common affembly halls, to give any clear image of sportive merrinents, in country dances. The dificiency must be made up by sprightly music, brilliant movements active manners, eafy geitures, lively expression, and all displayed in harmony to the music. The gentleman is required always to take the lady's left hand with his right in the dance, and to keep his eye fixed on his partner in all figures whatever.

The Hornpipe is a dance performed by one fingle person. The tune confists of fixteen bars, divided into two strains, each played twice over. The first strain is termed the set, the other, the slight. In this time, there are four movements to

cach bar. The steps which are used in the set, may be performed every time the tune is played over, but every flight is composed of different movements, and the movements of the hornpipe should be accompanied with all the slying graces. The tune is generally played six or eight times through, of consequence there will be as many slights, and but one set, repeated as many times. The description of the steps will be omitted, as be-

ing incapable of definition by writing.

Congo Minuer, is a dance confifting of two persons --- The gentleman places his partner on his right hand facing the company, they make a falute in the time of chaffe, they both make a chasse to the left, then the lady dances the allemain round in a circle to her place, the gentleman follows and stops exactly opposite to his partner; then both chasse rigadoon to the right, the same to the left, balance change places, brife; chaffe rigadoon to the right, the same to the left; balance change places, brisé: le contretems pirquette, to the right, the same to the left, Le balance vivant, change places, chasse rigadoon, to the right, then to the left, balance, change places, brife chasse rigadoon, to the right, then to the left; balance change places, brise, then to the right, back to the left; meet give both hands demicircinate, chaffè to the first place, where the figure commenced, address the company.

The time must be played quick and spirited, and the steps are the same, as are used in country

dances.

Minuer Grave, Pavade, or low dance, commonly called the flow minuet, is rather a flow walk, than dance. It is performed by two per-

H

fons, and is either plain or figured. The time of this music is measured by triplets, that is, three movements to each bar of music. These are either open, direct, or circular, and are accompanied with elevation and cadence, there being no leaps or high springs used. Almost all instructors of dancing, measure the minuet time in different pofitions from each other, but with all teachers, the movements of the flow minuet must consist of the time, the step and the balance, and what makes these appear elegant, is their being accompanied with a complete perpendicular attitude of the body and head, and those motions of the arms and hands, and the expressive cast of features which fpeak plainer than the language of words. These particular graces of action and expression, give beauty and brilliancy to this flow dance, and where these are wanting, the performance is dull and tafteless, and looses all its charms. The plain Minuet is performed in the track of the letter Z. It generally begins and ends with a complimentary falute of both persons.

The figured Minuet begins and ends as the plain, but its track is varied and diversified accord-

ing to the will of the performer.

This kind of pantomime dance is better adapted for theatrical performance, than for focial parties. The action of the performer must be in the highest state of refinement. The display must be in natural majesty. Yet these are to be executed in time when performed to music, so slow, that it affords but little pleasure to those, who assemble for sprightly amusement, and are active partakers of the diversion. The more lively and cheerful movements, afford more agreeable and

cheering fallies of pleasure for private parties or

THE COURANT, is a Dance performed in triple time, by niple movements. The strains are repeated twice. This dance was long the most common of all the dances practifed in England. It consists of a time, a step, a ballance, and a coupee. The steps of the courant are performed by leaps, or high springs, in which point, it differs from the low dance and pavades. There are simple courants and sigured courants, all performed by two persons. These are very pleasant for private parties, or for public performances.

The coupee in this dance is a motion, wherein one limb is a little bent, and fuspended in the
air, and, by the other movement is made forward.
In this dance, as in the preceeding, the time is
measured according to the will of the composer,
and the track of the figure in the plain courant,
much resembles the letter Z. The figured Courant is varied according to the fancy of the com-

poser.

These and the Minuets may be performed wholly in slow time, or in part slow and in part quick, which gives a more sprightly display to the performance. But the excellency of all dancing consists in a good attitude of the body, and lively

expression.

Fancy Dances are in general performed in quick time, and the tracks of their figures are varied according to the taste of the composer. They are calculated to give pleasure in private circles, balls, or assemblies. They may be performed by two, four, six, eight, ten, or any number of perfons. There must be in them, plot, exposition,

and denument, and the three uneties of time, place, and action. These give liberty to the operations of genius, and the slights of imagination, and are not limited to those mathematical move-

ments that common country dances are.

A Fancy Dance performed by four perfons. They first stand on a straight line; lively and pleafant music is heard: they all balance, fly to the centre line of the room, fail round each other. take flight towards the end of the room, cast off, dance address, all hover to the centre, cast out round, dance address, opposites, moulinet, fally away to the other end of the falloon, the one couple take hands, come to the centre, the other are ftrangers, come to the centre, cross line, all dance address, pass to opposite ends of the room, the strangers meet, become friends, easily caper along towards the centre while the others meet them, all fail round each other, caper to the contrary fide line of the room, dance address, and set off home, in their way, are frightened, fly round, become composed, retire to their first position, make a complimentary falute, at the conclusion of their figure.

Figure of a Fancy Dance performed by fix persons. They stand on a straight side line of the room; all dance address; they all sail round, the ones on the right hand pass to the opposite side of the room, the other three sall into their first places, all dance address, then sty round their partners; the middle couple sall apart on the centre line of the room, dance address. Then each line interchasse, round to their places, balance moulinet to side lines, brise interchasse on the sides, round to places, all demicircinate, dance address.

partners moulinet, take fright, interchaffe quite round to places, fail round partners become composed, caper away to the first line, dance address, make an easy salute at the close of the figure, retire.

BALLETT D' ACTION, is a kind of opera, performed by music and dancing. It must be divided into acts and scenes, each of which must have its beginning, its middle, and its end. The beginning, like the morning, the middle like the me-

ridian, and the end like the mild evening.

The plot of these grand dances should be natural, and all the parts of the group should be contrasted with clear images, that they may produce lively sensations. And their never should be any pleasantry permitted but such as is not incompatible with decency, abounds with delicacy and wit, and is no ways leveled against morals and humanity. These grand performances must be executed not by a number of symmetrical sigures, and studied steps, but by that kind of animated expression, which keeps up the attention of the spectators, and sills the mind with lively sensations, from a series of images.

An Emblem. A group of nymphs are seen dressed in white garments of innocence, perhaps with a laurel branch lodged in their tresses, sporting on the green carpets of spring. Diana leads on the chorus to the sweet notes of the seathered musicians of the air, just returned from their southern slight. She appears beautiful and nothing more, till she moves, then by the graceful changes of aspect, by the excellence of attitude, and by the dignity of her movement, she discovers the true goddess. All join the chorus in sportive

H 2

merriment, and beat time to the echoes of the woods, when on a fudden, a group of young fawns appear, the troop of nymphs take flight, with precipitation. The fawns purfue with all the eagerness, that the hope of pleasure can inspire. They fally round, stop to observe what impression they have made on the nymphs. The nymphs act with the same curiosity towards the fawns. All endeavour to guess at each others feelings. The nymphs provide for retreat where they may be secure from the danger, that threatened them. Both troops now join, refift, defend themselves, at length the nymphs make their escape with no less swiftness than dexterity. All figures of this kind, pleafe in proportion as they quickly fucceed each other, and are diverlified with tafte and elegance.

COTILLIONS are well known brisk dances, in which eight persons are employed. Those eight persons collectively are denominated the choir or chorus. This kind of dance is of French origin, and is to them, what country dancing is to us. The expression, dance address, means let, or perform the step pas-et basque; or balance, or any steps of the same measure. Demicircinate, is to give both hands and chaffe half round in a circle and back again. Chaffe to the right, is to pass the way, your right foot leads you, and to left, the way the left foot leads you; and all other steps in like manner. Brise, is to turn round by one's

felf, or cast off.

CIRCINATE, is to move round in a circle, Poucette, is to give both hands to their partners, and pass round as if they pushed each other, round

another couple.

MOULINET, is to cross hands four and pass

half round in a circle, and back again.

OLIVETTES, is to interchasse as in the common reel of three. It is generally termed hay. There is as much time taken up in this part of a figure as in right and left in country dances.

When the performers circinate to the left or right, they are to go as far as the length of the circular chaffe or two common chaffes. Tunes for cotillions may confift of two, three, or four strains, of eight bars each, played over twice.

# FIGURES OF COTILLIONS.

THE Figures of Cotillions, confift of two parts, the one is termed the change, the other the figure. There are ten changes, which are the fame in all regular cotillions, but every cotillion has a different figure, which is performed between every change, and once after the last change. In every cotillion, its figure is performed ten times. In learning cotillions, it is necessary to walk over the changes, four or five times, until the choir, or fet understand them perfectly; then the figure in the same manner.

A description of the ten changes, used in all regular cotillions, requisite to be first known, follows:

Change 1st. All eight address partners, in the time of chasse, then the ballette. All eight circinate to the lest half round, balance, circinate back to their places. Change 2d. All dance address to partners, promenade them round with the right hand, dance address, promenade round with the left hand.

Change 3d. All dance, address to partners, circinate them round on the right, dance address,

circinate quite round on the left.

Change 4th. All dance address to partners, allemand them quite round on the right, dance address, allemand quite round on the left.

Change 5th. The four ladies centre ballance, moulinet half round briff é, centre balance, back

again.

Change 6th. All four gentlemen centrebalance, moulinet half round brifé, centre-balance, moulinet back again to their places.

Change 7th. All the ladies centre balance,

circinate half round, centre balance back.

Change 8th. All the gentlemen centre balance, circinate half round, centre balance, back.

Change 9th. All eight right and left quite

round to their places.

Change 10th. All eight circinate quite round, then back again in a circle.

#### MARSHAL COTILLION.

AFTER the first change the following fig-

ures is performed.

Figure. Two opposite Ladies change places, there partners at the same pass round them on the right, to each others places; then the two other ladies change places, their partners in the same manner as the others change places; then the two first

ladies and their partners pass back to their places, after that, the other couple pass back. This figure must be performed between all the changes. The tune for this cotillion consists of two parts eight bars each, each part being played over twice. Every change requires as much music, as right and left in country dances. It is plain, that the tunes of cotillions must be played over ten times.

#### CONSTITUTION.

THE Figure. The 1st and 2d Couples centrebalance, cross right hands, moulinet to each others places; at the same time, the 3d and 4th couples pass half round them, the ladies to the left, and the gentlemen to the right; then the 3d and 4th couple centre ballance, moulinet to their first places; the 1st and 2d couple pass round them to their places; the gentlemen to the right, and the ladies to the left. This figure is performed ten times, once after every change, successively as before described.

#### VILLAGE MAID.

THE Figure. If and 2d ladies change places; 3d and 4th do the fame; Ift and 2d gentlemen change places; 3d and 4th do the fame; all the ladies centre-balance, moulinet to their places; all the gentlemen do the fame; all eight allemand their partners quite round to the right; all pass half round in the circle; right and left quite round.

#### AURORA.

THE Figure. All give partners left hands; all the ladies cross right hands in the centre; chasse rigadoon, partners drop hands; all the ladies moulinet half round to the right; all give partners right

hands; the gentlemen cross left hands in the centre, chasse rigadoon; partners drop hands, the gentlemen moulinet quite round to the right; the whole of the ladies pass round them to the left; then two couples opposite, change places; then the other two do the same; the two first couples change back; the other couples pass back also.

#### ALLIANCE.

THE Figure. Ist and 2d couple centre balance, moulinet to apposite places; 3d and 4th do the same; 1st and 2d couple balance, moulinet back to their places; 3d and 4th do the same.

#### MISS GREENE'S FAVORITE.

THE Figure. All prominade partners to the centre; back, right and left half round; manulude with partners; fwing half round; manulude again; right and left quite round.

#### THE PRISONER.

THE Figure. All four couple pass to the right and left by each other; moulinet half round; pass to the right and left by each other, moulinet half round to your first places.

#### LA CHANTELLE.

THE Figure. All the ladies moulinet half round brife; the gentlemen do the fame; the ladies moulinet back; then their partners; all move to the centre; partners prominade round with the right hand, move from the centre, prominade round with the left hand and then fall into two lines; balance, crofs over, dance addrefs, crofs back again to places.

#### LITTLE WOOD.

THE Figure. All the ladies circinate quite round to the left; at the fame time all the gentlemen pass quite round to the right, then all back again to their places; the ladies moulinet half round brise; then the gentlemen do the same; all the ladies moulinet back to their places; then the gentlemen do the same.

#### FANCY COTILLION.

THE Figure. All eight prominade their partners half round, so as to form two lines across the hall with four in each, their faces being turned from each other; then move forward one chasse; whence move back towards each other in a line; prominade round into their first places on side lines of the room; Then all balance; cross over; dance address; pass back again.

These figures of all the cotillions described, are performed ten times, once after every change, which were described before the figures.

It is thought unnecessary to put down any more cotillions, as they are not fo generally perfermed as country dances.

# COUNTRY DANCE.

COUNTRY DANCE is the most common of all Dances, now practifed. The taste for the country dance arises from the agreeable party, not from the elegance of the dance. It is fo simple, that the most illiterate are in some measure

able to perform it.

This dance is of English origin, and may be performed by any number of couples, confifting of a gentleman and lady. All the gentlemen being arranged on a straight line, and all the ladies on another parallel to it, about an ell's distance. This dance is practifed in almost all countries and courts in Europe. There is no established rule for the composition of tunesplayed for this dance ; because there is in music no kind of time, whatever, that may not be measured by the movements common in dancing; and there are but few fong tunes of any note, for this century past, which have not been applied to country dances. The figures ought to be images or representations of the subject of the tune; but either from want of consideration, or from want of imagination or taste in those, who have composed them, they are merely unmeaning tracks formed at random. The peculiar range of the choir of dancers, has a forbidding appearance to clear representation of any particular subject; but the friendly and pleafant expression of the fair fex, contrasted with their counter sex, all grouped together in the fame choir, and all the charms heightened by the brilliancy and grace of action, the change of attitude, and the enchanting artractions of elegant display, all serve to create a pre-eminent love for this dance with all its imperfections. The defects must be balanced by adroitness of motions, brilliancy of movement, and exactness of execution.

The accomplished teacher of the art, at the first movement, knows where the defect of his pu-

pil's dancing is, and how to remedy it, and he, if a man of genius, considers it his duty to weed out all little trisling errors, however small, and thinks nothing too inferior for his notice, provided it has a tendency to mend the morals, refine the manners, or give elegant delight to his pupils.

In contrast, there are many pretenders to the art, whose abilities consist in letting down a glory awkwardly in a most wretched style. They impose on the ignorant and uninformed, who have no rule whereby to determine the qualifications of those imposters. The awkward and disgusting motions of them sometimes sicken the sight of those who are capable of judging no other way, than that their motions are inconsistent with nature.

The very late fashion of performing music in the quickest time, requires the time to be beat in a different manner. The steps are performed altogether by springs, hops, or leaps, in the most sprightly manner. But there cannot be so much elegance of display in this quick kind of dancing, as in common time.

The liveliness and brilliancy of dancing depends much on a good choice of music. If the air or tune is dull and unmusical, the performance will always stag and become stat and spiritless.

Definitions of the times used in describing the

figures of country dances.

ALLEMANDE, is to put one hand behind and reach the other out fide-ways, turning both palms backwards matching another perfon's prefented in like manner, and the arms interweaving with them.

BRISE', is to cast round, or turn round another person, or by one's self.

CIRCINATE, is to give both hands, and dance

quite round in a circle to your places.

DEMICIRCINATE, is to give both hands, and dance half round in a circle, and back again to your places.

Dance Address, is to perform a fet step, as

the ballotte, or paf et bafque.

OLEVETTES, is to interchaff'e, as in the common reel of three, with three persons on one side of the choir, and employ as much time in doing it, as in right and left.

MOULINET, is to cross right hands with contrary partners, and pass round half of a circle and cross left hands, and pass back again to your places.

POUCETTE, is to give both hands to partners, by couples and dance round each other, in the time of right and left.

PROMENADE, is to lead with one hand, or both hands, a lady from one place to another, or round any number of the choir.

The CHOIR, is the whole number of couples

which belong to the Dance.

### FIGURES OF COUNTRY DANCES.

# Fisher's Hornpipe.

FIRST couple down the outfide, back, down the middle, back and brife, fix demicircinate, right and left at top.

New Century Hornpipe.

First couple down the outside below the third

couple, up in the middle, moulinet four half round, back, pass down the middle, up brise, right and left a top.

### College Hornpipe.

First lady dance address with the second gentleman, the first gentleman dance address with the second lady, first couple down out side below the third couple, pass up in the middle one couple, fix dance address, each promenade their own partners round, right and left.

### Ricket's Hornpipe.

First couple down the out side, while the third couple up the middle, then the third couple down outside, while the first couple up the middle and brife, six demicircinate, first and third couple pass across, back, right and left a top.

Mrs. Aftley's Hornpipe.

Moulinet, first couple down the middle, the gentleman leaves his partner leads up the third lady, four demicircinate, lead down the third lady, lead up the first brise.

# Durang's Hornpipe.

First lady promenade the second gentleman round, the first gentleman promenade the second lady round, the first lady down the middle, and first gentleman down outside, up the middle and first lady up outside, first couple down the middle, up brise, right and left a top.

### Money Musk.

First couple cross over, down the out side, promenade round the gentleman fall between the second couple, the lady between the third, six dance address, first couple promenade and fall below the second, six demicircinate, right and left atop.

#### **\$8** FIGURES OF COUNTRY DANCES

#### Corn Planter.

First couple down the middle, back brife, balance contrary corners, six demicircinate, right and left a-top.

### Catch Fleeting Pleafures

First gentleman and second lady change places, first lady and second gentleman change places, all moulinet back to their places, first couple down the middle, up brise, right and left atop.

#### Drops of Drink.

First and third couples promenade round their own partners, first gentleman lead his partner down the middle, lead up the third lady first and third couples promenade again, lead down the third lady, lead up the first brise.

# Chorus Jig.

First couple down the out side, up, down the middle, up brise, promenade contrary corners, first couple dance address, change sides.

# Lady Bartlet's Whim.

First couple down the out side, back, down the middle, back brise, first and second couples balance, promenade partners round, right and left.

#### Cognac.

First and second couple balance, partners promenade round, first couple down the out side below the third couple, up the middle brise.

### Hay Maker.

First couple dance address with the second lady, then with the second gentleman, cross round the second couple, right and left.

# figures of country dances. 89

# Malling the Wad.

First lady promenade the second gentleman, first gentleman the second lady, first couple down the middle, up brise.

# New Century.

First couple down the middle, up brise, swing contrary corners, first couple lead out un the side, back.

# Haunted Tower.

First couple balance to the second lady, circin ate with her round, perform the same with the second gentleman, down the middle, back brist, right and left.

# Wish to Please.

First couple down the out side below the third couple, up in the middle brise. The second couple do the same, first down the middle, back brise, right and left atop.

# Dainty Davy.

First lady down the out side, her partner after her, back; down the gentleman's side, back; down the middle back briss right and left atop.

# Democratic Rage.

Eirst couple change sides, down the out side back, change back again, down the middle, up brifse, right and left atop.

# Humors of Priest House,

First couple cross over, down out side below the third couple, up in the middle, cross round the second couple, promenade opposite corners, dance address, change sides.

I

Maid in the Pump Room.

First couple the lady down the middle, the genileman down the out fide, back; the gentleman down the middle, and the lady down the out fide, back, both down the middle, up brisse, right and left atop.

Hob or Knob.

First couple balance to the second, dance address to each other, down the middle, back, briffe, right and left atop.

# Catherine's Ramble.

First lady down the out side below the third, up the circinate her partner, first gentleman perform the same, sour moulinet half round, cross over back, right and left.

# White Cockade.

Six olivettes, first couple down the middle, up brife, first and second couples balance, promenade partners round, right and left atop.

No Friend to Poverty.

First couple cross over, down the out side, below the third couple, pass up one couple in the middie, balance fix, all fix promenade partners round, fix demicircinate, back, right and left atop.

# Fife Hunt.

First lady down the out side, her partner after her, back, first gentleman down the outside, his partner follow, back; the first gentleman change places with the second lady, first lady with the second gentleman, four balance, mouliner to places, first couple down the middle, up brisse.

#### La Brilliant.

First and second ladies down the middle, and

their partners down the out side, back, the gentlemen down the middle, the ladies down the out side, back again, first couple down the middle, ap briss's right and left atop.

# Marchioness.

Two couples balance, demicircinate, balance pass back, first couple down the middle; up brisse, right and left atop.

# Pickerings Remove.

First and third couples balance together, the first down the out side, the third up in the middle, balance as before, third down the out side, the first up the middle brisse, six demicircinate, back, right and left atop.

#### Rickett's Ride.

First couple down the out side below the third couple, up the middle, cast off, second couple perform the same, first couple down the middle, up brisse, right and left atop.

# Hollow Drum.

Six balance, half round, balance, back, first couple down the middle, up briffe right and left atop.

# Devil's Dream.

Three ladies pass round their partners, then their partners round them, first couple down the middle, back buise, right and left.

# Young Widow.

First couple down the out side, back, down the middle, promenade round, the gentlemen fall in between the second couple and the lady between the third, balance six side-ways, sirst couple promenade round, fall below the second couple, right and left.

# 92 FIGURES IN COUNTRY DANCES.

# Tartan Plad.

Six olivettes, first couple down the middle, up, cast off.

# Stranger.

Six balance, half round, dance address, back again, first couple down the middle up brisse, right and left.

# I Left my Sweet Girl behind me.

First couple down the middle, the gentleman leaves his partner, leads up the third lady moulinet four, leads down the third lady, promenades up his own partner brisse, right and left atop.

### Gordian Knot.

Two couples balance, the ladies give each other right hands, all swing round so as to range on a straight line cross-ways of the room, olivettes and the first couple fall below the second.

# Elegance and Simplicity.

First couple down the out side, back, swing round, down the middle, up brisse, right and lest atop.

#### Eliza.

First couple down the out side, back, down the middle demicircinate, up cast off the gentleman on the ladies side. and his partner on the gentleman's side, six balance, demicircinate, second and third couples dance address, half right and left to their places.

New Jersey.

First lady dance address with the third gentleman, promenade the second round, first gentlemanperform the same, first couple down the middle, up brise, right and left.

#### Fly.

First couple down the out side, the third up the middle, back, the first down the middle, the third up the out side, back, brifè, first and third couples chasse across, back, right and left atop.

### Graunt's Jig.

First couple change sides, balance side-wise with the second, first gentleman and second lady swing round, first lady and second gentleman perform the same at the time, first couple back again, down the middle, up cast off, right and left atop.

#### Lucy's Birth Night.

First and second couples chasse across, backs first down the middle, up brise, right and left atop.

#### Orange Tree.

Four moulinet, first couple down the out side, cross over below the third couple, dance up one couple, balance six, first couple, change sides, right and left atop.

#### Poor Girl.

Frst couple down the out side, the gentleman pass in between the third couple, the lady back between the second, six balance side wise, first couple swing round by right hands fall below the second couple, demicircinate, back, right and left.

#### Lord Gardner's Reel.

First couple down the out side, the third couple up the middle, then down the out side, and the first up the middle brisse, swing contrary corners, first couple dance address, change sides, right and left atop.

#### Banks of Flowers.

Four moulinet half round, back, first couple

#### 44 FIGURES OF COUNTRY DANCES.

down the middle, up cast off, fix demicircinate, back, poucette.

#### Jack's Alive.

Two first ladies pass round their partners, then their partners round them, first couple down the middle, up brise, right and left.

#### Irish Wash Woman.

First couple down the middle, up brisse, second couple down the middle, up brisse, then the second couple down the middle, up cast off, right and left atop.

#### La belle Catherine.

Two first couple balance, half round, dance address, back, first couple down the middle, up brister, right and left atop.

#### Constancy.

First couple down the out side, back, down the middle, up brisse, allemand contrary corners, dance address, change sides.

#### Grove.

Three couples olivettes, first couple down the middle, up cast off.

#### President.

First and third couples cross over, the first down the out side, the third up the middle, cross back, the first up the middle, the third down the out side, first couple down the middle, the gentleman pass up and fall between the second couple, the lady between the third, balance six sideways, first couple promenade round below the second couple, demicircinate six, back, right and left, or poucette atop.

#### Rural Felicity.

Four moulinet half round, back, first couple

down the middle, up brise, swing six half round, back, right and left atop.

#### Mc Intosh's Favorite.

First lady swing the second gentleman round the first gentleman, the second lady, strst couple down the middle, up brise balance contrary corners, right and left atop.

#### Seafons.

First lady change places with the second gentleman, first gentleman with the second lady, four balance, moulinet to their places, first couple cross round the second, right and left.

#### Races.

First couple down the out side, the third up the middle, cross over, the first up the middle, the third down the out side, cross over, the first down the middle, up cast off, swing six half round, poucette, right and left.

# Harlequin's Gambol.

First couple down the ladies side, the second couple down the gentlemens side, up both couples down opposite sides, back both down the middle, up, first couple cast off, right and left atop.

### Sicilian Peafant.

First couple down the out side below the third couple, up the middle, cast off, the second couple perform the same, two couples change sides, moulinet back, right and left.

# Oyster River.

First couple swing the second gentleman, the first gentleman, the second lady round, moulinet half round, back, first couple down the middle, back, cast off, demicircinate six, balance, swing partners, right and left.

#### Good Girl.

Two couples cross chasse, back, first couple down the middle, up cast off, moulinet with third couple, back, right and left atop.

#### Laffes of Glafgow.

Six dance address, promenade partners half round, balance, promenade back, first couple down the middle, up brise, poucette.

# Heathen Mythology.

First gentleman follow the first lady down the ladies side, back, the first lady follow her partner down the gentleman's side, back, down the middle, up cast off, right and left atop.

IN order to perform the figures of Dances with eafe, the figure couple, standing commonly at the top of the choir, should require the tune to be played over, then walk the figure over till they perfectly understand it, before they begin the dance. By doing this, they will be able to beat the time and execute the figure with eafe and brilliancy without mistakes. As every couple passes through the whole choir, and ceases from movement at the bottom; they are required to make a modest salute to each other. The same is required to be done, at the beginning, and at the conclufion of the dance. Every gentleman is supposed always politely to feat his partner after the conclusion of the dance. The gentleman is required to take his partner with his right hand, as has been mentioned. In voluntary dances, it is confidered as unpolite, for one couple to superfede another couple previously ranged in the choir of the dance, or for one couple, without permission,

to pass between another couple. And it is to be noticed to those, who manage Assemblies or Balls, as uncivil, not to introduce strangers to their partners on joining the choir.

### MANAGEMENT IN AN ASSEMBLY OR BALL.

WHEN we are invited to the honors of an Affembly, or Ball, we must either politely decide the compliment, or go with a fixed resolution to please and be pleased. In order to accomplish this, preeminence of any kind, except preeminent civility and good behaviour, must be banished, all party concerns must be left behind; each individual stands in equal freedom, and an equal partaker of the pleasures of the circle.

In this fituation, room is given for the full display of good breeding. In the choir of the dance, every one should shew content with the lot of chance, if it fall not on the person of his

voluntary choice.

Civil falutes on the lots of chance, as on the partners of voluntary election, mark the accom-

plished Gentleman or Lady.

It ought to be considered, as an indispensible obligation in assemblies, or balls, that easy and modest address be made to partners on meeting

and separating in the choir of dance.

As these assemblies are more or less frequented by strangers, at the first fight of whom, we generally form such ideas, as we are scarcely ever persuaded to lay aside afterwards; on this account, it is of importance that a person should have

5

nothing difagreeable, or uncomely in his first approaches, and to be able to enter a room with a good grace, and even among the most intimate acquaintances, this rule of conduct, or law of decorum, should never be broken down. Familiarity without respect with friends will quickly run into contempt, then all the sweets of social intercourse will be annihilated.

Whatever boldness a person may have about him in company, it must never arise to impudence, nor be dragged down to sheepishness. There should in carriage be shown an open, cheerful, modest independence, softened by an easy suavity of manners and address.

Wit and pleasantry, raised by the depression of another, though for the time, it may be broken in the end, leaves a bitter sting, which generally brings its author into disrepute, if not into contempt; or at least into ill will. And if merry wags are invited into company, it is to be the subject of jest, for they are universally looked on as mean and worthless.

If any one have wit, always avoid making the fubject of it perfonal. The true gentleman will avoid it, as he would avoid putting a burning torch

on a perion.

Nothing more marks the refinement of balls, or affemblies, than their being closed at proper hours. This is a fault which almost all are apt to commit. Dancing too late in the night deprives it of its moral beauty, affemblies or balls ought to commence and also to close at hours, which cool reflection will determine to be proper. The time of conclusion should never be left to the choice of arbitrary passions, warmed and bewildered by

impetuous gales of merriment. On those occafions, the centinel, reason, falls a martyr to the passions for merriment, and the innocence and propriety of the amusement is branded with disgrace.

To use amusement temperately, they will always please, but by intemperance, they will soon

become difgusting.

The too frequent repetition likewise, is inconsistent with just propriety. This point may be different in different societies, or something in proportion to the active, or sedentary life of the party, the former requires less exercise, than the latter.

Circumstances and particular customs will

ever determine this point.

To conclude, whatever is useful, whatever is beautiful, whatever is honorable or excellent init-felf; may, by overdoing, or an improper use, be brought into low esteem and its advantages all be destroyed.



and tooks no commission to cold and the offer, the agrained, realism, fully commerce in the the congress of the property of the second and the second s are the same temperature of the state of the STATE OF A STATE OF THE PARTY OF A STATE OF







