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LE
MAITRE A DANSER,

OR THE

Art of Dancing Quadrilles,

BY WHICH EVERY ONE MAY EASILY LEARN TO DANCE THEM
WITHOUT A MASTER,

WITH THE FIGURES IN DRAWINGS

For that Purpose,

AND

A VOCABULARY

OF THE

French Terms in the Quadrilles.

BY A CELEBRATED

FRENCH PERFORMER AND TEACHER.

*Joli pied mal tourné, Joli bras mal placé,
Plus Je les vois mouvoir plus mon œil est blessé.*

E. DESPREAUX:

RESPECTFULLY DEDICATED TO THE FASHIONABLE WORLD.

ALSO A SET OF QUADRILLES

The most commonly Danced in PARIS and LONDON,

WITH NEW MUSIC.

LONDON :

Printed for the AUTHOR, and sold at EBERS, Old Bond-
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NEELY and JONES, Paternoster-row.

1818.

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LE

MAITRE A DANSER.

THE QUADRILLES,* or COTILLONS, being at present, from the highest circle of the nobility to the lowest of the gentry, a dance the most in fashion, wherein the most elegant and graceful movements of both sexes are displayed and justly admired: and understanding from some English dancing-masters that have applied to me, that a great many cannot dance them

* The Quadrilles, or Cotillons, at present are the same, though the difference is, that the latter are the single dances, as *le Pantalon*, *l'Eté*, &c. &c. and the former are more complicated, with regulated steps, but now all are called Quadrilles.

B

without the assistance of a French dancing-master, by teaching and explaining to them the French terms that compose their figures, and which cannot be translated into English, I have therefore thought it necessary to compose and publish this small Guide, or Preceptor, by which every one, and particularly the scholar himself, without any trouble whatever, may easily learn those terms, and of course dance them all readily: having also for that purpose added a Vocabulary, with the explanations of every thing concerning the Quadrilles.

I beg the public to observe, that I do not intend teaching the delightful art of dancing by publishing this small Guide, as I reserve for another time a work containing *la bonne & belle Danse*, in all its particulars, this being merely composed to teach, as I have said, the French terms of the Quadrilles, by which every body who learns and recollects the few terms inclosed in this, with their

figures, will, like the gamut for music, and the alphabet for reading, soon lead the public to dance all those that are composed, and even those that may hereafter come from Paris, this Guide being a key to the understanding of them all.

I take this opportunity to request of our masters in general to give up the mania of composing so many new figures, as many do, as they will soon become a plague to society. Suppose a ball, composed of persons that have had different masters, as it frequently occurs, and suppose each master has composed new figures, and taught them of course to his pupils, what happens? and how does the ball go on? Why, while one set goes right all the rest are in confusion; then after that set has been correct enough in dancing its own Quadrilles, it wishes, of course, to dance those of the sets that have been in such confusion—one of those in its turn is right, *when the first that*

was so perfect, is now as bad, and perhaps worse, than the rest; so out of six sets only one or two will always be right, and the rest wrong. What a *delightful sight*! Such confusion is not very pleasing, I think, for those that cause it, and yet less, certainly so, for those that witness it. I would ask, where is the art of dancing? and what is the use of the Graces, if they are to be dragged about? Assuredly I would not spend so much money, nor take such pains and trouble with an art that is disfigured, and which art requires many *agréments*, taste and graces, and which graces can never be paid for too extravagantly to a master, when they are accorded, being the first ornament, particularly of the fair sex.

would also request of the gentlemen teach that graceful art, not to take all their time in teaching so many things to their pupils, when they cannot perform

them well; even so many new dances too soon, as many do, they do not teach the art of dancing at all; I mean the art which comprehends all the graces of the body. In fact, they sacrifice the graces for the steps; and every thing that their scholars do, is done in an awkward manner, instead of graceful movements, which is the first thing in dancing, scarcely can some of their pupils walk upright, and if they do, they look so stiff, and do not know what it is to bend; they dance as any one would sing without knowing music. Dancing is an art, and has its method. How many of the fair sex that I know to be acquainted with many minuets, gavottes, balleros, and many other sorts of pretty *Pas*,* and some

* There are two sorts of *Pas*, one meaning a step, which is composed of four times, and the other *Pas* is a dance by itself, composed of many of the first, as *Pas seul*, *Pas de deux*, &c. &c.

of them difficult enough, &c. in a single Quadrille know not how to present their hands properly to a partner! What is the use of so many steps if no graces are attended to? When parents in general engage a dancing-master for their family, more than two thirds of them do not want to have their children as clever as an artist in the steps only, and which steps are even nothing, if not gracefully made by the artist himself, no, but to receive from him the graces, and those elegant and pretty manners that distinguish persons in a genteel station of life, and particularly persons of rank, and which always remain when well taught by good masters,* but which are much neglected at present.

* When a good master forms well the bodies of his pupils, he prepares them very advantageously for all the other arts and exercises in general, the body being always *d'aplomb*.

What extasy and rapture would not those excite whom nature has adorned with a shape and figure proper for this ravishing art! As the finest flowers require the greatest care of a clever hand to make them improve and handsome, so the finest shape, adorned with natural graces, requires a skilful master of the art to teach it how to display those precious gifts of nature to advantage, even without dancing.

(See the *Emblem.*)

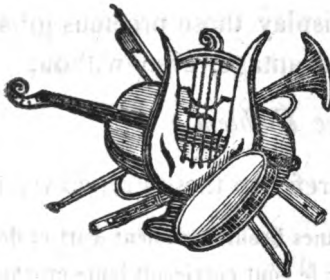
I shall refer to these French verses.

Que de Jeunes beautés auroient d'art et de graces,
Si l'étude & le gout corrigeoit leurs grimaces !
Joli pied mal tourné, Joli bras mal placé,
Plus Je les vois mouvoir plus mon œil est blessé.
Vainement de la danse elles ont la manie
Un instrument discord n'a Jamais d'harmonie.

E. DESPREAUX:

But I perceive that I am wandering far

from my plan, and I must set bounds to
my pen.



LE

Maitre a Danser.

EVERY step in the Quadrilles is composed of four times, (except when it is a Polacca, and this very seldom occurs, then it is composed of six times,) but I shall only speak of those commonly danced. I will only recommend these four times to be kept well.

With only two steps the Quadrilles may *strictly* be danced, viz. one to go *En avant* and the other for *Rigaudon, Balloté, & Balancé*, all the others might be composed from these two; for instance, when you make the step for *En avant* (to go forward or advance,) you can make the same for

C

En arrière, (to go backward or recede), for *Chassez*, *Dechassez*, might be yet the same on the right and on the left sides, for *Traversez & Dos-à-dos*, it might be the same as *En avant*, but instead of four times, make it eight, which is twice the step; for *Promenade*, *Queue du chat*, *chaine Anglaise* the same step yet, but these three last take eight bars, which is four times the step.

The Quadrilles are some times danced by sixteen, twelve, or eight partners; but by eight is quite the original dance and are always the most commonly danced, and those that know these last can dance the two former.

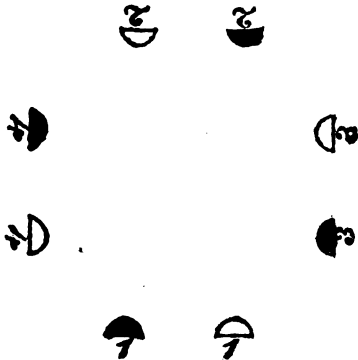
The only difference is that the two former are in a larger scale, making a square of sixteen partners (four each side), and when danced by twelve, it is as the former, two lines opposite of four partners each, but only of two partners in the two other lines.

opposite, all the rest is the same ; the only thing is that the figure is double, instead of one gentleman and lady opposite that go *En avant*, the two gentlemen of the same side perform it also, so do the ladies opposite, and all is the same as this, which is by eight.

This is the way the eight partners or four couples, place themselves, each gentleman placing the lady on his right side.

While the music plays the first part they remain quiet.

FIG. 1.

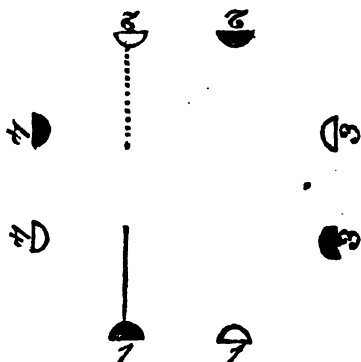


*En avant deux, or En avant deux
de vis-à-vis*

Is the gentleman, No. 1, and the lady opposite No. 2, that go forward, as marked by the figure and *En arriere*, is to go backward; so when they say *En avant* & *En arriere*, recollect it is to go forward and backward, or to advance and to recede.

The figure says whether it is *deux* (the two), or *quatre* (the four), or *les huit*, (all eight, but this is *En avant deux* (the two.)

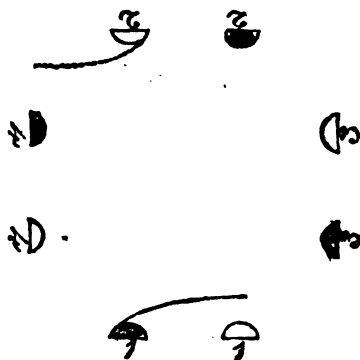
FIG. 2.



Chassez & Dechassez, or à droite & à gauche

Is for the gentleman and the lady opposite to go to the right first, and then to the left: so the *chassé* is to go to the right and the *Dechassé* to the left, or to come back, but mind not to go to the left first, as some do that do not know how to perform it well, and go always facing one another.

FIG. 3.



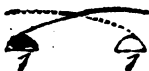
Chassez croisé, is a cross, chassé,

And is always explained in the figure whether it is *à quatre* (the four) or *les huit*, (the eight) in the last case all do the same ; but here it is *à quatre* (the four) in this figure.

In the *Chassé croisé* the partners on the left go to the right as *chassé*, but those on the right go to the left first, and it is always followed by a *Dechassé* to come to their places : the partners on the left side always passing behind those on the right.

The *Chassé croisé*, might be done *à deux* (the two) then it is one single couple that performs it.

FIG. 4.

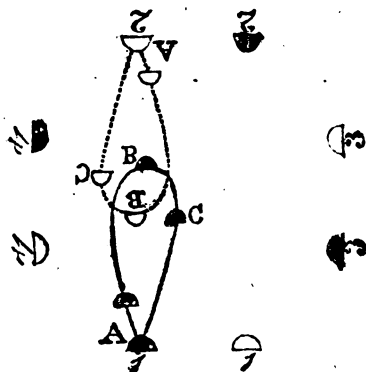


Dos-à-Dos

Is when the gentleman and the lady opposite advance crossing one another on the left side, the body always in front, then they cross behind each other to come by the right side to their places, but backwards, as letter C. in the figure.

But you must take care when you cross behind each other not to touch one another, as it happens to those who do not perform it well.

FIG. 5.

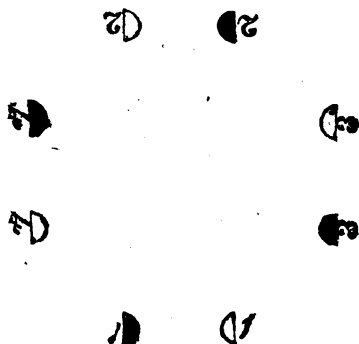


A. going, B. crossing behind each other
C. coming backwards.

Balancez à vos dames,

Is when both couples opposite, dance four bars before their own partners, which is always followed by *Tour de main*.

FIG. 6.



Tour de main, or *Tournez vos dames*, or *Tour sur place*, are the same, and always follow the *Balancé à vos dames*, the two gentlemen opposite give both hands to their own partners, turn round with them and remain in their places, it takes the time of four bars: originally the *Tour sur place*, was accompanied with a *Passe d'Allemande*. This does not want a figure.

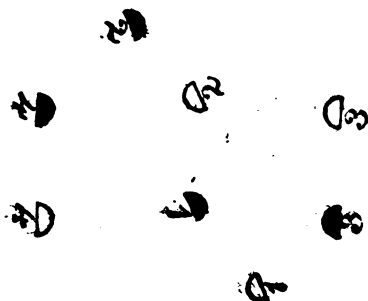
*Les deux de vis-à-vis, main d roite
& main gauche.*

The gentleman and lady opposite give their right hands crossing over, and the left crossing again, this does not want a figure, but in the figure of *la Poule*, as

Balancez quatre en ligne, or
Balancez quatre sans vous quitter
la main, or
Formez une ligne de quatre.

Begin as above ; after the gentleman and lady opposite have given their right hands, crossing over ; they give their left crossing again, and do not quit hands, on the contrary, each takes the right hand of his own partner, that is to his right, making a line turned thus, and dance four bars.

FIG. 7.



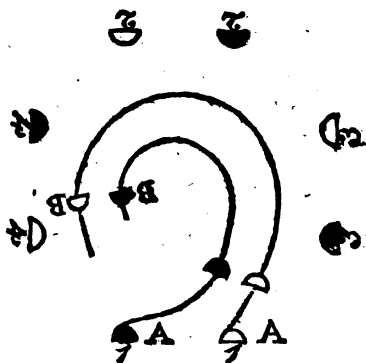
Queue du Chat, or Promenade.

The gentleman takes with his right hand his own partner's right hand, and with his left her left, both side-ways, and go both so round and come to their places. When the figure says

Demi Queue du chat, or Demi Promenade,

it is the half of it, then they remain opposite to their places, but this is the *Queue du Chat*, which means entire.

FIG. 8.



A. A. going.

B. B. coming.

Chaine Anglaise,

Is right and left, as every body knows what it is, I have not put a figure to it: it takes eight bars.

Demi Chaine Anglaise,

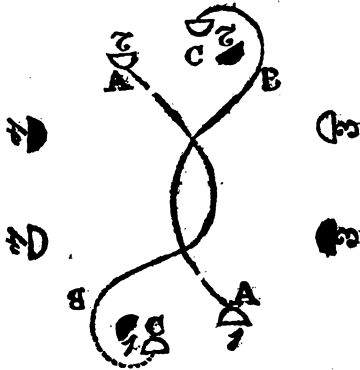
Is the half of it, it is done in two ways, according to the figure which mentions it; or from the beginning to the middle of it, which is when the two couples remain on the opposite side and opposite each other, which takes four bars or from this place to the last, to come to their own places, this last *Demi Chaine Anglaise* always occurs after a *Demi Queue du Chat*.

Grande Chaine,

Is done by all the partners ; all the gentlemen take the right hand of their own partners, and give their left to the lady, to the right, next to their partner ; then their right, again to the next lady, and their left yet to the next. So the ladies go to the left and the gentlemen to the right, till each one comes to his place : it takes eight bars.

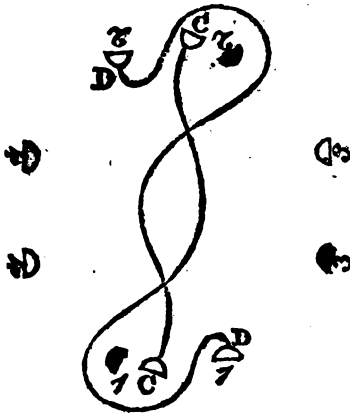
Chaine des Dames,
Beginning from A till C.

FIG. 9.



From C till D. the end.

FIG. 10.



Chaine des Dames,

The two ladies opposite give their right hand to one another ; (only walking A) then their left (B) to the gentlemen that were opposite and now stand by them, and which gentlemen give their left hand ; the ladies make one half turn with those gentlemen, till (C.) *Fig. 9.*

The Ladies being now opposite to their places, (*See Fig. 10. C.*) repeat that a second time, and this time make the half turn with their own partners going to their places (D).

VOCABULARY

OF THE FRENCH EXPRESSIONS IN THE QUADRILLES.

Balancez, is a step in the place before a partner; the figure explains where you are to do it, a *Balancé* is composed of four times and done twice.

Balancez à vos Dames, see Fig. 6th.

Balancez quatre sans vous quitter la main.

Idem the four without quitting hands, see Fig. 7th.

Balancez quatre en ligne. See Fig. 7th.

Ballotez, a step of four times in the place.

Cavaliers, (*les* or *un*) the gentlemen, or one.

Chaine Anglaise, see page 20.

Chaine des Dames, see page 23.

Chaine (Grande), see page 21.

Changez de Dames, change partners.

Chassez, see Fig. 3d, a *Chassé* may be done forward, backward, and on the sides, but when they say *Chassez & Déchassez*, it is to go on the right and then on the left.

Chassez croisé, see Fig. 4.

Contre partie pour les quatre autres or six autres, the four or six others do the same, (this is written under each figure.)

Dames (les or une) the ladies or one.

Dames (les) donnent la main droite à leurs cavaliers, the ladies give their right hands to their *cavaliers* (or partners).

Dechassez, see Fig. 3.

Demi Chaine Anglaise, see page 20.

Demi queue du Chat, see Fig. 8.

Deux (les) de vis-à-vis main droite & main gauche, see Fig. 7.

Dos-à-dos, see Fig. 5.

Droite (à) to the right.

En avant

En arriere

En avant quatre

Figurez devant, dance before.

Gauche (à) to the left.

Main, the hand.

Moulinet, hands cross

} see Fig. 2.

} The figure will explain whether it is *les cavaliers*, or *les dames*, or all eight.

E

Passe d'Allemande,* the cavalier takes either of the hands of a lady and makes her pass once under his arm either side.

Promenade
Queue du chat } see Fig. 8.

Retraversez, cross over again, done as *Traversez*, see *Traversez*.

Rigodon, a step of four times in the place as *Ballotté*.

Rond, (*en*) in round } The figure will explain whether it is *les cavaliers*, *les dames*, or all eight.

Tour de main
Tournez vos dames
Tour sur place } see page 17.

Traversez, cross over: the *Traversé* takes eight times, (four bars) at the eighth time you face the partner you dance with.

Vis-à-Vis, opposite.

* *Passe d'Allemande*; there are a great many of them.—The *Allemande* being a kind of dance which consists only in what is called *Passe*, but the most generally performed in *Quadrilles* is the above-mentioned.

Note.—To facilitate the understanding of the French words, I have put them in the Vocabulary, quite as they are written in the figures, for instance, instead of reading *Balancer*, as is the verb, I have put *Balancez*, and so forth.

QUADRILLES.

Le Pantalon.

1. Chaine Anglaise.
2. Balancez à vos dames.
3. Tour de main.
4. Chaine des dames.
5. Demi Queue du chat.
6. Demi chaine Anglaise.

Contre partie pour les quatre autres.

L'Eté.

1. En avant deux de vis-à-vis.
2. En arriere.
3. Chassez & dechassez.
4. Traversez.
5. Chassez & dechassez.
6. Retraversez.
7. Balancez à vos dames.
8. Tour de main.

Contre partie pour les six autres.

La Poule.

1. Les deux de vis-à-vis, main droite & main gauche.
2. Balancez quatre sans vous quitter la main.
3. Demi Queue du chat.
4. En avant deux de vis-à-vis.
5. Dos-à-dos.
6. En avant quatre.
7. Demi chaine Anglaise.

Contre partie pour les six autres.

La Trenis.

1. Chaine des dames.
2. Balancez à vos dames.
3. Tour de main.
4. A cavalier and his partner En avant & En arriere.
5. Idem En avant leading his partner to the left side of the cavalier opposite.
6. The two ladies cross over to the opposite place, while the cavalier crosses over between them.
7. The two ladies chassez croisée, while the

cavalier figure devant, and all come to their places as in No. 5.

8. The first lady that went to the left of the cavalier opposite, makes a single balancé to her own partner and finishes with a Tour de main with him.

Contre partie pour les six autres. :

FINALE.

1. Balancez à vos dames all eight, tour de main.
2. En avant, en arriere, all eight.
3. Chassez croise all eight and dechassez.
4. Four opposite, En avant & en arriere.
5. The four others the same.
6. Promenade all eight.
7. Balancez à vos dames, tour sur place.
8. The four ladies en avant, & en arriere, en avant, and take their hands.
9. The cavaliers, en avant, en arriere, en avant, part the ladies, and all eight come to their places backwards, holding their partners by the hand.
10. Chassez croise the eight, passe d'Allemande to the lady on the right.
11. Dechassez, passe d'Allemande, then to the lady on the left.
12. Grande chaine.



Errata.—*Rigaudon*, page 9, must be *Rigaudon*.

LA GRACIEUSE, OU LADY JERSEY.

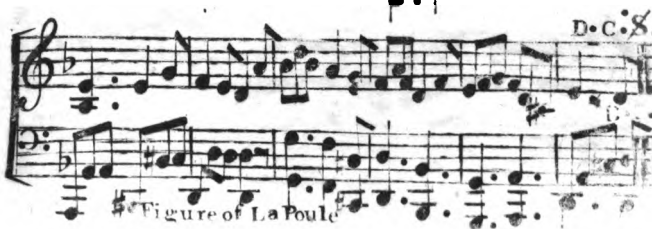
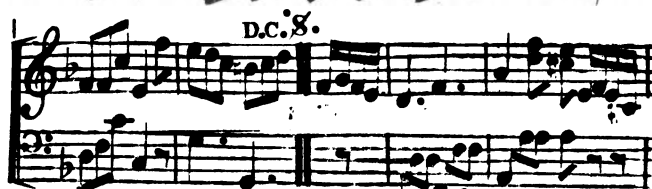
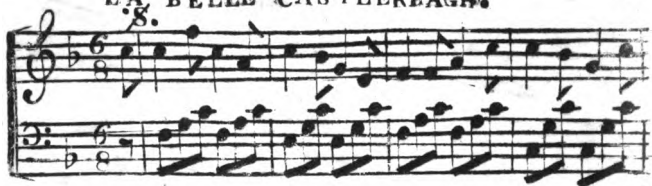




Figure of l'Ete'

D.C.

L.A. BELLE CASTLEREAGH.



8. LA CHARDONNAY.



Figure of La Trévis with
Chaine des Dames



D.C.
Al Segno

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a 2/4 time signature. The second system includes a 'Fine.' marking. The third system includes a 'D.C.' (Da Capo) marking. The fourth system includes a 'Dolce' (softly) marking. The fifth system includes a 'D.C. S.' (Da Capo Segno) marking. The score concludes with a double bar line.

New Final



2 L'AIMABLE ST. ANTONIO.

34

The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and bar lines. The first system begins with a treble clef and a key signature of one sharp. The second system continues the melody. The third system includes the word "Fine." above the treble staff. The fourth system continues the melody. The fifth system includes the word "D.C. S." above the treble staff. The score concludes with the text "Figure of L'Ete" and "D.C." at the bottom.

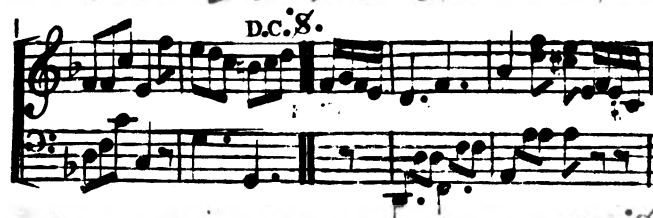
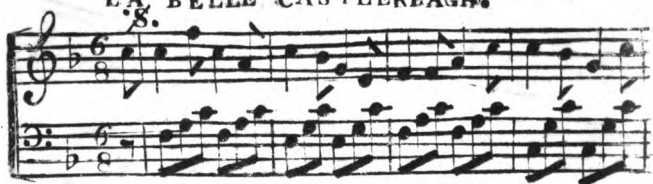
Fine.

D.C. S.

Figure of L'Ete

D.C.

LA BELLE CASTLEREAGH.



S. LA CHARDONNAY.



Figure of La Trévis with
Chaine des Dames



The musical score is written for piano in 2/4 time, featuring treble and bass staves. The key signature has one flat (B-flat). The score is divided into several systems. The first system shows the beginning of the piece. The second system includes a repeat sign and the word "Fine." above the treble staff. The third system continues the melody. The fourth system includes the markings "D.C." and "Dolce" above the treble staff. The fifth system ends with a double bar line and the marking "D.C. 8." above the treble staff. The sixth system continues the piece, also ending with a double bar line and the marking "D.C. 8." above the treble staff.

New Final

