

# THE DANCERS' GUIDE

CONTAINS

An Explanation of Technical Terms, also Explains the  
Manner of Performing the

QUADRILLES, ECOSSOISES,  
*Swedish and Spanish Dances, Mescolanzes,*  
AND THE  
CONTRE DANSES,

TOGETHER

With all the most Fashionable Figures, and the Position  
of the Dancers previous to their commencing either  
of the above Six different Species of Dancing,  
is clearly shewn,

TO WHICH IS ADDED

THE ETIQUETTE OF A BALL-ROOM,

Observations on Deportment, Origin, Antiquity and  
Utility of the Polite

ART OF DANCING.

~~~~~  
BY G. M. S. CHIVERS,  
DANCING MASTER, from the Italian Opera House,  
*Author of various Publications;*  
*Inventor of the "Mescolanzes," "Swedish Dances, &c."*  
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# TO THE READER.

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Though I do not pretend by this **Miniature Edition** to make any person a perfect **Master of Dancing**, as it is impossible to perform the **Figures** with grace and precision, without being acquainted with the steps, which are few, but extremely facile, yet my design is to render it more serviceable than any of the kind that has hitherto appeared, and I flatter myself it will be highly approved of, as it can be so easily referred to, either for **Figures**, or other ways; "*Words soon pass into oblivion, but what is put down in print, remains more strongly fixed upon the mind.*"

In the *Explanations* and *Figures* to the different *styles of Dancing*, I have uniformly adhered to the general **Technical Terms** made use of, (in which I have also endeavoured to be as explicit as possible) but, should any **Lady or Gentleman** not fully comprehend any part of the book, or find the least difficulty whatever, I shall be ever ready to give every requisite information; and, I have only to add, that my principal intention for giving publicity to this **Pocket Edition**, is, in serving the votaries of the **Polite Art**, which has, and ever will be, the utmost endeavours of your most obedient, &c. &c.

G. M. S. CHIVERS.



# DIRECTIONS TO THE READER,

OR AN

*Explanation to Find Out the Figures,*

OF THE

DIFFERENT STYLES OF DANCING, &c.

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AN EXPLANATION  
OF SOME OF  
**THE TECHNICAL TERMS**  
Made use of in  
**FRENCH DANCING.**

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*En avant, or Avance*—To advance.

*En Arriere*—To retire, (this term is not generally applied, it being understood to retire after advancing, as in *L'Ete*, &c.)

*En avant deux*—The first lady and the opposite gentleman advance.

*En avant quatre*—The first and opposite couples advance.

*Dos-a-dos*—The first lady and opposite gentleman pass round each other to places.

*Pas D'Allemande*—The gentleman turns the lady under his arm.

*Un passe l'allemande avec les deux dames*—The gentleman joins right hand with his partner's left, and left hand with the right hand of the lady at his left, and passes them both under his arm.

## TECHNICAL TERMS.

7

*Ballancez*—Dancing in your place.

*Rigadoon, Ballancez, Ballote*—Setting steps.

*Huit Measures*—Eight Bars.

*Les Tirois*—The top couple join both hands and take the place of the bottom couple; who pass sideways (at the same time) into the top couples place, then the bottom couple join both hands, and pass between the top couple, all returning to places.

*Le Pettit Quarre*—The top and bottom couple advance, the top gentleman join hands with the opposite lady, and passes through the fourth couple, and (at the same time) the top lady and bottom gentleman perform the same through the second couple, then all four retire, and move sideways to places, each forming squares round the side couples.

*Chassez a droite, et a gauche, or Chassez de'chassez*—First lady and opposite gentleman move to their right and left.

*Chassez croisez les huit*—All eight change sides (i. e. places) with your partners, and back again.

*Alle Durant*—Figure before.

*Danse or Dance*—A French word formed of the German *dans*, or *tanz*—Bochart derives it from the Arabic *tanza*, and Guichart, from the Hebrew *douts*, which have all the same signification.

*A Set of Quadrilles*—Consist of five or six different figures, as is shewn in the list of figures, and should be danced before the company sit down. (See Directions to Quadrille Dancers, page 42.)



AN EXPLANATION  
OF SOME OF  
*THE TECHNICAL TERMS*  
Made use of in  
**ENGLISH DANCING.**

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*Allemande*—See page 86.

*Back to Back*—The lady and her partner pass round each other to places.

*Set or Foot*—Dancing in your places.

*Pousette*—Two couple pass round each other to places.

*Change sides and back again*—Two ladies join both hands, and pass between their partners, exchanging places, the same again to places.

*Lead down the middle*—One couple join both hands, and lead down the centre of the dance.

*Cast off*—The lady leads behind on her own side, while her partner does the same on his.

*Part or strain*—Is understood by dancers to occupy the time of eight bars, (see p. 64) and the term *part* is more generally applied, for it frequently occurs if a person is arranging a Contre Danse figure to the tune of "La Poul," for the leader of the band, or Conductor, to ask whether it is to be played as three or four parts.

## QUADRILLES.

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THIS species of Dancing is of *French* origin, which is precisely the same as the *Cotillon* or *Contre Danse Française*, with a few improvements, and may be performed by *Eight, Twelve, or Sixteen* persons, but *Eight* is the usual number, and some figures will not admit of more or less.



FOR A QUADRILLE OF EIGHT, they stand as *No. 1*,—the 1st and 3d couples face each other, and the 2d and 4th couples also face each other.

When the 1st and 3d couples have gone through the figure, the 2d and 4th perform the same; and when the figure commences with *two*, such as *L'Eté*, &c. it is progressively performed thus: the 1st lady and 3d gentleman, then the 1st gentleman and 3d lady, then the 2d lady and 4th gentleman, and lastly, the 2d gentleman and 4th lady.

If the figure requires one couple it is performed by the 1st couple, then the 3d, then the 2d, and lastly the 4th.—(*See Directions to the Quadrille Dancers.*)

# A QUADRILLE OF EIGHT.

1ST COUPLE.

○      \*

2D COUPLE.  
\*      ○

No. 1.

○      \*  
4TH COUPLE.

\*      ○  
3D COUPLE.

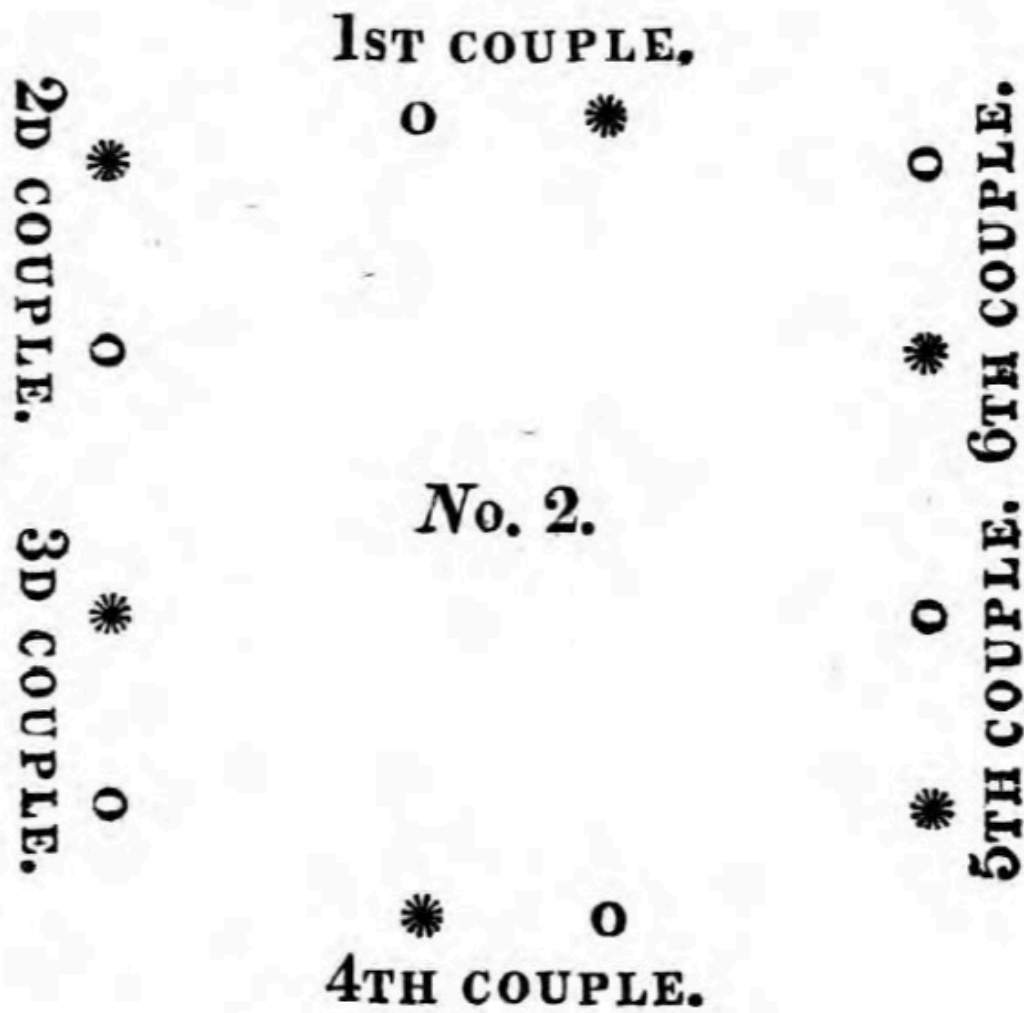
*N.B. This (○) denotes ladies, and  
this (\*) gentlemen.*



FOR A QUADRILLE OF TWELVE, they stand as *No. 2*, and when the 1st and 4th couples have finished the figure, the 2d and 6th perform it, and (at the same time) the 3d and 5th do the same for such as *Pantalon* ; but the *figures* following are danced *thus by the contre partie* : the 2d and 5th couples perform them at the same time, then the 3d and 6th couples do the same.—(*See the Directions to the Quadrille Dancers.*)

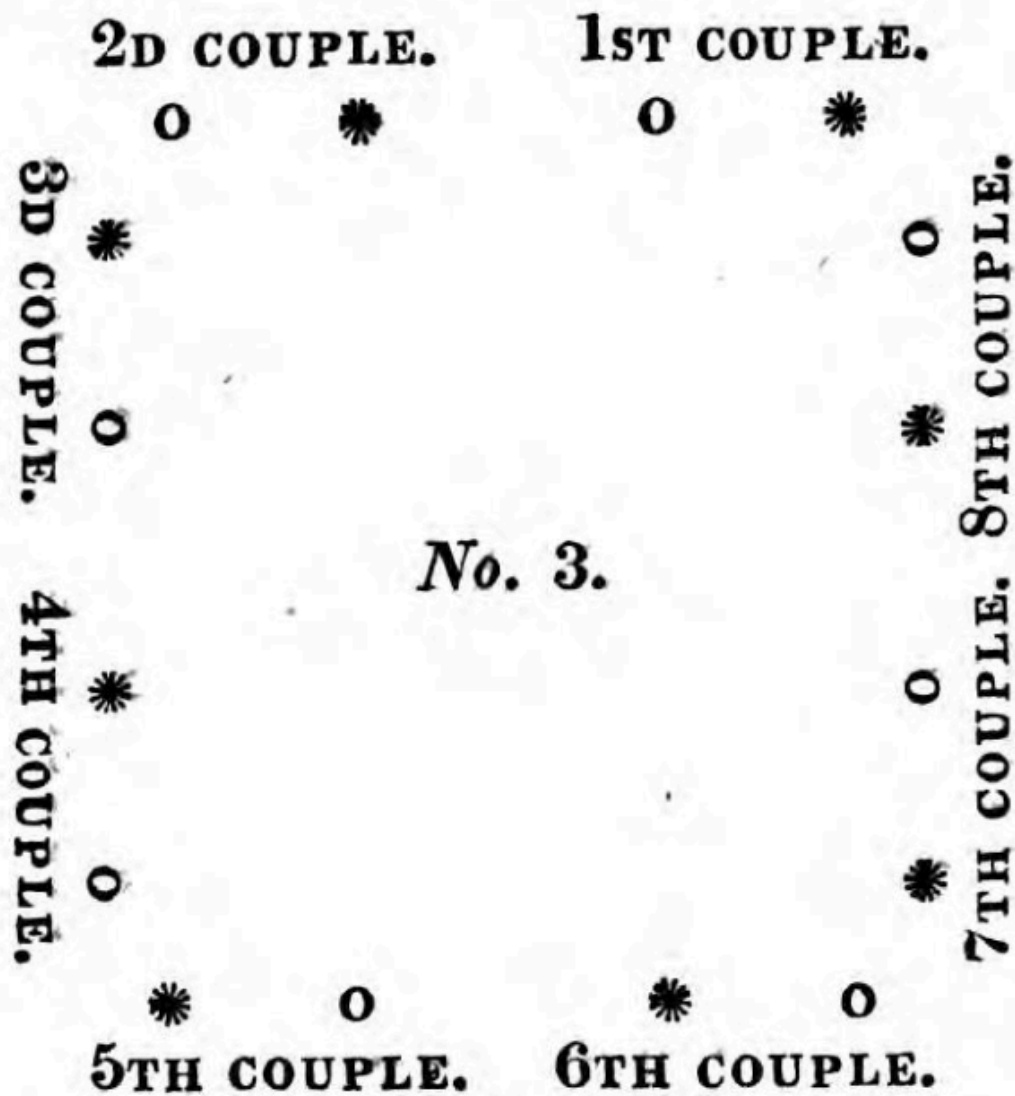
In *chassez croisez*, the 6 couples change places with their partners, and in the *moulinet* the 6 ladies hands across ; but such figures as *la chaîne anglaise double*, *chaîne des dames double*, and a few others, cannot be performed without creating confusion.

A QUADRILLE OF TWELVE.



*N.B. This ( o ) denotes ladies, and  
this ( \* ) gentlemen.*

# A QUADRILLE OF SIXTEEN.



*N.B. This (O) denotes ladies, and  
this (\*) gentlemen.*



FOR A QUADRILLE OF SIXTEEN, they stand as *No. 3*, and it is performed similar to a Quadrille of Twelve, observing that the figures are performed by the 1st and 5th couples at the same time; then the 2d and 6th; then the 3d and 7th; and lastly, the 4th and 8th couples do the same; but in the *moulinet*, the 1st, 2d, 3d, and 8th couples perform it, and (at the same time) the 4th, 5th, 6th, and 7th couples do the same; *La Grande Promenade*, *Le Ronds*, &c. &c. are also performed by the same couples.

In the figures, this (—) denotes 4 bars; this (=) 8 bars; and this (≡) 16 bars.

*Premier Assortiment du Quadrilles.*

*La Paysanne....*Chaine anglaise=balancez et tour de mains=chaine des dames=demie promenade—demie chaine anglaise—

*La Flora....*En avant deux—chassez dechassez—traversez—chassez dechassez—traversez et tour de mains=

*Le Cobourg....*Traversez deux, en donnant la main droite—retraversez avec la main gauche—balancez quatre en ligne—demie promenade—en avant deux—dos-a-dos—en avant quatre—demie chaine anglaise—

*La Felesia....*Chaine des dames=balancez et tour de mains=le cavalier et sa dame en avant deux fois, place sa dame a cote du cavalier de vis-a-vis=deux dames traversent en chassez croisez, le cavalier traversent au milieu—encore a leur places—balancez et tour de mains=

*La Pastorale....*Le cavalier et sa dame en avant deux fois, place sa dame a cote du cavalier de vis-a-vis=en avant trois deux fois=cavalier en avant deux fois=demie tour a quatre—demie chaine anglaise—

*La Nouvelle Chasse....*Le grand promenade=en avant deux—chassez dechassez—traversez—chassez dechassez—retraversez et tour de mains=les dames moulinet a droite et a gauche=balancez en moulinet huit et a vos places=(chassez et dechassez huit a la fin.)

*First Set of Quadrilles.*

*La Paysanne*...Right and left=set and turn partners=ladies chain=half promenade—half right and left—

*La Flora*....Advance two—move to right and left—cross over—move to right and left—cross and turn partners=

*Le Cobourg*....Cross with right hands—back with left—set four in a line—half promenade—advance two—back to back—advance four—half right and left—

*Le Felesia*....Ladies chain=set and turn partners=lady and gent. advance—again leaving the lady at left of the opposite gent—two ladies cross and change sides, while gent. passes between them—the same to places—set and turn partners=

*La Pastorale*...Lady and gent. advance—again leaving the lady at left of the opposite gent—advance three twice=gent. advance twice=hands four half round—half right and left—

*La Nouvelle Chasse*....Promenade eight=advance two—move to right and left—cross over—move to right and left—cross and turn partners=ladies hands across and back=all set in a cross and to places=  
(finish with change sides and back all eight.)

### *Seconde Assortiment du Quadrilles.*

*La Penelope....*Chaine anglaise=balancez et tour de mains=chaine des dames=demie promenade=demie chaine anglaise—

*La Daphne....*En avant deux—chassez dechassez—traversez—chassez dechassez—traversez et tour de mains=

*La Poule Anglaise....*Traversez deux, en donnant la main droite—retraversez avec la main gauche—balancez quatre en ligne=demie promenade—en avant deux—dos-a-dos—en avant quatre=demie chaine anglaise—

*La Theresia....*Chaine des dames entiere=balancez et tour de mains=en avant deux—chassez dechassez—traversez—chassez dechassez—traversez et tour de mains=demie promenade=demie chaine anglaise—

*Le Wellington....*Le grand rond=en avant quatre et balancez—change des dames—en avant quatre et balancez—reprenez vos dames—balancez et tour de mains=chaine anglaise=promenade quatre a vos places=

*Les Echos....*Chaine anglaise=le cavalier en avant deux fois=la dame idem=balancez et tour de mains=les dames moulinet a droite, et a gauche=balancez et moulinet huit et a vos places=(la grand promenade a la fin.)

*Second Set of Quadrilles.*

*La Penelope...* Right and left=set and turn partners ladies chain=half promenade—half right and left—

*La Daphne....* Advance two—move to right and left—cross over—move to right and left—cross and turn partners=

*La Poule Anglaise....* Cross with right hands—back with left—set four in a line—half promenade—advance two—back to back—advance four—half right and left—

*La Theresia...* Ladies chain double=set and turn partners=advance two—move to right and left—cross over—move to right and left—cross and turn partners=half promenade—half right and left—

*Le Wellington....* All round=advance four and set—change Ladies—advance four and set—resume ladies—set and turn partners=right and left—the four promenade to places=

*Les Echos...* Right and left=gent. advance twice=adv the same=set and turn partners=ladies hands across and back=all set in a cross, and to places= (*finish with promenade all eight*).



*Troisieme Assortiment du Quadrilles.*

*La Lisette....*Chaine anglaise= balancez et tour de mains =chaine des dames= demie promenade—demie chaine anglaise—

*La Villagoise....*En avant deux—chassez dechassez—traversez—chassez dechassez—traversez et tour de mains =

*La Matilda...*Traversez deux, en donnant la main droite—retraversez avec la main gauche—balancez quatre en ligne—demie promenade—en avant deux—dos-a-dos—en avant quatre—demie chaine anglaise—

*L'Eugene...*Le cavalier et sa dame en avant deux fois, place sa dame a cote du cavalier de vis-a-vis= le deux dames traversent en chasse croisant le cavalier traversent au milieu—encore a leur places—balancez et tour de mains= chaine des dames entiere= demie promenade—demie chaine anglaise—

*L'Heureuse Fantaise...*Le grand rond=en avant deux—chassez dechassez—traversez—chassez dechassez—traversez et tour de mains=(chassez huit et dechassez a la fin.)

*Les Graces...*Un cavalier et sa dame, avec la dame de gauche en avant deux fois=un passe l'allemand avec les deux dames—en rond a trois a gauche et a droite=(apres les cavaliers les dames le meme, et la grand rond a la fin.)

*Third Set of Quadrilles.*

*La Lisette*...Right and left=set and turn partners=ladies chain=half promenade—half right and left—

*La Villagoise*....Advance two—move to right and left—cross over—move to right and left—cross and turn partners=

*La Matilda*....Cross with right hands—back with left—set in a line—half promenade—advance two—back to back—advance four—half right and left—

*L'Eugene*...Lady and gent. advance—again, leaving the lady at the left of opposite gent.—two ladies cross and change sides, while the gent. passes between them—the same to places—set and turn partners=ladies chain double=half promenade—half right and left—

*L'Heureuse Fantaise*....All round=advance two—move to right and left—cross over—move to right and left—cross and turn partners=(*finish with change sides all eight*).

*Les Graces*....One gent. with his partner and the lady at his left advance twice=allemand with the two ladies—hands three round and back again to places=(*after the gents. the ladies perform the same, and all round at the finish*).

### *Quatrieme Assortimente du Quadrilles.*

*La Magdonal....*Chaine anglaise = balancez et tour de mains = chaine des dames = demie promenade — demie chaine anglaise —

*La Nouvelle Ete....*En avant deux — chassez de — chassez — traversez — chassez dechassez — traversez et tour de mains =

*La Non Chalant....*Traversez deux, en donnant la main droite — retraversez avec la main gauche — balancez quatre en ligne — demie promenade — en avant deux — dos-a-dos — en avant quatre — demie chaine anglaise —

*La Nouvelle Pastorale....*Le cavalier et sa dame en avant deux fois, place sa dame a cote du cavalier de vis-a-vis = tour de main de trois — cavalier en avant seul deux fois...les trois en avant deux fois = demie tour a quatre — demie chaine anglaise —

*La Veritable Chasse....*Chassez huit et dechassez =, en avant deux — chassez dechassez — traversez — chassez dechassez — traversez et tour de mains = tour de mains avec la dame a la gauche — en avant deux lignes — balancez et tour de mains a vos partners les huit = grand promenade = (*chassez huit et dechassez a la fin*).

*Fourth Set of Quadrilles.*

*La Magdonal....*Right and left=set and turn partners=ladies chain=half promenade—half right and left—

*Le Nouvelle Ete....*Advance two—move to right and left—cross over—move to right and left—cross and turn partners =

*La Non Chalant....*Cross with right hands—back with left—set four in a line—half promenade—advance two—back to back—advance four—half right and left—

*La Nouvelle Pastorale....*Lady and gent. advance—again leaving the lady at the left of the opposite gent.=hands three—gentleman advance twice=three advance twice=hands four half round—half right and left—

*La Veritable Chasse....*Change sides and back all eight=advance two—move to right and left—cross over—move to right and left—cross and turn partners =gentlemen turn the ladies at their left—advance in two lines—set and turn partners all eight=all promenade= (*finish with change sides and back all eight.*)

*Cinquieme Assortimente du Quadrilles.*

*L'Elegante....*Chaine anglaise=balancez et tour de mains=chaine des dames=demie promenade—demie chaine anglaise—

*La Petite Montignard....*En avant deux—chassez dechassez—traversez—chassez dechassez—traversez et tour des mains=

*L'Inconstant....*Traversez deux, en donnant la main droite—retraversez avec la main gauche—balancez quatre en ligne—demie promenade—en avant deux—dos-a-dos—en avant quatre—demie chaine anglaise—

*La Zephyr....*Chaine des dames=balancez et tour de mains=le cavalier et sa dame en avant deux fois, place sa dame a cote du cavalier de vis-a-vis=deux dames traversent en chasse croise, le cavalier traversent au milieu—encore a leur places—balancez et tour de mains=

*La Favorite....*Grand promenade=en avant deux—chassez dechassez—traversez—chassez dechassez—traversez et tour de mains=dames moulinet a droite et a gauche=balancez en moulinet huit et a vos place=(chassez et dechassez huit a la fin.)



*Fifth Set of Quadrilles.*

*L'Elegante....* Right and left= set and turn partners  
= ladies chain= half promenade—half right and left—

*La Petite Montignard....* Advance two—move to  
right and left—cross over—move to right and left—  
cross and turn partners =

*La Zephyr....* Cross with right hands—back with  
left—set four in a line—half promenade—advance two  
—back to back—advance four—half right and left—

*L'Inconstant....* Ladies chain= set and turn partners  
= lady and gent. advance—again leaving the lady at  
left of opposite gent.—two ladies cross and change  
sides, while gent. passes between them—the same re-  
peated to places—set and turn partners =

*La Favorite....* Promenade all eight= advance two  
—move to right and left—cross over—move to right  
and left—cross and turn partners= ladies hands across  
and back= all set in a cross and to places= (*finish with  
change sides all eight.*)

### *Sixieme Assortimente du Quadrilles.*

*La Nouvelle Favorite...* Chassez croisez quatre, traversez dessuite—chassez croisez quatre, et retraversez—les tirois= en avant quatre, et change des dames—demie chaine anglaise—en avant quatre, et reprenez vos partners—demie chaine anglaise—

*La Fauvette...* Deux dames figurent a droite—tour de mains a trois—les meme dames figurent a droite—tour de mains avec le cavalier—en avant quatre et balancez—reprenez vos dames et a vos places—(apres les dames les cavaliers les meme.)

*L'Amulette...* Le grand rond= en avant quatre, et balancez—changez des dames—en avant quatre, et balancez—reprenez vos dames—balancez et tour de mains= chaine anglaise double= la grand promenade =

*La Charmeuse...* Les dames en rond =en avant deux—dos-a-dos—chaine de dames=les quatre oppose figurez a droite—chassez ouvert les huit—en avant huit en deux lignes—reprenez vos partners huit, et demie pousette a vos places—

*La Chasseuse...* Chassez huit et dechassez= en avant deux—chassez dechassez—traversez—chassez dechassez—traversez et tour de mains =dames moulinet a droite et a gauche= balancez en moulinet et a vos places= (la grande promenade a la fin.)

*Sixth Set of Quadrilles.*

*La Nouvelle Favorite....*Change sides four and cross over—again to places—the drawers=advance four and change partners—half right and left—advance and resume partners—half right and left—

*La Fauvette....*Two ladies set to the right—hands three round—again set to right—turn the gentlemen—advance four and set—resume partners and places—*(the gentlemen then perform the same.)*

*L'Amulette....*All eight round=advance four and set—change ladies—advance four and set—resume partners—set and turn partners=right and left double=all eight promenade=

*La Charmeuse....*Ladies round=advance two—back to back—ladies chain=the four opposites set to right—all eight move outwards—all advance in two lines—all resume partners, and half pousette to places—

*La Chasseuse....*All eight change sides and back=advance two—move to right and left—cross over—move to right and left—cross and turn partners=ladies hands across and back=all set in a cross and to places=*(finish with promenade all eight.)*

*Septieme Assortimente du Quadrilles.*

*La Pauline...*Chaine anglaise=balancez et tour de mains=chaine des dames=demie promenade—demie chainé anglaise—

*La Parmesane...*En avant deux—chassez dechassez—traversez—chassez dechassez—traversez et tour de mains=

*La Bassana...*Traversez deux, en donnant la main droite—retraversez main gauche—balancez quatre en ligne—demie promenade—en avant deux—dos-a-dos—en avant quatre—demie chaine anglaise—

*La Carrillard de Brantignez...*En avant deux—dos-a-dos—balancez et tour de mains=chaine des dames=demie promenade—demie chaine anglaise—

*La Conquerante...*La grand promenade=dames en moulinet a droite et a gauche=balancez en moulinet et a vos places=le cavalier et sa dame en avant deux fois, place sa dame a cote du cavalier de vis-a-vis=le cavalier en avant deux fois=les trois en avant deux fois=demie tour quatre—demie chaine anglaise—(la grand promenade a la fin.)

*Seventh Set of Quadrilles.*

*La Pauline*...Right and left=set and turn partners  
= ladies chain= half promenade—half right and left—

*La Parmesane*...Advance two—move to right and  
left—cross over—move to right and left—cross and  
turn partners =

*La Bassana*...Cross with right hands—back with  
left—set four in a line—half promenade—advance two  
—back to back—advance four—half right and left—

*La Carrillard de Brantignez*...Advance two—back  
to back—set and turn partners=ladies chain= half  
promenade—half right and left—

*La Conquerante*...Promenade eight=ladies hands  
across and back=all set in a cross, and to places=lady  
and gent. advance—again leaving the lady at left of  
opposite gent.—gent advance twice=three advance  
twice=hands four half round—half right and left—  
(finish with promenade all eight.)



*Huitieme Assortimente du Quadrilles.*

*La D'Artoise...*Chaine anglaise= balancez et tour de mains= chaine des dames= demie promenade— demie chaine anglaise—

*La Serant...*En avant deux— chassez dechassez— traversez— chassez dechassez— traversez et tour de mains=

*La Duchesse D'Angouleme....*Traversez deux en donnant la main droite— retraversez avec la main gauche— balancez quatre en ligne— demie promenade —en avant deux— dos-a-dos— en avant quatre— demie chaine anglaise—

*La Berri....*Chaine anglaise= cavalier en avant seul deux fois= la dame idem= balancez et tour de mains= quatre oppose figurez a droite— change des dames— en avant les huit— demie poussette avec la partner, et a vos places—

*Henri Quatre...*En rond= en avant deux— chassez dechassez— traversez— chassez dechassez— traversez et tour de mains= demie promenade— demie chaine anglaise— chassez croisez les huit et dechassez=

*Eighth Set of Quadrilles.*

*La D'Artoise*...Right and left=set and turn partners=ladies chain=half promenade—half right and left—

*La Serant*....Advance two—move to right and left—cross over—move to right and left—cross and turn partners=

*La Duchesse D'Angouleme*...Cross with right hands—back with left—set four in a line—half promenade—advance two—back to back—advance four—half right and left—

*La Berri*...Right and left=gent advance twice=lady the same=set and turn partners=the four opposite set to right and change ladies=all eight advance—half pousette with partners all eight to places—

*Henri Quatre*...All round=advance two—move to right and left—cross over—move to right and left—cross and turn partners=half promenade—half right and left—change sides and back all eight=

*Neuvieme Assortimente du Quadrilles.*

*La Diane*...Figure the same as *la Lisette*, in the Third Set.

*L'Eucharis*...Figure the same as *la Villageoise*, in the Third Set.

*L'Egerie*...Figure the same as *la Matilda*, in the Third Set.

*La Calypso*...Figure the same as *l'Eugene*, in the Third Set.

*La Carintha*...Figure the same as *la Chasseuse*, in the Sixth Set, terminating each time with *la grand promenade*

*Dixieme Assortimente du Quadrilles.*

*L'Erato*...Figure the same as *la Lisette*, in the Third Set.

*La Terpsichore*...Figure the same as *la Villageoise*, in the Third Set.

*La Thalie*...Figure the same as *la Matilda*, in the Third Set.

*L'Euphrosyne*...Figure the same as *les Graces*, in the Third Set.

*La Bellone*...Figure the same as *le Wellington*, in the Second Set.

*La Nouvelle Finale*...Figure the same as *les Echos*, in the Second Set.

*Les Valse Quadrilles.*

No. 1....*Waltz Quadrille*...All promenade  $\equiv$  the four ladies waltz and turn the gentlemen at their right—the same repeated—again repeated till the ladies resume their places—the first and second couples, and (at the same time) the third and fourth couples waltz pousette to places—the first and third couples set and pass their partners round—half right and left—the first and third couples set and pass their partners round—half right and left to places=

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No. 2....*Waltz Quadrille*....The four opposites advance—change ladies—half right and left—the same couples advance and set—resume partners and pousette to places—the first and third pousette to places and (at the same time) the second and fourth couples do the same=

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No. 3....*The Sautouse Quadrille*....Promenade all eight—change sides all eight and set—set to the ladies at right and turn them quite round—beat the hands and afterwards the feet—allemand with the same lady—(continue the same figure until you resume your partners and places.)

*Original Quadrilles.*

(No. 1.)

*Pantalon....*Chaine anglaise=balancez et tour de mains=chaine des dames=demie promenade—demie chaine anglaise—

*L'Etc...*En avant deux—chassez dechassez—traversez —chassez dechassez—traversez et tour de mains=

*La Poule....*Traversez deux, en donnant la main droite—retraversez avec la main gauche—balancez quatre en ligne—demie promenade—en avant deux—dos-a-dos—en avant quatre—demie chaine anglaise—

*La Trenise...*Chaine des dames=balancez et tour de mains=le cavalier et sa dame en avant deux fois, place sa dame a cote du cavalier de vis-a-vis=deux dames traversent en chassez croisez, le cavalier traversent au milieu—encore a leur places—balancez et tour de mains=

*La Finale....*Chassez huit et dechassez=en avant deux—chassez dechassez—traversez—chassez dechassez —traversez et tour de mains =(chassez huit et dechassez a la fin).



*Original Quadrilles.*

## (No. 1.)

*Pantalon*...Right and left=set and turn partners  
=ladies chain=half promenade—half right and left—

*L'Ete*....Advance two—move to right and left—  
cross over—move to right and left—cross and turn  
partners=

*La Poule*....Cross with right hands—back with  
left—set four in a line—half promenade—advance  
two—back to back—advance four—half right and  
left—

*La Trenise*....Ladies chain=set and turn partners=  
lady and gent. advance—again leaving the lady at left  
of the opposite gent—two ladies cross and change  
sides, while gent. passes between them—the same to  
places—set and turn partners=

*La Finale*....Change sides and back all eight=ad-  
vance two—move to right and left—cross over—move  
to right and left—cross and turn partners=(*finish*  
*with change sides and back all eight.*)

*Original Quadrilles.*

(No. 2.)

*Le Garçon Volage...*Chaine anglaise=balancez et tour de mains=chaine des dames=demie promenade—demie chaine anglaise—

*La Bouquet...*En avant deux—chassez dechassez—traversez—chassez dechassez—traversez et tour de mains=

*Les Deux Amis....*Traversez deux, en donnant la main droite—retraversez avec la main gauche—balancez quatre en ligne—demie promenade—en avant deux—dos-a-dos—en avant quatre—demie chaine anglaise—

*La Pastorelle....*Le cavalier et sa dame en avant deux fois, place sa dame a cote du cavalier de vis-a-vis—tour de main de trois—les trois en avant deux fois—cavalier en avant seul deux fois=demie tour a quatre—demie chaine anglaise—

*La Grande Finale...*Le petit carre=dames moulinet a droite et a gauche=les cavaliers revivement en moulinet, et en rond les huit=tour des mains a vos partners, et a vos places les huit—balancez a vos partners les huit—la grand chaine=grand promenade=(chassez croisez huit et dechassez a la fin.)

*Original Quadrilles.*

## (No. 2.)

*Le Garçon Volage*...Right and left=set and turn partners=ladies chain=half promenade—half right and left—

*La Bouquet*....Advance two—move to right and left—cross over—move to right and left—cross and turn partners=

*Les Deux Amis*...Cross with right hands—back with left—set four in a line—half promenade—advance two—back to back—advance four—half right and left—

*La Pastorelle*...Lady and gent. advance—again leaving the lady at left of the opposite gent—hands three round—the three advance twice=gent. advance twice=hands four half round—half right and left—

*La Grande Finale*...Small square=ladies hands across and back=gents. join left to partners right, and all lead round=turn partners to places all eight—set to partners all eight—chain figure of eight=all eight promenade=(*finish with change sides and back all eight.*)

*Original Quadrilles.*

(No. 3.)

*Duc de Berry....*Chaine anglaise= balancez et tour de mains =chaine des dames= demie promenade—demie chaine anglaise—

*La Caroline...*En avant deux—chassez dechassez—traversez—chassez dechassez—traversez et tour de mains =

*La Waterloo...*Traversez deux, en donnant la main droite—retraversez avec la main gauche—balancez quatre en ligne—demie promenade—en avant deux—dos-a-dos—en avant quatre—demie chaine anglaise—

*Duc de Wellington...*Le cavalier et sa dame en avant place sa dame de vis-a-vis—en avant trois—demie tour a quatre—demie chaine anglaise—la meme couple en avant, place le cavalier de vis-a-vis—en avant trois—demie tour a quatre—demie chaine anglaise—chassez croisez quatre et balancez—dechassez quatre a vos places et balancez—

*La Finale de Lodoiska...*Chassez croisez et dechassez huit= la dame en avant, pirouette—en arriere pirouette—le cavalier oppose la meme= balancez et tour de mains = (*chassez et dechassez huit a la fin.*)

*Original Quadrilles.*

## (No. 3.)

*Duc de Berry*...Right and left=set and turn partners=ladies chain=half promenade—half right and left—

*La Caroline*....Advance two—move to right and left—cross over—move to right and left—cross and turn partners =

*La Waterloo*....Cross with right hands—back with left—set four in a line—half promenade—advance two—back to back—advance four—half right and left—

*Duc de Wellington*...Lady and gent. advance and leave the lady at left of opposite gent.—three advance—hands four half round—half right and left—the same couple advance, and leave the gent. at right of opposite lady—three advance—hands four half round—half right and left—change sides four and set—back again to places and set—

*La Finale de Lodoiska*...Change sides and back all eight=lady advance pirouette—return and pirouette—opposite gent. the same=set and turn partners= (*finish with change sides and back all eight.*)



*Original Quadrilles.*

(No. 4.)

*La Belle Alliance...* Chaine anglaise = balancez et tour de mains = chaine des dames = demie promenade — demie chaine anglaise —

*L'Abondance....* En avant deux — chassez dechassez — traversez — chassez dechassez — traversez et tour de mains =

*Henri IV....* Traversez deux, en donnant la main droite — retraversez avec la main gauche — balancez quatre en ligne — demie promenade — en avant deux — dos-a-dos — en avant quatre — demie chaine anglaise —

*La Petit Troubadour...* Un cavalier et sa dame, avec la dame de gauche en avant deux fois = un passe l'allemand avec les deux dames — en rond a trois a gauche et a droite, a vos place = chaine des dames entiere = chassez croisez et dechassez les huit =

*La Chevre-feuille...* Cavaliers balancez a vos dames a la gauche, tour de mains = en avant deux lignes deux fois = balancez a vos partners — tour de mains a vos places les huit — dames moulinet a droite et a gauche = balancez les huit, les cavaliers en dehors = balancez les dames en dehors et tour de mains a vos places = (*promenade les huit a la fin.*)

*Original Quadrilles.*

(No. 4.)

*La Belle Alliance*...Right and left=set and turn partners=ladies chain=half promenade=half right and left=

*L'Abondance*...Advance two=move to right and left=—cross over=move to right and left=—cross and turn partners=

*Henri IV*...Cross with right hands=—back with left=—set four in a line=half promenade=advance two=—back to back=advance four=half right and left=

*La Petit Troubadour*.. One gent. with his partner and the lady at his left advance twice=allemand with the two ladies=—hands three and back again to places=ladies chain double=change sides and back all eight=

*La Chevre-feuille*...The gentlemen set to ladies at their left and turn them, forming two lines=advance in two lines twice=set to partners and turn all eight=ladies hands across and back again=set all eight, gentlemen outside=set all eight, ladies outside, and turn to places=(finish with promenade all eight.)

# DIRECTIONS TO QUADRILLE DANCERS.

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Eight bars of each tune should be played over before the figure commences, which begins with the second part of the tune (unless the first is repeated) and generally terminates with the first part.\*

It being the general custom of calling the figures while dancing, all persons should make themselves acquainted with the French technical terms.

Some of the French editions express the figures different, but their signification is the same, viz.

*Demie queue du chat* for *demie promenade*.

*Trenise simple* is that the lady and gent. advance twice, leaving the lady at the left of opposite gent.

*Trenise* is that the lady and gent. advance twice, leaving the lady at left of opposite gent.; then the two ladies cross while the said gent. figures between them.

*Contre-partie* means the others or side couples.

\*.\* *A full explanation of all the technical terms made use of in dancing is given in the "Modern Dancing Master."*—Due notice will be given of its publication.

\* The first part contains eight bars; but some tunes such as *Les Graces*, in the second part contains twelve bars, as also *La Nouvelle Pastorale* contains twenty-eight bars in the second part, &c. &c.

# A CORRECT LIST

OF THE

*Number of Bars each Quadrille requires,*

WHICH WILL ENABLE

PERSONS TO ARRANGE THEIR OWN MUSIC.

<i>Name of the Figures.</i>	<i>No. of Bars.</i>	<i>Name of the Figures.</i>	<i>No. of Bars.</i>
<b>FIRST SET.</b>		<b>FOURTH SET.</b>	
La Paysanne.....	32	The three first as in the first Set.	
La Flora.....	24	La Nouvelle Pastorelle.....	36
Le Cobourg .....	32	La Veritable Chasse	56
La Felesia .....	40		
La Pastorale.....	32	<b>FIFTH SET.</b>	
La Nouvelle Chasse	48	The four first as in the first Set.	
		La Favorite .....	48
<b>SECOND SET.</b>			
The three first as in the first Set.		<b>SIXTH SET.</b>	
La Theresia .....	48	The two first as in the first Set.	
Le Wellington .....	48	L'Amulette .....	48
Les Echos .....	48	La Charmeuse .....	40
		La Chasseuse.....	48
<b>THIRD SET.</b>			
The four first as in the first Set.		<b>SEVENTH SET.</b>	
L'Heureuse Fantaise	32	The three first as in the first Set.	
Les Graces.....	20	La Brantignez.....	32
		La Conquerante.....	56



<i>Name of the Figures.</i>	<i>No. of Bars.</i>	<i>Name of the Figures.</i>	<i>No. of Bars.</i>
<b>EIGHTH SET.</b>		<b>ORIGINAL SET.</b>	
The three first as in the first Set.		No. 1.	
La Berri.....	48	The four first as in the first Set.	
Henri Quatre .....	48	Finale.....	32
—		—	
<b>NINTH SET.</b>		<b>ORIGINAL SET.</b>	
The four first as in the first Set.		No. 2.	
La Corinthia.....	56	The three first as in the first Set.	
—		La Pastorelle.....	36
<b>TENTH SET.</b>		La Grande Finale....	48
The three first as in the first Set.		—	
L'Euphrosyne .....	20	<b>ORIGINAL SET.</b>	
La Bellone.....	48	No. 3.	
La Nouvelle Finale...	48	The whole as in the original Set, No. 1.	
		—	
		<b>ORIGINAL SET.</b>	
		No. 4.	
		The whole as in the original Set, No. 2.	

In playing the Quadrilles great attention must be paid to the different repeats; in short, it would be advisable for those who lead Quadrille Bands to be acquainted with the figures, at least to know the length of time they take performing, and how often each tune should be played through; for such figures as *Pantalon*, which occupies four persons all through, the tune is only to be played twice over; and those figures that only require two persons, the tune is to be played four times over, and such as *Les Graces* eight times over.



# ECOSSOISES.

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The *Ecossoise* (i. e. Scotch Dance) is a species of dancing that is not clearly known where it originated, but are principally performed in *Russia* and *Germany*, and it is supposed to have been copied from the *Contre Danses*, for the only difference is, that the *lady* goes down the gentlemen's side and the *gentleman* goes down the ladies' side, which changes might have arisen through mistake, though in the end it is evidently a great improvement.

## *Position of the Dancers.*

TOP: \* O O O O O O O O O O Ladies' Side.  
 TO \* \* \* \* \* Gent's. Side.

\*. This ( O ) denotes ladies and this ( \* ) gents.

Any number of persons can join, observing that the first couple exchange places (each couple doing the same as they regain the top), and when they get to the bottom, they take their own sides, so that you lead down one side and up the other.

It is the general custom of leading off every *two couple*, "down the middle" is seldom or ever introduced, and all figures that requires *three couples* are excluded, and each dance terminates when all have been down it.

N.B. The general technical terms I have adhered to for the figures, and I certainly should advise those who think fit to give *new names* to the *old figures* to publish a glossary, *pro bono publico*.

## 46 CHIVERS' ECOSSEOISE FIGURES.

\*.\* In selecting the following *Ecossoise figures*, they are arranged as *Single* and *Double*, which may be danced thus:—a *Single figure* will require a tune of two strains, (16 bars,) and for a *Double figure*, the tune must be played twice through, or a four part tune (32 bars) Several popular tunes are named, to which the figures may be danced. Three part tunes are never danced.

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### *Single Figures.*

Hands three on the ladies' side—hands three gentlemen's side—half right and left—pousette to places—

Hands across—back again—cross over one couple—turn your partner to places—

Hands three on the ladies' side—hands three on the gentlemen's side—cross over one couple—turn your partner to places—

Right and left—change places—all four back to back—

N.B. This (—) denotes four bars, and this (=) eight bars.

## CHIVERS' ECOSSEOISE FIGURES. 47

### *Single Figures.*

Change sides—back again—advance four, and retire—change places—

Half figure—back to back—cross over one couple—turn your partner to places—

Change sides—back again—half right and left—all four set and turn partners to places—



### *Double Figures.*

The small square=promenade two couple=swing with right hands and cast off one couple—swing with left—pousette to places=

Whole figure at top=change sides—back again—cross over one couple—turn your partner to places—right and left at top=

Set and change sides—back again—half figure at top—back to back—cross over one couple—turn your partner to places—pousette at top to places=

Hands across—back again—cross over one couple—turn your partner to places—first couple advance and retire—back to back—pousette =



## 48 CHIVERS' ECOSSEOISE FIGURES.

### *Double Figures.*

Hands four round—back again—half figure—back to back—cross over one couple—turn your partner to places—right and left at top =

The small square = hands across—back again—whole figure—cross over one couple—turn your partner to places—

Swing with right hands—swing with left hands—set four in a line and turn to places = change sides—back again—change places—all four back to back—

Hands three on the ladies' side—hands three gentlemen's side—half figure—back to back—promenade four to places = half right and left—turn your partners to places—



The figures may be danced to any of the following and various other tunes, played as two or four parts, according to the figure.

*Forest of Bondy*

*Isabella*

*La Poule*

*Village Maid*

*Highland Laddie*

*La Flora*

*Carnival of Venice*

*La Paysanne*

*Daphne*

*Sicilian*

*Russian Dance*

*Le Cobourg*

*The Gloucester*

*Matilda*

*&c. &c. &c.*

•• Chivers' "Companion to Les Ecossoises," contains several Original Dances, arranged for the Flute or Violin, with figures in French and English, &c. &c.

## SWEDISH DANCES.

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This species of dancing may be performed by a majority of either sex, or an equal number of ladies and gentlemen, and each figure specifies which it is best adapted for

### POSITION OF THE DANCERS

*For a Majority of Ladies.*

TOP.    O O O O O O O O O O O O O O  
          \* \* \* \* \*  
          O O O O O O O O O O O O O O  
          Bottom.

If there be a majority of gents. the ladies take the centre.

*For an Equal number of Ladies and Gentlemen.*

TOP.    O \* O \* O \* O \* O \* O \* O  
          \* O \* O \* O \* O \* O \* O \* Bottom.  
          O \* O \* O \* O \* O \* O \* O

\*. This ( O ) denotes ladies, and this ( \* ) gents.

Every person has their face towards the *top* excepting the *top three (or line)* who face the *bottom*, which each line takes in succession.

Each Dance begins with the *two toplines*, and when there are *two lines* clear, they commence again at *top*, and so they continue until all have been down it. The number of persons is unlimited.



## 50 CHIVERS' SWEDISH DANCES.

.. \*.\* The number of parts and bars is affixed to each figure (it requires) which will enable persons to select their own music, if desirous, instead of those tunes named.

*The Cypress Wreath...* Hands six half round—back again—advance and retire in two lines twice—set to top and bottom at sides—swing with right and left hands to places—hands three your own lines—back again—the two lines lead round and exchange places—*(six parts or forty-eight bars) this figure is adapted for a majority of either sex.*

*Pantalon...* Swing with right hands—back with left—all six hands across—back again to places—hands six half round—back again—advance and retire in two lines—all lead through—*(four parts or thirty-two bars) this figure can be danced by an equal number of ladies and gentlemen, or a majority of either.*

*The Carnival of Venice...* Advance and retire in two lines—set and pass under the arm—hands three your own lines—back again—hey your own sides—the two lines lead round and exchange places—*(four parts or thirty-two bars) this figure can be danced by an equal number of ladies and gentlemen or a majority of either,*

N.B. This (—) denotes four bars, and this (=) eight bars.

## CHIVERS' SWEDISH DANCES. 51

*Bernadotte...* Hey contrary sides—advance in two lines twice—whole figure your own lines—all lead through—hands three round to places—(*four parts or thirty-two bars*) *this figure can be danced by an equal number of ladies and gentlemen or a majority of either.*

*The Young Prince...* Hands six half round—back again—hey contrary sides—set to top and bottom at sides—swing with right and left hands to places—the two lines lead round and exchange places—(*five parts or forty bars*) *this figure is adapted for a majority of either sex.*

*Le Gascon Volage...* Advance and retire in two lines—set and pass under the arm—set to top and bottom in your own lines—chain figure of six—hey your own sides—all six lead through—hands three round to places—(*five parts or forty bars*) *this figure can be danced by an equal number of ladies and gentlemen, or a majority of either.*

*La Paysanne...* Swing with right hands—back with left—hands three your own lines—back again—advance and retire in two lines—set and pass under the arm—the two lines lead round and exchange places—(*four parts or thirty-two bars*) *this figure can be danced by an equal number of ladies and gentlemen, or a majority of either.*

## 52 - CHIVERS' SWEDISH DANCES.

*Isabella...* Advance and retire in two lines twice = whole figure your own lines = hands three your own lines—back again—all six lead through—hands three round to places—(*four parts or thirty-two bars*) *this figure can be danced by an equal number of ladies and gentlemen, or a majority of either.*

*Matilda...* Set three and three in your places—set three and three across—set to top and bottom, at sides = swing with right and left hands to places = hands three your own lines—back again—the two lines lead round and exchange places = (*five parts or forty bars*) *this figure is adapted for a majority of either sex.*

*Vulcan's Cave...* Hands six half round—back again—advance and retire in two lines twice = set to top and bottom at sides = swing with right and left hands to places = hands three your own lines—back again—the two lines lead round and exchange places = (*six parts or forty-eight bars*) *this figure is adapted for a majority of either sex.*

*National Waltz...* The centre persons pass the side persons round (*i. e.* the Graces) = the centre persons waltz with the person at their right—then at their left—hands three your own lines—back again—advance and return in two lines—all six lead through—(*four parts or thirty-two bars*) *this figure can be danced by an equal number of ladies and gentlemen, or a majority of either.*

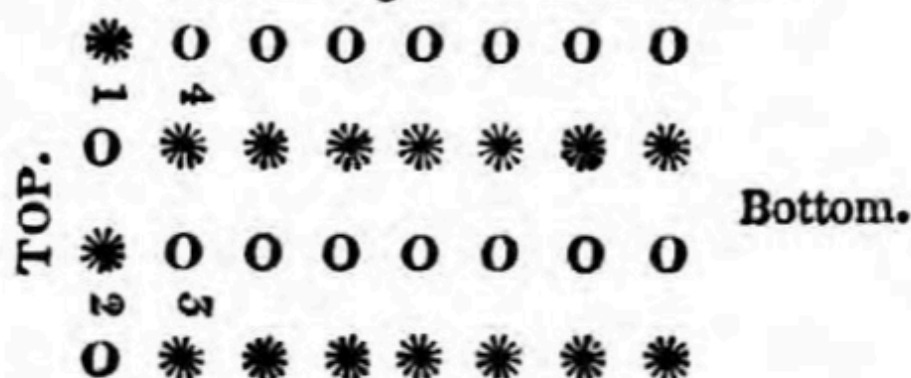
\*.\* Every explanation is given in "Chivers' Instructor to the Swedish Dances," also shews how the name originated.

## MESCOLANZES.

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The *Mescolanze* (i. e. a *Medley Dance*) is a species of dancing adapted either for large or small parties, that is from sixteen persons to any number can join.

### *Position of the Dancers.*



\*. This ( ○ ) denotes ladies and this ( ✱ ) gentlemen.

Every person has their face towards *top* excepting the *top four or line* (who face the bottom), which each line takes in succession.

The first four couples shew their situations ; each Dance begins with the *two top lines*, and when there are *two lines* clear they commence again at *top*, and so they continue until all have been down it.

Observe to place the lady on your right when you get either to *top* or *bottom*.



## 54 CHIVERS' MESCOLANZES.

\*.\* The number of parts and bars is affixed to each figure (it requires) which will enable persons to select their own music, if desirous, instead of those tunes named.

*The Delight...*Ladies hands across—back again—set all eight gentlemen outside—set all eight ladies outside and turn to places—advance in two lines—all lead through—(*four parts or thirty two bars*).

*The Young Prince...*Ladies chain—advance in two lines and retire—all set to partners—chain figure of eight to places, and turn partners—all lead through—turn partners to places—(*five parts or forty bars*).

*Matilda...*Swing with right hands—back with left—ladies hands across and back again—set all eight gentlemen outside—set all eight ladies outside and turn to places—advance in two lines—all lead through—(*five parts or forty bars*).

*Calypso...*Hands eight quite round—swing with right hands—back with left—ladies hands across and back again—set all eight gentlemen outside—set all eight ladies outside, and turn to places—advance in two lines—all lead through—(*six parts or forty-eight bars*).



## CHIVERS' MESCOLANZES. 55

*La Pantalon...* Ladies hands across, and back again = set all eight gentlemen outside = set all eight ladies outside and turn to places = half right and left—turn partners to places—(four parts or thirty-two bars).

*The Cypress Wreath...* Ladies chain = all set and turn partners = lead outsides and back again = ladies hands across and back again = set all eight gentlemen outside and turn to places = advance and retire in two lines—all lead through—(six parts or forty-eight bars).

*La Veritable Chasse...* The first and third couples (at the same time) advance twice leaving their ladies at the left of opposite gentlemen = the ladies cross while the first and third gentlemen pass between them and finish in places = all set to partners and turn to places = then the second and fourth couples advance twice and leave their ladies at left of opposite gentlemen = the ladies cross while the second and fourth gentlemen pass between them, and finish in places = all set to partners and turn to places = the two lines lead round = (seven parts or fifty-six bars).

*The Gloucester...* Advance and retire in two lines—all set to partners—chain figure of eight, to places, and turn partners = the two lines lead round and exchange places = (four parts or thirty-two bars).

N.B. This (—) denotes 4 bars, this (=) eight bars, and this (≡) sixteen bars.

## 56 CHIVERS' MESCOLANZES.

*La Poule*... Hands eight quite round = change places with partners—back to places—advance and change ladies—advance and resume ladies—advance and retire in two lines—all lead through—(*four parts or thirty-two bars*).

*Le Gascon Volage*... Lead outsides and back again = all set to partners and turn = ladies hands across quite round, at the same time the gentlemen lead round them = set all eight gentlemen outside, and turn to places = half right and left—turn partners to places—(*five parts or forty bars*).

*La Rose*... The square by the ladies = the square by the gentlemen = ladies hands across and back again = all eight lead round (*i. e.* a star) to places = advance and retire in two lines—all lead through—(*five parts or forty bars*).

*The Highland Laddie*—Ladies chain = set in two serpentine lines, and turn partners to places = lead outsides and back again = half right and left—turn partners to places—(*four parts or thirty-two bars*).

\* \* The manner of performing the figures is clearly shewn in "Chivers' Instructor to the Mescolanzes."

## SPANISH DANCES.

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The *Spanish Dances* or *Danses Espagnoles*, originated in *Spain*, and are similar to the *Ecossoises* in point of construction, and the only steps required, are those made use of in *Waltzing*, the tunes being composed either in 3-8 or 6-8 time, and any of the figures may be danced to either time.

### *Position of the Dancers.*

TOP. \* O O O O O O O O Ladies' side.  
O \* \* \* \* \* Gent.'s side.

\* \* \* This ( O ) denotes ladies and this ( \* ) gentlemen.

Any number of persons can join the dance, observing that the lady goes down the gent.'s side, and the gent. down the ladies side (each couple doing the same), and when they get to bottom they take their own sides, and the dance finishes when all have been down it, observing to lead off every three couple.

\*. In addition to the *three* following figures with Spanish technical terms, is added the English termination.

*Mrs. Chivers' Favorite*...Latigo—media cadena—latigo—media cadena—paseo = waltze =

*That is*...the two gentlemen pass their partners round them—half right and left—again pass their partners—half right and left—first couple down the middle, up again=pousette at top=(*four parts or thirty-two bars*).

*St. Quinton*...Trentis—tornillo—media engano=cadena =

*That is*...first couple advance—turn your partner—set to the second couple and turn the third=right and left at top=(*three parts or twenty-four bars*).

*Mr. Chivers' Fancy*...Mono = paseo = waltze =

*That is*...the two gents. turn their partners and set four in a line=first couple down the middle up again = pousette at top=(*three parts or twenty-four bars*).

N.B. This (—) denotes 4 bars, this (=) eight bars and this (≡) sixteen bars.

\*.\* The number of *parts* and *bars* is affixed to each figure (it requires) which will enable persons to vary either tune or figure.

*The Guracha...* Set all four and change places with partners—set and change places at the sides—set and change places with partners—set and change places at the sides—pousette at top to places≡ (*four parts or thirty-two bars*).

\*.\* This figure is performed various ways, and is generally danced to the *Guracha Waltz*, or as a *Medley Dance*.

*The Attempt...* First couple set to the second, and hands four with the third=first couple waltz down the middle—up again—right and left at top=(*three parts or twenty-four bars*).

*Don Giovanni...* The gentleman joins right hands with his partner and left with next lady, and the first lady passes under—the same repeated while the second lady passes under—the first and second couples lead down the middle, and half right and left=up again and half right and left=(*three parts or twenty four bars*).

*The Delight...* The first and second couple advance and retire—half right and left—advance again—half right and left—set all four and change places with partners—set and change places at the sides—set and change places with partners—set and change places at the sides—cross over one couple—turn your partner to places—(*five parts or forty bars*).



*The Sun Flower...* The first and second couple lead down the middle—half right and left—up again—half right and left—the support allemande (four parts or thirty-two bars).

*The Cypress Wreath...* Right and left=waltz down the middle, up again=the half allemande—turn your partner—(three parts or twenty-four bars).

*Ferdinand VII....* The two gentlemen pass their partners round behind, and half right and left=the same repeated, and half right and left=pousette to places=(three parts or twenty-four bars).

*Don Carlos...* Change sides (the first lady and second gentleman joining hands)—back again (the second lady and first gentleman joining hands)—the first couple waltz down the middle up again=right and left at top=(three parts or twenty-four bars).

*Rosetta...* First and second lady set and change places—first and second gentleman do the same—back again to places=the whole allemande=first couple lead down and second follow—half right and left—up again—half right and left—pousette at top to places=(six parts or forty-eight bars).

\* \* A full explanation of all the Spanish technical terms is given in "Chivers' Recueil de Danses Espagnoles."

# WALTZING.

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*La Valse, or Waltzing*, is a species of dancing copied from the *Allemande* (a dance so entitled in *Germany*) according to the following extract from Gallini's Essay on Dancing:—

“ The *Germans* have a dance called the *Allemande*,  
“ in which the men and women form a ring. Each  
“ man holding his partner round the waist, makes her  
“ whirl round with almost inconceivable rapidity, in  
“ the course of which they execute several leaps, and  
“ some particularly pleasing steps, when they turn.”

*Waltzing*, when properly executed, is truly pleasing and greatly tends to form both an easy and an elegant deportment

The steps required for this species of dancing, although few, cannot be acquired but from able teachers. The tunes for the slow step are either in 3-8 or 3-4 time, and for the quick step the tunes are in 6-8 time, which steps will admit of great variations.

In the performance of any figure or attitude, which are very numerous, the body should be erect and easy.

Some nations have a peculiar method of performing the *waltz step*, such as beating of the feet, and in many parts of Germany they seldom vary their attitude, which is performed by the lady resting her right arm on the gentleman's left arm.

It was not intended originally to notice *Waltzing* in this miniature Edition, consequently no figures or attitudes are given; but the "Modern Dancing Master" will contain a variety (*see frontispiece*) of attitudes, with several National Waltzes.

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## CONTRE DANSES.

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The *Contre Danses* (formerly known by the name of *Country Dances*) have been admired by foreigners for the elegance and simplicity they possess, and cannot fail to please if properly executed. It is generally thought the said dances are of English origin, but it rather seems they were copied from the Romans, according to the following extract from Mr. Weaver's *Essay on Dancing*, published 1712.

“ Country Dances (which I take to be an imitation  
“ of the *Phalilia* among the Romans which were  
“ performed by shepherds round heaps of burning  
“ chaff, straw, or stubble, called *Palea*) is a dancing  
“ the peculiar growth of this nation, though now  
“ transplanted into almost all the courts of Europe.”

The word *Country* is no doubt a corruption of the French word *Contre* (i. e. opposites); in short, the dances of all countries if performed by persons standing opposite each other, they may be termed *Contre* or *Country Dances*.

When the *first* couple have beend own *three* couple the second should begin, and so they continue leading off every *three* couple, and each dance terminates when all have been down it.

All persons should keep opposite their partners and any number of persons can join, but no figure requires more than three couple.

### *Position of the Dancers.*

TOP.	O	O	O	O	O	O	O	O	O	Ladies' Side
	✱	✱	✱	✱	✱	✱	✱	✱	✱	Gent's. Side.

The *Figures* are so arranged, that any *new tune*, or one particularly wished to be danced that is not in the collection, a figure for which may be easily selected, viz. :—

If a *two part\** tune, refer to the *two part figures*.

If a *three part tune*, or *two* with *da carpo*,† refer to the *three part figures*.

If a *four part tune*, or *three* with *da carpo*, refer to the *four part figures*, &c. &c.

A two part tune repeated is equal to four parts, and s frequently so applied.

\* A *part* (i. e. a *strain*) in dance tunes is considered eight bars, yet some strains have only four bars, but being played twice over, it is equally the same, or should a strain contain sixteen bars, it is considered as *two parts*.

† *Da carpo*, or D. C. intimates that the first part is to be repeated.



*Two Part Figures.*

*Caudor Fair*...Set and change places—hands four at bottom—chain figure of four at top=

*Gas Lights*...Two couple advance and retire—all four back to back—half right and left—turn partners with both hands to places—

*Lord Duncan*...Hands across—back again—down the middle—up again and turn your partner—

*Russian Dance*...Swing and cast off one couple—lady leads up, gentleman leads down—cross over one couple—lead up one and turn—

*Ella Rosenburg*...Whole figure at top=lead down two couple and up one—half allemande—

*Haste to the Wedding*...Set and change sides—back again—cross over two couple, and lead up one=

N.B. This (—) denotes four bars, and this (=) eight bars.

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*Three Part Figures.*

*Calypso...* First couple lead down the middle, the second follow and half right and left=back again, and half right and left=pousette at top=

*Le Gascon Volage...* Swing with right hands, and cast off one couple—swing with left hands—turn corners=pousette at top=

*Go to Berwick Johnny...* Cast off two couple—back again—change sides—back again—lead down two couple and up one—back to back—

*Regent....* Chain figure of six=down the middle—up again—pousette at top=

*Chester Races....* Right and left=down the middle, up again=pousette at top=

*Mr. Chivers' Fancy....* First couple lead down the middle, the second follow and half right and left=up again and half right and left=pousette at top=

*Caractacus....* Chain figure of four=promenade three couple=pousette at top=

*Three Part Figures.*

*Lord Wellington....*First lady set to the second gentleman and turn the third=first gentleman set to the second lady and turn the third=cross over one couple—turn your partner to places—

*Wood Dæmon....*Set and change sides—back again—lead down the middle—up again—turn corners=

*Miss Platoff....*Hands three on the ladies' side—the same on the gentleman's side—down the middle—up again—swing corners=

*Vulcan's Cave....*Swing with right hands—swing with left—set in a serpentine line and turn=pousette at top=

*Triumph....*First lady leads down the second gentleman, and (at the same time) the first gentleman follows them and the three lead up in triumph=down the middle, up again=turn corners=

*Julian's Cottage....*lead down the middle, and cast up behind to top=cross over two couple and lead up one=swing corners=

*Lady of the Lake....*Promenade three couple=down the middle, up again=pousette at top=

### *Three Part Figures.*

*L'Ete....*First couple join hands and pass between the second couple—second couple join hands and pass between the first couple—first couple down the middle—up again—pousette at top=

*La Villageoise....*The two ladies join hands and pass between their partners—the two gentlemen do the same—right and left with third couple=pousette at top=

*La Parmesanne....*The two ladies join hands and pass between their partners to places—the two gents. do the same—hands three on the ladies' side—hands three on the gent.'s side—pousette at top=

*Juliana....*Chain figure of six=promenade three couple and cast off one=pousette at top=

*Cypress Wreath, or Mr. Chivers' Assembly....*First lady turn second gentleman—first gentleman turn second lady—first couple down the middle, second follow, half right and left=up again, half right and left=

*Little Barbara....*Right and left=down the middle—up again—pousette at top=

*Three Part Figures.*

*Morgiana*.....Cross over one couple—turn to places—swing corners—lead outsides—

*Waterloo*....Change sides—back again—down the middle—up again—pousette at top—

*Enrico*....Chain figure of four—swing with right hands, cast off one couple—set and turn your partners—set three across—set three in places—

*Opera Hat*....Change sides—back again—cast off two couple—lead up one—pousette at top—

*St. Patrick's Day*....Hands three ladies' side—hands three gent.'s side—swing with right hands, and cast off one couple—swing with left—set three across—set three in places—

*Nameless*....Right and left—whole figure your own sides—set and change places—the half allemand all four—

*Kinlock*....Chain figure of four—down the middle—up again—pousette at top—



*Three Part Figures.*

*Morgiana in Ireland....*Hands three ladies' side, set and pass under= hands three gentleman's side, set and pass under=half right and left—set and turn your partner to places—

*Lady Caroline Bertie....*Lady sets between the second and third gentleman, at the same time the gentleman sets between the second and third lady—turn and set face to face—down the middle—turn and lead up—right and left at top =

*Captain Wyke....*Right and left=down the middle—up again—pousette at top=

*The Nymph....*Cast off three couple—back again—swing with right hands, cast off one couple—set and turn your partner—half right and left at top and pousette to places=

*Arabella.....*Half right and left—back again—down the middle—up again and cast off one couple—hands four at bottom—half allemande—

*The Union....*Chain figure of four=half figure your own sides—cross up one couple and turn—lady whole figure at top and gentleman at bottom=

*Three Part Figures.*

*Chatsworth House*....First couple down the middle, second follow and hands across half round=up again and half right and left=pousette at top=

*Columbia*....Right and left with third couple=down the middle up again=set and change sides with the top couple—back again—

*May Moon*....Right and left=down the middle—up again—pousette at top=

*Lord Cathcart*....Whole figure at top=down the middle—up again—lady hands three and back at top and (at the same time) gent. at bottom=

*Carnival of Venice*....Half right and left—back again—down the middle—up again—pousette at top=

*Irish Washerwoman*....Swing with right hands and cast off one couple—swing with left—set three across—set three in places—right and left at top=



*Four Part Figures.*

*Chivers' Hornpipe*....Set and change sides—back again—cross over two couple—lead up one—lady hands three at top and gentleman at bottom (at the same time) and back again=hey your own sides=

*Legacy*....Hands three ladies' side—hands three gentleman's side—down the middle—up again—hands six half round—back again—round bottom and top=

*Salamanca*....Swing with right hands and cast off one couple—swing with left—second couple do the same=first couple down the middle—up again—swing corners=

*Lady Mary Ramsey*....Hands across—back again—down the middle—up again and cast off one couple—swing corners= back to back—turn your partner—

*Mrs. M'Leod*....Chain figure of six=half figure your own sides—lead up one couple and set—hands across at bottom—back again—whole figure at top=

*Sicilian*....Chain figure of six=promenade three couple= cross over two couple and lead up one=lady whole figure at top and (at the same time) gentleman at bottom=

*Four Part Figures.*

*Madame Angelena....*The two ladies join hands and pass between their partners—the two gentlemen do the same—half figure your own sides—lead up one couple and set—back to back—turn your partner—pousette at top=

*La Paysanne...*First couple swing with right hands quite round to places—half right and left with second couple—second couple do the same—half right and left to places—first couple down the middle—up again—swing corners=

*Rob Roy Macgregor...*First couple lead down the middle, the second follow, half right and left=back again, and half right and left=swing corners=right and left at top=

*Madame Parasoit's Hornpipe....*Set and change sides—back again—cross over two couple=cross up one couple—half figure contrary sides—right and left at top=

*Village Maid...*Chase round one couple—back again—cast off three couple—back again—pousette with second couple—hands four at bottom—turn corners=



*Four Part Figures.*

*Noel Park...* Hey contrary sides—hey your own sides—promenade three couple and cast off one—set contrary corners—

*Roy's Wife...* Swing with right hands and cast off one couple—swing with left—set three across—set three in places—hands six half round—back again—round the bottom and top—

*New Dash...* First lady set to the second gentleman and turn the third—first gentleman set to the second lady and turn the third—swing the second and third couples—lead up one couple—swing corners—

*I'll gang nae mair to yon town...* Right and left—cast off three couple—back again—hey across with top couple—down the middle—up again and turn your partner—

*Carlton House...* First lady turns the second gentleman—first gentleman turns the second lady—swing with right hands, and cast off one couple—swing with left—set three across—set three in places—right and left at top—



*Four Part Figures.*

*Forest of Bondy...* Half right and left—two couple promenade to places—down the middle—up again—lady whole figure at top, and (at the same time) gentleman at bottom= back to back—turn your partner—

*Tulloch Gorum...* Set and change sides—back again—cast off two couple, lead up and set to top= hey your own sides= set three across—set three in your places—

*La Cobourg...* Whole figure at top=lead down the middle—up again—swing corners= pousette at top=

*Dibdin's Fancy....* Swing with right hands, and cast off one couple—swing with left and cast up—cross over two couple and set=cross up one couple and set—half figure contrary sides at top—turn corners=

*The Slave...* Hands across half round—back again—down the middle—up again—pousette at top=lead outsides=

*The Opera Reel...* Set and change sides—back again—half figure your own sides—lead up the middle, and cast off one couple—pousette at top= swing corners=

*Four Part Figures.*

*La Daphne*...First lady set and change places with second gentleman=first gentleman set and change places with second lady=pousette to places=right and left at top=

*La Pantalon*...First couple swing with right hands, and cast off one couple—the second couple do the same—lead down the middle, the second follow and half right and left=up again and half right and left=pousette at top=

*Flora*...Set and change sides—back again—down the middle—up again, and turn your partner—hands four at bottom—back again—right and left at top=

*Matilda*...Swing with right hands—swing with left—serpentine line and turn=set and change sides—back again—half right and left—set and turn partners to places—

*Recovery*...First lady leads down the second gentleman—the first gentleman leads down the second lady=first couple down the middle—up again—turn corners=

*Tekeli*....Change sides—back again—down the middle—up again—swing corners=lead outsides=

*Four Part Figures.*

*Astley's Hornpipe...* Three ladies lead on the gentlemen's side (at the same time) three gentlemen lead on the ladies' side—back again to places—down the middle—up again—back to back—turn your partner—

*Morning Fair....* Hands three ladies' side—hands three gentleman's side—set and change places—hands four at bottom—pousette at top—hands six half round—back again—

*Kitty O'Linch...* Cross over one couple and set—cross over next couple and set—half figure from bottom—set and turn to places—down the middle—up again—pousette at top—

*Regent's Park...* Cast off three couple—back again—hey of four with top couple—down the middle—up again—pousette at top—

*Manfredina...* First lady turn second gentleman—first gentleman turn second lady—cross over two couple and set—cross up one—half figure contrary sides—back to back—turn your partner—

*New Highland Laddie...* Swing with right hands—swing with left—serpentine line and turn—down the middle—up again—lady hands three at top and gentleman at bottom (at the same time) and back again—



*Four Part Figures.*

*The Gloucester...* First lady turn second gentleman—first gentleman turn second lady—cross over one couple—lead up to top—promenade three couple=half figure your own sides—lead up and turn—

*Flowers of Edinburgh...* Chain figure of six= cross over two couple—lead up one and set—hands across at bottom—back again—pousette at top=

*Paddy O'Carrol...* Set and change sides—back again—cast off two couple and back again—lead down one couple—lady hey at top, and (at the same time) gentleman at bottom=down the middle—up again and turn your partner—

*Miss Gayton's Hornpipe...* Chain figure of four= change sides—back again—swing with right hands, cast off one couple—swing with left—set three across—set three in places—

*Isabella's Cottage...* Hands across—back again—down the middle—up again and cast off one couple—hands four at bottom—back again—right and left at top=

*Four Part Figures.*

*Green grows the Rushes...* First lady set and turn the second gentleman (at the same time) the first gentleman set and turn the second lady = pousette at top = down the middle—up again—right and left at top =

*Lord St. Orville...* Lady swings opposite gentleman with right and left hands to places, gentleman the same with opposite lady (at the same time) = down the middle—up again—swing corners = lady whole figure at top (at the same time) gentleman at bottom =

*Money Musk...* Three ladies lead round the three gentlemen (who advance and retire at the same time) = three gentlemen lead round the three ladies (who advance and retire at the same time) = cast off two couple—lead up one and set—right and left at top =

*White Cockade...* Set and change sides—back again—down the middle—lead up and cast off one—lady hands three and back at top, and gentleman at bottom = hey your own sides =

*La Poule...* Swing with right hands—swing with left—serpentine line and turn = down the middle, up again = pousette at top =



*Four Part Figures.*

*Captain M'Bean...*Chain figure of four=whole figure at top=swing with right hands, cast off one couple—set and turn your partner—pousette at top=

*Miss Millet...*First lady turn the second gentleman—first gentleman turn the second lady—cross over one couple—lead up to top—promenade three couple=half figure your own sides—lead up one couple and turn—



*Five Part Figures.*

\*.\* The general way of dancing five part figures with two tunes, is to have a *two part* tune played first and then a *three part* tune.

*The Tank* and *Juliana*....Whole figure your own sides=hands across—back again—down the middle—up again and cast off one couple—swing corners=pousette at top=

*The Russian Dance* and *Morgiana in Ireland*...Cast off three couple, back again=promenade three couple=swing with right hands, cast off one couple—swing with left—hands four round and back at bottom=right and left at top=

\*.\* The following *tunes* named may be played as five parts, and either of the above figures can be danced to various other five part tunes

*La Felesia*...Chain figure of six=whole figure your own sides=lead down the middle—up again—lady hands three and back at top, while the gentleman does the same at bottom=back to back—turn your partner—

*Five Part Figures.*

*Muses...* Cast off three couple back again = cross over two couple—lead up one—set contrary corners = lady whole figure at top and gentleman at bottom = swing corners =

*La Terza...* Set and change sides—back again—down the middle—lead up one couple and turn—whole figure at top = turn corners = lead outsides =



*Six Part Figures.*

\*.\* The most pleasing way to dance six part figures is, to begin with a tune played in *Strathspey* or *Waltz* time, for a double figure, and finish with a two part tune in *Reel* time

*Lady Charlotte Campbell's Strathspey and Reel...*  
Swing with right hand, cast off one couple—swing with left—set three across—set three in places—hands six half round—back again—round bottom and top = set and change sides back again—down the middle—up again and turn your partner—

*Lord Moira and Mrs. M'Leod...*Foot it half right and left—back again—whole figure on your own sides = chain figure of four at top and cast off one couple = hands four and back at bottom = down the middle—up again—lady whole figure at top, and (at the same time) gentleman at bottom =

*Roy's Wife and Gang nae mair to yon town...*Whole figure at top = half figure your own sides—cast up behind to top—change sides—back again—down the middle—up again, cast off one couple—hands four at bottom—back again—pousette at top =

*Six Part Figures.*

*The National Waltz and The Highland Laddie...*  
First lady and the second gentleman advance, set and exchange places=first gentleman and the second lady advance, set and exchange places=first lady and the second gentleman return to places=first gentleman and the second lady return to places=down the middle, up again=pousette at top=

*The Tyrolese Waltz and Ella Rosenburg...*Set and change places at the sides—set and change places with partners—set and change places at the sides—set and change places with partners—pousette at top=half allemand—turn your partner—down the middle and up again=right and left at top=

*The Insurgents...*Chain figure of four=the two ladies join hands and pass between their partners—the two gentlemen do the same—first couple lead down the middle, the second follow, and half right and left=up again and half right and left=pousette at top=all four back to back—all four turn partners—

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*Waltz Figures.*

*Mrs. Chivers' Favorite Waltz...* First lady and the second gentleman advance, set and exchange places= first gentleman and the second lady advance, set and exchange places= first lady and second gentleman return to places= first gentleman and second lady return to places= first couple waltz down the middle= lead up two couple—half allemande—(*six parts or forty-eight bars*).

*National Waltz...* First couple lead down the middle, second follow, half right and left= up again, and half right and left= pousette at top= the two couple allemande= (*four parts or thirty-two bars*).

*Tyrolese Waltz...* First lady set and turn the second gentleman= first gentleman set and turn the second lady= set to partner—swing with right hands and cast off one couple—pousette at top= (*four parts or thirty-two bars*).

*The Patriot's Waltz...* Swing with right hand—swing with left—serpentine line and turn= waltz down the middle, up again= right and left at top= hands four and back at bottom= pousette at top= (*six parts or forty-eight bars*).

*Waltz Figure.*

*Mr. Chivers' Waltz...* Set and change places at the sides—set and change places with partners—set and change places at the sides—set and change places with partners—waltz down the middle, up again=whole allemande=set and half right and left at top=pousette to places=(six parts or forty-eight bars).

\*.\* The following *terms* are frequently mistaken for one or the same, although very different, viz.

*Back to back*, is performed by passing round each other, the same as in the Quadrilles.

*Allemande* is performed (either *whole* or *half*,) by joining right hands with your partners in front, and left behind, and turning quite round for *half allemande*, but for the *whole Allemande* the same is repeated back again.

\*.\* A full explanation of all the Technical Terms made use of in Dancing, is given in the "*Modern Dancing Master*." Due notice will be given of its publication

THE  
ETIQUETTE  
OF A  
**BALL ROOM.**

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THE Master of the Ceremonies should present the the first Lady or Gentleman,\* with No. 1, and so on as they enter.

Ladies or gentlemen not having the numbers given them apparent on their dress, cannot claim their place in the dance

Some Conductors give the ladies the numbers, others the gentlemen; but I conceive the latter to be more correct, particularly if any altercation takes place, for it would be unpleasant for a lady to argue about her situation, in short, many would rather put up with the inconvenience; though I have heard say, if the ladies have no number they have no call, which is erroneous, for a gentleman will always consult the lady first.

Persons in chusing a tune for a figure, should be careful in selecting such as have the same number of parts as the figure requires, and also acquaint the Conductor of the figure that he may give directions to the different sets.

It is requisite to make an *obeisance* to your partner at the commencement of a *Quadrille*, or any other style of *Dancing*, while the first part of the tune is played over, and that part of the tune is repeated for the commencement of the figure in the *Contre Danses*; but in *Quadrilles* the dance generally commences with the second part.

Any lady or gentleman not provided with a partner, should apply to the Master of the Ceremonies.

When the Master of the Ceremonies calls the numbers, those that retain them should answer.

Any lady, if disengaged, refusing to dance with a gentleman, will be under the penalty of not joining the next dance, and consequently may be considered no lady, unless indisposition is the cause.

No person should leave the *Set*, until the dance is finished.

Should any person loose their number, they should apply for another, or they cannot claim their place in the dance.

No person is permitted to dance in boots or gaiters, nor should any one attempt to enter a ball room so equipped.

Any couple objecting to stand up when a dance is called, is highly improper.

Clapping of hands when a dance is finished, holding the hands of another too fast, introducing hornpipe or beating steps, are also contrary to good manners.

No person should pass from one set to another without permission of the Master of the Ceremonies, nor should any one either change or alter their number.



During the performance of any style of dancing, persons should avoid conversing, as it only tends to create confusion and never characterises the lady or gentleman so doing.

In all disputes, the persons concerned should leave the room with the Master of the Ceremonies, and not return till both parties are reconciled.

Persons desirous of dancing *Minuets, Quadrilles, Waltzes, Spanish, English* or any other style of dancing should acquaint the Master of the Ceremonies, that he may give directions to the leader of the band,\* who should not attend to any other person.

No Lady or Gentleman during any dance to change the figure.

\* It would be preferable for the Conductors of Assemblies to have their Rules hung in a conspicuous part of the room, in which should be particularly expressed what species of dancing is permitted to be performed, and in what succession.

The Master of the Ceremonies should have some external mark, to distinguish him from the rest of the company (if not generally known).

No dance should be called twice the same evening, unless by particular desire of the company.

Two ladies cannot dance together if there are gentlemen in the room.—The same rule is to be observed by the gentlemen.

In leading down the middle you should not exceed the fourth couple.

Persons not attending when their number is called, must stand at the bottom during that dance, the same to be observed if they stand up after the dance has began,\* nor should any person permit another to stand above them after the set is formed.

\* All persons joining the dance after the first couple have been down it, may stand before the said couple that called the dance.

It is highly improper for a person to call a dance, and leave the room immediately after it is finished, or even to sit down when they get to the bottom of the dance.

Two gentlemen dancing together in the absence of ladies, cannot take a call, and must stand at bottom of the set; but if two ladies are dancing together in the absence of gentlemen, they are not to go to bottom.

A change of partners should take place (if agreeable) after every two dances, and at which time the Quadrilles, Waltzes, &c. &c. can be introduced.

Persons not taking their call, forfeit their number, that is, they are to stand at bottom, and the next number call the Dance.

Persons performing the figure twice, with the same couple, must drop one couple, or should they stop, they must also drop a couple.

Any couple calling a dance, and not able to perform it, are at liberty to call another ; but if the same difficulty occurs, they must let the next couple call.

When a large party are divided into two sets, they are generally distinguished by *Set A* and *Set B* ; the odd numbers are on the *A* side, and the even numbers on *B* side ; No. 1, *A Set*, calls first, and No. 2, *B Set* calls second, and so on, in rotation.

If the company are so numerous as to require a division of three or four sets, they are distinguished thus :—*A Set*, *B Set*, *C Set*, *D Set*.—The rotation of the calls are generally thus : No. 1, *A Set*, calls first—No. 1, *B Set*, calls second—No. 1, *C Set*, calls third—No. 1, *D Set*, calls fourth. Then No. 2, *Set A*, calls, and so on in rotation from one set to the other.\*

\* To divide a party into *four sets* or more, it would be preferable for the top couples of each set to arrange a Dance, as a call of the whole, and when finished, each couple to take bottom ; which would remove the inconvenience of the last couple of *D Set*, from remaining at bottom for *four* dances, which is generally complained of, and must evidently take place if the top couples of each set remain at top until they call. Many parties adopt the method of giving *cards* to specify what dances will be performed.



All figures should so terminate as to cause the leading couple (*i. e.* the lady and gentleman that are going down the dance) to drop one couple, and those who are working up the dance should move progressively up one couple at a time.

After the first couple have gone down three couples the second should begin; and when the first couple, on going down the dance a second time, are within three couples of the bottom, the dance is finished,\* but the other couples at top should keep their places, as none should go down the dance a second time but the couple that called it.

During the performance of a Quadrille or of a Contre Danse, &c. no person should attempt any other style of dancing in the same room.

\* In some Assemblies the dance is supposed to be finished when the leading couple have *only* gone down *three* the second time. This is evidently wrong, for supposing the dance to consist of fifteen couple, the last will thus have only gone down six, which is not half down the dance; and some teachers will still persist in their old plan, because they are ashamed to acknowledge their error.



The couple that called the dance should stand at bottom for the *next dance*, and each couple doing the same as they call.

All persons on entering an Assembly Room, should observe whether their rules vary, which will require the same attention as those given, for there are few rooms, but what have some bye laws.

The Master of the Ceremonies should be particularly attended to, and no person should take such situations unless fully competent.

I have not given any description of *dress* that is requisite for a Ball, as it is generally known; *Naval* and *Military* Officers in their uniform is considered full dress, and a Cavalry Officer in boots and spurs cannot be objected to.

\* \* It is the custom on the *Continent* at all *public* and many *private Balls*, to engage a *Maitre de Danse*, to act as *Conductor*, and if adopted in this country it would greatly tend to prevent confusion in any of the figures, which too often occurs through improper *Conductors*.

# HUMOUROUS REGULATIONS,

*Published by Richard Nash, Esq.\**

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1. That a visit of ceremony at coming to Bath, and another at going away, is all that is expected or desired by ladies of quality and fashion—except imper-tinents.

2. That ladies coming to the ball appoint a time for their footmen coming to wait on them home—to prevent disturbance and inconvenience to themselves and others.

\* Mr. Nash was the immediate successor to Captain Webster in the office of Master of the Ceremonies at Bath, which he filled upwards of fifty years, to the general satisfaction of every one.

3. That gentlemen of fashion, never appearing in a morning before the ladies in gowns and caps, shew breeding and respect.

4. That no person take it ill that any one goes to another's play or breakfast, and not theirs—except captious by nature.

5. That no gentleman give his ticket for the ball to any but gentlewomen—unless he has none of his acquaintance.

6. That gentlemen crowding before ladies at the ball, shew ill manners, and that none do so for the future—except such as respect nobody but themselves.

7. That no gentleman or lady take it ill that another dances before them—except such as have no pretence to dance at all.

8. That the elder ladies and children be content with a second bench at the ball—as being past, or not come to perfection.

9 That the younger ladies take notice how many eyes observe them—this does not extend to the *Have-at-alls*.

10. That all whisperers of lies and scandal be taken for the authors.

11. That all repeaters of such lies and scandal be shunned by all company—except such as have been guilty of the same crime.

N.B. Several men of no character, old women, and young ones of questioned reputation are great authors of lies in this place, being of the sect of levellers.

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OBSERVATIONS  
ON  
**DEPORTMENT,**  
INTENDED AS  
*USEFUL HINTS*  
TO  
PUPILS & TEACHERS OF DANCING.

---

Either in *walking* or *dancing* the head should be properly situated, erect and free, the neck and shoulders will appear in their true proportion, and in their proper places, the chest rather broad and full, and the back straight, the whole will then form an easy motion to the hips, without which neither the knees or feet can have a true command.

If the *head* is improperly situated, by projecting forwards, it spoils the true proportion of the neck, which may take some time to remedy, and the shoulders frequently by a head so placed are drawn out of



their proper places, which not only renders the chest narrow and the breast hollow, but prevents the freedom of breathing, the back will get heavy and burdensome to the hips, which will evidently impede the movement of the knees and feet.

The *feet* should be turned outwards, but not more than the *knees*, which cannot be acquired unless the thighs are somewhat turned, without giving the least distortion to the waist. The *heels* rather low than high, for if low, the ease strength and true proportion of the body is preserved, if high it will evidently be contrary.

Either *entering* a room, *retiring*, or *passing*, it is requisite to make your *honors*, (i. e. obedience) in an easy and elegant manner, also at presenting any thing, (but without *affectation*, a vice observable to every one); the taking off or putting on the hat should also be performed in a becoming manner, yet some have an unbecoming ignoble lounge with their back nearly double, and their toes turned to an enormous extent; others have an indolent and careless manner of entering, &c.; whether it is done with a view to be free and easy or no I can't say, but it is certainly offensive to the eye of those who have the least politeness whatever.

A gay but modest and open countenance is required, also ease in the various attitudes, without the least precipitation; therefore both ladies and gentlemen should particularly attend to the management of their body.

To promenade or walk gracefully, the steps should be moderate in proportion to the height of the person, and if you advance with the *left* leg, it must come to the ground with a straight knee, leaving the stress of the body on the advanced leg; the *right* heel should be raised a little from the ground, a trifling exertion of the muscles united with the motion of the *right* heel, will move the body forward, leaving the *right* leg perfectly free to pass forward, observing to avoid any opening of the legs.

Young ladies are particularly cautioned not to cluster together for the purpose of talking or laughing when a stranger enters, for it not only distresses the new comer, but shews an air of levity and ill-breeding on their part, which robs them of that delicacy and politeness they should possess.

An easy management of the *arms* and *hands* are of great utility in dancing, although some have contracted very disagreeable habits, such as holding the hands of another too fast, folding of their arms when standing, working of the hands up and down, projecting of the elbows, or spreading their arms to an enormous extent, when leading down the middle, &c.

In giving *both hands*, the shoulders should remain perfectly easy, raising both arms at the same time, each bending a little circular sufficiently to prevent the elbows forming a point; the fingers should not be quite close, nor too far apart; in withdrawing the arms, they should bend in the same easy manner ob-

serving not to drop the elbows first; and in those figures where you *change hands*, be sure that you don't change suddenly, and without the least motion of the head; yet the *arms* and *hands* are of little or no use without the expression of the *eyes* and *countenance*, which, if combined, gives effect to the motions of the body truly pleasing, for "expression is the life and soul of action."

Any couple after going down the dance, and then leaving the set abruptly, shews they have no wish to be considered polite; in short, persons of good breeding would refrain from such conduct, and keep their places until the *dance* is finished.

Those ladies and gentlemen who are continually in conversation with each other, had better retire from the set, which will prevent others being annoyed and their ill-manners observed.

In conducting a lady either to or from the dance, the gentleman should take the ladies left hand within his right, (*i. e.* the lady should be on the right side of a gentleman).

In *leading down the middle*, of any style of dancing, the gentleman should pay a little attention to his partners mode of *stepping*, but there are a few who actually drag their partners along, as it were by force, at the same time they are either *capering*, *rattling*, or *shuffling* their feet; others, if it's a *Waltz Dance*, stamp or beat their feet, as though they were



performing the *Indian War Dance*; but such *dancers* are greatly inferior to those who

“ Trip it as they go

“ On the light fantastic toe.”

The *steps* should be performed in a light and easy manner, without the appearance of study; for the whole grace of the movements vanish when it is perceived to be an art. Persons should also avoid looking at their feet, for whenever it is seen, it generally excites contempt, and is only fit for those who wish to assume a false affected air, and such persons are always eager to display it.

The *figures*, although but a secondary consideration, should be well initiated, or otherways the *steps* are of little or no utility; yet some imagine they can learn the figures by looking at them once or twice, others are misled through the idea of acquiring them from books, as the author of such works say, without the help of a master; in short this new System of Teaching goes so far as to enable persons to *Waltz*, with *ease* and *precision*, according to a *critique in the European Magazine*, of Dec. 1816; but this is left for an impartial reader to decide upon the utility or impropriety of such publications. The following extract respecting a similar work is also submitted

“ I have seen a late publication of Country Dances, called the ‘*Treasures of Terpsichore*,’ but which I

think should be universally exploded, as unintelligible and useless, though nothing more than an elementary indication of the art, or an explanation, such as it is, of some of the technical terms of it."

*J. P. Cassidy's Treatise on Dancing, p. 63.*

There are *three defects* which deserve particular notice: the *first* is (as M. Noverre says) "that of being *jarreti*, (knock-knee'd), the *second* that of being *arque* (bow-legged) both of which may be greatly remedied by proper arts being employed (which most Teachers of Dancing are acquainted with), without the least force whatever, and will ultimately give a superior advantage to appearance and demeanour, which certainly will atone for the injuries of nature; the *third* is that of a harsh, sour, lowering countenance, or a proud insolent air, of which the possessor may be unconscious of, but it is a friend that will take upon himself to acquaint the possessor; but, if such a countenance or air proceeds from a bad heart, or a depravity of mind, the cure will be extremely difficult.

Both ladies and gentlemen should refrain from adjusting their dress, viewing of themselves, or others, a constant scraping and bowing on all occasions, turning of the feet out too much, either in dancing or walking, or jirking of the body, which only shews *affectation*, a vice that some will retain, owing to their Teachers, who too frequently over do their part, for Sir John Gallini, (who was free from this ill-judged propensity) observes, that "those false refinements that finical affected air, so justly reproached in the generality of Teachers, a master should correct



himself, before he can well give lessons for avoiding them to his pupils; as, in truth, they are but wretched substitutes for the true grounds and principles of the art; in which nothing is more strongly inculcated, than the total neglect of them, and the reliance on the engaging and noble simplicity of nature."

Mr. Locke, after recommending dancing, also observes "you must be sure to have a good master, that knows and can teach what is graceful, and becoming, and what gives a freedom and easiness to all the motions of the body. One that teaches not this, is worse than none at all, natural awkwardness being much better than apish affected postures." No doubt many will assent to the justness of the observations, particularly Locke's, for it is not the well regulated steps only, but also a true performance of the figures, that tends to give that ease, elegance, and vivacity, which are indispensibly necessary in the polite art; neither can any person dance well, that dances like a *figurante* or an *ill-fashioned dancing master*, which are terms only applicable to those who introduce their *brilliant caperings* to the injury of other persons' legs, or as a gentleman observed to me, at seeing one of those teachers or highflyers dance, he thought it was meant for an advertisement to denote vulgarity; and I am of an opinion that any *lady* or *gentleman*, whether connected with a *theatre*, *teaching*, or other-ways, they would have been equally disgusted at seeing such foppery which is sure to offend and excite contempt.

The dancing master's duty is to erase all disagreeable habits, which are generally effected by contraries, but without the least force whatever, for although it

is impossible to give graces, yet every endeavour must be made to make an opening for the pleasing productions of nature, and I have no doubt, but, it is the wish of *every one*, to have it in their power to be genteel and graceful in the carriage of their person, could it be attained without trouble; yet, I imagine, there are many that would neither mind trouble, nor expense, to erase a stiff and awkward deportment of the body; for, there is a certain degree of behaviour and address, which is necessary to be observed by all persons, in every station in life, which, oftentimes is of more utility to them, than talent, therefore it should not be neglected at any age.

To lay down any rule to keep exact *time to music*, would be useless, as the ear is the best guide, which *time* should be kept, according to an old proverb, "No longer pipe, no longer dance." Nor would it be of any service to propose methods for practice, to correct any defects, for (as Sir John Gallini observes) "every different scholar requires in some degree different lessons according to their peculiar turn, or dispositions, it is evidently impossible to convey, by writing such general instructions as would be of use to the public. Practice, personal observation, and the lessons not only of the teachers of this art, but the advice of such parents and guardians of youth as are themselves masters of good breeding and knowledge of the polite world, must be the best means of forming the objects of their care and tuition, to that desirable point of perfection, in especially what relates to the *air or port* of the person, of which one of our celebrated poets had so high a conception, that he said it might of itself stand for a patrimony."



ON THE  
ORIGIN AND ANTIQUITY  
OF  
**DANCING.**

---

I do not here intend to enter into a long discourse on the *Origin of Dancing*, for, as *Hieronimus Mercurialis* says—"It is not clear who was the first inventor of the art of Dancing, unless we give credit to Theophrastus in Athenæus, who says Androneus of Calana, a musician, produced motion and number to the sound of the flute."

Some authors ascribe the invention to *Theseus*, who, they say, instituted dancing in the Isle of Delos; in short, different authors, have different opinions; for the Egyptians, Grecians, and Indians, have advocates equally in their favour; but, M. Cahusac very ably shews, in his *Treatise*, that the principles of dancing must have existed from the first inhabitants of the two worlds down to us, which has been gradually improving in all civilized countries.

ON THE  
**UTILITY**  
OF THE  
**ART OF DANCING.**

---

Several Greek authors have written on the Utility of Dancing, particularly *Lucian*, *Pliny*, *Athenæus* and *Plutarch*; *Plato* has many passages in his Commonwealth in commendation of the art; and the grave *Motesquieu* has also written on it; *Socrates* learnt when advanced in years, and was delighted with the advantages arising from it; yet some of our *modern moralists* still look upon dancing as a ludicrous and frivolous amusement; but men of talent, whose names stand high in the literary world, have been of opinion, that no person should be an absolute stranger to the art in question; it combines exercise with amusement, and there are few children but what require some assistance of the art to rectify their imperfections.

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*Quintilian*, the admired institutor of youth, recommended the talent of dancing; and *Mr. Locke*, in his *Treatise of Education*, says, "Nothing appears to me to give children so much confidence and behaviour, and so to raise them to the conversation of those above their age as dancing,"

Who also in another part says—

"Dancing being that which gives graceful motions to all our lives, and above all things, manliness, and a becoming confidence to young children, I think it cannot be learned too early."

*Chevalier de Ramsay*, (the author of *Cyrus's Travels*) in his *Plan of Education for a Young Prince*, in speaking of dancing, he says, "This ought not to be neglected, because upon the external figure and appearance depends often the regard we have for the internal qualities of the mind."

The *Spectator*, (Vol. 8. No. 466), in reasoning on the art in question, observes—"The business of dancing is to display beauty, and for that reason all distortion and mimicries, as such, are what raise aversion instead of pleasure; but things that are in themselves excellent, are ever attended with imposture and false imitation. Thus, as in poetry there are labouring fools who write anagrams and acrostics, there are pretenders in dancing, who think merely to do what others cannot, is to excel."

In another part he says—

"It may perhaps appear odd, that I, who sat up for a mighty lover, at least of virtue, should take so much



pains to recommend what the soberer part of mankind look upon to be a trifle; but, under favour of the soberer part of mankind, I think they have not enough considered this matter, and for that reason only disesteem it. I must also, in my own justification, say, that I attempt to bring into the service of honour and virtue every thing in nature that can pretend to give elegant delight. It may possibly be proved, that vice is in itself destructive of pleasure, and virtue in itself conducive to it. If the delights of a free fortune were under proper regulations, this truth would not want much argument to support it; but it would be obvious to every man, 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,

*Dr. Fordyce, (see his Sermons to Young Women) says "For my own part I must acknowledge I can see no reason for declamation against the moderate and discreet use of dancing. To every thing, says Solomon, there is a season, and a time to every purpose under heaven; among the rest—a time to Dance."*

In another place he says:—

"I freely confess that I am one of those who can look on with a very sensible satisfaction, well pleased, to see a company of young people joyful with innocence, and happy in each other. If an exercise so sociable, and enlivening, were to occupy some part of that time which is lavished on cards, would the youth of either sex be losers by it? I think not."

It is also considered by many that *dancing* is equally as advantageous as *logic*, for "as *logic* is termed the

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art of thinking, so *dancing* may be called the art of gestures. *Logic* teaches us so to order and arrange our thoughts so as to give them perspicuity and propriety of connection; and, by *dancing*, we are taught to direct our motions, in such a manner as to give them gracefulness, harmony and ease. But the *art of dancing* is even more necessary to gesticulation than the *art of logic* is to thinking. To think elegantly and sublimely is the effect of genius alone, and the art of thinking clearly and justly may be obtained by habit and observation; but it is questionable whether an elegant and graceful carriage was ever obtained without the art of dancing. Mechanical, however, as this art may seem, genius is far from being out of the question. The imitative arts are alone the province of genius, and no art can with more propriety be called imitative than *dancing*. It is a copying of those ideas of gracefulness and harmony, which we borrow from nature; and in this, as in other imitative arts, the closest imitation of graceful nature is the happiest execution."

The few authorities given, I hope, will be sufficient to prove the utility of the art in question, and may also shew the absurdity of those *snarling philosophers*, who, in short, undervalue all accomplishments they do not themselves possess.

---

FINIS.

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