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London, Published by Thomas Tegg, No. 63, Cheap-side, Row 15. 1824.

J. H. 1825.

ANALYSIS
OF THE
LONDON BALL-ROOM:

IN WHICH IS COMPRISED,

THE

History of the Polite Art,

FROM THE EARLIEST PERIOD,

INTERSPERSED WITH

CHARACTERISTIC OBSERVATIONS

ON EACH OF ITS

POPULAR DIVISIONS

OF

COUNTRY DANCES,

WHICH CONTAIN

A SELECTION OF THE MOST FASHIONABLE AND POPULAR ;

QUADRILLES,

INCLUDING

PAINE'S FIRST SET, AND A SELECTION FROM THE OPERAS OF

LA GAZZA LADRA, IL DON GIOVANNI, DER FREISCHUTZ,

PIETRO L'EREMITA, AND IL TANCREDI ;

AND

WALTZES:

THE WHOLE, WITH THE FIGURES ANNEXED TO EACH, CALCULATED FOR
THE USE OF

DOMESTIC ASSEMBLIES,

AND

ARRANGED FOR THE PIANO-FORTE.

LONDON:

PRINTED FOR THOMAS TEGG, 73, CHEAPSIDE,
AND R. GRIFFIN AND CO. GLASGOW.

1825.

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INTRODUCTION.

AN author's last words to his reader are generally to be found at the commencement of his volume ; and although the first person singular is said to be a subject upon which all are eloquent, such was my caprice, I had intended to be silent when all had been communicated that was deemed essential, however, a compliance with established usage is in some degree imperative, and this opportunity shall be employed in concisely stating my object :

1st. To furnish the youthful part of the polite world with a Manual, which, without affecting to instruct them in the mode of acquirement, should, being instructed, supply them with the necessary materials for the practice of a rational and elegant amusement, in that situation,

of all others without impeachment, the paternal roof. 2ndly. To take such a view of the History of the Art and its capabilities as may tend to remove the prejudices which may be entertained against it. 3rdly. To present to all the votaries of the muse a Companion easy of access and correct in information.

Such is the design; paucity of materials and the necessary limits of the work are the only excuses I have to offer for any deficiencies that may have occurred: having nothing in common with the profession but an admiration of the art, if I have not merited their approbation, by recommending, I have not provoked hostility by personalities; I have no prejudices to correct, nor interest to serve, only a tribute to pay, and on this account my obligations to the art are greater than I care to confess.

Upon occasions like the present, it is not unfrequent to attempt to mitigate the severity of judgment by anticipatory acknowledgments of

deficiency : beyond the admissions already mentioned I have no concessions to make ; and though “ to break a butterfly upon a wheel ” demands but little prowess, nor will the forbearance display magnanimity, I decline such shelter, and have rather satisfied myself with considering that which was worth publication as requiring no such declarations, that no submission was wanted for a good cause and no truckling could mend a bad one, and, with all due respect for such authority, if I had not considered my case as coming under the former head, the performance had not been attempted.

Unagitated by any violent hopes or fears, for neither can be provoked to any great degree, I commit the work to the judgment of those best calculated to form an opinion ; the days which can fairly class me with its votaries are almost numbered, but I shall leave it with the less reluctance if I can be led to hope that any effort of mine may have advanced the practice.

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ANALYSIS
OF
THE BALL-ROOM.

B

HISTORY OF DANCING.



THE advantages to be derived from antiquity are rendered equivocal from the indiscriminate praises lavished upon it and the prejudices of its admirers; it may still be of considerable service in ascertaining the duration of public esteem, but the modern practice being at variance with the ancient, and receiving from it no sensible advantages, it would be absurd to appropriate its honors. Indeed, if antiquity were the standard by which the merits of an art or science were to be judged, there are few institutions or inventions that would take precedence of our present subject; for whether we extend our ideas to the remotest period, or

take a view of it in the most refined state, we shall still find it to be the common expression of a common passion, and as universal as the feelings that gave rise to it.

Its origin being thus general and the practice universal, though differing in its application, it may be presumed to be natural, and thus afford us more rational grounds for attaching such importance to it. Its aid has been sought by mankind to express all the various feelings by which they were influenced, or the passions which actuated them ; love, joy, rage, sorrow, triumph, and devotion have each required its assistance and have each participated : classes of beings may be found without the restraint of laws and ordinances, but no where without this language of the passions. The origin of these feelings is so fancifully and so poetically described by the Count de Lac Epède, in his Essay on the Origin of Music, that it cannot fail to gratify the reader :—

“ In those happy regions where a perpetual spring reigned, where the sun shed his rays, softened by the breath of the sweetest zephyrs, and

the earth, covered with a constantly renewed verdure, offered to the eye nothing but beds of flowers, trees teeming with delicious fruits, and fountains running with a gentle murmur, while the sweetest perfumes were borne upon the gale, and birds sent forth the most melodious notes—happy man, elated with pleasure and enjoyment, celebrated in these fields of flowers and perfumes, his felicity with the partner of his existence. His voice became animated ; speech was not sufficient to express the emotions he experienced ; fugitive sounds vanished as soon as pronounced, indistinct accents could but ill express his lively sensations and impetuous transports. He kept up his voice, he prolonged its utterance, he raised it, he lowered it rapidly ; sounds of joy were mingled with his notes ;—he sung !

“ At the same his action became animated ; he yielded to the flame which inspired him,—he rushed forward with joy and pleasure, and thus the first dance was formed !!

“ In order to lessen the fatigue attendant on the expression of his feelings, he rose up and let

himself fall at equal intervals; his motions were measured and maintained a certain degree of regularity; his singing commenced and finished with the dance that he accompanied; it was then regular; it was very short; it was often repeated; and song received existence. Happy man then arranged it to words, to express his joy in every possible manner, and poetry beheld the day !!!”

But it is not here that we must look for its gradual advancement to the dignity of an art, but in its use and application in the more refined stages of early civilization, and in commenting on this part of our design, we cannot fail to be struck with the different and often opposite modes of its application by various nations: while in one it was called upon to denounce war, and celebrate the return of peace, by another it was appropriated to religion and the service of the temple; a third by the dance bewailed the departed, and the intoxicated votaries of Bacchus celebrated his praises by debauchery. It was in institutions such as these that our art passed its infancy, till gradually developing its powers, and keeping pace with the progress of refinement, it attained by degrees to maturity.

Though now considered but as a relaxation, it formerly made a part in the religious exercises of antiquity. The Egyptians danced at the mysteries of Isis, and they taught many of their military exercises in another called the Memphian: they even recorded and represented astronomical facts in a dance given on the feast of Apis.

If the desire of supporting the claims of our subject to antiquity had been so great as to have compelled us to resort to other evidence than that afforded by internal conviction, we could have found none more direct or more satisfactory than in appealing to the customs of this primitive people: for in Egypt, where the practices that distinguished it in patriarchal times are preserved with an uniformity that appears as little susceptible of change as the phenomena by which it is alike distinguished by nature and art, the same attachment is retained to a dance performed three thousand years ago in the annual procession to Bubastus. So important a feature in our history is presented by these dancing-girls (the Almehs) of the eastern world, that in order not to interrupt the regular course of narrative we have reserved an account

of them to that portion of our work which terminates our notice of the dances of the ancients.

The Egyptians are the first people among whom we find traces of this practice, and from them the Jews borrowed these religious ceremonies. They not only danced in the wilderness around the golden calf, but at the feast of the Lord in Shiloh, (Judges xxi. 19.) they celebrated dances, whose termination reminds us of the games given by Romulus to the Sabines. These dances appear to have been of a lascivious character, for on the ark of God being brought from the house of Obed-edom by David, he is reproached by the daughter of Saul with having exposed himself indecently, like one of the vulgar. The practice of temple-dancing was continued among the Jews long after the time of David; and many of the Psalms exhort the people to express by this mode their gratitude to the Deity, (Psalm cxlix. 3.)

“ Let them praise His name in the dance.”

Sufficient is preserved of the descriptions of the three Jewish temples of Jerusalem, Samaria, and

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Alexandria, to satisfy us that a kind of stage was erected before the altar, where dances were publicly performed by the young, accompanied with song. The following extract will conclude the account of this part of the Jewish ceremonial.

“ Let the glad dance attend th’ harmonious sound,
And shouts of joy from earth to heaven rebound.
Thus, when the chief had said, on either side
The troops, obedient to command, divide;
He, with his rod, directs th’ attending choirs,
And first begins the song which heaven inspires :
Soon as the men the holy dance had done,
The Hebrew matrons the same rites begun ;
Miriam, presiding o’er the female throng,
Begins, and suits the movement to the song.”

From the Egyptians, parents of early art and science, the Greeks, no less than the Jews, derived their festal ceremonies. Orpheus, it is supposed, travelled early into Egypt, and on his return introduced among his countryman many of the refinements he had witnessed, among others, the institutions in which dance and song prevailed : though probably, at first, little more than graceful movement in a procession, yet suiting the genius and elegant taste of this people, it soon received

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improvement from them, and in the progress of ages, spread itself over the civilized world.

The dances of the ancients were of three kinds, called *Bacchic* ; the first grave, named *emmelia*, somewhat resembling our minuets ; the second gay, *cordax*, corresponding more with the modern galliards, gavots, and vaults ; the third, *siccinis*, a mixture of gravity and gaiety.

They naturalized the military, or Memphian dance of the Egyptians, under the name of the Pyrrhic, used in going to war ; the javelin, the shield, and the sword, were used in this exhibition. It was sacred to Pallas, and named from Pyrrhus of Epirus, who introduced it as conducive to military skill and agility.

The Pyrrhic dance was most cultivated by the Spartans, and Athenæus relates that they had a law by which they were obliged to exercise their children at it from the age of five years. This warlike nation retained the practice of accompanying their dances with hymns and songs, and the following recitative was used for the dance ‘ tri-

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choria,' said to have been instituted by Lycurgus, and had the designation, which the name implies, from its being composed of three choirs, the first of children, the second of young men, and the third of the aged. The old men opened the dance, saying, "In time past we were valiant." The young men answered, "We are so at present." And the chorus of children responded, "We shall be still more so when our time comes." The dances of the Spartans were always performed with real arms, but in the course of time, when these institutions were imitated by other nations, weapons of wood were substituted, and not later than the days of Athenæus the Pyrrhic dancers used the ivy-bound wands or reeds, thyrsus, instead of arms. In the days of Aristotle, the pike had been supplanted by the use of the thyrsus, and lighted torches in lieu of swords and javelins; the torches were also used in the execution of a dance called 'the Conflagration of the World.'

The Bacchic dances were consecrated to jollity, to amusement, and to pleasure; the muse Terpsichore was supposed to preside over them, and

Comus was said to have invented them. The annual dances of the vintagers, in which they smeared their faces with lees of wine; and the theatric dances, which accompanied and relieved the choral odes of the dramatists, were both of them orgies of Bacchus. Lycurgus instituted dancings in honour of Apollo; at one of these exhibitions, Theseus saw Helen, and falling in love, carried her off. The old men of Sparta had an appropriate dance in honour of Chronos, or Saturn. Homer extols Merion as "the Dancer," and Hippocleides lost his bride by a vain display of agility in dancing; his saying, *what cares Hippocleides for that?* became a proverbial expression of dissembled contempt.

The progress and advancement of this art at Athens appear to have been great, and the effects almost incredible; the performance of the dance of the Eumenides, or Furies, on the theatre, is described to have had so expressive a character as to strike the spectators with irresistible terror; warriors, grown old in the profession of arms, trembled; the multitude panic-struck ran out; women were seized with premature labour; and

the whole audience imagined they saw in reality those dreadful deities commissioned with the wrath of heaven to punish guilty man.

The Athenians had also funeral dances, of which the movement was slow, the dress white, the garlands were wreaths of cypress, the music solemn, and the occasional pauses filled up with sobs and howls of woe; but these may be regarded rather as forming parts in processions, accompanied with votive offerings, to appease the resentment of the gods and deprecate vengeance, or public manifestations of sorrow for the death of a distinguished character, and altogether distinct from such lascivious exhibitions as those which excited the reproaches of Demosthenes against Philip, by whom he was accused with having lively or wanton measures (*cordax*) danced before him by naked boys. With the exception of the ballet-dancing of Greece, which was afterwards incorporated with the drama, and of which we propose speaking when considering the pantomime of antiquity, the only kind of dancing among the Greeks that remains to be noticed is the Phrygian, which was used only by the Spartans when advancing to the

HISTORY OF DANCING.

enemy, being little more than a quick military step.

That the amusement should receive the countenance of such a man as Socrates is evidence greatly in its favour ; this great man, late in life, received instructions from the accomplished and beautiful Aspasia :—" You do not know, perhaps," said the philosopher to some of his disciples " that Clarmidas, who is now present, caught me this morning in the act of dancing, at my own house." Clarmidas replied " It is true, and I was so much astonished that I apprehended your brain was disordered ; but when I heard your reasons I was so well satisfied with them, that the first thing I did on my return was to imitate you."

It must form one of the most interesting subjects of contemplation to the classic traveller, to recognize through the mists of time the usages of the ancient world as practised by their modern descendants, and for such exercise the soil of Greece is peculiarly favourable : here, as is well attested by modern travellers, in the land once as sacred to liberty as now to immortality, the valley still echoes to the

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lyre and the dance, and though despotism chill the energies of its inhabitants, the whole country teems with former associations :

“ Age shakes Athena’s tow’r, but spares grey Marathon—
The sun, the soil, all but the slave’s the same.”

The vintage dances in honour of Bacchus ; the ancient choirs performed around an altar, or on the banks of an inspiring stream ; the dances and the “ Songs of the Well,” still performed by the Eleusinian women, all breathe the spirit of the “ antique world,” and still serve, as asserted of old by Aristotle, to form the most enduring ties to social intercourse. These, with more modern introductions, and the “ threadle-my-needle ” Romaika, form a striking trait of character in the modern Greeks, and according to M. de Guys, “ the passion for dancing is common to both sexes, who neglect every other consideration when they have an opportunity of indulging it.”

The Romans received their dances from Greece ; they were a more decorous people, and adopted the refinement without admitting the grossness ; for they have left laws and declamations against

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dances which the Greeks executed without a blush : but like most amusements, which how innocent soever in their object while confined to the moral, judicious, and refined part of the community, degenerate into licentiousness when imitated by the vulgar, so dancing with this people, when degraded by being made a trade, when females were hired to enliven domestic life by their talents, the simplicity and innocence of private life was invaded, and public degeneracy followed close upon the heels of private abuse.

In the severe days of the Roman republic, Scipio Africanus entertained his guests with dancing, nor did Cato disdain to practice at the age of sixty, the accomplishment of his youth. But degeneracy came in with the Cæsars ; Mark Antony was censured for taking a licentious part in some religious dances ; and in the reign of Tiberius the hymeneal dances had assumed so indecent a character that the senate made a decree to suppress them, and to banish the profession from Rome.

The Ballet and Pantomime of the Romans calls for the most unqualified eulogium : steps

movements, and mere attitudes were no longer in question; there is described as resulting from their performance, "an expression so natural, images so resembling, a pathos so touching, and a pleasantry so agreeable, that the spectators thought they heard what they saw. Gesture alone supplied the sweetness of voice, the energy of discourse and the charms of poetry!" The qualifications necessary for the ballet-master, according to Lucian, unite in them an assemblage of all that is elegant and charming in refinement, with all that is great and valuable in knowledge:—poetry was necessary to ornament, music to animate, geometry to regulate, and philosophy to guide his compositions. Rhetoric was required to enable him to move and express the passions, painting to delineate attitudes, and sculpture to form his figures. He should equal Apelles, and not be inferior to Phidias. All times should be present to his mind, but most profoundly should he study the emotions of the soul, in order to paint its operations by the movements of the body. His conception should be easy and natural, his mind lively, his ear nice, judgment sound, imagination fertile, taste certain in selecting whatever is proper

and necessary to his design. These are rare but indispensable qualifications with which ancient history, or rather fable, will furnish materials for the most magnificent compositions. He must, therefore, inform himself of every important event that has happened in the world, from its rising out of chaos to the present time."

Such was the opinion entertained by Lucian, and M. Cahusac has recorded his acquiescence in these terms; "Lucian did not require too much of the ballet-masters of his time, as at Rome all great subjects of tragedy and comedy were included in the circle of pantomime. The composers of ballets were there at once poets, musicians and actors; whereas in our time, the poet is seldom a musician, the musician never a poet, and the actor neither one nor the other."

A king of Pontus, it is recorded, on a visit to Rome in the days of the emperor Nero, saw the labours of Hercules delineated in so masterly a style by a distinguished dancer, that by closely following the gestures of the performer, he was enabled to comprehend every circumstance with

facility, and was so delighted that he entreated the emperor, as a great mark of favour, to let him take the dancer with him on his return to Pontus, as the barbarians on his confines spoke a language no one understood, and who had never been able to learn his own, but he thought the gesticulations of this man would explain his views to them.

The professors of this art were held in such high estimation by the Romans, and were considered so instrumental to the entertainment of the capital, that in after days, in a time of scarcity, on the public distribution of corn and wine being suspended, the actors were expressly excepted.

In the reign of Augustus Cæsar, flourished those masters of the ancient pantomime, Pylades and Bathyllus, who “reached the noblest point of art,” and attained so great a degree of perfection that all other spectacles were neglected by the Roman public. At first they were in partnership, and opened a theatre conjointly; the grave, the tender, and the pathetic was the province of Pylades, while Bathyllus represented such subjects as were gay, cheerful, or jocose; but, at

length, each mortified with the applause bestowed upon the other, they separated, and forming distinct establishments, instituted schools upon their respective models, improving the art by their rivalry. The public took the alarm, and as they admired the talents, discussed and patronized the merits of the candidates, and in the contest losing sight of liberty and the republic, facilitated the designs of Augustus and the imperial government.

It would be but multiplying instances without adding to conviction, to record the many barbarous nations of antiquity with whom this custom prevailed, suffice it to say, that war was the chief scene and object of celebration, the subject being every where pretty much the same, the practice was similar ; the historians of antiquity make mention of them, and among others, Tacitus has recorded a dance of spears, in use among the Gothic nations, in which young lads threw javelins at each other, and moved to and fro, uninjured amid the flight of darts.

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Having now arrived at a period of time marked as the most eventful in the history of mankind, the observation presents itself, that as in the revolutions which nations undergo by conquest or reform, those who are instrumental in bringing about the change are commonly content with retaining many of the customs and manners of those whom they have subjugated, so in the reformation of a religion many of the existing forms and ceremonies are complied with and adopted ; to this cause it is not unfair to attribute the practice that obtained among the primitive Christians, when on great occasions and celebrations the solemn dances of the Hebrews and Romans were admitted to form a part of the service of the church, in which even the bishops and dignified clergy were performers, according to Scaliger and Menestrier, and in furtherance of this object, in the sacred edifices that were erected after Constantine had been received into the church, dispositions were made for their performance. Scaliger asserts that the first bishops were called *Præsules* in the Latin tongue, for no other reason than that they led off the solemn dance in great festivals : and Menestrier (*Traité des Ballets*, 1682) mentions that he had seen the

canons and choristers, on Whitsunday, take each other by the hand and dance while they sung hymns of jubilation, and he has referred his readers to several ancient churches, still subsisting, where the theatrical form of the choir was there retained.

It is a curious fact, and in corroboration of the above account well worthy remark, that the name "choir" is still retained in our cathedrals for that part where the canons and priests sing and perform the ceremonies of religion, and is derived from the Greek χορος, signifying a *dance*, or a *company of dancers*.

In addition to this, Mr. Gallini relates, that "Not long ago, at Limoges, the people used to dance the round in the choir of the church which is under the invocation of their guardian saint, and at the end of each psalm, instead of the Gloria Patri, they sung as follows;—"*St. Marcel pray for us, and we will dance in honour of you.*"

An author above cited also remarks, that to

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this day Spain has retained the use and practice of dancing in their church on certain occasions of solemn procession, and has theatrical representations arranged expressly for great festivals, which are named *Autes Sacramentales*. France appears to have had similar practices till about the twelfth century, when Odo, bishop of Paris, in his synodical constitutions, expressly orders the priests of his diocese to abolish it in the church, cemeteries, and public processions. In our own country the only custom that we have been able to discover that seems to bear any analogy to these practices, and that but a remote one, is in Wales, where, in man's memory, the congregation were played out of church by a fiddle, and formed a dance in the church-yard at the conclusion of the discourse.

Such is a summary of the principal dances of the ancient Jewish and Pagan world, together with the religious application of the art in the ages immediately succeeding the promulgation of Christianity. Practices long discontinued and of which no further trace remains but the tradition, startle by the appearance of novelty, and if they

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happen to exceed the bounds to which our customary range of thought or our experience has limited us, content with present usage, we remain satisfied, either doubting the fact, or, if admitting it, regard it as having been misapplied. Without advocating the practice, or even thinking it admissible as the forms of religion are at present constituted, yet a little consideration may lessen the apparent absurdity :—the happiness of man is a desirable object in the mind of his divine Creator, and the feelings naturally excited by the repeated manifestations of such a disposition have ever called forth his best expression, and this sentiment may be considered coeval with his nature ; his gratitude intimating the wish to address him in the most affecting manner, suitable to the sublime emotions excited within, induced him to call in the aid of music, and to render it more impressive, the sister art of dancing was joined : such were no doubt the sentiments that prompted men to introduce these aids to their religious establishments, and excepting that it is inconsistent with the present usages, considered as an expression of joy, it is equally natural and not more profane than singing.

AN ACCOUNT OF

**THE ALMEHS,**

AND OTHER DANCING-WOMEN OF THE EAST.



WE now proceed to redeem the promise made in the early part of our history, of giving some account of the Almehs, or Dancing-girls of Egypt, and other parts of the east, where from time immemorial they have prevailed, and where the partiality for them is so great, and the part they act in society so considerable, that their influence on the moral character and habits of the people is generally acknowledged.

ALMEHS, Almé, or Alma, is the name given to a class of females of Egypt, who, like the Improvisatori of Italy, can on suitable subjects and

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occasions, chant unpremeditated poetry. They receive this appellation from the superiority of their education over that of other females, and from this distinction they form a remarkable feature in the country where they originate ; the dance and the song fall equally within their province, and the ceremonies of marriage and funeral not less so. Having a cultivated understanding their conversation is superior ; their language is spoken by them with purity, and from the habit of extempore poetry, the softest, the most sonorous and most expressive turns of it are familiar with them ; they repeat with graceful action, and in singing, though frequently accompanied by music, nature is their guide ; they sometimes sing together but always with the same voice, and so in the orchestra, where all the instruments playing in unison, perform the same part. The Almehs commit the new poetry to memory, which is moreover furnished with the most beautiful tales and imagery, nor must the *moels*, i. e. elegiac hymns, of the most tender and impassioned description, bewailing the death of a hero or the misfortunes incident to love, be omitted in this enumeration of their qualifications ; and these

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songs, tales, and recitations are the more interesting from their conveying a very lively picture of their manners and customs.

No festival takes place at which the Almehs are not present, nor any entertainment of which they do not constitute the attraction and ornament; they are placed during the entertainment in a rostrum, or elevation, and after the repast they descend into the saloon, and perform the dances of their country, which bear no resemblance to ours, but approach more nearly to the pantomime ballet than to any other, events of particular or of common occurrence constituting the tale. The amazing mobility of their features is scarcely conceivable, and the suppleness and pliancy of their bodies equally demand our admiration, while to the several personations required they give at pleasure the most perfect gestures and attitudes, suitable to finished expression. Their steps are regulated by the sound of the flute, the tambour de basque, and cymbals, by which the measure is either accelerated or retarded, to these the voice is added with language adapted to the scene, and upon the fingers little bells are worn, resembling

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small cymbals, used in a a similar manner to the castagnettes of Spain and Italy.

These women are in request at all marriage ceremonies, performing dances before the bride, playing on instruments, and the aid of Almehs is considered equally necessary at the death of relatives, accompanying the procession, singing sorrowful airs, and at intervals breaking forth into shrieks of anguish and howls of lamentation ; the difference between the tones of exultation and of woe appear to be little else than a continued and unvarying repetition of the syllable *Al—alalalalah* for the former, and of *Ul—ululululah* for the latter.

These women are in the greatest estimation in Cairo, and are sent for into all the harems to amuse and entertain the females, and to recite their poetry ; to be received into their society it is necessary to have an excellent voice, to have a perfect knowledge of the language, to be well acquainted with the rules of poetry, and to possess the capability of composing, adapting, and singing couplets on the spot, as the various circumstances

may require. Their pay is extravagant, and they seldom appear but on public celebrations and at the houses of the most opulent.

In countries where the female character is so degraded, it can be no matter of surprise that licentiousness should have obtruded into exhibitions like those we have described ; among the lower orders there is an inferior class of these women, who imitate the former, but possess neither their elegance, graces, nor education ; and our attention being directed to this recital from a consideration of its antiquity rather than its merit, the detail of its vulgar use might probably disgust delicacy, but not necessarily gratify curiosity.

Independent of the Almehs, which particular class we believe to be confined to Egypt, dancing-girls are in use over every part of the East, and are everywhere in the same request for festivals and entertainments, and particular classes are employed on public occasions in the service of the Hindoo temples. Whether in a settled condition or wandering, they live in a community or in tribes, the government of which is confided to the

superannuated females of the same class, and in this kind of society they receive their instructions and are initiated into the mysteries of their profession. The graces and attractions of these women are described by most travellers to be of a very high order, though the eye of a European must be some time familiar to the sight before it receives pleasure from their exhibitions. There is nothing more common than for the native princes to advance one of them and lavish immense sums on her, by which means they frequently acquire great wealth, and living in a community they are enabled to evade the arm of power when stretched forth to restrain their excesses. An instance of this presents itself in the neighbourhood of Goa ; the archbishop having driven them from that place, they established a village on a part of the continent bordering on the island, where they reside and attend on the pleasure excursions of the nobility and principal inhabitants ; here a part of their property is made use of for the purpose of carrying on trading speculations, being concerned with shipping and merchandize, and for which profitable adventures they have brokers and correspondents.

The music is the least tolerable part of these performances; it is composed of little drums called *gumgums*, cymbals, and a sort of fife, forming a concert with very little pretensions to harmony, and played on by men whose effeminacy is most revolting; the vocal part is confined to two, who constantly repeat the same words, and this completes the concert.

The dress of these women varies according to circumstances and the country, but is in all most sumptuous: it is very thin and light, and in every part they are ornamented with jewels, their hair, necks, ears, arms, wrists, fingers, legs, ancles, feet, even to the toes, nor must we omit to mention the nose-jewels, which consist of two rings, commonly of gold, and though at first the singularity is striking, the eye is very soon reconciled to it; the chains are generally of gold and silver, and frequently ornamented with precious-stones; another occasional and very peculiar ornament worn by them is a necklace of many loose turns, composed of flowers strung together, which they call *mogrees*, bearing some resemblance to Spanish

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**HISTORY OF DANCING.**

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double jessamy, but of a more powerful and still more agreeable odour, and to be preferred to any perfumes.

Nothing can be more dissimilar than the relations of travellers upon this subject, but it is not within our province to decide upon their differences, it will therefore be sufficient to observe that a notice of them was essential to our enquiry, and we trust, though offensive recital may have been spared, truth has not been compromised.



# HISTORY OF DANCING.



THE MODERN APPLICATION OF THE ART,  
AND ITS  
UTILITY CONSIDERED.



THE history has now been continued to the period when literature and the sciences, partaking of the decline of the Roman Empire, are fabled to have forsook the earth and rejoined "their native skies;" amid this wreck of all that was great and estimable, when superstition and worse than Egyptian darkness covered the civilized globe, it can be no matter of surprise that the art to which our attention is directed should have shared the common fate, and that the innocent gaiety of nations should have been abridged:—

"The world was sad, the garden was a wild."

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**HISTORY OF DANCING.**

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The date of the 15th century is most commonly assigned for the revival, and we apply it the more readily to our history, as the exhibitions of an earlier period were of a more mixed description, displaying rather the magnificence of feudal pageantry, than any attempt at the revival of the ancient ballet.

Since that period to the present time the national dances of the principal countries of Europe have been incorporated with our Ball-Room, and the same liberty has been taken with those of our country on the continent ; such being premised, the notice that extends to the circle of our modern use comprehends within it the most important points and leading features of continental practice, to which we are confined. A further restriction yet awaits us ;—with all our predilection for the general use of this species of amusement, we still think that the stage presents the fairest opportunity for the display of the true genius of the art, by which expression we mean in an extended sense that system which applies to it the language of gesture as expressive of the passions, regulated by harmony.

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" Sweet Polyhymnia see advance,  
Mother of the graceful dance !  
She who taught the ingenious art  
Silent language to impart ;  
Signs for sentiment she found,  
Eloquence without a sound ;  
Hands loquacious save her lungs,  
All her limbs are speaking tongues."

Our plan will include an incidental notice of the state of the ballet and opera, being in some degree dependent upon our more immediate enquiry, each division of the musical part will be prefaced by its peculiar and characteristic history.

In the days of the Eighth Henry we find frequent mention made of the dance among the amusements of the period ; in an age so favourable to chivalry and gallantry our art may be supposed to have been cultivated, and the example of the monarch, whose mind knew no middle course, but was remarkable alike for excellence and depravity, may be presumed to have been imperative on his court ; " Sir W. Molyneux (says Lloyd) got in with King Henry the Eighth

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by a discourse out of Aquinas in the morning and a dance at night.”—STATE WORTHIES. And succeeding writers have found as little difficulty to reconcile greater inconsistencies :

“’Twas Love that taught the monarch to be wise—  
The Gospel light first beam’d from Boleyn’s eyes.”

The time we have selected as developing our subject in an early stage is marked by too many circumstances of great political changes to allow us to rest with satisfaction ; the art is as much the offspring of peace and tranquillity as of nature, and the same age could not be equally favourable to the manly but boisterous amusement of the tilt-yard and the cultivation of the “ courtly dance,” yet a time there was when man could throw aside the ruggedness of his nature with the motive that called it into action, and resigning himself to more tranquil enjoyments, refine his nature without lessening his dignity ; the brightest page of our more early history confirms this fact, and the court of “ the maiden queen ” was no less remarkable for its wisdom and valour than for its elegance and courtesy. The Earl of Essex and

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Sir Christopher Hatton, among others, are distinguished as being mainly indebted to their accomplishments for promotion ; the antique and formal costume of the period are humourously contrasted with the grave dignity of the office of the latter nobleman, by Mr Gray, in his poem of "A Long Story," and though somewhat trite, we are too great friends to good humour to keep it from the reader.

" Full oft within the spacious walls,  
    When he had fifty winters o'er him,  
My grave Lord Keeper led the Brawls,  
    The seals and maces danced before him ;

His bushy beard and shoe-strings green,  
    His high-crown'd hat and satin doublet,  
Mov'd the stout heart of England's queen,  
    Though Pope and Spaniard could not trouble it."

In the reign of her immediate successors, the art though practised, does not appear to have made very considerable advances, indeed, the age was too subject to political convulsion to admit the probability of much attention being bestowed on its cultivation. After the Restoration, the commotion subsiding, and the genius of the land

again appearing above our horizon, we are gratified in viewing through the medium of their writings, at once the progress of the art and the opinions that were entertained of it by the most enlightened characters of the age.

Though not essentially incorporated with the opera in this country till long afterwards, yet Dryden had defined an opera to be "a fiction, represented by vocal and instrumental music, adorned with scenes, machines, and dances;" and of this department of our drama the earliest and greatest ornament was Grimaldi Nicolini, who arrived in England in the year 1708, and was undoubtedly the most able performer this country had beheld, and to whom we are indebted for the earliest specimen of finished action. The reader will readily conceive his excellence from the language of a cotemporary, who in the *Tatler*, No. 115, passes this eulogium upon him. "For my own part I was fully satisfied with the sight of an actor, who, by the grace and propriety of his action and gesture, does honour to the human figure. Every one will imagine I mean Signior Nicolini, who sets off the character he bears in an

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## HISTORY OF DANCING.

opera by his action, as much as he does the words of it by his voice. Every limb and every finger contributes to the part he acts, insomuch that a deaf man may go along with him in the sense of it ; there is scarcely a beautiful posture in an old statue which he does not plant himself in, as the different circumstances of the story give occasion for it. He performs the most ordinary action in a manner suitable to the greatness of his character, and shews the prince even in the giving of a letter or dispatching of a messenger. Our best actors are somewhat at a loss to support themselves with proper gesture as they move from any considerable distance to the front of the stage, but I have seen the person of whom I am now speaking, enter alone, at the remotest part of it, and advance from it with such greatness of air and mein, as seemed to fill the stage, and at the same time commanded the attention of the audience with the majesty of his appearance."

This eminent performer engrossed the attention of the polite world till the year 1717, when he returned to Italy for the last time, before which event, we find Mr. Addison professing the highest

admiration of his powers, in the *Spectator*, No. 13. "It gives me just indignation (says he) to see a person whose action gives new majesty to kings, resolution to heroes, and softness to lovers, thus sinking from the greatness of his behaviour, and degraded into the character of the London apprentice. I have often wished that our tragedians would copy after this great master in action. Could they make the same use of their arms and legs, and inform their faces with as significant looks and passions, how glorious would an English tragedy appear with that action which is capable of giving a dignity to the forced thoughts, cold conceits, and unnatural expressions of an Italian opera." His departure, before the final one, is thus regretted in No. 405, by the same author. "I am sorry to find, by the opera bills of this day, that we are likely to lose the greatest performer in dramatic music that is now living, or that perhaps ever appeared upon a stage. I need not acquaint my readers that I am speaking of Signior Nicolini. The town is highly obliged to that excellent artist for having shewn us the Italian music in its perfection, as well as for that generous approbation he lately gave to an opera of our own

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country, in which the composer endeavoured to do justice to the beauty of the words by following that noble example which has been set him by the greatest foreign masters in that art." These tributes are justly paid to a man who probably contributed more than other individual in an early period to the establishment of the opera in this country.

A long time was not suffered to elapse before a company of dancers was regularly incorporated with the opera, though in this respect we are still far behind those of France, where from the immoderate length of the recitatives, added to the passion the nation at large possess for the art, the lyrical composition has declined, and the opera is almost exclusively devoted to ballet dancing.

The era of the celebrated Beau Nash at length has come home to our notice, which being a time in the memory of many of the present generation will be dismissed with very few remarks. It may be considered as a misfortune peculiar to this country, that while an innocent and healthful amusement has been open in other countries to all



classes, in our own it has been till within these few years confined to the more opulent. The formality and etiquette which distinguished the early part of this gentleman's reign gradually gave way to the united efforts of good sense and good taste, the film has been removed, and we trust the day is not far distant when our art may take its place and be considered, which it certainly never yet has been, a feature in the national character.

Of late years an attempt has been made to introduce in this country an invention, that we believe originated in France, which from its ingenuity deserves a place in the annals of the art. Some masters of the ballet in Paris observing the relationship and dependence of dancing upon music, conceived by analogy, that the characters and signs employed to express sounds, might be used with success to interpret the evolutions of "the mazy dance," and the idea might be further strengthened by the consideration that dancing does not abound with more fundamental steps than music with notes, how much soever by changes and combinations both may be extended. This we believe to be the basis of the CHOREGRAPHIC

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system of the French Cyclopédie, a system which has shared the fate of the great majority, being completely exploded. We have made these preparatory remarks to introduce the mention of a work on the same subject by one of the profession in our own country, with this difference, that in the stead of notes diagrams are used to illustrate and simplify the intricacies of Country dancing. Our opinion of the matter, if it be worth while to give an opinion upon an unsuccessful attempt, and on an invention that has not matured itself, would be that the error lies in the application of study to the purposes of amusement, to those who follow the art as a business it may be both practicable and useful, but he who must toil through a treatise before he can chase a butterfly, will rarely be tempted to the task, and his ultimate success may be reasonably doubted.

A common fate has we believe attended it here and in France : from some of the profession it has met with little sympathy ; however, to decry the efforts of ingenuity, if even misdirected, is but the task of the invidious, assertion as ill supplies the place of reason as ridicule that of argument, we dis-

claim allusions, but it seldom happens that truth and censure can be conveyed in the same terms without some "stricken deer" making the application.

The history of an art, unlike that of a nation, is frequently comprised in the life of an individual, and is often little more than a natural and easy gradation from discovery to comparative perfection, unmarked by any mutations but those of public opinion, and unconnected with any revolutions save those that attended its introduction or decline; we have no reason to congratulate ourselves upon an exception in our favour, and the few observations that remain will be employed in a consideration of its utility.

### UTILITY.

By its proximity or remoteness to this standard the duration of public esteem, by which alone we "live and move," may be calculated, and by this standard we are content to be judged. Preferring at all times a reason to an authority, we had intended to decline availing ourselves of the use of great names, but their influence is so great that we feel by so doing we might lose a powerful auxiliary without adding to conviction.

The common lot of man is to live in society, and let his situation be what it may, a thousand occasions are continually presenting themselves when to do a little well, is more useful and of more service to the individual than the possession of many far more estimable qualities; the idea of Lord Chesterfield is happy and illustrative—a man with an ingot of gold is in possession of a valuable treasure, but which is seldom convertible and often an incumbrance, while another with his pocket full of small change, has a material always in request, and which the next moment may call for. Locke, who never spoke a vain word, in his Education, says “Dancing being that which gives graceful motion to all our lives, and above all things manliness and a becoming confidence to young children, I think cannot be learned too early.—Nothing appears to me to give children so much confidence and behaviour, and so to raise them to the conversation of those above their years as Dancing.” It is needless to multiply instances, the advantages of Address are as highly appreciated as they are valuable, and this it is the business of the art to teach.

As an exercise, combining at once the *utile* with the *dulce*, it is invaluable, tending to correct bodily imperfection by a method at once natural, agreeable and health-giving, and recreation is to the mental what exercise is to the corporeal man, each being necessary to the healthy existence of the other, chasing away that baleful azotic influence, which is subversive of all enjoyment, and "putting the soul in tune" with itself and surrounding objects.

A most delicate yet most important consideration now awaits us, that we can scarcely approach without imputation, but yet we should be unwilling to shrink from, but in a work like the present, summary though it be, which is designed to recommend a most innocent amusement, and to take some view of its effect upon society, we should regard it as little short of a dereliction of duty to allow it to pass without comment. We know not with what views a work upon this subject may be regarded by some, but we best know the purity of our motives, "if they will snatch the pure taper from the altar, and hold it to the devil,"\* they may "burn their own fingers," but we disclaim all such

\* Jer. Taylor.

subserviency, and in lifting the veil from the statue of modesty we are induced to the analysis no less by respect than admiration.

In estimating the happiness and virtue of any class of society, dependence can be placed upon no one circumstance so strongly as the state of the intercourse between the sexes ; where the passions are merely animal, society is a communion without its advantages, virtue declines, man is degraded, and “the brute that perishes” is an object equally dignified. On the other hand, he advances towards the perfection of his nature when the creature is subdued, then woman exerts her improving influence, the attachment is refined by mutual purity of conduct, and from this single feeling descends a copious stream to fertilize and bless the human race. We have been induced to these remarks by a peculiar feature which the English Ball-Room presents ; from the caution and reserve of our national character, few occasions present themselves of forming associations beyond our domestic circle, which principle though it exclude alike the meritorious and undeserving, must be respected for the motive ; now a Ball-Room

appears to supply the deficiency we complain of in a manner from its publicity the most unexceptionable, possessing the advantage of uniting with congenial amusement and innocent and rational intercourse that propriety of conduct which none can be more desirous of promoting than ourselves; we wish to be distinctly understood, the term 'Ball-Room' is vague, the sense we here wish to convey relates more particularly to the entertainments which are conducted under the paternal roof, and by no means to promiscuous assemblages.

The intimate connexion between Music and Dancing renders some knowledge of the former necessary to the full enjoyment of the latter, and in our original plan we had designed to institute some enquiry into that part of music which falls more immediately in our province, but this among other interesting matter our limits have compelled us to forego.

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Such is our art, and such are some of its most obvious pretensions, and amongst the latter the universality of the practice is not the least matter entitled to notice ; we have found it practised amongst the earliest ages of civilization and continued by the most refined, venerable from its antiquity and dignified by association with devotion, beautiful and innocent in the ages of pastoral simplicity and softening the features of ruder times by a union with chivalry and gallantry, in short, embracing in the wide sphere of its enjoyment all classes and conditions of mankind : yet, such is the fatality that has ever attended it, that though all join in the participation its condemnation has scarcely been less general, and amidst all its votaries there are found

“ None so poor to do it reverence.”

Claiming as it is entitled to the gratitude of all, and particularly of our own country from the enlargement of the enjoyments of the domestic circle, it has no other trophy but its own merits, and the only award to the ‘ Amusement of a Thousand Years ’ has been the mercy of silence !

“ And cold neglect weighs down the Muse’s wing.”

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“ I pity the man who can travel from Dan to Beersheba and cry ‘ all’s barren ! ’ ” and his condition is not less to be deplored who tasks himself at reconciling amusement with reason, and rejects it if will not bear the test ; this has been the bane of much enjoyment, and will continue to be so with those who will only be amused by method : a milder destiny awaits another class, who enjoying the passing scene, “ by happy alchemy of mind ” catch amusement from every innocent source, and without refining away their happiness are content to enjoy it, wherever it may be found. To the former of these their fault, if it be one, is their punishment, and at last they may join in the self-accusation of Timocrates, who being late in life and for the first time present at an entertainment of dancing is said to have exclaimed, “ Oh ! what an exquisite enjoyment is this, which I have so long sacrificed to the false pride of philosophy ! ” But we are not in equal charity with that puny ambition which considers departure from established usages as superiority, which incapable of appreciating excellence out of its own narrow limits, traduces what it will not participate, and exulting in its own deficiencies seeks with “ Gothic

triumph" to reduce all things to the level of its own dulness ; but let the poet denounce them—

“ For they, (their breasts no generous feeling warms,)  
Walk by, regardless of the Muse's charms,  
For them no Muse shall quit the golden loom,  
No palm shall flourish, and no wreath shall bloom.”

But the scales have fallen from the eyes, a more liberal view is taken of the refining capabilities of the art, and we conclude our observations with the hope that the present time realizes in a still greater degree the views of Mrs. Piozzi—“ The age we live in pays, I think, peculiar attention to the higher distinctions of wit, knowledge, and virtue, to which we may safely, cheaply, and honourably aspire ; the giddy flirt of quality frets at the respect she sees paid to Lady Edgecumb, and the gay dunce sits pining for a partner, while Jones, the Orientalist, leads up the ball.”

THE  
ETIQUETTE  
OF THE  
BALL ROOM.



THE Master of the Ceremonies is the *Arbiter elegantiarum* of the Ball-Room, who directs and superintends the arrangements for the time being, to whom all appeals must be made, whose authority is unquestionable, and decisions final ; with such powers as these, it is scarcely necessary to add, he should unite the knowledge of the profession with the manners of a gentleman, (two qualities very capable of distinction), and while his dictum is without appeal, it should never seem peremptory. It is apparent the office is a very delicate one, and as the appointment is most flattering to the individual, the responsibility is

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**ETIQUETTE.**

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considerable and not lightly to be encountered. For the assistance of those who may be forming Regulations for an Assembly, or wish to be informed of the most general usages, the following are submitted; many of them are invariable, others discretionary.

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**RULES AND REGULATIONS.****THE HONORS.**

The Master of the Ceremonies should be distinguished by some external mark of office, most commonly a bow, riband, or sash.

A number, specifying the place in the dance, should be presented to each lady on entering the room by the M. C.

A loss of the number may be remedied by application to the M. C.

The M. C. would find his labour diminished, if preparatory to the dance, the order and succession

## ETIQUETTE.

were determined upon, and suspended with the other Rules and Regulations of the Assembly in a conspicuous part of the room. A very frequent arrangement of dancing is to commence with two Country-dances, after follows a set of Quadrilles, a Spanish-dance occasionally being substituted for a Country-dance.

Should the company be so numerous as to require to be divided into two, three, or more sets, this arrangement of precedence is recommended ; suppose four sets—let them be distinguished by letters as the ladies by figures, set A, set B, set C, set D—No. 1, set A, is first entitled to name the dance, at the conclusion of which the appointment of the second will be expected from No. 1, set B, the nomination of the third from No. 1, set C, and the fourth from No. 1, set D, after which the same rotation will be observed commencing with No. 2, set A. At the conclusion of each dance, the lady and gentleman who led off will remain at the bottom.

The figure and tune being selected, the M. C. should be informed of it, who will make it known to the other sets and to the musicians.

Ladies, not availing themselves of the privilege of naming the dance, will take their place at the bottom, the set next in order then having the nomination.

It is usual after the leading couple have performed the figures down three couple, for those at the top to begin, and generally it is sufficient, but if the dance should be composed of more than three figures, to prevent confusion and to give the necessary distinctness to each performance, a wider separation is recommended.

The dance is finished when the couple last performing have gone through the dance, those who called it leading from the top till it be finished.

No lady can pass from one set to another, nor can a transfer of numbers take place, without the permission of the M. C.

The same dance should not be called twice the same evening.

No person should leave the set till the dance is finished.

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**ETIQUETTE.**

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A lady or gentleman wishing to dance, and not being provided with a partner, should apply to the M. C.

The dance being arranged, no change of figure can be permitted.

Two ladies cannot dance together if there be gentlemen without partners. This rule will not admit of application to gentlemen.

The customary mode of changing partners is between every two dances, if a Quadrille or any other dance be introduced, partners are also changed, but this rule is irregular.

The M. C. is the arbitrator in all disputes, who with the parties should leave the room.

**THE HONORS.**

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**DRESS.**—It falls within our province in this place to hazard a slight remark upon the prevailing costume; to the ladies we can suggest no im-

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provement, it is at once elegant, tasteful and appropriate, but with the gentlemen we are not on such good terms ; the simplicity of the present style will not indeed admit of a very splendid appearance, but the heavy and sombre appearance which the Ball-Room generally presents, opposed as it is to the natural gaiety which the amusement is calculated to inspire, reminds us rather of a deputation from the professions of law, physic, and divinity, or the "three Black graces," as they are humourously designated, than of a party who meet for the purposes of elegant and refined enjoyment ; they compel us to apply to them the language of the poet—

"They bear about the mockery of woe,  
To midnight dances and the public show !"

If distinction of dress be anywhere necessary, it is here ; naval and military officers must be admitted as exceptions, an opera dress alone is proper for a Ball-Room.





# **Country Dances.**





## COUNTRY DANCES.



**COUNTRY-DANCES** are the most popular, the oldest, and as capable of almost unlimited variety the best style of Dancing that the English Ball-Room presents; they are considered to be of English origin, and as according in a remarkable degree with the genius of "merrie England" we are inclined to that opinion, and till better reasons are exhibited we shall continue to consider them as national.

The general character of this style of Dancing is simplicity, ease, freedom, and liveliness, rather inclining to the mirthful than the graceful, and to cheerfulness than elegance; from which circumstance a very natural abuse is frequently obser-

## COUNTRY DANCES.

vable, the simplicity of some of the most common figures hold out a temptation to the uninitiated to attempt others that are decidedly intricate, and which require considerable practice to the proper attainment.

This style possesses the advantage of participation to almost any extent, but this should be used with judgment, as its neglect may prevent the variety, which is no less its characteristic.

In the selection of tunes, we have introduced as much variety as possible, at the same time offering the alternative of a single or double figure.



## COUNTRY DANCES.

## DI TANTI PALPITI.

8va.



D. C. 1st Part.



## THE FIGURE.

First lady and opposite gentleman cross with right hands, back with left Set four in a line Half promenade Advance two, retire Back to back Four advance and retire Half right and left.

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 COUNTRY DANCES.
 

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## TEKELI.



## SINGLE FIGURE.

Half right and left, back again Down the middle, and return.

## DOUBLE FIGURE.

Set and change sides Down the middle and return Half right and left Poussette.

## COUNTRY DANCES.

## LA POULE.



## THE FIGURE.

Set half right and left   Down the middle and up   Swing corners.

## COUNTRY DANCES.

## OFF SHE GOES.



## SINGLE FIGURE.

Set and change sides Down the middle, and up.

## DOUBLE FIGURE

Hey contrary side, hey on your own side Down the middle, and up  
Right and left with top couple Swing corners.

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 COUNTRY DANCES.
 

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## I'LL GANG NA MAIR.



## SINGLE FIGURE.

Hands across and back    Down the middle and up, turning partner  
at top.

## DOUBLE FIGURE.

Chain figure of six    Set and change sides    Down the middle and  
up    Poussette.



## COUNTRY DANCES.

## MONEY MUSK.



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 COUNTRY DANCES.
 

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## THE FIGURE.

Swing partner round with right hand, and, casting off one couple,  
swing with the left Set half right and left Swing corners.

## OR THUS.

Swing partner round with right hand, and, casting off one couple,  
wing with the left (as above) and return to places Down  
the middle and up Finish with right and left.

## COUNTRY DANCES.

## THE SYLPH.

(2nd time an 8ve higher.)



## THE FIGURE

First couple performs hands three round with the second lady—  
 Same with the second gentleman Down the middle  
 and up Right and left.

## COUNTRY DANCES.

## CALABRIA.



## SINGLE FIGURE.

First lady advance between two gentlemen, who turn and set, first  
gentleman same with two ladies Down middle and up  
Turn partner round.

## DOUBLE FIGURE.

Set at half right and left Whole figure Down middle and up  
Swing corners.

## COUNTRY DANCES.

## MOTHER GOOSE.



## SINGLE FIGURE.

Set and change sides Poussette.

## DOUBLE FIGURE.

Three first ladies lead round the three gentlemen Gentlemen the  
 same Down the middle and up Swing corners  
 Half right and left.

## COUNTRY DANCES.

## LITTLE FANNY'S LOVE.



## SINGLE FIGURE.

First and second couple down the middle Half right and left at bottom  
Up contrary sides, with half right and left to places Turn corners.

## DOUBLE FIGURE.

Three first couple set across, and back Right and left Poussette  
Swing corners.

## COUNTRY DANCES.

## THE DARGLE.



## SINGLE FIGURE.

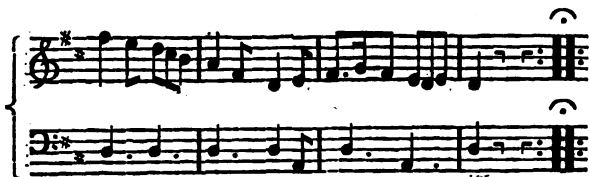
First lady set and turn second gentleman, first gentleman same with second lady Down the middle and up Half right and left.

## DOUBLE FIGURE.

Whole figure at top Set and change sides Hands across, and back again Down the middle and up Half right and left with third couple Poussette with second.

~~~~~  
COUNTRY DANCES.
~~~~~

## SHADDIE.



## SINGLE FIGURE.

Right hand across and back   Down middle and up   Half right and left.

## DOUBLE FIGURE.

Set and change sides   Half right and left   Down middle and up  
Poussette.



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 COUNTRY DANCES.
 

---

## LA DANSOMANIE.



## SINGLE FIGURE.

Whole figure at top Down the middle and up Turn corners.

## DOUBLE FIGURE.

Swing with right hand, and, casting off one couple, swing with left  
 Set three across, set three to places Swing corners Hands  
 six round Lead through the bottom couple, and  
 half poussette with top couple.

## COUNTRY DANCES.

## COLLEGE HORNPIPE.



## THE FIGURE.

Swing with right hand, casting off one couple, second couple same  
Promenade three couple Poussette.

~~~~~  
COUNTRY DANCES.
~~~~~

## DROPS OF BRANDY.



## SINGLE FIGURE.

Swing with right hand, and, casting off one couple, swing with left  
Poussette.

## DOUBLE FIGURE.

First lady and second gentleman set and turn, first gentleman and  
second lady same Promenade three couple Down  
middle and up Set at corners

---

 COUNTRY DANCES.
 

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## BASQUE ROADS.



## SINGLE FIGURE.

Right hand across and back Down middle and up, turning partner round at top.

## DOUBLE FIGURE.

Whole figure Set and change sides Down middle and up Poussette.

~~~~~  
COUNTRY DANCES.
~~~~~

RUSSIAN DANCE.



SINGLE FIGURE.

First lady turn second gentleman, first gentleman second lady  
Down the middle and up Right and left.

DOUBLE FIGURE.

Set half right and left Hands across, back again Down the middle  
and up Swing corners.

## COUNTRY DANCES.

## GO TO THE DEVIL, &amp;c.



## SINGLE FIGURE.

First and second couple down the middle, hands four half round,  
up, and same to places Swing corners

## DOUBLE FIGURE.

Three ladies lead round three gentlemen, three gentlemen same  
to ladies Whole figure Down middle and up  
Set half right and left.

## COUNTRY DANCES.

## FLORA Mc. DONALD.



## SINGLE FIGURE.

First lady set and change places with second gentleman, first gentleman with second lady, resume places in same manner Pousette.

## DOUBLE FIGURE.

Swing partner with right hand, and, casting off one couple, swing with left Down the middle and up Hands four round and back with second, and Half right and left with top couple

## COUNTRY DANCES.

## NEW RIGGED SHIP.



## THE FIGURE.

Three first ladies lead round the three gentleman, gentlemen the same Down the middle and up Swing corners.



## COUNTRY DANCES.

## SIR ROGER DE COVERLY.



## THE FIGURE

Set and change sides First and second couple down the middle,  
half right and left, up again, and return to places  
Swing corners



# **Quadrilles.**





## QUADRILLES.



QUADRILLES are of novel introduction in this country, and we are indebted to the French for their revival, for they approximate so nearly to the dance termed the Cotillion that design or invention cannot with justice be applied. They are danced in sets of eight, twelve, or sixteen persons, disposed as in the accompanying diagrams, but the set of eight is best calculated for displaying the true spirit and the elegant graceful evolutions of this mode of dancing.

The characteristics of the style are freedom, chasteness, and graceful ease. It will be obvious from the limited number of participators, that the Quadrille is better adapted for the select few who

## QUADRILLES.

compose the private assembly, (and for whose use this work is principally designed) than for the public ball, where too frequently the numbers prevent that selection we deem important.

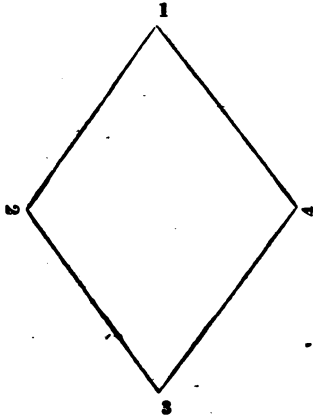
It is customary to play the first part of each tune prior to dancing to it, when it will commence with the second, unless it require the first to be repeated, with which also it usually terminates. An inconvenience, arising from its French origin, occurs in the Anglo-French terms which are used, and renders a knowledge of them necessary, they are easily acquired, but as we consider our own language fully capable of expressing them, we have preferred its use, so far as was consistent with perfect intelligibility.



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**QUADRILLE OF EIGHT.**

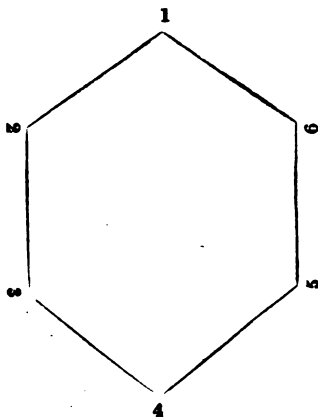

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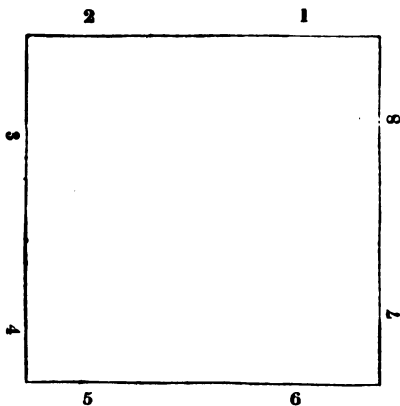
**NOTE.**—The above and two following diagrams will show the requisite disposition for performing Quadrilles of Eight, Twelve, or Sixteen persons. The first couple is represented by figure 1, who perform with the opposite couple, (fig. 8), in the same manner the second with the fourth.

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**QUADRILLE OF TWELVE.**

**NOTE.**—The order of precedence in a Quadrille of Twelve is as follows: the first and fourth couples having performed the figures, the second and sixth couples are next in rotation, who are also accompanied by the third and fifth.

**QUADRILLE OF SIXTEEN.**



**NOTE.**—The above disposition is for a Quadrille of Sixteen, adapted for a numerous company, and is performed in a similar manner to the preceeding Quadrille.

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**PAINE'S**  
**FIRST SET OF QUADRILLES,**  
**(AS DANCED AT ALMACK'S.)**

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QUADRILLES,

LA PAYSANNE.

The musical score for 'LA PAYSANNE' is written for two staves (treble and bass clef) in 6/8 time. The key signature has one sharp (F#). The score is divided into three main sections: the first system is marked 'S.', the second system is marked 'D. C. S.', and the third system is marked 'D. C.'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The final system ends with a double bar line.

THE FIGURE.

Right and left Set and turn partners Ladies chain Half promenade Half right and left.

QUADRILLES.

LA FLORA.



THE FIGURE.

Advance two Chassez right and left, Cross, Chassez right and left,  
Cross, Turn partners.

---

 QUADRILLES.
 

---

## LE COBOURG.

D. C.

D. C.

## THE FIGURE.

Cross with right hands, back with left, set in a line Half promenade  
 Advance two, back to back Advance four Half right and left.

## QUADRILLES.

## LA TURCA.



## THE FIGURE.

Chassez right and left First couple advance twice, leaving the  
 lady at left of opposite gentleman Two ladies cross and  
 change sides, while gentleman passes between  
 Same repeated Set and turn.

## QUADRILLES.

## ZITTI! ZITTI!

The musical score for 'ZITTI! ZITTI!' is written for piano in 2/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The score consists of five systems of music. The first system is an introduction. The second system includes a first ending marked '1st time.' and a second ending marked '2nd time.' which concludes with a 'Fine' marking. The third, fourth, and fifth systems continue the dance melody and accompaniment.

## THE FIGURE.

Chassez all eight Advance two Chassez right and left Cross  
 Chassez right and left Cross Turn partners.

---

**FOURTH SET OF QUADRILLES,**  
**FROM THE OPERA OF**  
**IL DON GIOVANNI. &c.**

---

QUADRILLES.

BRAVI COSA RARA.

S.

D. C.

S.

THE FIGURE.

Right and left Set and turn partners Ladies chain Half promenade  
Half right and left.

## QUADRILLES.

## LA FAVORITE.



## THE FIGURE.

Advance two Chassez right and left, Cross, Chassez right and left  
Cross Turn partners



## QUADRILLES.

## LA SERENADE.

The musical score for 'LA SERENADE' is written in 6/8 time with a key signature of one sharp (F#). It consists of six systems of music, each with a treble and bass staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The first system is a simple melody. The second system introduces a more complex rhythmic pattern. The third system features a series of eighth notes. The fourth system includes a double bar line and the instruction 'D.C.' (Da Capo). The fifth system continues the melody with a double bar line. The sixth system concludes with a final cadence and the instruction 'D.C.'.

## THE FIGURE.

Cross with right hands, back with left, set in a line Half promenade  
Advance two, back to back Advance four Half right and left.

## QUADRILLES.

## GIOVENETTE.



## QUADRILLES.

The musical score is written for two staves, treble and bass clef, with a key signature of one sharp (F#). It consists of four systems of music. The first system is a basic melody and accompaniment. The second system includes a piano (*P*) marking and a trill (*tr*) in the treble staff. The third system also includes a trill (*tr*) in the treble staff. The fourth system ends with a double bar line and the marking "D. C.".

## THE FIGURE.

The first couple advance twice, leaving the lady at left of opposite gentleman Advance three twice Gentleman advance twice Hands four half round Half right and left.

QUADRILLES.

FIN CH'AN DAL VINO.

The musical score is written for two staves (treble and bass clef) in 2/4 time, with a key signature of one flat (B-flat). The score consists of six systems of music. The first two systems are the main melody. The third system is marked '8va.' and features a higher melodic line. The fourth system continues the melody. The fifth system is marked 'D. C. and repeat.' and includes a repeat sign. The sixth system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, and accidentals.

THE FIGURE.

All change sides and back again Advance two Chassez right and left Cross, Chassez right and left Cross, Turn partners Finish with change sides.

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**FIFTH SET OF QUADRILLES,**

**FROM THE OPERA OF**

**PIETRO L'EREMITA, &c.**

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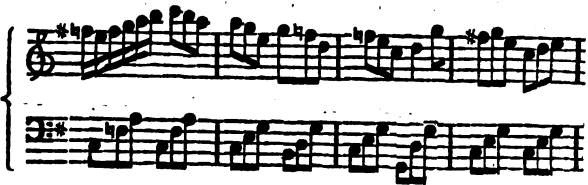
## QUADRILLES.

## AURORA SORGERAI.

S.

The musical score is written for a voice part (Soprano, indicated by 'S.') and piano accompaniment. It consists of four systems of music, each with a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 6/8. The first system begins with a vocal line starting on a half note, followed by eighth notes. The piano accompaniment starts with a half note in the bass, followed by eighth notes. The second system continues the vocal melody with eighth notes and a half note. The piano accompaniment features a steady eighth-note pattern. The third system includes a vocal line with a half note and eighth notes, and a piano accompaniment with a half note and eighth notes. The fourth system concludes the piece with a vocal line of eighth notes and a piano accompaniment of eighth notes.

QUADRILLES.



D. C.

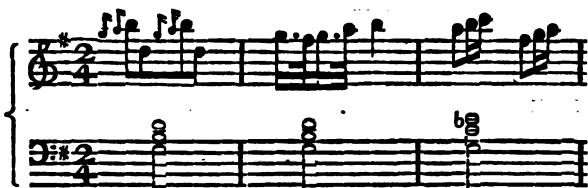


THE FIGURE.

Right and left Set and turn partners Ladies chain Half promenade  
Half right and left.

## QUADRILLES.

## LA FATIMA.





## QUADRILLES.



8va. . . . .

*tr**tr*

## THE FIGURE.

Advance two Chassez right and left Cross Chassez right and left Cross Turn partners.

## QUADRILLES.

## L'OSIRIS.



~~~~~  
 QUADRILLES.
 ~~~~~



**THE FIGURE.**

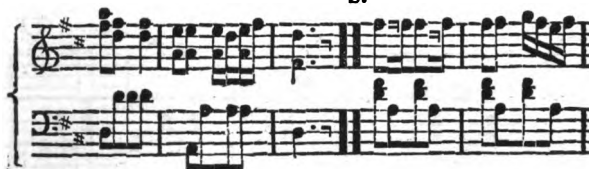
Cross with right hands, back with left, set in a line    Half promenade  
 Advance two, back to back    Advance four    Half right and left.

## QUADRILLES.

## L'IBIS.



8.



QUADRILLES.

**P**

**S.**

**THE FIGURE.**

The first couple advance twice, leaving the lady at left of opposite gentleman Advance three twice Gentleman advance twice  
Hands four half round Half right and left.

## QUADRILLES.

## CARNIVAL OF VENICE.

D. C.

*f*

D. C.

## THE FIGURE.

All promenade Advance two Chassez right and left, Cross,  
 Chassez right and left Cross Turn partners Ladies' hands  
 across All eight set and turn partners Finish  
 with change sides.

---

**SIXTH SET OF QUADRILLES,**  
**FROM THE OPERA OF**  
**IL TANCREDI, &c.**

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QUADRILLES.

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LE PANTALON.

The musical score for 'LE PANTALON' is written in 6/8 time and consists of six systems of music. Each system contains a treble staff and a bass staff, both with a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is marked above a note in the first system. Double bar lines are used to separate the systems. The score concludes with a 'D. C.' (Da Capo) instruction in the sixth system.

THE FIGURE.

Right and left Set and turn partners Ladies chain Half promenade  
Half right and left.



QUADRILLES.

LE PETIT TAMBOUR.

The musical score for 'Le Petit Tambour' is written for two staves (treble and bass clef) in 2/4 time. It consists of six systems of music. The first system has a treble staff with eighth notes and a bass staff with eighth notes. The second system has a treble staff with eighth notes and a bass staff with eighth notes. The third system has a treble staff with eighth notes and a bass staff with eighth notes. The fourth system has a treble staff with eighth notes and a bass staff with eighth notes. The fifth system has a treble staff with eighth notes and a bass staff with eighth notes. The sixth system is marked 'D. C.' and has a treble staff with eighth notes and a bass staff with eighth notes.

THE FIGURE.

Advance two Chassez right and left, Cross, Chassez right and left Cross Turn partners.

QUADRILLES.

LA POULE.

D. C.

THE FIGURE.

D. C.

First lady and opposite gentleman cross with right hands, back with left Set four in a line, half promenade Advance two, retire Back to back Advance four, retire Half right and left.

QUADRILLES.

L'ALINE.

The musical score for 'L'ALINE' is written in 2/4 time. It consists of three systems of two staves each. The first system begins with a treble staff containing a trill (tr) in the first measure, followed by a bass staff. The second system is marked 'D. C.' and 'f' (forte), featuring a treble staff with a repeat sign and a bass staff. The third system is also marked 'D. C.' and continues the melody in the treble staff with a repeat sign, followed by the bass staff.

THE FIGURE.

Chassez four First couple advance twice, leaving lady at left of opposite gentleman Two ladies cross and change sides, while gentleman passes between Same repeated Set and turn.

## QUADRILLES.

## LE TANCRED.

*Sva.*

*f*

D. C. 1st Part.

## THE FIGURE.

Chassez all eight Advance two Chassez right and left Cross  
 Chassez right and left Cross Turn partners.



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# Waltzes.

---



## WALTZES.



**THIS** style, on its first introduction to the English School of Dancing, had to encounter with feelings very adverse to its ultimate adoption, nor can that objection be said to have been fairly surmounted until it was presented in its present popular form of the Waltz Country Dance ; those objections removed, our Ball-Room does not present a more graceful, characteristic, or pleasing mode.

The Waltz is of considerable antiquity in the countries where it originated, and though modified by various tastes, that claim, we believe, to be universally conceded to Germany.

Assimilated with the Country-Dance, and partaking of its social character, it yet preserves its own peculiar features ; the air, the movement, the graceful inclinations of the body and limbs, skilfully adapted to its expressive music, and keeping in unison with it, added to the various elegant positions, form, altogether, one of the most pleasing pictures the English Ball-Room presents.

Having pointed out the capabilities of the Waltz, and its aptitude to impart a graceful deportment, it remains, therefore, but to caution the aspirant for the honours of the dance, against the affectation of elegance, assuring such, that departure from ease and freedom, or artificial gesture, excites regret rather than admiration, and that in sacrificing to the graces, care must be taken not "to o'erstep the *modesty* of nature."





## WALTZES.

## FAIRY WALTZ.

*(By Permission.)*

## THE FIGURE.

First lady set and turn-second gentlemen First gentleman set and  
turn second lady Down middle and up Poussette.

## WALTZES.

## HUNGARIAN WALTZ.



## THE FIGURE.

Promenade three couple Down the middle and up Allemande  
Poussette.

## WALTZES.

## TYROLESE WALTZ.

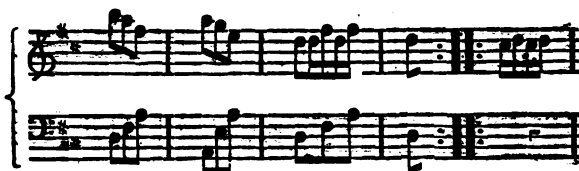


## THE FIGURE.

First lady and second gentleman set and turn to places First gentleman and second lady set and turn to places Waltz Poussette.

## WALTZES.

## GUARACHA WALTZ.



## THE FIGURE.

Right and left    Down middle and up    Poussette.

## WALTZES.

## LE GENTIL HOUSARD.

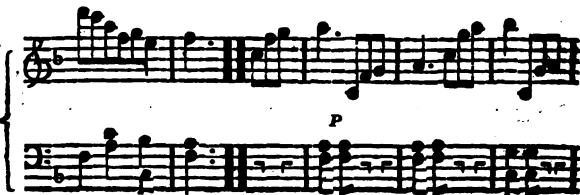


## THE FIGURE.

First lady and second gentleman set and change places Second lady and first gentleman set and change places First lady and second gentleman set and resume places Second lady and first gentleman set and resume places First couple allemande and poussette with second couple.

## WALTZES.

## STOP WALTZ.



## WALTZES.

*Stop.***THE FIGURE.**  
The promenade waltz.

## WALTZES.

## SWISS WALTZ.





## WALTZES.

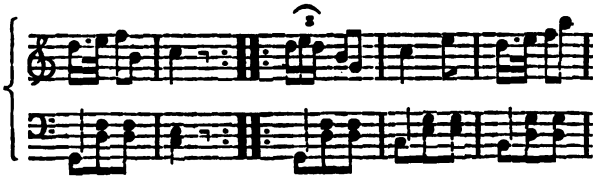


## THE FIGURE.

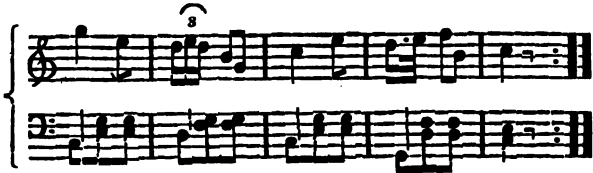
First and second ladies set and change with gentlemen round to places  
 The four in a circle, balancez and change as  
 before Waltz poussette.

WALTZES.

NATIONAL WALTZ.



D. C.



THE FIGURE.

The three first couple set and change places with partners Set and resume places Down middle and poussette.

FINIS.









