

LOWE'S
BALL-CONDUCTOR
AND
ASSEMBLY GUIDE;

CONTAINING
Directions for the Performance
OF

QUADRILLES, GALLOPADES, MAZOURKAS,
MISCOLANZES, ECOSSEUSES, SPANISH,
ENGLISH, IRISH, & SCOTCH COUNTRY
DANCES, REELS, &c. &c.

WITH A FEW HINTS

ON
DEPORTMENT AND BALL-ROOM
ETIQUETTE,
FOR THEIR JUVENILE PUPILS.

BY THE MESSRS. LOWE,
Teachers of Dancing,
Edinburgh, Glasgow, Perth, Dundee, &c.

THIRD EDITION,
Enlarged and Improved.

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INTRODUCTION.

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"What place is so proper as the Assembly Room to see the fashions and manners of the times, to study men and characters, to be accustomed to receive flattery without regarding it, to learn good breeding and politeness without affectation, to see grace without wantonness, gaiety without riot, air and dignity without haughtiness, and freedom without levity?"

For ages past, Terpsichore has had innumerable votaries, and Dancing will doubtless ever be a source of pleasure to mankind, while graceful motion is admired, and joy enlivens the earth with even "brief and distant glimpses of her face." At the present time, every one in genteel society is expected, as a matter of course, to dance with ease and correctness; and although Dancing has ceased to be a toilsome exercise, and is now softened down (as it certainly should be in society) to an agreeable pastime, it must not be forgotten that the ease, grace, and neat execution, which are

confidently looked for in Ball-room Dancing, must needs be the result of proper instructions, and diligent practice,—without which, Ladies and Gentlemen cannot expect to appear in the dance with credit to themselves, or comfort to others with whom they may happen to be associated.

The facility displayed by the accomplished should never lead any to imagine that Dancing, as seen practised, is easy of acquirement. Previous attention must be devoted to the preliminaries of the art, to render any one capable of displaying an equal degree of ease and elegance; and it must be borne in mind, that whatever may be the end proposed, the practice must be more difficult; therefore Minuets, Gavottes, Pas Seuls, and other movements which tend to give steadiness of carriage, and ease in the performance of Quadrilles, and more simple Dances, must not be neglected;

as the having of force in reserve gives an elegance and beauty to the performance, which a looker-on quickly distinguishes from laboured correctness—a medium of the more difficult studies; and that kind of practice which leads to excellence in an Opera Dancer, will no doubt be observed by every good Teacher, as public and private Dancing are so exceedingly different, that what may be deemed a beauty in the one, would justly be considered a defect in the other; and the exercises of the Academy, entitled Opera Dances, Pas Seuls, Pas de Deux, &c., will undoubtedly be modified by every judicious Teacher, and all extraordinary raisings of the feet, and other extravagant motions, avoided,—“it being the design of Dancing to display grace and beauty; and, for that reason, all distortions and mimeries, as such, are what raise aversion instead of pleasure.”

Every one seems now aware of the propriety of sending children to the Dancing School before their joints get stiff, or fixed in an awkward position, and previous to their being engaged with other branches of education that require more attention. A sufficient degree of strength is, however, necessary, although many bad habits may be corrected, even before a child is able to dance, by exercises which every good Teacher is acquainted with; and Parents should take especial care to engage a Teacher who has plenty of energy, combined with good sense—one who knows what is proper, and can explain and give perspicuous directions as to its performance. Few foreigners are able to do this, yet many of them are engaged, chiefly, we believe, on account of some peculiar eccentricity of conduct; or some silly folks may perhaps suppose them to be clever, because they

speak a language which neither themselves nor their children can understand. However, after they have paid away a considerable number of guineas, their eyes begin to open, and they are astonished to see that the poor children are sufficiently puzzled, but making *no progress*. Their dislike to Dancing, which generally follows, cannot be much wondered at; whereas a person capable of making the matter clear to them might have led them on to delight in it. Bad habits are not easily got rid of; and many Ladies and Gentlemen lose every sentiment of regard which the company may previously have bestowed upon them, by exhibiting a vulgar style of Dancing. Few but those who have acquired the art in early life, can expect to show much grace in its performance; and as the only objection to the advantages arising from early instruction is, that young people frequently

forget the Figures of the Dances before they much require them, we have thought it proper to offer our Pupils, and others, the following small selection, as an assistant to their memories; and knowing that what is spoken frequently passes immediately into oblivion, whilst that which is written or printed may be had recourse to again, we have added a few Hints on Deportment and Ball-room Etiquette, which may also be useful to them. Good manners and good Dancing must go hand in hand; and as Dancing is an accomplishment that is only useful in public, or in large parties, it will undoubtedly be most effectually acquired in respectable public classes, where the Master will have it in his power to instruct his Pupils in its accompanying etiquette, and see that they observe the deportment of Ladies and Gentlemen towards each other. The society of respectable

and well-bred children is perhaps of greater consequence in learning this branch of education, than in the acquirement of any other, as the Pupils are more immediately connected with each other, and, of course, more apt to acquire good or bad habits. The most respectable School should therefore be chosen; and although the terms of admission may perhaps be a little higher, considerable advantages may with confidence be expected, as none but Teachers who have the best abilities, combined with energy and attention, will receive the highest terms, excepting from persons who are prejudiced, or so ignorant of the matter in question, as not to be able to perceive the smallest difference betwixt a good Teacher and a bad. There are many of both descriptions; and we would not have people to suppose that in so speaking we mean to assume characters that do not belong to

us, for we have been at considerable pains and expense to acquire a thorough knowledge of our profession; and presuming that we have maintained respectable characters, we are ready to stand or fall by comparison with others; but we have the most substantial reasons for believing that our merits were long ago discovered by the public; and we shall ever acknowledge, with pride and gratitude, the distinguished patronage that has so long been bestowed upon us.

R., J., J., & J. S. LOWE.

QUADRILLES.

BEFORE the introduction of Quadrilles in Paris, the dances most in vogue were Cotillons, La Perigourdine, La Matelotte, La Pavane, Les Forlanes, Minuets, &c. Monsieur Vestris displaced the Forlanes by the Gavotte, and adopted a few of the more simple stage steps—*Pas de Zephyrs, Pas de Bourrés, Chassés, Ballotés, Jetés, Battus, &c.*; and at a fete given by a Lady of celebrity, at the Hotel de Valentinois, Rue St. Lazar, on the 16th of August 1797, Monsieur Hullin introduced the Quadrille figures which still retain pre-eminence, and which have elicited such general approbation, that they may now be called the French National Dance. The airs to which they were performed on the above-

mentioned evening were called *Le Pantalon*, *L'Été*, *La Poule*, et *La Trenise*, by which titles the figures are now denominated; and various *Finales* have been added, as well as a number of other figures arranged, forming different sets. When first introduced, however, the four figures were performed by four persons, (as the name implies,)—viz. Two couples facing each other. But a party for Quadrilles now consists of eight, twelve, or sixteen persons, forming a square, and each couple performs, as formerly, in *contre danse* with its vis-a-vis, or opposite couple—those upon the sides resting, whilst the couples at the top and bottom of the room dance, and vice versa. We agree with Mr. Dun in thinking that “there is no kind of dancing so well fitted for society as the Quadrille, wherein the *Pas Seul*, *Pas de Deux*, or dancing by individuals and couples, are

occasionally introduced, which admits of breathing time, and gives an opportunity for conversation to those of the set who are disengaged:—an advantage which the performers in the English Country Dance cannot enjoy without deranging the figures, and interrupting the performers in their progress through the dance.

“By means of the *Pas Seul*, &c., an anxious yet politely conducted contention for the palm of superiority is kept up by the rival dancers, which gives interest to the whole. In order to perform these dances well, it is necessary to sympathize with and accompany the music as closely as possible; therefore what is called a good ear is quite essential. The peculiar feature of Quadrille Dancing is *smoothness* and *softness*; in which case the dancer must *glide* through the figures in a waving,

flowing, and graceful manner, giving that necessary accent or expression to the movements which the French music is so capable of exciting.”

THE ARMS

Should be kept in an easy semi-oval position, so that the bend of the elbows be scarcely perceptible, otherwise they would present right angles, which would so offend the eye, as to destroy all appearance of ease and elegance. Care must be taken neither to raise the shoulders, nor to spread the arms too far out. The proper situation of the arms in dancing is a little in front of the body; and they should advance or recede, in a natural series of oppositions, to the directions of the feet in the execution of the various steps. Their movements in performing

these contrasts must not be sudden or exaggerated, but so easy as to be almost imperceptible.

Ladies should hold their dresses with the fore-finger and thumb of each hand; the other fingers should be gracefully grouped, and the backs of the hands partially turned forward. In dancing Quadrilles, when the Lady advances with her partner, and in all the figures where the hands join, the arms should be kept of such a moderate height as is consistent with grace. It is also necessary that the arms should be properly supported, and not suffered to weigh or drag upon those of the persons with whom it may be proper to join hands in the course of the dance.

Elegance without affectation may be shown in presenting the hand. Rustic abruptness and childish timidity are equally to be avoided. A modest confidence is the

effective means to be observed in this as in every other department of Ball-room Dancing. To grasp the hand of a person rudely, or to detain it when it should be relinquished, are unmannerly faults; and studied attitude in presenting the hand is also reprehensible, as displaying an overstrained anxiety for effect. Unobtrusive grace of deportment should be the zenith of a young Lady's ambition; and she should move through the dance "like a smooth wave, by gentlest winds heav'd up," as Shakespeare finely expresses the perfection of dancing.

THE FEET

Should be well turned out and pointed, so as to make the toes meet the floor first; they should never be violently tossed about, or lifted high from the ground, nor should the knees be allowed to break

the contour of the dress. In the ball-room, all the steps should be performed in an easy graceful manner, with minute neatness, and in rather small compass. Ladies, particularly, should rather seem to glide along with easy elegance, than strive to astonish by violent action—making their dancing appear to be a boisterous and difficult exercise. It is necessary for us, however, to warn our Pupils against falling into the opposite error of listlessness and inaccuracy, as with these elegance can never be obtained; and they must take care not to allow their dancing to become mere jolting and hobbling.

THE BODY

Should never be suffered to sink into ephemeral or local deformity, (such as what was some years ago termed the Grecian bend, which consisted of pushing the

head forward, drawing up the shoulders, and protruding the back. It is fortunate for the appearance as well as the health of young persons, that the fashion is now completely changed, and that the "human form divine" is again allowed to assume one of the great privileges by which it is distinguished from the brute creation.) It should always be kept in an easy and unaffected erect position, except in the execution of certain steps, when the bust may be thrown a little to the right or left; but all exaggerated bendings of the body are highly disgusting, and care must be taken that it does not lose its perfect balance. The chest should be advanced, the waist retiring, and the shoulders depressed, and brought to range evenly with the back.

THE HEAD

Should be kept centrally between the shoulders by the erectness of the neck. The face may of course be occasionally turned to right or left, not merely for convenience, or to avoid an appearance of constraint, but because the opposition which may be produced by a judicious change of the direction in which the countenance is turned to the posture of the body and limbs, materially enhances the grace of the whole figure. If the greatest weight is thrown on one side, the head may (generally speaking) be very advantageously turned, in a trifling degree, in an opposite direction. It should be thrown considerably backward; but care should be taken, neither to protrude the chin, nor to draw it too much towards the neck. The face should be perpendicular, and, during

the dance, it should be illumined with cheerfulness, as it would be perfectly absurd for any one to exhibit a melancholy aspect amidst the gaieties of a ball-room.

X A set of Quadrilles ought to consist of four parts, each of which is called a *contre danse*, and should conclude with an additional one called *La Finale*. This characteristic rule is, however, frequently overstepped by the fancy of the dancers, who often add other finales, as *Le Garçon Volage*, *Les Lanciers*, *La Lodoiska*, &c.

The first set is danced every where according to the original arrangement by Monsieur Hullin; and we have thought it proper to adopt the other sets as arranged and agreed upon by the Teachers of Dancing in Edinburgh, being aware that they will be most generally practised in Scotland. Each *contre danse* contains various figures, which are generally begun by the

first or third couples, either together or individually; then the second and fourth take the lead. At the commencement of each *contre danse*, one strain, or eight bars of music, is played before the dancers begin the figures, during which (the first time) it is customary for them to make an obeisance to their partners, to signify their readiness to begin. Those who have to stand still during the performance of the others, should place their feet in the third position, keep their bodies upright, and their heads properly situated.

The time of the airs for Quadrille dancing should be *allegro* and *moderato*; but we must here observe, that Ladies in general, and many musicians, play them a vast deal too fast, because, perhaps, they are not acquainted with any other way of giving spirit to their music. Nothing, however,

can be more highly absurd; and unless the music is played in the proper style, young persons need give themselves no trouble about French dancing, and Teachers may save themselves an immense deal of anxious explanation and exertion,—the one thing being quite incompatible with the other. If Ladies and Gentlemen wish to have their music played in such a ridiculous manner, they only, by so doing, show their ignorance of the refined delicacy of the Quadrille, and exhibit a wish to convert its pathetic expression into the mirth of the Scotch reel:—a species of pleasure which the plaintive airs of the Quadrille were never meant to inspire.

As it is usual for the master of the ceremonies, the leading musician, or some one, to call the figures during the performance of Quadrilles, all persons should make

themselves acquainted with the following list of technical terms, in French and English:—

Le Grand Chainé. Right and left all round.

Chainé Anglaise. Right and left by four.

Demi Chainé Anglaise. Half right and left, by four.

Chainé des Dames. Ladies' chain.

Le Grand Promenade. Promenade round, all eight.

Demi Promenade. Half promenade.

Demi queue du Chat. Do., holding one hand.

En Avant. Advance.

En Arrière. Retire.

Chassez à droit et à gauche. } Dance to the right and left.

Chassez et Dechassez. }

Traversez. Cross over.

Dos-à-dos. Pass round each other, back to back.

Demi rond de quatre. Hands four half round.

Chassez croisez. Cross partners, and back again—Ladies passing in front.

Chassez ouvert. Chassé from your partners.

Le Grand Rond. Hands round, all eight, vis-a-vis opposite.

Balancez en rond. All eight set in a circle.

Moulinet. Hands across.

Balancez. Set.

Tour de mains. Turn with both hands.

Les tiroirs. Top couple lead between the opposite couple, and return outside.

En avant quatre. Four advance.

En avant trois. Three advance.

Cavalier seul. One Gentleman, eight bars.

Tour de trois. Hands three round.

Le grand carré. First and second

couples advance, while sides chassé open; first and second couples chassé open, while sides advance. First and second couples retire, while sides chassé close; first and second couples chassé close, while sides advance.

Contre partie le même. The others do the same.

A party of eight for Quadrilles is arranged as follows:—

1st Couple.

Lady. Gentleman.

	L.	G.
G.		L.
2d		4th
L.		G.
	G. 3d	L.
	Vis-a-vis.	

If the party consists of more than eight, all the couples next the top of the room hold first places; and in performing L'Été, it is the Gentlemen next the top, and the Ladies vis-a-vis, that commence first; after which, it is the Ladies next the top, and the Gentlemen vis-a-vis; then it is the Gentlemen on the right of those that danced first, and the opposite Ladies; and, lastly, it is the Gentlemen on the left of those that danced first, and the opposite Ladies. The same order must be observed in the performance of all the other figures—the Gentlemen next the top always taking the lead.

PREMIERE QUADRILLE.

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LE PANTALON.

1. Chaine Anglaise. 2. Balancez à vos Dames. 3. Tour de mains. 4. Chaine des Dames. 5. Demie queue du chat. 6. Demie chaine Anglaise. Contre partie pour les quatres autres.

L'ÉTE.

1. En avant deux, et en arrière. 2. Chassez à droit et à gauche. 3. Traversez. 4. Chassez et dechassez. 5. Retournez à vos places. 6. Balancez en avant. 7. Les deux mains. 8. Contre partie pour les six autres.

LA POULE.

1. Traversez deux en donnant la main droite. 2. Retraversez en donnant la main gauche. 3. Les Dames donnant la main droite à leur Cavaliers. 4. Balancez quatre sans vous quittés. 5. Demie queue du chat. 6. En avant deux. 7. Dos-à-dos. 8. En avant quatre. 9. Demie chaine Anglaise. Contre partie pour les six autres.

LA TRENISE.

1. Chaine des Dames. 2. Balancez à vos Dames. 3. Tour de mains. 4. Un Cavalier avec sa Dame en avant et en arrière. 5. Idem en avant, conduisant sa Dame à la gauche du Cavalier de vis-a-vis et Sissonne Balote. 6. Les deux Dames traversent à la place opose, pendant que le Cavalier traverse au milieu. 7. Les deux Dames chassent croisez, tandes que le Ca-

valiers figurent devant elles, et repassent à leur places respectives; en chassent croisez encore. 8. La premiere figurante qui occupe la gauche du Cavalier fait un balance à son Cavalier seulement, et termine par un balance et tour de mains. Contre partie pour les six autres.

LA FINALE.

1. Chassez croisez, ou en avant huit. 2. En avant deux, et en arrière. 3. Chassez à droite et à gauche. 4. Traversez. 5. Chassez et dechassez. 6. Retraversez à vos places. 7. Balancez à vos Dames. 8. Tour de mains. Contre partie pour les six autres.

FIRST QUADRILLE.

LE PANTALON.

1. Right and left. 2. Set, and turn partners. 3. The Ladies chain. 4. Promenade half round. 5. Half right and left to places. The other four repeat the figures.

L'ETE.

1. The first Gentleman and opposite Lady advance and retire. 2. Chassé to right and left. 3. Cross over, changing places. 4. Chassé to right and left. 5. Cross over again, and turn partners. The other six repeat the figures.

LA POULE.

1. The first Gentleman and opposite Lady cross over, giving the right hand. 2. Cross back again, giving the left and the

right to their partners. 3. Set four in line, holding hands. 4. Promenade half round. 5. The two who commenced advance and retire. 6. They advance again, pass back to back, and retire. 7. Four advance and retire. 8. Half right and left to places. The others repeat the figures.

LA TRENISE.

1. The Ladies chain. 2. Set to partners, and turn them. 3. The first Gentleman conducts his partner forward and back, and again forward, when, leaving her on the left of the opposite Gentleman, he returns to his place. 4. The two Ladies cross over, and chassé across, while the first Gentleman passes between them, and sets; the Ladies cross over again, and chassé across, while the Gentleman returns to his place, and sets. 5. The first and third couples

set, and turn into their places. The others do the same.

LA FINALE.

1. All eight chassé across, and set at the corners, chassé back again, and set. 2. Two advance and retire. 3. Chassé to right and left. 4. Cross over, changing places. 5. Chassé to right and left. 6. Cross over, setting to partners, and turn them. All the others do the same, and finish with the chassé across.

N. B.—In large parties they advance and retire twice, in place of the chassé across.

LE GARÇON VOLAGE.*

1. All the Ladies advance and retire.

* This figure is frequently added to the above Quadrille, and consequently given along with it.

2. All the Gentlemen the same. 3. All set, and turn partners. 4. The first Lady alone, eight bars. 5. The opposite Gentleman the same. 6. All promenade fully round.

SECOND QUADRILLE.

LA PORTUGAISE.

1. The first and third couples right and left fully round. 2. Set to partners, and turn them. 3. Four advance and retire. 4. Four advance, pass back to back, and retire. 5. The first and third couples dance into the middle, turning to the right, and set opposite the second and fourth, with whom they turn, forming a line of four on each side. 6. The two lines advance and retire. 7. The Gentlemen take their

Ladies, and turn them into their places. The others repeat the figures.

LA BONNE AMIE.

1. The first Gentleman dances forward, and stops till the third Lady does the same. 2. They pass back to back; in the middle a full turn. 3. Dance to right, giving the left hand, and to left, giving the right. 4. They make a half turn in hands, and, separating, pass in between the side couples. 5. Six advance and retire. 6. The two who began, pass back to back, and finish opposite their partners. 7. Set to partners, and turn them. The others repeat the figures.

LA PARIS.

1. The Ladies chain. 2. The first Gentleman dances alone. 3. The opposite Lady does the same. 4. Promenade half

round. 5. Half right and left. The others repeat the figures.

LA WELLINGTON.

1. Four advance, and set in the middle; the Gentlemen change partners, and return to their places. 2. The first Gentleman and his partner cross over, and dance to right and left. 3. They cross over again, and dance to right and left. 4. Four advance, and set in the middle. 5. The Gentlemen regain their partners, and retire. 6. Set to partners, and turn them. The others repeat the figures.

LA PASTOURELLE.

1. The first Gentleman conducts his Lady forward twice over, and leaves her on the left of the opposite Gentleman. 2. Three,

in hands, advance, and retire twice. 3. The first Gentleman dances alone. 4. Four hands half round. 5. Half right and left. The others repeat the figures.

LA RONDE FINALE.

1. Eight hands round, entirely, to left. 2. The first Gentleman and third Lady advance and retire. 3. Dance to right and left. 4. Cross over. 5. Dance to right and left. 6. Cross over, setting to partners, and turn them.

N. B.—The last time, all the eight *chassé* across, set, and *chassé* across again, &c.

LODOISKA.*

1. Promenade all eight. 2. The Ladies chain. 3. The two Gentlemen cross over.

* This may be danced in place of La Ronde.

4. The two Ladies do the same. 5. The four advance and retire, and half right and left to places. The others do the same, and finish with the promenade all eight.

THIRD QUADRILLE.

LA FLORIDE.

1. Right and left fully round by four. 2. The first Gentleman dances alone. 3. The opposite Lady does the same. 4. The same persons dance to right and left. 5. They advance, pass back to back, and retire. 6. The Ladies chain. 7. Half promenade. 8. Half right and left. The others repeat the figures.

LA VALSE EN COTILLON.

1. The four Ladies do hands across in the middle, whilst the Gentlemen turn to the right by the waltz step. 2. Ladies separate, and set to partners. 3. Join partners, and waltz to respective places. 4. The first Gentleman and third Lady advance and retire. 5. Cross over by waltz step, and set. 6. Cross back again, setting to partners, and turn them. 7. The Gentlemen set to the Ladies on their left. 8. The Gentlemen turn their own partners. The others repeat the figures.

LES GRACES.

1. The first Gentleman, and the couple on his left, advance and retire in hands. 2. Three hands once round. 3. Three, with hands joined, as in the Triumph, ad-

vance and retire, passing the hands twice over the Lady's head.

N. B.—The Lady makes pirouette under her partner's arm during the pause.

4. The first Gentleman sets to his Lady, and turns her. The others repeat the figures.

D'EGVILLE—FINALE.

1. The grand round, by the quick waltz step. 2. The first couple, with their hands joined across, advance twice, and set in the middle. 3. They change sides, and set, twice over, without quitting hands. 4. and 5. The third couple repeat the two foregoing figures. 6. The four in the middle separate from their partners, and set to those upon the sides, and turn them by both hands. 7. All dance to right and left, giving their hands to the persons with

whom they turned, then turn them again by the right hands. 8. The four who began, advance and retire twice. After the round, the second and fourth couples repeat the figures.

LES LANCIERS QUADRILLE.

1. The grand chain, or right and left all round.
2. The four Ladies advance to the middle, set, join hands, and go quite round to the left, whilst the four Gentlemen go round to the right, outside the Ladies.
3. All eight set and turn partners into places.
4. The first couple, by a semicircle, face the top of the room.
5. The second, third, and fourth couples advance successively, and form two lines behind the first couple.
6. All eight *chassé* across and back again.

setting each time. 7. They then turn off at the top, the Gentlemen following the first Gentleman, and the Ladies following the first Lady, meet partners at the bottom, and all lead up, facing the top of the room. 8. All eight *chassé* a part, Ladies to the right, and Gentlemen to the left; all eight turn round and set, joining hands, Gentlemen with Gentlemen, and Ladies with Ladies, in two lines, facing each other. 9. All eight advance and retire, then advance again, and turn partners into places. 10. The *mahoni* square twice over.

LA GAVOTTINE.

The Ladies chain, set, and turn partners, (*Gavotte*.) The first Lady dances alone, (eight bars); the opposite Gentleman the same. Then the first Lady dances twelve bars, and the opposite Gentleman does the

same; after which, all the eight promenade fully round, and the others repeat the figures.

LA TANCREDI.

All eight promenade. The first Gentleman and opposite Lady perform the figures of *L'Eté*; then the four Ladies do hands across in the middle, and back again, when they give their right hands to their partners, and balance *en moulinette*; then the Gentlemen turn their partners into their places.

LA CORILLON.

All the Ladies *chassé* in before the Gentlemen on their right, set, and turn them round, (eight bars); then, facing each other, give three claps with the hands, then

three beats with the right foot, and turn the same person again. The Ladies do the same with every Gentleman, moving round to the right till they come to places; then the Gentlemen commence and do the same; then all, in hands, advance and retire twice.

N. B.—These figures are sometimes danced as a *Finale* to the first Quadrille.

THE WALTZ QUADRILLES

Consist of the same figures as the first set danced to the music of the German waltz.

SIXDRILLES.*

LE PANTALON.

1. Whilst the first and third Ladies right and left, the first and third Gentlemen advance to the centre, set with backs together, and return to their places. 2. Set to partners, and hands three round. 3. The Ladies chain double by the first and third Ladies, (the Ladies on the right of their partners turning the opposite Gentleman, and those on the left turning the Gentlemen

* Sixdrilles were introduced about the time of the coronation of Charles X., and are admirably adapted for parties where there is a majority of Ladies,—the figures requiring eight Ladies and only four Gentlemen. Les Contre Danses, are much the same as those of the Quadrille, only that six persons are engaged at a time instead of four.

on the sides.) 4. Half promenade, and pass to places. The others repeat the figures.

L'ETE.

1. The first Gentleman and opposite Ladies advance and retire, chassé to right and left. 2. Cross over, changing places, (the Gentleman passing between the Ladies,) chassé to right and left. 3. Cross back again, set, and turn partners. The others repeat the figures.

LA POULE.

1. The first and third Ladies cross over, giving their right hands; and back, giving their left. 2. Giving right hands to partners, all six set, holding hands round like a garland. 3. Promenade half round, three and three. 4. The two Gentlemen advance

and retire, and back to back. 5. All six advance and retire, and pass to their places. The others repeat the figures.

LA TRENISE.

1. Ladies chain double by the first and third Ladies. 2. Set, and turn partners. 3. The first Gentleman conducts his partners forward and back, forward again, and leaves them beside the opposite Ladies, and returns to his place. 4. The Ladies join hands, two and two, as for the promenade, and cross over; whilst the Gentleman passes between them, they chassé across; the Gentleman returns to his place, the Ladies separate, and dance in before their partners. 5. Set, and turn partners. The others repeat the figures.

LA FINALE.

1. The eight Ladies chassé across, set at the corners and back again, whilst the four Gentlemen advance to the centre, set with backs to each other, and return to their places. 2. The first Gentleman and third Ladies dance the figure of L'Eté. The others repeat the figures. At the end, all twelve join hands, and advance and retire twice.

THE ITALIAN MONFERINA.*

(PLACES AS IN THE QUADRILLE.)

The first and third couples advance and set; retire and set; chassé across and set;

* The dance so called was common in this part of the country some time previous to the

back again, and set; four hands round, and back again; four hands across, and back again; right and left; pousette, or set, and turn partners. The others repeat the figures.

REEL OF EIGHT.

Hands round, and back again; moulINETTE, or cross hands double, first the Ladies inside, then the Gentlemen; all set and turn partners; all eight right and left, or promenade to places.

introduction of the proper Quadrilles, and in some parties it is still enjoyed with considerable relish. It derives its name from an Italian state called Monteferrato, where a number of dances of the same description are performed; but we have had it in Scotland for nearly twenty years, and it is danced to a number of Scotch allegro airs, and frequently followed by a reel of eight, which we have given along with it.

THE GALLOPADE.

This dance, which is now so fashionable, originated as follows:—A foreign Prince, on a particular occasion, invited a large assemblage of the Nobility of his country to a ball; and having gone out a hunting with his courtiers, the excitement of the chase led them much further from the palace than they anticipated. On their return home, they found that the entertainment had commenced; and rushing into the assembly-room (with boots, spurs, whips, and bugles) as they were, each caught hold of a Lady, and, led by the Prince, they all went galloping round the room, from which it was called the Royal Gallopade; and it had such an enlivening effect, that it immediately became fashionable at all the European courts.

When well danced, the Gallopade may properly be classed amongst the gay and graceful dances; and the original way, termed the *Gallopade de la Chassé*, is undoubtedly the best for a large party, as in it the different couples may choose their own figures, and change them when they think proper, if they keep the circle.

DESCRIPTION OF THE FIGURES AND STEPS, AS DANCED AT AL-MACK'S.

Various methods of dancing the Gallopadés have been invented and taught by different masters; but there are only two ways in which they are yet danced at Almack's, or in fashionable circles—viz. The Promenade, or Gallopade de la Chassé, which is varied at pleasure with the Sau-

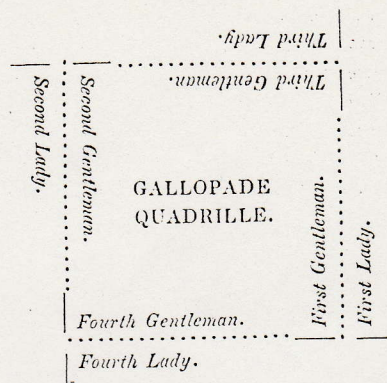
teuse or Hop Waltz, and that which is danced by four couples, as in a Quadrille.

The same music serves for either sort.

The *Promenade Galope* may be danced by any number of couples following each other, either up and down, round, or across the room and back again. The hands are held as in waltzing, but sometimes not joined in front; and various other ways of holding the hands may be introduced. The step consists of eight chassés, (without hops,) counting 1, 2, 3, 4, 5, 6, 7, 8, all which the Lady (being on the Gentleman's right hand) does with the right foot foremost, and the Gentleman with the left. * On the eighth chassé, the Gentleman steps a little before his partner, and makes a half turn to her right side, and at the same time

* It is sometimes, but not frequently, danced by the Gentlemen throwing their partners from one arm to the other.

changing arms, makes the following eight chassés with the right foot, whilst the Lady does them with the left, (counting as before.) On the eighth of *these* chassés the Lady steps a little before the Gentleman, and makes the half turn to his right hand, and then does the chassés with the right foot, and the Gentleman with the left, as at first; so that they change sides every eight chassés, and each always does them with the outer foot foremost. After crossing or going up and down the room several times, this figure is varied by the Sautouse or Hop Waltz, which is either danced as usual with the jettés, or by alternately making the chassés forward and back, turning round as usual.



For the *Quadrille Galope*, the four couples stand at the corners of the square, facing up the sides, and all make either eight chassés with the half turn (before described) to the corner facing them, (counting 1, 2, 3, 4, 5, 6, 7, 8,) or four chassés (counting 1, 2, 3, 4,) and one turn, as in waltzing,

(counting 5, 6, 7, 8.) * Either of these done four times will bring each couple to their places again. — 1st and 2d couples chaine Anglaise — 3d and 4th the same. Then all four couples do the Sautouse or Hop Waltz (as described before) round to their places, which should occupy the same time as the Galope, viz. counting 1, 2, 3, 4, 5, 6, 7, 8, four times over. All Galope round again with the chassés as before, — 1st and 2d couples chaine des Dames — 3d

* In large rooms the eight chassés are generally danced, and in small the four; but neither are begun with hops, as in the chassés of Quadrilles. If the four are preferred, the Gentlemen must do them all with the left foot first, finish them with the left foot up, and step forward with the left foot in the Waltz turn, which prepares the same foot to begin the chassés again; so that the Gentlemen *always* do them with the left foot first, and the Ladies with the right; but if the eight are danced, they change sides, and consequently do them with the feet alternately.

and 4th couples the same. All Sautouse as before, — all Galope again, — 1st and 2d couples queue de chat — 3d and 4th couples the same; then the Sautouse again, which may be continued at pleasure.

N. B. — In dancing either sort of Gallopades, the Gentlemen stamp, or not, in making the chassés forward, at pleasure; and for a variety of other Gallopade figures, see Lowes' Selection of Dance Music.

THE MAZOURKA.*

The Mazourka derives its name from Mazovia, one of the most beautiful provinces of Poland, of which Warsaw is the chief city. This province is known parti-

* Sometimes called the Mazur, Mazureck, and Mazurka; but more properly the Mazourka, expressed by the French Mazour, and termed in Russia Redouishka.

cularly for the hilarity of its inhabitants, and their fondness of the above-mentioned dance, which is at once lively and eccentric, diversified and graceful; and so ancient, that it is difficult to state the time of its origin. It has been quite naturalized in Russia, to which country it perhaps owes some of its present varieties,—many of the foreign dances presenting a succession of movements and transitions, which renders it difficult, if not impossible, to draw with correctness the line of nationality. The *Mazourka* is of this class; and hence the differences (attributable to different provinces) which confuse the observation, and go far to repel not only the acquirement, but even the comprehension, of the dance. Of the custom which exists in Poland, of Gentlemen executing this dance in boots with metal heels, and sometimes spurs, we hardly need speak, as those peculiarities

are not calculated for the different meridian of society in this country. The first *Mazourka* in the following selection was lately introduced at the Russian ambassador's parties in London, and has rapidly acquired, among the higher circles, the favour which promises to secure for it extensive popularity;—the others are performed by a party of eight persons, arranged as for Quadrilles, which is also a fashionable mode.

The melodies for these dances are very characteristic; the time of them is generally $\frac{3}{4}$; and they should be performed with energy, and attention to their peculiar accentuation.

It is difficult to give, by description, a sufficient explanation of the steps and style in which the *Mazourka* should be performed, especially to those persons who have never witnessed this interesting national dance; but the number of particular

steps may be limited to the following four, for the figure which the Poles call *Kolo*, or hands round,—the *Holupca* step, by which the original *Mazourka* is commenced,—and a few others used in *Waltzing*, *Guarachas*, and Spanish *Contre Danses*. We consider the third and fourth of the following steps described quite rude, and do not mean that our Pupils shall practise them, although we have inserted them as being performed by the Poles with their metal-heeled boots and spurs, which they knock against each other in time to the music.

Step First.—1. Take a step to the left with the left foot. 2. Hop with the same foot, raising and pointing the right foot to the right. 3. Bring the right foot close behind the left.

Step Second.—1. Step to the left with the left foot. 2. Hop with the same foot, bringing the right close behind it. 3. A

sliding step to the left, bringing the right foot again behind the left.

Step Third.—1. Step to the left, but not turning out the toes, (to prevent the spurs from striking the feet.) 2. Bring the right foot by the side of the left, (without a hop.) 3. Hop with the right foot, at the same time raising the left foot to the left, and strike the heel of the left boot against the right heel.

Step Fourth.—1. Step to the left, as in the third step. 2. Bring the right foot within a short distance of the left, turning inwards the toes of both feet, so as to touch. 3. Strike the heels of both boots together without a hop.

ORIGINAL MAZOURKA.

The original *Mazourka*, as performed at the imperial court of St. Petersburg, com-

prises twelve successive movements or figures, including the *finale*, and, as adapted for the English ball-room, is danced by eight persons. * If danced by more, the additional party must also consist of eight, whose evolutions will be the same.

The first eight bars of the music are played for preparation, and then the dance begins.

The eight persons (four couples) stand thus.

The upper end of the room or party.

1st couple. { Gent. Lady } 2d couple.
 { Lady Gent. }

3d couple. { Gent. Lady } 4th couple.
 { Lady Gent. }

The lower end of the room or party.

* The *Maourka* can be danced, and is often so, though necessarily with limited effect, by four persons, the dancers doubling some of their movements to make up the time: but the preferable number is eight. (*Vide Note to the fourth movement.*)

Each Gentleman's partner stands at his right, and the first and second couples face each other; as also do the third and fourth.

FIRST MOVEMENT.

The Holupca, which is described underneath, * is taken first to the right, and then to the left, by each person. It is done alternately, four times in all. (This occupies the next *eight bars*.)

SECOND MOVEMENT.

The first Gentlemen makes a slight turn to the left, then leads off with the Holupca,

* The *Holupca* step occupies two bars of 1, 2, 3, each. 1. A *stamp* (with the right foot to the right.) 2. A *hop* with the same, raising and pointing the left foot to the left. 3. The left foot brought close behind the right. 4. Another *stamp*, further to the right. 5. The left foot is swept forward over the right, lightly touching the ground as it passes. 6. The same foot is swept backward in the same way, only rather pointing it to the left.

and proceeds to describe the whole circle of his party;—his partner, and the other six persons, commencing the movement at the same time, and following him, till all re-occupy their own places. (*Sixteen bars.*)

THIRD MOVEMENT.

Partners face each other, and each person takes three walking steps (with light stamps) towards the other's place, where, bringing their left shoulders opposite, they then *set*, with a common *waltz* step. Here they clap their hands once, (which, however, is optional); and, pointing their elbows, by resting the backs of their hands upon their sides, return to their own places in the same way. This figure is repeated, all doing the same at once. (*Sixteen bars.*)

FOURTH MOVEMENT.

The four Gentlemen move from their

places at once; the first Gentleman, for instance, advancing with three walking paces or stamps (as in the last movement) to the second Lady, inclining his right shoulder towards her, and then performing the common *waltz* step. The Lady, merely taking a half turn round in her place, inclines, at the same time, her right shoulder toward the Gentleman. They touch their elbows against each other, and she does the half turn back again. The first Gentlemen then proceeds consecutively to the fourth Lady, (next him to the left,) then to the third, and finally to his own partner, in the same way. Each Gentleman goes left-ward to each Lady in like manner, while each Lady performs the movement above directed for the second, as she is successively addressed by the several Gentlemen; the four Ladies and the four Gentlemen being

all similarly engaged at the same time. (Sixteen bars.) •

FIFTH MOVEMENT.

Each couple *dos-à-dos*, and then, with a half turn to the left, *waltz balancez*; then *dos-à-dos* twice, without the *balancez*. Repeat the figure throughout. (Sixteen bars.)

N. B.—Set each time, with the right shoulder inclined to that of your partner.

SIXTH MOVEMENT.

First Gentleman gives his right hand to that of his Lady, and (with *waltz* steps) turns her into his own place, and himself into the place of the second Lady. (Four bars.) In like manner he then turns her

• When only four persons dance, the Gentlemen address themselves first to the opposite Ladies; and then, passing each other, go to their own in the same way,—the figure being repeated, to fill up the proper time.

into the last-named place, and himself into that of the second Gentleman. (Four bars more, making eight.) The second Gentleman and Lady, at the same time, remove in the same way into the opposite places; so that the two couples are now found to have changed stations with each other. The third and fourth couples perform similar movements at the lower end. The two lines of couples are now facing each other, and their relative positions are taken thus:

The upper end of the room or party.

2d Couple.	{ Gent.	Lady }	1st couple.
A.	{ Lady	Gent. }	B.

4th couple.	{ Gent.	Lady }	3d couple.
	{ Lady	Gent. }	

SEVENTH MOVEMENT.

Each couple on the side B, pass under

the raised arms of the other couple A. (holding hands,) with three steps and a jump. They then (still holding hands) face the other couples, who, in partaking this figure, have crossed over to the opposite side. This is followed by the others doing the same, and all regain, in this way, the lines they have just left. (Sixteen bars.)

EIGHTH MOVEMENT.

First Gentlemen takes his partner's right hand, and, in the same way as he commenced the *sixth movement*, turns her into the place from whence he steps out; then into her original place, (which she held at the beginning of the dance,) and next into his own; he, at the same time, taking hers—that is, the Lady now stands at the left of the Gentleman, instead of the right. The second Lady and Gentlemen do the

same,—the third and fourth couples being engaged in a similar way. (Eight bars.) •

NINTH MOVEMENT.

First Lady, being now in the place originally that of the Gentleman, makes one jump entirely round, (with the right foot,) and *sets*; then contrariwise, (with the left foot,) and *sets*; — the Gentlemen passing before and around her, (of course to the left,) with a hop of the left foot, knocking the right against it *in time*. All the couples do this at the same time, and then repeat the figures. (Sixteen bars.) •

• The native dancers of the *Mazourka* sometimes (perhaps following a primitive peculiarity of the dance) finish the eighth, ninth, and tenth movements in *one line*, (instead of two,) and *so go through the next figure*, (that is, making the *first step* four times); but, for the convenience of the Ball-room, it is preferable, and indeed necessary, to take *two lines* instead of *one*.

TENTH MOVEMENT.

The Lady (being at the left of the Gentleman) gives her right hand to her partner's right hand, and *waltzes half round* him. The Gentleman gives his left hand behind him to the Lady's left hand, and turns her under his raised arm into her place. She goes round him thus twice, taking her final station where she first commenced the dance. All do the same. (Sixteen bars.) *

ELEVENTH MOVEMENT.

The first movement repeated, (*eight bars.*) through the Ball-room, or about the mansion.

* Vide Note to the eighth and ninth movements.

FINALE.

The first Gentleman moves forward, wherever it pleases him to go, with the *first step*, followed by the Lady and all the others, singly in the same order, executing the same movement, then back into their places, and conclude. The performance of the *Mazourka* in its genuine style, demands that in this last division the musicians should follow the dancers, playing all the while till the termination of their round.

A variety of Mazourkas are performed, as has been before mentioned, in the form of Quadrilles. The following are most generally known:—

MAZOURKA FIRST.

FIRST MOVEMENT.

All join hands, forming a circle, and go to the left nearly round, (that is, till the

c 2

Gentlemen come to the places where the Ladies, their partners, stood.) By doing either of the four steps described seven times, and, instead of the eighth, the Gentlemen make two slight stamps, the first with the left foot, and second with the right, (counting 1, 2, and standing still on 3,) whilst the Ladies, still holding their partners' hands, take two springs, first on the left foot, then on the right, (also counting 1, 2, and resting on 3,) by which they pass before, and place themselves on their partners' left hands, thus changing sides with the Gentlemen. (*Eight bars.*)

SECOND MOVEMENT.

The Ladies and Gentlemen balancez or waltz round to the right by means of the following step:—1. Hop on the left foot, and slide the right forward to the fourth position, bringing up the left behind it.

2. Hop with the right foot, and slide the left back in the same manner. In this movement the arms are to be placed as in waltzing, or it may be danced by simply holding the hands. The Lady should slide back with her left foot first, and the step should be done three times over and a half—all finishing in places with two stamps, counting 1, 2, and resting on 3. It requires eight bars of music.

THIRD MOVEMENT.

This movement is divided into three parts:—

Part I.—The first couple advance into the centre, by four *pas de basque* with the right and left feet alternately. (*Four bars.*)

Part II.—The Gentleman takes his Lady's left hand, with his left behind him, still holding her right hand with his right, and does the *waltz balancez*; whilst he

brings the Lady round him, who does four *demi pas de basque*, every time beating the right foot in before, a *pouette*. (Four bars.)

Part III.—The Gentleman then turns his partner round by one of the four steps first described, and finishes with two stamps before the second couple, with the Lady of which he performs the same figures, and so on with all the other Ladies;—after which the second Gentleman starts off with his new partner, (the first Lady,) and performs the same movements;—next, the third Gentleman does the same;—and latterly, the fourth Gentleman;—after which they all perform the *Kolo*, as at the beginning; and, if agreeable to the company, the *Kolo* may be repeated after the performance of every Gentleman with the Ladies.

MAZOURKA SECOND.

FIRST MOVEMENT.

Kolo, or all join hands, and go quite round, finishing with two stamps of the feet in places. (Eight bars.)

SECOND MOVEMENT.

Ladies chain, double. (Eight bars.)

THIRD MOVEMENT.

The first Gentleman waltzes round the centre (*eight bars*) with his own partner, and the same with each of the other three Ladies; after which *Kolo* and Ladies chain double. Then the second Gentleman waltz with the Ladies, and so on, all the others finishing with the *Kolo*.

MAZOURKA THIRD.

FIRST MOVEMENT.

Kolo. (Eight bars.)

SECOND MOVEMENT.

Waltz back again to places, as in Mazourka first. (*Eight bars.*)

THIRD MOVEMENT.

The first Gentleman leads his partner, and the Lady on his left, forward to the centre by three *pas de basques*, and two stamps with his feet. (*Four bars.*)

FOURTH MOVEMENT.

He then kneels down upon the left knee, and still holding the Ladies' hands, they pass round him, whilst he crosses his hands over his head. (*Four bars.*)

FIFTH MOVEMENT.

The Gentleman then starts up, and puts a hand on each Lady's back; the Ladies rest a hand each upon his shoulders, and,

joining their other hands, they all three perform step second round to the left, finishing in their places. (*Eight bars.*)

Each Gentleman, with the Ladies on the right and left, does the same; and all finish with the Kolo.

MAZOURKA FOURTH.

FIRST MOVEMENT.

All the Gentlemen and Ladies at the same time give right hands to partners, and pass each other by turning singly with the waltz step, which they continue,—the Gentlemen proceeding to the right, and handing the Ladies past as they meet them, and the Ladies proceeding to the left, all round as in right and left; but the right hand is only to be given, and a full turn is to be made by each person every

time, till all arrive at their own places. (*Sixteen bars.*)

SECOND MOVEMENT.

The four Ladies place the backs of their hands gracefully upon their sides, and advance to the centre with the first *Guaracha* step twice over; and each turning to the right, they regain their places by the same step. (*Eight bars.*)

THIRD MOVEMENT.

The four Gentlemen do the same, strongly marking the time. (*Eight bars.*)

FOURTH MOVEMENT.

Ladies chain by the first and third couples. (*Eight bars.*)

FIFTH MOVEMENT.

The first and third couples waltz round each other. (*Eight bars.*)

All repeat the first, second, and third movements; then the side couples do the Ladies' chain, and waltz round each other. Finish with the Kolo, or hands round.

LA FUITE ET LA CHASSE, GALLOPADE FINALE.

FIRST MOVEMENT.

All Gallopade *en rond*, the Gentlemen holding their partners as for the waltz, and changing sides with them on every fourth *chassé*. (*Eight bars.*)

SECOND MOVEMENT.

The first Lady flies off and passes, first betwixt the second couple, then betwixt the third, and then betwixt the fourth—her partner following, and catching her at her place.

THIRD MOVEMENT.

He performs a *Sauteuse* Waltz with her round the centre. (*Eight bars.*)

FOURTH MOVEMENT.

All eight *chassé* to right, giving their left hands; and to left, giving their right, by which they all turn. (*Eight bars.*)

The others repeat the figures, and all finish with the Gallopade *en rond*.

WALTZING.

Waltzing, which is now so much in fashion in this as well as other countries, is a species of dancing that owes its origin to the Germans, having been first introduced into Swabia, and from thence extended throughout the European continent, with consider-

able additions and improvements. A vast variety of figures are performed by those who excel in this species of dancing; and the following are a few of those which we give to our Pupils for practice. The first is the one most generally used in company, and is called

LA DEMI SAUTIEN.

The Half Support.

The Gentleman puts his right hand round the Lady's waist, and holds her right hand with his left, whilst she rests her left hand upon his shoulder.

LE SAUTIEN MUTUEL.

The Mutual Support.

Each person puts the right hand round the other's waist, whilst they allow their left hands to hang down; rest them on each

other's shoulders, or place them behind their backs.

LE SAUTIEN ENTIREMENT.

The Entire Support.

The Gentleman places both his hands upon the Lady's sides, whilst she rests her hands upon his shoulders.

LA PETITE FENETRE.

The Little Window.

The right hands are joined and held up, whilst the left hands are placed on each other's sides. In performing this figure, the hands are frequently changed.

LA GRANDE FENETRE.

The Great Window.

The right hands are joined and raised high, whilst the left hands are placed upon each other's elbows.

LE REPOS.—*The Repose.*

The Lady rests both hands on the Gentleman's right shoulder, whilst he supports her by placing his hands upon her sides.

LE COURONNEMENT.

The Coronation.

The Lady puts both her hands together, and the Gentleman supports them with his right hand above her head, placing his left hand upon her side.

L'EMPRISONNEMENT.

The Imprisonment.

The Gentleman holds the Lady's left hand with his right; she then holds up her right hand, and turns fully round towards him; and when his right arm is round her waist, he takes her right hand with her left, and proceeds round the room with an allemand step.

N. B.—It has been of late fashionable to dance waltzes so fast, that only the first and second of the foregoing figures can be used; but when the waltz is performed slowly, as it ought to be, the whole may be used, and many more.

The *Sauteuse*, or Jumping Waltz, is performed by making a *jetté* or spring from one foot to the other every time the step is performed.

The Gallopade Waltz is performed with the *chassé trois*, instead of the step and *demi pirouette*.

The *Hopser Waltzer* is performed by a *jetté* and hop each time.

LES MECOLANZES.

Les Mecolanzes, or Spanish Medley-Dances, were lately invented by G. M. S. Chivers, and form a pleasing and well-adapted variation to the other amusements of the Assembly Room. They consist of several new and elegant movements, in addition to the most attractive Quadrille and Country Dance figures; and are, at the same time, so simple, that any one who has a moderate idea of Quadrilles and Spanish Country Dances, may take a place in them without hesitation. Eight persons may perform the figures of any of the following selection once over; but little pleasure may be expected in these dances without a number amounting to sixteen at least; and double that number will only make a set equal in length to a Country Dance of

eight couples, which any one may dance without fatigue. They are therefore peculiarly calculated to amuse numerous assemblies.

POSITION OF THE DANCERS.

Top.

L 2 G	L 1 G
G 3 L	G 4 L
G L	G L
G L	G L
G L	G L
G L	G L
G L	G L
G L	G L

Bottom.

This [L] denotes Ladies, and this [G] Gentlemen. Before commencing the dance, all have their faces to the top of the room, excepting those forming the first line, who face those forming the second, and begin

with them first; and, after they have passed down two lines, it is proper for those at the top to begin. The number of bars of music required for each part of the following dances, are marked as follows:— This — denotes four bars, this = eight, and this ≡ sixteen.

FIGURES.

No. 1.—*Sin Par.*

Ladies double chain =; the two lines advance and retire, and turn partners =; right and left, four and four =.

(*Waltz time.*)—All eight waltz fully round ≡; cross hand (four and four,) and back again =; set, and change places with opposite persons, and turn partners =.

No. 2.—*Abellino.*

Change places with opposite persons, giving the right hand, and set back again with left =; all eight promenade round =;

the Ladies cross hands, and back again =; give right hands to partners, and set en moulinette —; promenade to places —.

(*Waltz time.*)—Second figure of the Zaraband; that is, join hands round, four and four; advance and retire, and turn opposite Ladies; advance and retire again, and turn partners; again, and turn opposite Ladies; and again, and turn partners, (always joining the hands when doing the advance and retire) ≡; set, and change places with opposite persons —; same with partners —; waltz, as in La Pousette =.

No. 3.—*Talamera.*

All eight hands fully round =; la tirois, four and four =; promenade half round, and right and left, to places =.

(*Waltz time.*)—The Ladies cross hands half round to the left, while the Gentlemen pass round them to the right, with the

waltz step; all set to partners; waltz with partners round to places =; advance, four and four, and retire to places, with the waltz step —; same again —; set, and change places with opposite persons, and turn partners =.

No. 4.—*Adelina.*

Ladies chain by the first and third couples =; same by the second and fourth =; advance, set, and change partners —; advance, set, and resume partners =; cross hands, four and four, and back again =; the two lines lead round =.

No. 5.—*Barrosa.*

All eight advance and retire, by a turn of partners, *en promenade*, to places —; same again —; four and four hands half round, and turn partners —; same again —; the lines lead through, and turn partners —.

No. 6.—*Salamanca*.

The first and second Ladies turn the opposite Gentlemen fully round by the right hand —; the first and second Gentlemen the same with opposite Ladies, keeping hold of their hands, and giving their left hands to their partners —; set, four and four in line, as in *La Poule*, and turn partners round by the left hand —; join hands in line again, and set —; the two in the middle turn by the right hand —; promenade half round, and turn partners —.

N. B. — Proper music for the above dances will be published immediately. In the mean time

For No. 1.

A Quadrille air of three parts, containing eight bars each, played straight through; and a waltz of two parts, containing eight bars each, the parts repeated.

For No. 2.

The same sort of music as that for No. 1; only each part of the first air played twice over.

For No. 3.

Similar music to that for No. 1.

For No. 4.

An air played moderato or allegro, consisting of three parts, containing eight bars each, the parts repeated.

For No. 5.

An air similar to that for No. 4, played straight through.

For No. 6.

The same as that for No. 5—viz. a tune of three parts, played straight through.

LES ECOSSOISES.

Les Ecossoises, or Scotch dances, have been danced in various parts of the Continent, but principally in Russia and Germany, and are so nearly the same as Scotch country dances, that there can be no doubt they were originally copied from them, the figures being precisely the same, except that the Lady dances down on the Gentleman's side, and the Gentleman on the Lady's side; which change might first have arisen through mistake, though, in the end, it is evidently a great improvement. We, however, prefer the proper Scotch country dances, and have given only a few of the *Ecossoises*, that our scholars may be made acquainted with them.

Proper and original airs for the following figures will be published along with the music for the *Mescolanzas*; but any com-

mon-time tunes, played in the manner strathspeys are generally attempted in England; and, on the Continent, will suit them perfectly well.

No. 1.

Hands four round at the top, and back again. The first Lady hies, or makes a reel of three with the second and third Gentleman; at the same time, the first Gentleman does the same with the second and third Lady.

No. 2.

The first couple swing with right hand, then with left, and finish before the Lady and Gentleman forming the 2d couple, to whom they set, (as in a reel,) and each Gentleman turns the opposite Lady with both hands; they then make a reel of four across the dance.

No. 3.

Hands four round at the top; whole figure by the first couple; down the middle, and turn; up again, and turn; six hands round.

No. 4.

First couple, half figure lead up the middle, and cast off one couple; six hands round; two reels of three, on the sides of the dance; the first couple set, and turn with both hands.

N. B. Any of the above figures may be danced to a Scotch reel, which we would recommend; but the style of dancing must be different from that applicable to the proper airs.

SPANISH DANCES.

Les Danses Espagnoles, or Spanish country Dances, are said to have originated in Spain, and are, in point of construction, similar to the *Ecossoises*. The steps required are those made use of in waltzing; the greater part of the tunes for them being composed in 3-4, 3-8, or 6-8 time, and the style of the music being that of the German waltz. The technical terms denoting the various figures are very significant, and afford the means of so considerably shortening the description of the dances, that we think it best to give a list of such of them as are most useful at the beginning.* Any

* We also would have considered it our duty to publish an explanation of the other technical terms used in this book, but conceive them to be already pretty generally understood.

number of persons can join, as in a Country Dance, observing that the Lady goes down on the Gentleman's side, and the Gentleman on the Lady's side, each couple doing the same, and taking their own sides when they get to the bottom.

EXPLANATION OF THE SPANISH TECHNICAL TERMS.

Arcos, (arches,) formed by one or more couples holding up their hands joined, while others pass under them.

Allemanda, (allemande,) the same figure as promenade, only the hands joined behind backs.

Allemanda entra, or *enteramente*, (allemande wholly,) swing corners, or turn each of those at the corners by an allemande.

Allemanda sostenida, (the support allemande); the Gentleman puts his hand be-

hind the Lady's back, while she rests her arm on his.

Barrilete, (a sea phrase, signifying a particular ligature made round the mast,) the waltz step twice.

Cadena, (a chain,) right and left.

Colmo, the top; *a colmo*, at the top.

Copula, couple; *primera copula*, first couple.

Engano, (deceit); set to one person, and turn another; or first couple set to the second, and turn the third; then set to the third, and turn the second.

Espejos, (looking-glasses,) the Gentleman joins hands across, with the Lady on his right, and, holding them well up, she turns round to the left, which brings the arms into the form of a mirror to each, when they turn fully round; at the same time, the Lady does the same with the Gentleman on her left. This must be performed from

the centre, or after the first couple have done a figure that takes them below the second.

Frentis, or *frenesi*, (phrenzy); advance and retire.

Favorita, (favourite); the Gentleman gives his partner his right hand, and the second Lady his left; then the first Lady passes under the arms, and the Gentleman follows her; after which the second Lady does the same.

Figura barrilete; the Gentleman goes down two couples behind back, with the waltz step, making an obeisance to his partner after he passes the first, and also after he passes the second; when he returns, his partner commences at the top, and finishes between the third couple, while he finishes between the second.

Hondo, the bottom; *a hondo*, at the bottom.

Latigo, (the lash of a whip,) two Gentlemen give their Ladies their right hands; the Ladies pass round them (in the manner a lash goes round any thing struck); then all four do half right and left; the same back to places.

Media cadena, half right and left.

Molino, (a mill,) cross hands, and back again.

Media molino, cross hands half round.

Monas, (monkies,) four form a serpentine line, as in *La Poule*, and set, looking at each other below the arms.

Paseo, (a walk or walking-place,) down the middle and up again.

Paseo en trionfa is performed by three leading down the middle, and back again in triumph.

Pilotas, (pilots,) four set and change places, on the sides of the dance; set again, and change places with partners; again,

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and change on the sides; and again, and change with partners, which brings all four to original places.

Rueda, (a wheel,) hands four round, and back again.

Rueda barrilete, the four move round in a circle, doing the waltz step singly.

Retorno, return to places.

Rueda fixado, (a fixed wheel,) set with hands joined in a circle.

Sostenida, (to sustain or support,) the Gentleman puts his hand behind the Lady's back, while she rests her arm on his.

Paseo sostenida, the couple joined, as in *sostenida*; go down the middle, and up again.

Tornilla, (a little turn,) turn your partners with both hands.

Triunfa, (triumph,) the Lady crosses her arms in front, giving her right to the Gentleman on her left side, and her left to the

Gentleman on her right; the Gentlemen join their other hands over her head, making a triumphal arch.

False, or *Valza*, (waltz,) the same as pousette, performed by one couple waltzing round the others.

SPANISH COUNTRY DANCES.*

The Saraband.

1. *Pilotas* ≡; 2. *Rueda fixado e tornilla* ≡; 3. *Valza* ≡.

Lirio Cardeno.

1. *Media molino, e rueda barrilete* =
2. *Paseo sostenida* =; 3. *Valza* =.

* Airs have already been published by the Messrs. L. for these dances, but any one may choose their own music. This — denotes 4 bars, this = 8, and this ≡ 16.

Tela de Arana.

1. Engano ≡; 2. Favorita =; 3. Media molino e tornillo.

Cara de Rosa.

1. Frentis e tornillo —; idem —; paseo en triunfa =; Valza =.

Cosa de Viento.

1. Media cadeno a colmo —; 2. Paseo —; 3. Media cadena a hondo —; 4. Retorno —; 5. Valza =.

Juego de Ninos.

1. Latigo ≡; 2. Rueda fixado e tornillo ≡.

Rebueno.

1. Valse media figura a colmo —; 2. Paseo —; 3. Idem a hondo e retorno =; 4. Arcos =; 5. Media cadena e tornillo =.

Danse Espagnole, or the Spanish Country Dance.

1. Figura barrilete ≡; 2. Rueda terceros (hands round, three and three); 3. Valza =. This dance has been common for some time, and is generally danced to the air known in France by the name of Le Garçon Volage.

LOWES' POLONAISE.

Places, four and four across the room, facing the top, excepting the first couple, who face the bottom; and each four, as they come to the top, to do the same. First, the four opposite couples waltz fully round in a circle to places, (*eight bars*); double Ladies chain, (*eight bars*); set, and turn opposite persons, (*eight bars*.)

THE CIRCASSIAN CIRCLE

Is a circular Country Dance, for which the party is arranged, as for Quadrilles, across the room; the four at the top commence first, and changing sides at the end of the figures, they continue to repeat them, with all the couples down the opposite sides of the room, crossing over at the bottom, and continuing till they arrive at their original places; all the other couples must also continue, after they commence, till they make the circuit of the room; and when all have regained their places, the dance is finished.

FIRST CIRCASSIAN CIRCLE.

Ladies chain, set and turn partners, right and left, hands four half round, and turn partners, changing places.

SECOND CIRCASSIAN CIRCLE.

Advance and retire, then advance and change partners; same again; Ladies chain, half right and left, and turn partners.

COUNTRY* DANCES.

Country Dances have been admired by foreigners for the elegant simplicity they possess, and cannot fail to please, if properly performed. They are generally thought to be of English origin; and, in them all are alike partakers of the pleasure;—there are no silent, envious gazers,—

* The word *Country*, in this case, is no doubt a corruption of the French word *Contre*, as *Contre Danse* signifies a dance performed by persons opposite to each other.

no sullen critics to mar the amusement, or intimidate its votaries;—joyous gaiety animates every countenance; and while pleasure beams in every eye, the young and old are equally employed in forming the mazy circles of the dance.

ENGLISH COUNTRY DANCES.

Culver Lodge.

Half right and left at top, and all four down the middle=; half right and left, and up again=; four hands half round, and turn partners=; (the first part of the tune twice over, and the second once regularly).

The Recovery.

The first and second couples advance and retire, and half right and left; same again

=; cross hands and back again=; pousette, with partners=.

Juliana, or the Royal Star.

The first Lady crosses over by the quick waltz step, and sets between the second and third Gentlemen—; the first Gentleman does the same, and sets between the second and third Ladies—; the six, in hands, advance and retire, and hands three round on the sides=; pousette by the first and second couples.

Tom Thumb or Captain Fleming.

Down the middle,• and up again=; pousette=; and right and left=.

• The couple at which those going down the dance begin, should always stand up when they go down the middle. This is a general rule of great importance.

The Opera Hat.

The first couple, whole figure on their own sides=; down the middle, and up again; swing corners=; and pousette=.

La Flora.

Hands across, half round, and turn partners—; hands across, the other half, and again turn partners—; the first Gentleman and Lady chassé round to the right, and set opposite to each other, in the middle of the dance; chassé round again, and set upon the sides, the Lady between the second and third Gentlemen, and the Gentleman between the second and third Ladies=; six hands round, and back again=; pousette by the first and second couples=. The tune ought to be played straight through, twice over.

The Muses.

The first couple join right hands, and,

holding them up, advance and retire, looking below; they then change sides—; the same back again, joining left hands—; whole figure, on proper sides=; cross hands half round at top, and turn partners—.

Morgiana in Spain.

The first two advance and retire, and change places—; four hands half round, and turn partners to proper sides—; the first couple again advance and retire, and change places, and the four go hands half round, and turn partners=; the first two lead down the middle, and, separating, turn round singly—; same up again, finishing a couple down—; (first part of the tune twice, and the second once, regularly.)

The Peasants.

The first two chassé round, finishing opposite to each other in the middle of the

dance ; round again, finishing on opposite sides—; (the Gentleman between the second and third Ladies, and the Lady between the second and third Gentlemen) ; three and three, in hands, advance and retire—; six hands half round, and back again = ; pousette at top =.

Captain Wyke.

Right and left = ; down the middle, and up again = ; pousette at top =.

Kimly Park.

Hands three on the Ladies' side—; same on the Gentlemen's—; down the middle, and up again = ; right and left =.

The Spanish Patriots.

Six hands round and back again = ; the first Lady and Gentleman turn off to their own sides, meet in the third couple's place,

and lead up the centre, the other two couples following them = ; the first Gentleman turns his partner half round, and they go four hands round, and back again, with the third couple = ; and pousette with the second =.

The Lady of the Lake.

First couple down the middle, and up again ; they again go down the middle backwards, and the second couple follows them face to face ; all back again, and pousette.

Paddy Carey.

First Lady changes places with second Gentleman ; first Gentleman does the same with second Lady ; pousette, and right and left.

Voulez-vous Danser, Mademoiselle.

First and second couple set, and change

sides, the Ladies joining hands ; set, and back again ; first couple down the middle, and up again ; pousette.

Captain White.

First and second couples advance and retire ; hands four, half round ; the first Gentleman turns the second Lady fully round by the right hand ; the first Lady does the same with the second Gentleman ; pousette with partners.

Turvy a White.

The first Gentleman turns the second Lady fully round by the right hand ; the first Lady does the same with the second Gentleman, keeping hold of the hand, and, giving the left hand to partners, dance in line across the dance ; turn partners round by the left hand ; join right hands in the middle again ; the couple in the middle turn

round by the right hand, and pousette with partners.

John of Paris.

Right and left, down the middle, up again, and pousette.

Persian Dance.

Four hands round, down the middle, up again, and set in the middle.

Captain Fleming.

Four hands across, down the middle, up again, and hands four round.

The Triumph.

First couple down the middle, and up again ; first Lady down the middle with second Gentleman, and the first Gentleman follows on the opposite side ; they lead up the Lady in triumph, and pousette.

Petronella.

First couple chassé round to the right, and set in the middle; round to the right again, and set on the sides; to the right again, and set in the middle; to the right again, and set in places; down the middle, up again, and pousette.

The Honey-Moon.

Three hands round on the Ladies' side; same on the Gentlemen's; down the middle, and up again; pousette, and right and left.

Sir Roger de Coverly, or the Haymakers.

The Lady at the top, and Gentleman at the bottom, meet in the middle, turn by the right hand, and retire to places; the top Gentleman and bottom Lady do the same; the Lady at the top, and Gentleman at the bottom, meet in the middle, and, after turning by the left hand, retire to places; the top

Gentleman and bottom Lady do the same; the first two then advance and turn with both hands, and back to places; the others do the same; the first two advance, pass back to back, and retire to places; the others do the same; the first two again advance, bow and curtsy, and retire to places; the others do the same; then the first couple turn off at the top, and all the others follow them, meeting partners at the bottom of the room, and leading up the centre; the first couple then make a half pousette with each couple till they reach the bottom of the dance, and they immediately begin with the second couple, which will then be at the top.

The Garland of Roses.

First couple chassé round, and finish betwixt second and third couples, with whom they set, join hands, and advance and retire; the first couple chassé round again, the

Gentleman betwixt the two Ladies on the side of the dance, and the Lady betwixt the two Gentlemen opposite, with whom they advance and retire; they then go six hands round, (in the form of a garland,) and back again; they then pousette by the first two couples.

C'est L'Amour, or the Flirt.

The first Lady makes a chassé round, and sets between the second and third Ladies; she does the same again, and sets betwixt the third and fourth Ladies; she repeats the same, turning up behind the Ladies to her place; and when she commences dancing up, her partner dances down behind the Gentlemen with the same steps; the Gentleman finishes betwixt the third couple, and goes three hands round with them; whilst his partner does the same with the second, they pass through below the hands, meet in

the middle, and pousette with the second couple.

Guisippina.

The first Lady sets and changes places with the second Gentleman; the first Gentleman does the same with the second Lady; pousette, hands across, then right and left.

The Nut.

The first Gentleman turns the second Lady by the right hand, which he retains, and gives his left to the second Gentleman; the first Lady passes through below the Gentlemen's arms, and her partner following, they go down the middle, up again, and pousette.

Love at the Window.

First couple change places, giving the right hand; they set and turn the second couple, (the first Lady turning the second

Gentleman, and the first Gentleman turning the second Lady); all four advance and retire, and hands across half round, their pousette.

The Falkland Beauty.

The first Lady crosses over, and sets between the second and third Gentlemen; the first Gentleman the same, and sets between the second and third Ladies; the six in hand advance and retire, and hands three round on the sides; pousette by the first and second couples.

SCOTCH COUNTRY DANCES.

Jenny Nettles.

Down backs, and up again; down the middle, and up again; hands four round at the top.

Rachel Rae.

Four hands across; down the middle; up again; lead out to the sides, three and three in line, (the Lady between the two Gentlemen, and the Gentleman between the two Ladies); back again, and pousette with the top couple.

Meg Merrilees.

First Lady swings the second Gentleman, first by the right hand, then by the left; at the same time, the first Gentleman does the same with the second Lady; all four down the middle *arm in arm*, and up again, *pousette*, and *right and left*.

Mrs. M Leod.

Four hands across, and back again; down the middle, back again; set corners; set, and turn partners.

Clydeside Lasses.

Four hands round; down the middle, and up again; pousette, and right and left.

Fairy Dance.

Three hands round on the Ladies' side; ditto on the Gentlemen's; down the middle, up again; set, and turn corners; set, and turn partners.

Caper Fey.

Down backs, and up again; down the middle, and up again; set, and turn corners, and reel on the sides.

Greig's Pipes, or the Cameronian Rant.

First couple turn by the right hand, and the Gentleman passes one couple down the middle; then turn quite round by the left hand, and set, three and three, in lines across the dance; turn round with both

hands; then the Lady goes between the second and third Gentlemen, and the Gentleman between the second and third Ladies; set, holding the hands; set corners, and reel.

Fight about the Fireside.

Down the middle, and up again; reel three and three across the dance, the Lady with the first couple, and the Gentleman with the second; set, and turn corners; then set, and turn partners.

The De'il among the Tailors.

First Lady down the middle with the second Gentleman, and up again; first Gentleman the same with the second Lady; the first couple the same, and pousette at top.

Tullochgorum.

Down the middle, and up again; swing corners, set, and turn corners, and reel.

Lord Kelly's Reel.

Four hands across, and back again; all, turning off at the top, follow the first couple to the bottom, (the Ladies following the first Lady, and the Gentlemen the first Gentleman); all lead up; first couple set corners, and reel.

I'll mak you fain to follow me.

The first Gentleman follows his partner round two couples; the first Lady goes down backs two couples, while the Gentleman goes down the middle; the Lady then goes up the middle; and the Gentleman up behind the back, passing in between the second and third couples; six hands round; swing corners.

Kenmore's on and awa.

First couple join hands, and set to second Lady; same to second Gentleman; down

the middle, and up again; four hands across, and back again, and pousette at top.

The Deuks dang o'er my Daddie.

Down the middle, and up again; pousette, and right and left.

The Rock and the Wee Pickle Tow.

First couple cross over, giving the right hand, and cast off one couple; cross back again, giving the left hand, and up to places; four hands round, and back again; down the middle, and up again, and pousette.

The Lass o' Livingston.

First Gentleman turns the second Lady fully round by the right hand; first Lady does the same with the second Gentleman; down the middle, and up again; pousette, and right and left.

Jenny, come down to Jock.

First and second couples advance and retire, hands four half round; the first Gentleman turns the second Lady fully round by the right hand; the first Lady does the same with the second Gentleman; pousette with partners.

BRITISH MEDLEYS, CONSISTING OF
ENGLISH AND SCOTCH FIGURES
ALTERNATELY.

English figure—Allegro time—3 parts.

First Lady changes places with second Gentleman; first Gentleman the same with second Lady; pousette, and right and left.

Scotch figure—Reel time—4 parts.

Four hands across, and back again; down the middle, up again; set, and turn corners; set, and turn partners.

English figure—Allegro time—3 parts.

Half right and left, and turn partners half round; same again; down the middle, up again, and pousette.

Scotch figure—Reel time—4 parts.

Down backs, and up again; down the middle, up again; lead out sides, back again; reel, then turn partners.

English figure—Allegro time—3 parts.

First and second Ladies join hands, and pass over to the Gentlemen's side; at the same time, the two Gentlemen pass to the Ladies' side; all back again; down the middle, up again, and pousette.

Scotch figure—Reel time—4 parts.

Three hands round on the Ladies' side; same on the Gentlemen's; down the middle, up again; four hands round, and pousette.

O'er Bogie.

Down backs, and up again; down the middle, and up again; set corners, and reel.

Speed the Plough.

First couple join hands, and set to the second Lady, then to the second Gentleman; down the middle, and up again; lead out sides, three and three in line, (the Lady between the two Gentlemen, and the Gentleman between the two Ladies); back again, and turn by the hands to proper sides; six hands round.

The College Hornpipe, the White Cockade, or the Soldier's Joy.

Six hands half round, and back again; the six allemande or promenade fully round; the first couple pass the second, and hands four round, and back again, with

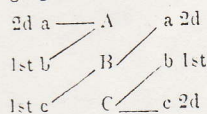
the third; right and left with the second couple.

The Original Country Bumpkin.

Danced by three Gentlemen and six Ladies, each Gentleman having two partners, and the one in the centre wearing a cocked hat, to distinguish him as the bumpkin; places, three and three in lines across the room, each Gentleman between his two partners, and all facing the top.

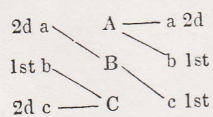
1st, All nine advance (the Gentlemen leading their partners) to the top of the room, and back again.

2d, Each Gentleman sets to two of the Ladies, turns them, and reels with them, as the following figures direct:—



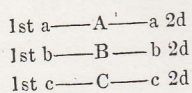
3d, All nine up the room, and back again.

4th, Set to the Ladies, turn them, and reel with them, as the figures direct.



5th, All nine up the room, and back again.

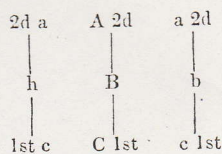
6th, Set to the Ladies, turn them, and reel with them, as the figures direct.



7th, All nine up the room, and back again.

8th, The bumpkin sets to the other Gentlemen, turns them, and reels with them,

while his partners do the same with the other Ladies.



In finishing this figure, those formerly the rear line come into the centre, and the first bumpkin crowns the succeeding one with the hat. The figures are then repeated, after which those forming the front line take the centre, and six of the figures are again repeated; but when the Gentlemen set to the first Ladies in the sixth figure, other Gentlemen set to the second Ladies; and the dance concludes by three reels of four.

IRISH COUNTRY DANCES.

Fly not yet.

The first Lady turns off, and goes half round two couples; at the same time her partner follows her, and (bringing her back by the promenade) turns her into her place; she then goes down the middle, her partner following her, and bringing her back by the promenade; they join hands four round with the second couple, and advance and retire; then cross hands fully round, and turn partners half round by the right hand; they join hands round again, and advance and retire, then pousette.

The Young May Moon.

Whole figure on proper sides; down the middle, and up again; pousette, and right and left.

St. Patrick's Day.

Cross hands half round and pousette back to places; the first couple down the middle, and turn half round; up again, and hands four at top; then turn to proper sides.

Paddy O'Rafferty.

The first and second couples advance and retire, and half right and left; same again; cross hands, and back again; pousette at top.

Paddy O'Carrol.

First Lady sets, and changes places with second Gentleman; first Gentleman same with second Lady; pousette, and right and left.

Planaty Drury.

Down the middle, and up again; cross hands, and back again; hands four round, and back again, with third couple; first Lady and Gentleman change sides, and set; then pousette at top.

Planaty Connor.

Hands four round, and back again; down the middle, and up again; pousette, and right and left.

Paddy Carey.

Half figure at top, and hands four half round; down the middle, up again, and pousette.

The Legacy.

Hands three round on the Ladies' side; same on the Gentlemen's; down the mid-

dle, and up again; the first couple set in the middle of the dance, and turn with both hands.

FIGURES FOR IRISH JIG-TIME.

Drops of Brandy.

The first two pass down behind the second and third couples, and advance, meeting each other in the middle of the dance; they lead up one couple, and, separating, turn round to their own sides; hands across, and back again, with second couple. (May be danced to any other tune of two parts.)

New Claret.

The first and second Ladies join hands, and lead through between the first and se-

cond Gentlemen, who pass to the other side; the Gentlemen then lead through between the Ladies; first couple down the middle, and up again; right and left at top. (Any other tune of three parts.)

Harlequin Pedlar.

Whole figure at top; cross hands half round, and turn partners to proper sides by the left hand. (Any other tune of two parts.)

Paddy, from Paddy I cannot.

First couple down the middle, and up again; the first Gentleman gives his left hand to the second, and, holding up their arms, the Lady, followed by her partner, passes under; the Ladies then hold up their hands joined, while the Gentleman does the same. (Any other tune of two parts.)

The Humours of Ballin O'Tod.

The first Lady turns the second Gentleman by the right hand, and back again by the left; at the same time, the first Gentleman does the same with the second Lady; the four go down the middle, and back again, arm in arm; the first couple turn to proper sides. (Any other tune of two parts.)

Will you, or Wont you.

Cast off two couples, and lead up the middle; promenade by three couples; cross hands half round, and turn partners to proper sides. (Three parts.)

SCOTCH REELS.

There's nought can cheer the heart sae weel,
As can a canty Highland reel.

The Reel of Four, or Foursome Reel.*

Before commencing the Reel of Four, the Gentlemen place their partners upon the opposite sides of the room, or at the ends, and stand either before or beside them; if before them, all the four must begin at once; but if otherwise, the Ladies ought to begin first; each person describes the figure of eight, and the Gentlemen set to the Ladies alternately.

* The tract of the common Scotch Reel of Four is considered the most beautiful figure in dancing, being composed of the lines of grace, forming the figure of eight.

Reel of Five.

(Places—one Lady at the top of the room, one at the bottom, one at each side, and the Gentleman in the middle.) The Gentleman, with two of the Ladies, makes a reel of three, while the other two Ladies circle round them; all set, during which the Gentleman turns to each Lady alternately; he then forms the reel of three with the other two Ladies.

Reel of Six.

(Places the same as in the Reel of Five, only two Gentlemen in the middle.) The Gentlemen, with two of the Ladies, form a reel of four, during which, and when the two Ladies are close together in the middle, the other two Ladies cross over, and re-cross, when the first two Ladies are in the middle again; all set, the Gentlemen

turning to the Ladies alternately; they then reel with the other Ladies.

Reel of Eight.

(Places as in the Quadrilles.) Hands round, back again; double hands across, back again; set, and turn partners right and left, all eight.

Princess of Wales' Fancy.

Reel and set; after which, pousette one couple round the other. (This may be danced to any other tune of three parts.)

Waterloo Reel.

Reel and set; promenade round the room, and set; if there are more reels than one, the couples must follow each other with the promenade in one great circle; during the strathspey or jig, the promenade is omitted.

The Everlasting Reel.

(Three couples stand as for a Country Dance.) The first couple crosses over at the top, and again betwixt the other two couples, meeting at the bottom, and leading up the middle; every couple does the same in succession till the music stops.

LESSONS ON DEPORTMENT.

"But pray tell me, said I, you who know so well the art of pleasing, let me beg of you a lesson. I want to know how to behave myself at these parties—I would fain make myself agreeable, if I knew how; and I cannot be content to follow the example of the silent and motionless starers who surrounded me last night."

Jonathan Kentucky's Journal.

GENERAL RULES.

First.—Have a certain dignity of manner; it is absolutely necessary to make one either respectable or respected in the world. The grand secret of good breeding, however, consists in one's being able to adapt his manners, and whole style of behaviour, to that of the company amongst which he is placed; and the capability of frequently sacrificing your own feelings to the comfort and happiness of others, is quite indispensa-

ble, if you have a wish to be considered polite. It is also proper, that you always give place and precedence to strangers, and that you make no display of superior abilities of any kind, unless you are well convinced that such will be agreeable to the company at large. Sallies of wit are pleasant enough at times, provided they are good, and have no tendency to hurt the feelings of others. The railor or quiz, the egotist and the mimick, are universally and deservedly hated.

Second.—Consider well whether any compliment or mark of respect you are about to offer will be accepted of or politely noticed, and be quick in acknowledging such compliments and marks of respect as are conferred upon you.

Third.—In company, a gay but modest and open countenance is required; also ease in conversation, and in your various attitudes; carefully avoid the smallest de-

gree of precipitation in your movements ; and let the management of your body be easy and graceful, without affectation.

Fourth.—Refrain from constantly adjusting your dress—frequently viewing yourself, as if you had never been dressed before—shrugging up your shoulders—jerking with your legs and body—constantly scraping and bowing without occasion—turning out your feet too much in walking—simpering foolishly—laughing loud—bellowing like fish-women, &c. &c.

On entering a Room.

“ Those who present themselves well, have a certain dignity in their air, which, without the least seeming mixture of pride, at once engages, and is respected.” On entering a room where a company have previously assembled, it is requisite to make

your honours or obeisance, which compliment the party, if polite, will stand up and return ; it is also necessary to repeat this ceremony on leaving the company for the evening. It is, however, ridiculous to be bowing and curtsying every time you come into or go out of the room, (as I have seen some dancing-school Masters and Misses do) ; and such will undoubtedly prove a pest to genteel company, although it is very proper to repeat the above mark of respect every time you enter or leave your school-room, that by practice you may acquire an easy and graceful manner of doing it. Such honours ought to be addressed more particularly to the principal person in the room, who, by attentive and polite notice of them, will save those who enter an immense deal of awkward uneasiness ; and such honours ought to be omitted entirely where people are otherwise engaged, and

it is certain no one will notice them. Those who are in the room, and particularly young persons, should be polite in offering seats to those who enter, and the best situations to their seniors and strangers. It is common for Ladies and Gentlemen to enter public rooms, of every description, arm in arm, when they ought to carry their bodies erect, having their chests full and broad, and their heads properly situated, as any sort of bashful, lounging look will immediately give those who are unacquainted with them an idea that they are persons of a mean description, who have never seen a place of the kind before.

On Introducing a Stranger.

If you have a stranger to introduce, it will be proper for you to make your appearance first, as by that means the company will at once have an idea whether he or she is a

person worthy of respectful notice or not, and the stranger will not be subject to the scrutiny of doubtful looks. After the first honours, (which may be dispensed with, if the company have begun to dance, play at cards, &c.) you should present him or her, first to the givers or patron and patroness of the entertainment, and then to any of the others you may think proper. On being presented, and also in the case of a person's being presented to you, an obeisance is the least mark of respect or compliment that can pass, and should not be omitted. If you are a stranger yourself, and have no person to introduce you, it is proper to send in your card, or cause your name to be mentioned to the conductor of the party, whose business it is to introduce you to the others. 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 shows an air of levity and ill-breeding on their part, which robs them of that delicacy and politeness they should possess.

On Walking.

To walk or promenade gracefully, the steps should be moderate, and in proportion to the height of the person; the body ought to be carried along, upright, and free of trouble, as if independent of the legs, which should be left to do their own office; the chest should be advanced and full, and the head erect, but somewhat turned aside, which gives expression to the figure; each leg, in advancing, should come close past the other; and all straddling, as well as crossing of the legs, should be avoided. The knee of the advanced leg should be straight before the foot goes down, and the toe should meet the ground first; to rise upon the toe

of the foot, that is behind, before putting down the one that is advanced, gives an air of perceptible affectation, which is always disgusting. Turning out the toes too much has also a bad effect. In common walking on the street, &c., it is best to step firmly, and at once, on the outside of the foot, or rather the heel first; and if you are anxious to avoid the seesaw motion of an old sailor, you will do well to fix your eyes on some stationary object at a little distance before you, when, if it appears to move from side to side, you may be certain it is the effect of your own waddling, wriggling walking.

"I hate to see a man, with graceless step and awkward gait, plod along the public way, when he might walk erect and firm. We pay no tax for such accomplishments as these; nor is there ought expected in return. A noble air becomes a noble mind."

"Tis the soft varnish spread o'er polished life—
And who that has a liberal mind would e'er
Neglect to cultivate exterior grace?"

On Passing.

When passing any person or persons, it is proper to go behind them; and if obliged to pass in front, it is requisite that you turn your face to them, and, with an obeisance, beg to be excused for the trouble you give them. Never pass between persons who are talking together, or bolt into the middle of a room where people are dancing; such rudeness and ill-breeding can never be forgiven, although good nature, or perhaps consideration of the quality of the person who is guilty of it, may induce others to put up with such vexatious annoyance.

On Sitting.

To keep the body erect, and the head free and properly situated when sitting, is of the

utmost consequence to people's health, as well as to their appearance; and nothing can give a more detrimental anticipation of a young person's manners and accomplishments, than to see her sitting with the bent back of old age, and her head drawn in between her shoulders, like a tortoise. The feet ought to be upon the floor, either in the first or third position, immediately under the knees, and the hands, if not otherwise employed, should repose in the lap.

On Standing.

When standing at ease, the feet ought to be placed in the third position, and the weight of the body should rest principally on the leg that is behind, having the knee of that which is in front somewhat bent. When standing in a Quadrille or Country Dance, it may be well to have both knees straight, as it gives an air of readiness and attention. The

body ought to be upright, and the chest rather broad and full, which will cause the shoulders to remain in their proper places; and if the head is rightly situated, and does not project forward, the neck will have its true proportion, and will not impede the turnings of the head to the right or left. The figure has most expression when the head is turned a little to one side, which may be the reason why portrait-painters most frequently choose a side view of the body, whilst they have the head so much turned, as to give almost a front view of the face. This ought also to be attended to in walking, as nothing can look more stiff and formal than the eyes-front march of a grenadier. When dancing, requisite and polite attention to the persons engaged will prove sufficient to direct the turnings of the head.

On Presenting and Accepting.

When about to present any thing to a Lady or Gentleman, it is proper first to take notice whether he or she is ready to accept of it or not, and then to offer it with an obeisance, continuing the attitude of respectful complaisance, till the thing is either taken out of your hand, or politely refused; if accepted of, give it gracefully but simply, and without any ridiculous twirl of the wrist, which is a low affectation of grace, easily noticed, and disgusting. The person receiving the thing offered should accept of it with an obeisance and grateful acknowledgment, remembering that although its intrinsic value may be ever so small, the manner in which it has been presented is deserving of similar politeness.

On Meeting and Passing on the Street.

When a Gentleman meets another in passing along, or a Lady to whom he is known, and who, from her worth, quality, or station in life, deserves particular marks of respect, he ought first to make a gentle bow, then raise well the elbow, and latterly the hand, furthest from the person, to his hat, which ought to be touched, or raised entirely from the head, according to the degree of respect offered. If a gentleman is thus saluted, he will not fail to return the compliment in the same manner; and if a Lady, she will acknowledge it by a gentle bow or curtsy.

For Gentlemen of equal fortunes, or those on an equal footing in business, and all others who have to pass each other frequently, a look, a nod, or a turn of the hand, is quite sufficient; and nothing can be a great-

er nuisance than the regular scraping and bowing of a person one is frequently obliged to meet: indeed, many would rather go another way, than find themselves constantly under the necessity of noticing it. To scrape, and bow, and lift the hat to people you do not know, or to those who may think you entirely unworthy of their notice, is the height of folly.

On Shaking Hands and Saluting.

People of different countries and manners have various ways of evincing their respect and love towards their friends. Some embrace, some kiss, and some shake hands. Shaking of hands and kissing are the tokens agreed upon in this country; and the latter is, in Scotland, only practised amongst relations and dear friends. In England it is more common, at least among the Ladies, and particularly when parting:

this acknowledgment of regard is generally bestowed upon the cheek, which ought to be presented, although some old Gentlemen, to whom the privilege is granted, confer it on the forehead.

When about to shake hands, the hand ought to be presented, and accepted of, with an obeisance on both sides. Too large a hold of the hand should not be taken, although the points of the fingers, or one or two of them offered, has a chilly effect, and ought to be met as coldly, if at all accepted of. To shake the hand roughly, or squeeze it hard, is extremely rude; a gentle pressure, as coming from the heart, being quite sufficient. Kissing of the hand is a ceremony of high respect, including gratitude, and is generally admitted of, as conferring honour on the bestower.

On Dress, &c.

It is highly proper that Gentlemen, as well as Ladies, should dress according to the prevalent fashion; but that the crop of the hair should characterize the manners, or the putting on of a fashionably cut coat cause the putting off of manhood, is pitiful indeed. A languid lisping, or any other affected defect in the articulation of speech, is also contemptible, and bespeaks a want of decision and firmness of character, which it is even difficult to excuse in boys half-grown, and silly girls. I admire the French people's language as much as their dancing, and have no doubt the one may soon be as generally practised in this country as the other. None, however, but young puppies, dandies, and dandizets exquisitely silly, are in the habit of exhibiting their two or three words of French or Italian on all

supposed occasions, not having perception enough to observe the sneers or politely-concealed disgust of those who know these languages, but thinking themselves certain of, and well remunerated by, the stupid, staring, worthless admiration of those who know nothing about them, and are not aware of the trick. Young Gentlemen should remember that "the proper study of mankind is man," his learning, manners, accomplishments, firmness, freedom from affectation, &c.; and should not allow themselves to be blindfolded by effeminacy, and led into the track of a *thing*; "in doubt his mind or body to prefer, and only fit for derision;" and young Ladies should remember, that nothing that is not real crime, can make them appear so little-minded and contemptible, as affectation and inconsistency of behaviour.

SELECTED OBSERVATIONS
AND MAXIMS.

Good breeding has been very justly defined to be the result of much good sense, some good nature, and a little self-denial for the sake of others, and with a view to obtain the same indulgence from them.

Good breeding cannot be attended to too soon, or too much. It must be acquired while young, or it is never quite easy; and, if it be acquired young, will always last, and be habitual.

Good breeding alone can prepossess people in our favour at first sight, more time being necessary to discover greater talents.

Good breeding, however, does not consist in low bows and formal ceremony, but in an easy, civil, and respectful behaviour. To answer only yes or no to any person,

without adding Sir, my Lord, or Madam, (as it may happen,) is always extremely rude; and it is equally so not to give proper attention, and a civil answer, when spoken to. Make, then, good breeding the great object of your thoughts and actions, observe how it adorns merit, and how often it covers the want of it.

Awkwardness can proceed but from two causes—either from not having kept good company, or from not having attended to it.

Above all things, endeavour to keep company with people of superior abilities, for there you rise as much as you sink with people below you.

We should imitate the real perfections of the good company into which we may get, copy their politeness, their carriage, their address, and the easy and well-bred turn of their conversation.

A man's fortune is frequently decided for ever by his first address. He should be particularly careful of his manner when he presents himself in company. Let him be respectful without meanness, easy without too much familiarity, genteel without affectation, and insinuating without any seeming art or design.

When you are in company, talk often, but never long; in that case, if you do not please, at least you are sure not to tire your hearers.

Remember that there is a local propriety to be observed in all companies; and what is extremely proper in one company, may be, and is, highly improper in another.

Always adapt your conversation to the people you are conversing with.

Never suppose yourself the subject or laugh of the company you are in.

Talk not of your own or other people's private affairs.

Seem always ignorant of all matters of private scandal and defamation, though you should hear them a thousand times.

Vice and ignorance are the only things we ought to be ashamed of; while we keep clear of them, we may venture any where without fear or concern.

Use palliatives when you contradict: such as, I may be deceived—I am not quite sure—but I believe—I should rather think, &c.

Make no man feel his inferiority; wrongs are often forgiven, but contempt never.

Never expose people's weakness and infirmities; if we have wit, we should use it to please, and not to hurt.

Nothing can lessen real merit in the opinion of the world, but an ostentatious display of it by its possessor.

Judge of individuals from your own knowledge of them, and not from their sex, profession, or denomination.

Dress is one of the various ingredients that contribute to the art of pleasing, and therefore an object of some attention; but never dress like a fop, as all affectation in dress implies a flaw in the understanding.

As cleanliness renders us agreeable to others, so it makes us easy to ourselves, and is an excellent preservative of health.

Politeness represses the desire of shining alone, and increases the desire of being mutually agreeable. It takes the edge off raillery, gives delicacy to wit, and must be accompanied with an elegance of taste, observant of the least trifles which tend to please or to oblige.

Flexibility of manners is very useful. We should be serious with the grave, cheer-

ful with the gay, and trifling with the frivolous.

Indiscriminate familiarity either offends your superiors, or else it gives your inferiors troublesome and improper claims of equality.

Frequent and loud laughter is the characteristic of folly and ill manners.

Vulgarism in language is a certain characteristic of bad company and a bad education; proverbial expressions, and trite sayings, are the flowers of rhetoric of a vulgar man.

There is a fashionable diction in conversation, of which every Gentleman ought to be perfectly master, as delicacy in this respect is characteristic of a man of fashion and good company.

Endeavour to have quickness of attention, so as to observe at once all the people in the room, their motions, their looks, and

their words, and yet without staring at them, and seeming to be an observer. Inattention is always looked upon as the effect of pride and contempt; and where it is thought so, it is never forgiven.

Avoid vulgar tricks, such as snuffing up or picking your nose, blowing it, and afterwards looking in your handkerchief, making faces, putting your fingers in your ears, picking or biting your nails, scratching your head, drumming on the table, or resting your elbows upon it, &c. &c.; such tend to sicken, and are sure to disgust genteel society.

Spitting on the floor and carpet is also a filthy practice, and may induce others to suppose that you have not been accustomed to genteel furniture.

Likewise, nothing looks more ordinary, vulgar, and illiberal than dirty hands, and

ugly, uneven, and ragged nails, the ends of which ought to be kept smooth and clean.

These things may, perhaps, appear too insignificant to be mentioned; but however trifling some things may appear, they are no longer so when half the world think them otherwise.

BALL-ROOM ETIQUETTE.

Any description of the dress requisite for a ball would be useless, as it is generally known. The uniform of naval and military officers is considered full dress; and cavalry officers, in boots and spurs, cannot be objected to.

A card of the rules to be observed at every suit of assembly rooms should be hung up in some conspicuous place, that strangers may have it in their power to notice such incidental by-laws as it may be proper for them to know; and all persons, on entering public assembly-rooms, should observe whether or not such rules vary from those observed at other places.

The patron and patroness, as well as the director or master of ceremonies, should have external marks of distinction, if not

generally known; and, in all cases of dispute, the opinion of the patron ought to be decisive.

The director or master of the ceremonies should be well acquainted with such Quadrilles and Country Dances as are fashionable, that he may be able to call the various figures of the former, and instruct strangers with regard to the latter. He ought also to know what music will best suit the dances to be performed, that he may be able to give directions to the leader of the band, who should attend to no one else, as some may wish to have the airs played quite fast, while others would prefer a more moderate manner of performing them.

The patron and patroness of every assembly, as well as the director or master of the ceremonies, should be at the rooms in proper time to receive the company; and all strangers ought to be introduced to

them, as they are in some degree responsible for the respectability of the persons assembled.*

Various methods of distributing the numerical tickets for the couples composing the different dances are practised. Some directors give them to the Ladies or Gentlemen as they enter; to the first, No. 1, and so on. Others wait till as many have assembled as may be thought sufficient to constitute the first set, when a lottery is made of the tickets, which are drawn either by the Ladies or the Gentlemen present. We would conceive this to be the best plan,

* The subscribers to Almack's assemblies in London, and those who are privileged to attend the Rooms at Bath, are very particular with regard to this; and no person can become a subscriber to either of these places of fashionable resort, unless he is acquainted with a certain number of those who are already subscribers, and not objected to by a certain number of them.

as it prevents all haste for the purpose of priority of place; and we would also recommend the drawing of the tickets by the Gentlemen, as, if any altercation takes place, it would be unpleasant for a Lady to argue about her situation in the dance, and many would much rather lose it. The Gentlemen having the tickets can make no difference with regard to the Ladies having the privilege of choosing the dances, as it is every Gentleman's duty in this case to consult his partner, and to call whatever dance will be most agreeable to her. Ladies of quality are generally entitled to the highest places in the dance; and if several Ladies of the same distinction are present, they take their places by seniority.

The Ladies or Gentlemen who draw the numbers should retain them, that they may be able to convince others who may dispute their right to the situation they claim; and

should any persons lose their number, they must apply for another, as otherwise they cannot claim a place in the dance above any of those in possession of numbers.

When the master of the ceremonies calls the numbers, those who retain them should either take their places, or offer an apology, as it is considered highly improper for any couple not to stand up when the dance is called; and their objecting to do so is generally looked upon as an evidence of disrespect towards the others. Persons not attending when their numbers are called, must stand at the bottom; and none should permit others to stand above them after the dance is formed.

The different sets are generally distinguished, as first set, second, third, &c.; or by the letters of the alphabet, as set A, set B, &c. A set should not consist of more than twelve couples; and if a couple

leave the dance for a little refreshment, the Lady and Gentleman, on coming to the bottom, ought to show their respect for the others by joining it again as soon as possible. It is customary in England for the first couple to dance down a few couples again in compliment to the last; and it is very improper for those who have regained the top, or others, to leave their places before the dance is finished, as no greater mark of disrespect can be shown towards the last couple.

Every Gentleman ought to offer his hand, or the aid of his arm, to his partner, both in leading to the dance, and from it; and no Gentleman should allow a Lady, with whom he has had the honour of dancing, to find a seat for herself.

No Gentleman has a right to expect a Lady to dance with him, unless he has been previously introduced to her; and no Lady

ought to decline dancing with one Gentleman, and immediately stand up with another, unless she wishes to show insolence and ill manners. If a Lady has been dancing, and feels fatigued, she should, on being asked to dance again, either say that it will give her much pleasure to dance after resting a little, or that she does not mean to dance again during the evening.

If two or three sets are to be danced at the same time, each of the commencing couples should name a dance to a neutral person, who should mention them collectively to the master of the ceremonies, and his choice should be accepted of.

No Lady or Gentleman has a right to change the figures selected by the first couple, which ought to pass down to the bottom, or perform the figures with at least twelve couples, that they may know what dance has been chosen, and that the first

Lady and Gentleman may have an opportunity of evincing an equal degree of respect for every couple, constituting what may be called their dance. This rule is often disregarded, to the great mortification of those at the bottom, who are most certainly slighted by such an aggression.

In choosing the music for a dance, persons ought to be careful in selecting tunes having such a number of parts as the figures of the dance may require; and should any be at a loss to know what will best suit the figures they wish to perform, it is proper for them to consult the master of the ceremonies, or, in his absence, the leader of the band.

During the performance of Country Dances, persons should avoid conversing, as it only tends to create confusion, and adds nothing to the character of Ladies and Gentlemen so doing.

No Gentleman should allow another to interrupt him or his partner in going down the dance; and if this should happen by accident, an apology on the part of the aggressor is quite requisite.

Every Lady and Gentleman ought to be ready to give their hands when they are required, as any neglect of this is generally supposed to convey disrespect towards the others, and shows an absence of obliging politeness.

An easy management of the arms and hands is of the greatest consequence in dancing, as any appearance of decrepitude destroys the grace of the whole figure. When about to join hands, the shoulders should remain perfectly easy; the elbows should rise first, and the arms should be held in the form of bows, without corners at the elbows, and sloping from the shoulders; the hands should not be opened too

wide, nor should the fingers be too much apart; and a gentle hold should be taken, as any rudeness in this respect gives evidence of bad manners. In withdrawing the hands, the arms should bend in the same easy manner, and care should be taken not to drop the elbows first.

It is impossible to present the hand gracefully without looking at the person to whom it is offered; and in all figures where the hands have to be changed, it has a bad effect to change them suddenly. It is also extremely rude to hold the arms too high, or spread them out to an enormous extent in going down the middle, &c.

There is more of a Gentleman's breeding observed in conducting his partner down a dance, and in the polite attention he confers on others, than some seem to be aware of; and it would be well if some Gentlemen would give a little more attention to their

partner's mode of stepping, and not drag them along as if by force, whilst they themselves are *capering, rattling, or shuffling* their feet in the rudest manner. Such barbarism must be disgusting to every person accustomed to more cultivated conduct, and cannot be expected to please any but such as are equally rude with those who are guilty of it.

In dancing Country Dances, the steps should be performed in a light and easy manner, without the appearance of study, as the whole grace of the movements immediately vanishes when they are perceived to have been acquired; and none can be said to dance well, who are not capable of moving according to the dictates of their own fancy. Persons should particularly avoid looking at their own feet, and every other appearance of self-admiration, which generally excites contempt, and is only fit

for those who assume false, affected airs, and are always eager to display them.

In dancing Quadrilles, a more smooth, sliding, or gliding style is requisite; and in all dances, polite attention to partners, and to the others engaged, is quite indispensable.

In England it is common to dance two Country Dances with the same partner; and Quadrilles and Waltzing are generally introduced when the exchange of partners takes place. In Scotland, Country Dances and Quadrilles are alternately, and Reels are introduced agreeable to the company.

Every Gentleman should be provided with a pair of clean gloves, as the want of them bespeaks vulgarity, as well as ignorance of proper etiquette; and no Gentleman ought to presume to ask a Lady to dance with him without them; nor should any one at-

tempt to enter an assembly-room equipped in boots or gaiters.

It is improper for two Ladies to dance together, if there are Gentlemen in the room; and the same rule ought to be observed by the Gentlemen. No couple should leave the set to which it belongs, for the purpose of joining another, without permission of the master of the ceremonies.

The couple that called or commenced the dance, should stand at the bottom for the *next dance*, each couple observing the same rule.

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

After the first couple have passed down two couples, it is proper for the second to begin; and every figure should so termi-

nate, as to cause the couples going down to pass one each time, and the others to move progressively up, one couple at a time.

In Quadrille dancing, it is of the utmost consequence to know which is the first couple, which the second, which the third, and which the fourth; and no Lady and Gentleman ought to take the situation of the first couple, unless well acquainted with the figures to be performed.

The directions and advice of the master of the ceremonies should be particularly attended to, and all disputes with regard to the dancing and music should be referred to him.

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 *Montesquieu* has also written on it. *Socrates* learned it 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 who do not require the assistance of this art to rectify their imperfections.

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

In another part he 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, in his *Plan of Education for a Young Prince*, when speaking of dancing, 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. VIII. 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 mimeries, 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 set 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 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's company. 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 art of thinking, so *dancing* may be called the art of gesture. *Logic* teaches us so to order and arrange our thoughts, as to give them perspicuity and propriety of connexion; 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 any other imitative art, the closest imitation of graceful nature is the happiest execution."

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

[Dances omitted in their proper places.]

LA CACHUCHA.

This word is not to be found in any Dictionary of the Spanish Language, but is generally applied to a favourite damsel, a bird, a little cap, and, in short, to any thing that is graceful or pretty. In the dialect of the *Gitanos*, or Gipsies of Andalusia, the same term signifies gold. In a more elevated style, *Cachucha* means that part of the quiver in which Cupid puts his darts. As a dance, the *Cachucha* is a solo, performed either by a man or woman, though better suited to the latter; it is admirably calculated to accompany the medley of music peculiar to it, which is sometimes impassioned, sometimes sprightly, and sometimes gracefully calm.

THE BOLERO.

This favourite dance of the Spanish people, which is of a more noble and restrained

character than the *Fandango*, is executed by two persons, male and female. It comprises five divisions,—namely, the *Paseo* or Promenade, a sort of preparatory movement; the *Traversias*, or Crosses, which reverse the places of the dancers; and then the *Diferencias*, which demand a change of the steps; the *Retraversias*, or back again, are then followed by the *Finales*, which are succeeded by the *Bien Parado*, a graceful display of attitude or position by the couple who have been dancing, similar to the honours of the Minuet. The air of the *Bolero* is sometimes set to the time of 2-4th, at others 3-4th. The music abounds with cadences, and is susceptible of great variety. It bears some resemblance to that of the *Polacca*. The subject or melody of this dance may be altered at pleasure; but its peculiar accent, its time, and its flourishes, must be well measured; the latter are termed false pauses. The steps of

the *Bolero* are performed *terre-à-terre*; they are either sliding, beaten, or retreating, being always *bien marcado*, or clearly and strongly defined.

THE FANDANGO AND GUARACHA

Are high favourites among the dances of Spain, and owe their origin to the *Moors*, who brought them from Africa; as also the dance called the *Chica*, which is of the same description. The subsequent dominion of the Spaniards in Italy introduced the *Fandango* among the Neapolitans, who, incorporating with it evolutions habitual to themselves, produced from this mixture of styles and movements the far-famed *Tarantella*, which, of all modern dances, is the liveliest and most diversified.

THE TARANTELLA,

As adapted for private parties, is performed by four couples standing in two lines across the top of the room,—the Gen-

tlemen in the centre facing their partners, after the manner of the Scotch Reel. It comprises as many successive movements, as there are *measures and repeats* in the music of eight bars each; and the dance may be continued or repeated as long as may be found agreeable. The figure simply consists of squares described in various ways, introducing many characteristic and highly pleasing steps peculiar to the Neapolitans. The name of this dance is generally supposed to have been derived from the *Tarantula*, a venomous spider of Sicily. Those who have the misfortune to be bitten by it, are said to have no other means of escape from dissolution than violent perspiration, which forces the poison through the pores of the body; and as exercise is the principal and surest method to effect this relief, music has been found to be the only adequate incentive to motion on the unhappy sufferers.

LANDLERS.

The *Landler* is the Austrian Country Dance, or Waltz of the German peasantry. The music consists of two divisions or phases of eight bars each, composed to the time of 3-4th. Very frequently the second part is merely a transposition of the first into another key.

THE REYDOWAK, OR REYDOWATZKA,

Is a native dance of the Bohemians, and is found disseminated throughout the Austrian States. Its name rather implies its original appropriation to balls *en masque*; but the sprightly character of the *Reydowatzka* has gained acceptance for it among the national festivities of every grade. The first part of the dance, comprising sixteen bars, and composed in 3-4th time, is the promenade, or walking movement; the second, containing a similar number, is in

2-4th, and called the *Reydowatzka*,—this is the waltz. The music of the last portion is the same subject or tunes altered and compressed into another measure. The figure of the dance is nearly the same with that of the *faulse Hongroise*.

LA VALSE HONGROISE.

The national waltz of the Hungarians is one of the most pleasing dances in Europe, and, in the country from which it takes its title, is performed on festive occasions, with equal zest, by the magnate and the peasant. The *Kalamayka*, or dance to the reed-pipe of the *Sclavonians*, and the old *faulse Hongroise*, are nearly the same, both with regard to the melodies, and the simplicity of the figures. The *Hungarian Waltz* has always been received with pleasure; and *Rossini* has, with his usual taste and brilliancy, successively introduced it in his popular opera of *Guillaume Tell*.

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