



Deposited in the N. Y.  
Dist. Court Clerk's Office  
South. Dist. of N. Y. 27  
THE 1453  
Oct 1841.

# BALL-ROOM

INSTRUCTOR;

CONTAINING

A COMPLETE DESCRIPTION OF COTILLONS AND  
OTHER POPULAR DANCES.

15.18.4  
WITH ILLUSTRATIONS.

WRITTEN AND ARRANGED FOR AMATEURS IN DANCING.

1871  
NEW YORK:

PUBLISHED BY HUESTIS & CRAFT,  
104 Nassau Street.

1841.

GV 1763

.B.18

Rare Bk

coll

Entered, according to Act of Congress, in the year 1841,  
By HUESTIS & CRAFT,  
in the Clerk's Office of the District Court of the South-  
ern District of New York.

---

*Stereotyped by Redfield & Savage,*  
13 CHAMBERS STREET, N. Y.

---



## P R E F A C E .

---

THE present little work contains within a small compass, all the information which is interesting to the world of dancing, at the commencement of a winter's season. It has been deemed best to limit the dances described to those which are most fashionable and approved. The author's principal object is to instruct those who have neglected, or have not had an opportunity of attending dancing-schools, in the figures of quadrilles and other popular dances; and even those who are paying for a quarter's tuition will find this an interesting and useful companion at home, giving ample instruction for practice, while the scholar is not subject to the gaze of an assembly.

The author has bestowed considerable pains



on the following pages, as he was anxious to render the contents worthy of general approval. His information has been derived from the most unexceptionable sources; and his own observation, during the many opportunities he has had of seeing the best sets of dances in the *elite* of public and private ball-rooms in this and other cities, has furnished him with the most useful materials in the accomplishment of a task which he hopes will prove satisfactory and agreeable.

There are many unacquainted with dancing, who labor under an erroneous impression, that "the steps" are all that are necessary to be learned to fit a person for the ball-room. In our modern assemblies, scarcely one person in ten is acquainted with them; and if they are, they make use of steps to please their own fancy, or intersperse with them those they have been taught. A person well skilled in graceful and classic steps, and unacquainted with figures, would certainly make a ridiculous appearance,

beside confusing others in the set ; while one thoroughly acquainted with figures, would go through without difficulty—strict attention to good dancers being only necessary for an acquirement of movement, of which scarcely two can be found alike ; and which even those who attend schools acquire more by practice and observation than by tuition.

THE

## BALL-ROOM INSTRUCTOR.

---

THE etiquette of the ball-room differs slightly in the country, and in different cities in the union. In country ball-rooms, generally, a gentleman may ask any lady to dance with him, and after an introduction, may enter into conversation or promenade with her through the room, without being considered guilty of the least presumption in so doing; but, in the city, a regular introduction must take place before the gentleman can be entitled to offer himself as a partner; and, though he may be intimately acquainted with a lady, it is generally considered proper for him to ask the consent of the person accompanying her, as well as the lady herself, before engaging her for a set. A gentleman having two ladies under his charge, may address a stranger, and offer him a partner, asking his name previously to an introduction,



and mentioning that of the lady to him or not, as he chooses.

The following information may be of some importance to persons unacquainted with dancing, or who have not been accustomed to attending balls with ladies :

When going to a ball, after leaving the carriage, the gentleman takes his lady to the door of the ladies' dressing-room and leaves her in charge of the maid, while he goes to the gentleman's apartments, to divest himself of hat, boots, &c. The lady, in the meantime, after arranging her dress, retires to the ladies' sitting-room, or waits at the door of the dressing-room, according as the apartments may be arranged, from which the gentleman receives her, and enters the ball-room. The sound of a trumpet is generally the signal for the assembly to take their positions on the floor for dancing. A gentleman must in all cases dance the first set with the lady in company with him, after which he may exchange partners with a friend; or dance again with her, as circumstances or inclination may dictate.

## QUADRILLES AND COTILLONS

HAVE completely taken the place of all former dances which enlivened our ancestors, and are at present the most popular figures among fashionable classes of society in this country and Europe. The difference between *cotillons* and *quadrilles* is that the former are single figures, as *right and left, forward two, &c.*, while the latter are more complicated and consist of a number of figures, varying according to the fancy of different teachers, or as the leader of the orchestra may choose to call them.

Quadrilles differ materially in figures, but generally are set to particular pieces of music, or the music arranged to suit them, in which case they are always danced the same; and different sets are known by different titles, as the *Postillion*, *La Bayadere*, *Diavalo*, and others; but when a person becomes acquainted with the different figures, he need pay no attention to the set named as the one to be danced, only observing what figures are called by the leader of the orchestra.

## DESCRIPTION OF FIGURES.



[No. 1.]

QUADRILLES are danced by eight persons, divided into first, second, third, and fourth couples, called heads and sides; the first and second are the heads, and stand opposite to each other. The third and fourth form the sides, which will be called the first position—(see cut No. 1)—ladies at the right of gentlemen.



Observe, the first lady is dressed with black boddice—the second with white—the first gentleman in light coat, and the second in dark. In all the engravings the first and second ladies and gentlemen will be dressed alike.

Previously to the commencement of the figure, and while the music plays the first part, the gentlemen should bow and the ladies courtesy to their partners; and the first figure to almost every set of quadrilles is called

RIGHT AND LEFT,\*—and performed as follows: The first and second couple dance toward—(see cut No. 2)—and pass each other; first lady passing between second lady and gentleman, and second lady between first lady and gentleman; the gentlemen then present their left hands to the left hands of their partners—turn them round—(see cut No. 3)—and then turn themselves, so that each couple may

---

\* The words in SMALL CAPITALS, in the beginning of the lines, are the names of the figures called by the leader of the orchestra; and frequently those in *italics* are called where the figure is intricate, or the dancers unaccustomed to the music. To these calls all should pay particular attention.



[No. 2.]

face the other, as at first, having only exchanged positions; both couples then return to their places—the second lady passing between the first lady and gentleman, and the first lady between the opposite couple; present left hands and turn to places, as in cut No. 3.



[No. 3.]

*Balance*—Performed by both couples at the same time. Gentleman and partner face each other, dancing one or two steps to the right, then to the left, or in one place—(see cut No. 4)—and then



[No. 4.]

*Turn Partners.*—Gentlemen present one or both hands to partners, and turn completely round to first position. (See cut No. 5.)



[No. 5.]



**LADIES' CHAIN.**—Two ladies forward, present right hands, and pass each other, giving left hands to opposite gentlemen—(see cut No. 6,)—both gentlemen turn ladies round, after



[No. 6.]

which they return to their places, taking right hands as they pass each other—give their left to left hands of their partners, and turn to first position.

*Half Promenade.*—Lady and gentleman cross hands—(see cut No. 7)—and both couples promenade over, passing on the right, till they occupy each other's place; the lady at the end of the promenade turning on the outside of the gentleman, so that the couples may face each other, then



[No. 7.]

*Half Right and Left.*—Both couples return to their places—ladies passing between the gentlemen and turn partners, as in right and left. (See cut No. 2.)

This ends the description of the first figure;\* during the performance of which the side couples remain in their places—but as soon as the head couples have finished the *half right and left*, the sides commence with *right and left*, and continue the dance precisely the same

---

\* In the description the side couples are omitted, as they go through the set precisely the same as the heads, except where it requires the whole four couples to complete the figures—in which case it will be minutely explained.

as the heads until they arrive at the part where the head couples left off; the tune then changes, and after the music has played the first part, the figure recommences with

**FORWARD Two.**—First lady and opposite gentleman forward\* toward each other, then back to their places; forward again—(see cut No. 8)—and cross over, the gentlemen on the



[No. 8.]

*outside*; the first lady standing in the place of second gentleman—and second gentleman standing nearly before or a little to the left of the first gentleman; both

*Chassez*—by dancing two or three steps to

---

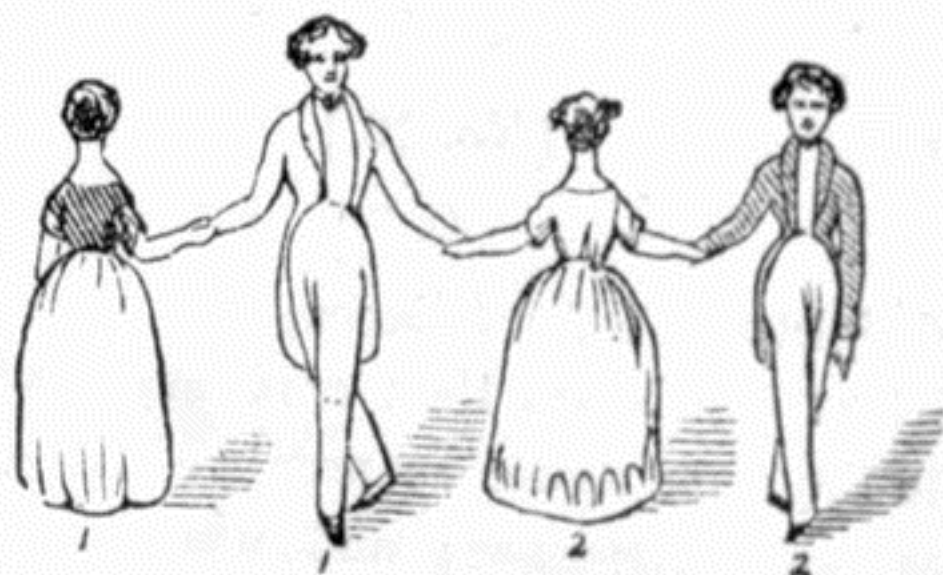
\* Observe that *forward*, *balance*, *turn partners*, *chassez*, &c., are always danced the same, wherever they may occur.



the right and then to the left—recross—gentleman on the *inside* to first position; both couples balance and turn partners—(see cuts 4 and 5.) The second lady and opposite gentleman then

*Forward Two*—as previously described; side couples commence, and go through the same figures, while the heads remain in their places. The tune now changes, and after one part has been played, the head couples again commence with

**RIGHT HAND CROSS.**—First lady and second gentleman cross over—gentleman passing to the right hand of the lady; both recross—lady and gentleman taking left hands, present their



[No. 9.]

right to partners, and balance in a line—(see cut No. 9)—both gentlemen present their hands to partners, and promenade—(see cut No. 7)—to the opposite place in the set to which they belong.

*Ladies Forward.*—Ladies forward toward each other and back—gentlemen same; both couples

*Forward Four*—(see cut No. 10)—and back



[No. 10.]

half right and left to places; the second lady and first gentleman then cross over and continue the same figure as previously described. Sides now commence; and when the right hand cross and subsequent figures have by

them been completed, the tune changes, and the head couples again commence with

**FORWARD FOUR.**—Both couples balance toward each other—(see cut No. 10)—and back to places; forward again; the first gentleman then takes the right hand of his partner, and the left of the opposite lady; both ladies take hands behind the gentlemen and

**FORWARD THREE.**—The opposite gentleman standing in his place, the three forward and



[No. 11.]

back—(see cut No. 11)—to place; forward and back again.

*Gentleman Forward.*—The three then remain in place, and the second gentleman for-



ward, back, forward again—(see cut No. 12)—presents hands to both the ladies, and the four



[No. 12.]

go round till the second couple find themselves opposite to their place, and the first couple cross over to the place of the second; both couples half right and left to places :

**FORWARD FOUR**—again.—The second gentleman then takes the two ladies on his side and forwards with them; first gentleman forward alone—four hands round, and half right and left to places as before. Repeated by the sides. The tune changes, and head couples continue the set with

**FORWARD TWO**.—First lady and second gentleman forward, back, forward and cross over,

chassez, &c., as described in the first part of the set—(see cut No. 8)—but after the chassez, and recross to places, the couples do not balance and turn partners, but the whole four couples complete the figure with

**ALL PROMENADE.**—Each gentleman takes both hands of his partner—(see cut No. 7)—and all promenade in a circle (not extending beyond the limits of the set) till they arrive at their places; the second lady and first gentleman then

*Forward Two.*—Cross over, chassez, recross and again

*All Promenade.*—Side couples repeat the same. After the promenade has been performed four times, the set is finished with

**ALL CHASSEZ**—by the whole eight at once; the four ladies chassez to the right, then to the left; gentlemen same on the outside of the ladies; all balance, bow and courtesy, and gentlemen escort their partners to seats.

This ends the description of one of the most popular quadrilles; and in all the others, there are more or less of the same figures used. In

any of the subsequent descriptions, the right and left, balance, promenade, &c., will be the same as illustrated in the first set; to which reference will be given if necessary.

To describe any more complete sets would be needless, as they are differently made up by different teachers, or altered to suit various pieces of music; in which case more figures are added or some omitted; but all the following descriptions will be of popular figures, which occasionally occur in every set of quadrilles now composed.

---

### PROMISCUOUS FIGURES.

RIGHT AND LEFT ALL ROUND—is generally the last figure in a set, and is used in the place of “all promenade;” the head couples commence with

FORWARD TWO—cross over, chassez, recross to places, gentlemen face their partners, and the four couples should form a circle instead of a square, as in first position; all gen-



tle men give their left hands to the left hands of their partners, and extend their right to the next lady before them—the whole eight go round the circle at the same time—gentlemen to the right, and ladies in a contrary direction; the gentleman takes the left hand of his partner, and passing on the outside of her, takes the right hand of the next lady, and passes her on the inside—extends his left hand to the next, and his right to another; as the ladies go round one way and the gentlemen another, they meet their partners on the opposite side of the circle to which they belong—but they extend hands and pass each other as they passed the rest, till they again meet in the place from whence they started—then turn partners to first position.

This figure has been danced differently from the previous description, and the author is not aware which is the most popular or approved plan; it varies only in this respect, viz: the gentlemen give their right instead of left hands, and pass on the inside of their partners, and their left to the next lady, passing her on the outside, extending right and left hands alternately to all the rest.

Second lady and opposite gentleman

FORWARD TWO—and repeat the same figure ; after the “forward two,” and “all right and left” have been performed four times, the figure ends with

ALL CHASSEZ—bow, &c., which is the termination to every set of quadrilles danced in modern assemblies.

SIDES FOUR—The first and third, and second and fourth couples balance to each other so as to form two parallel lines. (See cut No. 13.)



[No. 13.]

*All Forward and Back*—all forward again—each gentleman takes the lady opposite and turns around, and at the same time form into

the first position—(see cut No. 1)—with this exception : all the ladies must be in their respective places, but the gentlemen have all changed positions by turning the lady opposite, so that the third gentleman having been opposite to, and turned, the first lady occupies the place of first gentleman, by her side ; and first gentleman having turned third lady, stands in the place of third gentleman. Again

**SIDES FOUR.**—At this stage of the figure, each gentleman stands opposite to his partner ; all forward and back—gentlemen turn their partners to place.

The figure of sides four is frequently prolonged or altered according to the music played for the set, viz : after the sides four, forward and back, and turn opposite lady ; while the four couples are in two lines—(see cut No. 13)—they release hands and the leader of the orchestra may call

**FIRST LADY FORWARD TWICE.**—The two lines remain still while the first lady forwards to her partner, the gentleman opposite—back, forward again, and back to places.

**OPPOSITE GENTLEMAN**—forward, back, forward again, and back to place.



Here the figure varies according to the fancy of the leader. He will frequently call

RIGHT HAND CROSS--(in which case only the lady and opposite gentleman dance) and *balance* or *chassez*, or any other figure of suitable length for the music.

ALL FORWARD AND BACK—and turn partners to places.

After this “ladies’ chain” is frequently introduced, in which case it will be called by the leader. Again

SIDES FOUR—forward, back, turn opposite ladies, &c., as previously described.

SECOND LADY FORWARD TWICE.—Lady forward, back, forward again, and back to place.

OPPOSITE GENTLEMAN FORWARD, &c. Again

SIDES FOUR—and when performed the third and fourth time, differs from the first and second, viz: the first and fourth couples *balance* to each other, and the second and third, forming the parallel lines in a different direction from the first; in which case the third and fourth ladies will be on the ends of the lines and the first and second in the middle

THIRD LADY FORWARD TWICE—forward, back, &c.

OPPOSITE GENTLEMAN—same.

ALL FORWARD AND BACK.

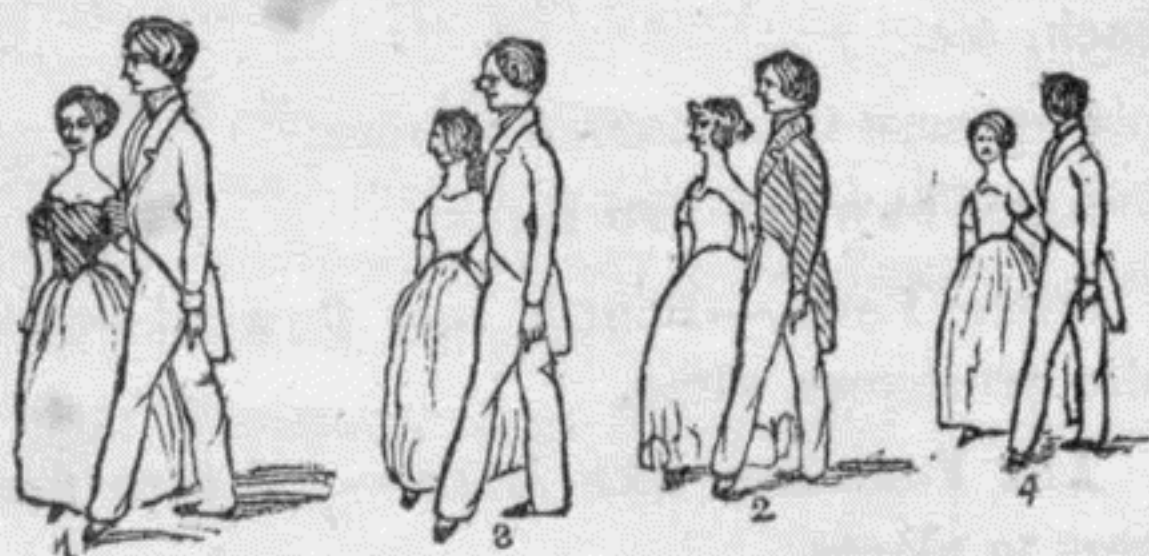
SIDES FOUR.—Fourth lady forward—opposite gentleman same.

ALL FORWARD AND BACK—and turn partners to places.

---

### MARCH COTILLON.

FIRST COUPLE PROMENADE—to the right, around the other three (who remain in their places) till they arrive at the place whence they started, but face a contrary way from first position; the third couple then promenade round the other three, and take their position directly behind the first, facing the same way; second couple promenade around, and take their places next to the third; fourth couple promenade around the whole and take their place behind the second—(see cut No. 14)—



[No. 14.]

each lady in the set taking the arm of her partner.

MARCH.—All march forward till they arrive at the end of the room; the ladies turn to the right and gentlemen to the left, as fast as they reach the place where the first couple turned—the ladies march down on one side and the gentlemen on the other, till they arrive at the opposite end of the room—here the ladies meet their partners, and taking arms, again turn up the room to their place, where they stop or march again as the manager may choose. When there are a number of cotillons on the floor at once, after the promenade, and previous to the march, they may form a line, or number of lines, reaching the whole length of



the room, without deranging the figure—the scholar being careful to recollect the ladies and gentlemen who formed the set, in which he is dancing, and invariably taking the same head or side occupied by himself and partner, previous to the promenade. When the march is ended, the two columns of ladies and gentlemen face each other—gentlemen standing directly opposite their partners. The figure generally terminates with the following dance :

The couple at the top of the column balance to each other, turn partners twice around, take hands and promenade down *between* the columns till having arrived at the foot—the lady takes her place on the ladies' side, and her partner opposite ; after they have began the promenade down, the second couple balance, and so on with the third and fourth until all have gone through ; as fast as they leave the top, the columns move up so that each couple starts from the same place. In the promenade down the centre, the couples may use a promenade, march, dance, or walk, and, according to a Kentucky teacher, run, jump, or go skip-i-te-hop. The dance being finished, both columns

*Forward and Back*—forward again—all turn

partners to places—(see first portion cut No. 1)—in which in this movement in the figure, every one should be extremely careful to take the same hand or side occupied by them previous to the promenade.

---

### BASKET-DANCE.

LADIES ROUND THE CENTRE.—Four ladies advance and take hands in the centre—go half round, back, and remain still.

GENTLEMEN ROUND.—Gentlemen take hands forming a ring outside of the ladies; gentlemen half round—back to places—all raise hands, and ladies step back from the centre, and pass under the hands of the gentlemen—each lady taking care to be on the right of her partner; all balance and turn partners. Previous and subsequent to this dance, the leader may call any of the regular figures previously described.

## CHEAT.

**BALANCE TO THE RIGHT.**—First couple take hands and balance to the next couple on their right—release hands and turn the persons before them. At this point any one has the privilege of turning with the person who presents hands or not; a lady may extend her hands to a gentleman and when he attempts to take them, may withdraw and turn by herself, or run to any lady or gentleman in the set, and turn them, without violating the rules of the figure—hence the title of *Cheat*. The lady presents her hands to the gentleman before her, and of course induces him to extend his to take them; but either gentleman or lady have the privilege of refusing or not, at pleasure.

When the first couple have balanced to and turned the first couple on their right, they balance to the two others in their turn; after which they take their places as in first position—balance and turn partners, the third couple being next to the first in the set—balance to the next couple on *their* right, and repeat the performance of the first; the second



and third couples continue and finish the balance, &c., as previously described; after which

*First Gentlemen to the Right.*—First gentleman passes his partner and balance to the first lady on his right—present hands and turn or cheat as either may choose; after which he must balance to the next lady and to the other, and his partner, in rotation.

*Third Gentleman*—balance to first lady on his right, and repeat the figure danced by the first. After which, second and fourth gentleman in the same manner.

The Cheat is frequently followed by a jig, commencing with

**HANDS ALL AROUND.**—The whole eight take hands, forming a circle, and promenade around to their places.

**LADIES TO THE RIGHT.**—Ladies leave their partners, and all at the same time balance to and turn the first gentleman on their right—balance and turn the next—and the others in rotation. Again

**HANDS ALL ROUND.**

**GENTLEMEN TO THE RIGHT.**—Gentlemen

leave their partners—balance to and turn the first lady on the right—balance and turn the next—and the others in rotation.

HANDS ALL ROUND.

ALL CHASSEZ.

---

### SPANISH DANCE.

THIS can be danced by any number of persons. The couples take their position on the floor in the following manner: first couple at one end of the room, back to the wall—the next couple directly before, and face the first—third couple next to the second, and face the same way as the first—fourth couple next, and the rest in the same manner, till the column is completed, which may go the whole length, or completely round the room, according to the number present. If all have taken their positions right, the couples will be in the following order: first and second couples face each other—and third and fourth, fifth and sixth, and all others in the same manner.

The music for this figure must be a waltz,

or tune in triple time, as Cinderella waltz, Kate Kearney—the Cachuca and others. It commences with

**BALANCE.**—Gentlemen and partners take hands; first and second couples balance forward to each other and back, balance again, and gentlemen exchange partners—first and second gentlemen taking the left hands of the opposite ladies and turn partly round, so that the couples may face each other, but across instead of lengthwise of the columns; balance again, back, forward, and both gentlemen take the left hands of the opposite ladies, (their partners,) and turn so that they may again balance lengthwise of the room, but both couples have exchanged places; the balance is performed four times, by which means each couple will have occupied and balanced from four different positions.

**CROSS HANDS.**—The two ladies take right hands, and gentlemen take hands across them, forming a star; the four half round, change hands, face the other way, and back to places. Partners take hands and promenade to the right,



in a circle, the first couple passing the second, and stop facing the third, next below, with whom they balance, &c. This completes the description of the figure, as after the promenade the couples balance to those before them as at first. Every two couples in the column balance at the same time. After every balance and promenade, by passing those with whom they previously balanced, the gentlemen and partners will find themselves facing a different couple; so that a lady and gentleman commencing at one end of the room, may go to the other by the time the music ceases; which in this dance depends entirely on how long the company may choose to keep the floor.

---

## FIRST SET OF CALEDONIANS.

FROM PARKER'S BALL-ROOM GUIDE.

1. First and opposite couple hands across and back again to places.

Set and turn partners.

Ladies' chain.

Half promenade; half right and left.

2. First gentleman advance twice and retire.

Four ladies set to the gentlemen on their right and turn with both hands, each taking the next lady's place.

All promenade.

3. First lady and opposite gentleman advance and retire; back to back.

Top couple lead between opposite couple; return leading outside.

Set at corners, and turn with both hands to places.

All round.

4. First lady and opposite gentleman advance and stop; partners advance; turn partners to places.

Four ladies move to the right into next lady's place and stop; four gentlemen move to the left into next gentleman's place and stop; ladies repeat the same to right, gentlemen to left.

All join hands and lead round to places and turn partners.

5. First gentleman leads his partner round inside the figure.

Four ladies advance, join hands and retire; gentlemen the same; all set and turn partners.

All chain figure half round; promenade to places.

All change sides, join right hands at corners and set; back to places.

All promenade at finish.

---

### FAVORITE RUSTIC REEL.

In this dance each gentleman has two partners—form a line by three's, each set facing each other—this dance is commenced by all at the same time—the dance commences by the two gentlemen that face each other, taking each other's partner on the right, dance to the side and back to your places, then take the left hand ladies and do the same—take both of your partners by the hands and dance up to the other set and back—forward again and pass each other—then commence the dance again with the next set—this dance is continued until the master of the ceremonies thinks it has been gone equally through, and generally finishes the evening's festivity, and ought not to be used at any other time.



## THE TOILET.

For the ball-room there seems to be no particular fashion or style of dress; riding and travelling habits would of course be inappropriate; and for ladies, satins, silks, delaines, &c., are most approved; and bracelets and head ornaments, light gloves, &c., when tastefully arranged, appear to much advantage. For gentlemen, dress-coats, light vests, gloves, black hose, and pumps or gaiters: frock-coats and boots may be worn by spectators who do not participate in the amusement; but should a gentleman attempt to dance with either, he would probably be requested to withdraw from his position in the set.

## TO THE SCHOLAR,

To those who have perused this work for information the author would suggest the propriety of rehearsing, on going through the figures, previously to attempting them in a ball-room, as the most apt scholars will sometimes become confused by forgetfulness, inattention to the figures, or otherwise; and when the sets are forming upon the floor the scholar should take a side, as he would then have an opportunity of observing the movements of the heads, who commence and finish the first figure before he stirs from his position.

In the description of figures the author has given the common ball-room pronunciation to the heads of the figures; but on quadrille music the right and left, forward two, and others will be written, LE PANTALON, L'ETE, LA POULE, LA TRENISE, LA PASTAROLE, and LA FINALE.

## TECHNICAL TERMS.

THE following terms have never, to the author's recollection, been used in either schools or ball-rooms; but as they may occur in pieces of music written for quadrilles, he has deemed it proper to give them a place :—

*Chaine Anglaise.*—Right and left.

*Demie Chaine Anglaise.*—Half right and left.

*Chaine des Dames.*—Ladies' chain.

*Demie Promenade.*—Half promenade eight.

*Demie Queue de Chat.*—Half promenade four.

*Queue du Chat.*—Opposite four promenade.

*En avant deux et en arriere.*—Lady and opposite gentleman advance and retire.—In many sets of quadrilles *en avant* only is named, still it is understood that the dancers are to retire also, unless otherwise expressed.

*Chassez et Dechassez.*—Move to the right and left.

*Traversez.*—Cross over.

*Retraversez.*—Recross to your places.

*Traversez main droite.*—Cross over, giving right hands.



*Traversez main gauche.*—Cross over, giving left hands.

*Dos-a-dos.*—The lady and opposite gentleman back to back, passing round to places.

*Cavalier seul.*—The gentleman advance alone.

*Demi tour a quartre.*—Hands four half round.

*Tour a quartre.*—Hands four round.

*Demi rond*—Hands all eight half round.

*Moulinet.*—Hands across.

*Chassez cruissiez huit.*—All eight change sides, the ladies passing invariably before their partners.

*Chassez quartre.*—The four opposite dancers change sides.

*Dechassez quartre.*—Rechange to place.

*Le tiroire.*—The top couple lead inside, the opposite couple in returning pass outside.

*Contre partie le meme.*—The others do the same.

*Grande chaine.*—All eight pass round until they regain their respective places, giving alternately the right and left hands, commencing with the right partners.

*Grande rond.*—All eight join hands and advance at once.

*Grande tour de rond.*—All eight join hands and pass round till they resume places.

*A vos places.*—To your places.

*En avant a droite.*—Advance to the couple at right.

*Balancez en ligne.*—Set in a line, swing left hands in the middle and the right to partners.

*En avant trois.*—Advance three holding hands.

*En avant quatre.*—The four opposite persons advance.—In all these advancing figures it is to be understood the dancers are to retire also, previous to commencing any figures.

*Tour a coin.*—Turn the corners.

*Chaine des dames double.*—Ladies' chain double.

## REMARKS.

DANCING contributes in a most essential degree to the preservation of health. Children, weak and feeble in limb, will, by this exercise, imperceptibly acquire new vigor. On the other hand, when the pupil is healthy and strong, the practice of dancing will retain and increase his strength.

Dancing is also conducive to the formation of the manners, by imparting a graceful mien and becoming address to the learner; and by teaching him to walk with propriety and ease. Like every other bodily exercise, it gives a moral confidence to the demeanor which natural elegance of manner will not entirely supply. The early moulding of the body to the most polished attitudes lends to youth the graceful carriage of mature age; and ease of manner once attained in early life, it is impossible to lose in after years.

Great and illustrious men in all ages have esteemed and practised the art. Socrates learn-



ed to dance at an advanced period of his life; and two of his disciples, Plato and Xenophon have, in their writings, made honorable mention of dancing. An old writer commends it as "excellent for recreation after more serious studies, making the body active and strong, graceful in deportment, and a quality very much befitting a gentleman." Henry the Fourth of France used to say, "that he liked dancing because it always made him appear young."