

THE BALL ROOM PRECEPTOR



From the collection of Nick Enge

THE
BALL-ROOM PRECEPTOR.

(536)

THE
BALL-ROOM PRECEPTOR;

COMPRISING

THE MOST ESTEEMED QUADRILLES, GALOPADES,
MAZOURKAS, AND OTHER FASHIONABLE DANCES

OF

THE PRESENT SEASON.

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PREFACE.

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 season. It has been deemed best to limit the dances described to those which are the most fashionable and approved; the main object of the work being to comprise only such as are really authentic and deserving of attention. 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 and figures in the *élite* of the public and private ball-rooms of the metropolis, has furnished him with the most useful and satisfactory materials, in the accomplishment of a task which he has found most agreeable.

The work was undertaken to furnish a complete account of the various Quadrilles, Mazourkas, Galopades, Polonaises, &c. of the season ; and it is confidently hoped that it will meet the wants and wishes of all who are desirous of possessing a BALL-ROOM PRECEPTOR, on which they can fully place reliance. It has been the aim of the author to enliven the dulness of mere scientific details, with a few historical and other notices of the noble and beautiful art of dancing ; which, he hopes, will be found interesting, and not without instruction.

The poet Jenyns says :—

“ Hail, loveliest art ! thou can’st all hearts en-
snare,
And make the fairest still appear more fair.
Hence, with her sister arts, shall dancing
claim
An equal right to universal fame ;
And Isaac’s Rigadoon shall live as long
As Raphael’s painting, or as Virgil’s song ! ”

The prediction, though not verified in the matter of the Rigadoon, is certainly true with regard to dancing in general ; which will live as long as painting or poetry, or any of its sister imitative arts.

London.

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THE

BALL-ROOM PRECEPTOR.

INTRODUCTION.

DANCING has well been called the poetry of motion. It is the art whereby the feelings of the mind are expressed by measured steps, regulated motions of the body, and graceful gestures. It has probably its primitive type in the significant movements of animals, when excited either by rage or passion. Hence two generic descriptions of dance may be deduced, namely, war dances and love dances. The former, the *preludia pugnae* of savage men, are found among the North American Indians, and the warlike inhabitants of the South Seas : the latter in all nations.

As civilization spreads, the war dance falls into disuse ; and love dances lose the characteristic significance of their primi-

tive forms ; the expression of that sentiment becoming less rudely poetical, and taking its tone more from the institutions and customs of civilised life.

Barbarous nations are very much addicted to dancing. Gallini informs us that "The spirit of dancing prevails almost beyond imagination among both men and women in most parts of Africa. It is even more than an instinct, it is a rage, in some countries of that part of the globe. Upon the Gold Coast especially, the inhabitants are so passionately fond of it, that, in the midst of their hardest labour, if they hear a person sing, or any musical instrument played, they cannot refrain from dancing. There are even well attested stories of some negroes flinging themselves at the feet of an European playing on a fiddle, entreating him to desist, unless he had a mind to tire them to death, it being impossible for them to cease dancing while he continued playing." So also in America, and everywhere else, the same fondness for dancing is displayed among savage tribes.

We learn from the Old Testament that dancing was used by the Jews in

their religious ceremonies. After them, the Egyptians adopted it. With the Greeks and Romans it subsequently became a chief feature in the worship of their gods.

The Greeks were the first who reduced the art into a kind of regular system. The Romans borrowed from the Greeks ; and all other nations in due course followed their example.

The *Ballet d'Action* was invented at Rome in the reign of Augustus by Pylades and Bathyllus. After their death, the art gradually sunk into obscurity ; and on the accession of Trajan to the empire, became entirely forgotten. It remained uncultivated till about the fifteenth century, when ballets were revived in Italy, at a magnificent entertainment given by a nobleman of Lombardy at Tortona, on account of the marriage between Galeas, Duke of Milan, and Isabella of Aragon.

Afterwards came the *Minuet*, which assorted well with the formality of an age when less freedom was allowed, and more ceremony was observed, in the intercourse between the sexes. The English *Country Dance*, the French *Quadrille*, the Ger-

man *Waltz*, and the Spanish *Fandango*, are all of this nature; so also is the Polish *Mazourka*, although the latter partakes somewhat of a martial character.

MODERN DANCES.

EVERY nation has its peculiar dances, and these change with the habits and manners of the people. The dances which enlivened our forefathers are now scarcely known in this country. At the court of Elizabeth, the *Couranto*, the *Galliard*, the *Bragenette*, and the *Brawl*, were the fashionable measures. These were superseded by the *Rigadoon*, the *Passpied*, the *Bretange*, the *Duchess*, the *Dauphin*, the *Bocanne*, and the stately *Louvre*. The next favourite dance was the *Minuet*, which for more than two centuries maintained its place in every court and ball-room in Europe. But, alas! its glories are departed. It is numbered among "the things that were," and the *Minuet de la Cour* and the *Gavotte* were but poor substitutes for it.

The *Cotillon*, that once universal favourite in the ball-room, has now also, in a great measure, been superseded, at least in name; but "even in its ashes live its wonted fires," for its figures have been cut up to form new quadrilles. The difference between *Quadrilles* and *Cotillons*, at present, may be said to be, that the latter are the single dances, as *Le Pantalon*, *L'Eté*, &c., while the former are more complicated, with regulated steps; but now all are styled *Quadrilles*.

The fashionable *Galop*, the *Quadrille*, and the *Waltz*, at present reign paramount in the ball-room.

The following may be mentioned as among the most popular modern dances:

Waltzing and *Quadrilles*.

The *Mazourka* and *Galopade*.

The *Polonaise*.

The *Circassian Circle*, a circular dance which may be joined in by all in the ball-room.

The *Cachoucha*, of Spanish origin, rendered popular by Mademoiselle Duvernay.

The *Mescolanza*, an English dance with a foreign name.

Highland Reels have become of late years in high request.

Country Dances, since the introduction of *Quadrilles*, have not been so much used as formerly. From their lively social character, they were wont to be considered indispensable in the ball-room. The word *Country-Dance*, as written and pronounced, seems to imply a rustic kind of dancing borrowed from the country; but it is merely a corruption of the French term *Contre-Danse*, where a number of persons placed opposite to each other begin a figure.

CHARACTERISTICS OF DANCING IN FRANCE AND ENGLAND.

THE French have long been famed as the best dancers in Europe. The agility and precision of their movements can scarcely be excelled by any other nation. Dancing, in fact, is represented as being essential to a Frenchman's happiness; consequently everybody dances in France. Their gay, good-humoured, and social disposition leads that volatile people to prefer the dance to any other species of

amusement. In their hours of joy and festivity, dancing is always considered a seasonable pastime; and even in their times of tribulation it is not forgotten.

In England, dancing as a recreation is also much in vogue; although the more grave and solid manners of the people prevent them from being so much addicted to it as they are on the other side of the Channel. Under the auspices of our present maiden Sovereign, the Court Ball-room is invested with as many glories as it was in the days of Elizabeth. Her Majesty Queen Victoria is passionately fond of the dance, and often "trips it on the light fantastic toe," to the delight and admiration of all who are privileged to be present. The grace and dignity of her movements on such occasions are the theme of general praise. Amongst the waltzers at Court, the most accomplished is considered to be Lord Palmerston. Her Majesty herself does not waltz—no doubt from the close contact it would bring her into with her male subjects.

In former times, when the manners of the people were more simple than they

are now, it used to be the custom for the peasantry and the inhabitants of the villages to beguile the evening hour, particularly on *fête* days and holidays, by dancing on the green—a sight which is now rarely witnessed in England; although, in the more genial climes of France and Italy, this healthy and exhilarating practice is still maintained.

ETIQUETTE.

THE etiquette of the ball-room differs essentially in France and England, and seems remarkably to illustrate the idea that the dance even assimilates itself to political institutions. In democratic France, a gentleman without an introduction may ask any lady to dance with him; but then he must restore her to her seat immediately after the set is concluded, and may not enter into individual conversation with her after the dance is over; such being deemed a wise precaution, rendered the more necessary, perhaps, from the greater liberty allowed in forming the partnership.

In aristocratic England, on the other hand, a regular introduction must take place between the parties before a gentleman can be entitled to offer himself as the partner of a lady. But this indispensable ceremony having been gone through, he is at full liberty, both before and after the dance, to take his seat by her side, or promenade with her through the room, without being considered guilty of presumption in so doing.

EARLY INSTRUCTION.

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 vigour. 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 demeanour, 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 learned to dance at an advanced period of his life; and two of his disciples, Plato and Xenophon, have, in their writings, made honourable 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."

EXPLANATION

OF THE FRENCH TERMS USED IN DANCING.

The French terms which compose the Quadrille Figures cannot be translated into English so as to be of use in the ball-room; and therefore it is necessary that the scholar should learn them in the original, that he may be enabled to dance Quadrilles readily.

Assortiment du Quadrille. A set of quadrilles.

Balancez. Set to partners.

Balancez à vos dames. Both couples opposite dance four bars before their own partners.

Balancez aux coins. Set at the corners.

Balancez quatre en ligne. Four set in a line, joining hands.

Balancez quatre sans vous quitter la main. Four dance without quitting hands.

Balancez en moulinet. The gentlemen join right hands with their partners, and set in the form of a cross.

Balances et tour des mains. Set, and turn partners to their places.

Balances en rond. The whole join hands, and set in a circle.

Balances au milieu, et tour des mains. All the gentlemen set, with their backs to the centre, and turn partners.

Ballotez. A step of four times in the place.

Chaine Anglaise. Two opposite couples right and left.

Chaine des dames. Ladies' chain.

Le Cavalier seul. The gentleman advances alone.

Les Cavaliers seuls deux fois. The gentlemen advance and retire twice.

Chassez croisez et dechassez. Change places with partners, the ladies crossing in front of the gentlemen, first on the right, and then on the left, and back again. It is either à quatre—the four—or les huit—the eight, as explained in the figure.

Chassez à droite, et à gauche. Move right and left.

Chaine des dames double. All the ladies commence at the same time.

Chaine Anglaise double. All the couples perform the figure at the same time.

Changez des dames. Change partners.

Contre partie pour les quatre autres. The four others do the same.

Les dames donnent la main droite à leurs Cavaliers. The ladies give their right hands to their partners.

Les dames en moulinet. The ladies' right hands across, half round, and back again with left.

Demie chaine Anglaise. The four opposite dancers half right and left.

Demie queue du chat. Half promenade by the four opposite persons.

Demie promenade. All four couples half promenade.

Demie tour à quatre. Four hands half round.

Demi moulinet. The ladies all advance to the centre, giving right hands, and return to places.

Le deux de vis-à-vis, main droite et main gauche. The lady and partner give their right hands crossing over, and the left crossing again.

Dos-à-dos. The lady and gentleman advance, crossing on the left side; then passing round each other on the right side, they return backwards to their places.

A Droite. To the right.

En avant deux et en arrière. The first lady and opposite gentleman advance and retire. For the sake of brevity, *en avant* is often all that is expressed.

En avant quatre. The first and opposite couple advance, and of course retire, *et en arrière*, where not named being understood.

En avant trois deux fois. Advance three twice.

Figurez devant. Dance before.

Figurez à droite. Advance to the right.

A Gauche. To the left.

La grande promenade. All eight promenade quite round to places, leading to the right.

La grande chaine. All eight move quite round, giving alternately right and left hands to partners, beginning with the right.

Les huit. The eight.

La main. The hand.

La main droite. The right hand.

La main gauche. The left hand.

Tour des mains. Turn, giving both hands to partners, resuming their own places.

Moulinet. Hands across. The figure will explain whether it is the gentlemen or the ladies, or all eight.

Pas d'Allemande. Each gentleman turns his partner once under his arm either side.

Queue du chat entière. The four opposite persons promenade quite round.

Le grand carré. All eight form squares.

Le grand rond. All eight join hands, and advance twice.

Le grand tour de rond. All join hands, and dance quite round to places.

Le tiroir. The top couple lead between opposite couple, and after exchanging places, the former return leading outside.

Traversez. Cross over.

Retraversez. Recross.

Traversez deux en donnant la main droite. The two opposite persons cross over, giving right hands.

Retraversez deux en donnant la main gauche. They recross, giving left hands.

Tour aux coins. Turn at the corners.

Tournez vos dames, and tour sur place. The same as *tour de main*, and always follow the *balancez à vos dames*.

A vos places. To your places.

Vis-à-vis. Opposite.

A la fin. At the end.

QUADRILLES.

PRELIMINARY REMARK.

MASTERS in general are fond of composing new figures, but their great variety is apt to confuse the dancers; particularly where persons who have been taught by different masters happen to meet in the same ball-room. By teaching too many things to their pupils, every thing the latter attempt is done in an awkward manner, the graces being too often sacrificed for the steps. Dancing is an art, and ought to be taught as an art. Many ladies who have assiduously acquired all the new figures, and some of them very difficult ones, yet in a single quadrille, from having learnt too much, do not even know how to present their hands to a partner!

INTRODUCTORY RULES.

THE order of dancing the first set is as follows :—

LE PANTALON is performed twice ; first, by the top and bottom couples, and then by those at the side.

L'ETE, and LA POULE after it, are performed each four times ; both in the following order :—First, the leading lady and opposite gentleman perform the figure ; second, the first gentleman and opposite lady ; third, the lady at the right of the top and opposite gentleman ; and lastly, the gentleman at the right of the top and opposite lady.

LA TRENISE, and LA PASTORALE after it, are also each performed four times, in the following order :—First, the top couple perform the figure ; second, the bottom couple ; third, the couple at the right of the top ; and lastly, the fourth couple.

In dancing this set, either La Trenise or La Pastorale may be omitted. Indeed, one or other is usually left out.

LA FINALE is performed four times in the same order as L'Eté.

Previous 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.

PAINE'S FIRST SET.

1. LE PANTALON. Right and left ; set and turn partners ; ladies' chain ; half promenade, and half right and left.
2. L'ETE. First lady and opposite gentleman advance and retire ; chassez right and left ; cross over ; chassez right and left ; re-cross, and turn partners.
3. LA POULE. First lady and opposite gentleman cross over, giving right hands, back with left ; balacez four in a line and half promenade ; two advance and retire twice ; four advance and retire ; half right and left.
4. LA TRENISE. Ladies' chain ; set and turn partners ; first couple advance twice, leaving the lady at left of opposite gentleman, and first gentleman retires ;

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two ladies cross over and change sides, while first gentleman passes between them up the centre; the same repeated to places; set and turn partners.

5. LA PASTORALE. First couple advance twice, leaving the lady at left of opposite gentleman, and first gentleman retires; three advance twice and retire; first gentleman advance twice, and set; hands four half round, and half right and left.

6. LA FINALE. All change sides and back; first lady and opposite gentleman advance and retire; chassez right and left; cross over; chassez right and left; re-cross and turn partners; ladies' hands across and back; all set in a cross, gentlemen outside; all turn partners to places; finish with grand promenade.

CALEDONIANS.

FIRST SET.

1. The first couple and couple opposite hands across and back again; set and turn partners; ladies' chain; half promenade; half right and left.

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2. First gentleman advance twice; the four ladies set to gentlemen at their right; turn with both hands, each taking next lady's place; promenade quite round.

4. First lady and opposite gentleman advance and retire; join hands and turn to places; top couple lead between the opposite couple; return, leading outside; set at the corners, and turn with both hands to places; all set in a circle.

4. First lady and opposite gentleman advance and stop, then their partners advance; set to partners; turn partners to places; the four ladies move to right, each taking next lady's place, and stop; the four gentlemen move to left, each taking next gentleman's place, and stop; ladies repeat the same to right; then gentlemen to left; all join hands, and promenade round to places, and turn partners.

5. First gentleman lead his partner round inside the figure; the four ladies advance, join right hands, and retire; the gentlemen do the same; all set and turn partners; chain figure of eight half round, and set; all promenade to places

and turn partners ; all change sides, join right hands at corners, and set ; back again to places ; finish with grand promenade.

CALEDONIANS.

SECOND SET.

1. LADIES' chain ; first couple and couple opposite advance and retire ; half right and left ; then the side couples do the same ; all promenade to places and turn partners.

2. First gentleman advance twice ; first lady and lady opposite advance and retire ; change places ; first couple and couple opposite advance ; resume partners, and turn to places.

3. First lady and opposite gentleman advance and set ; turn with both hands to places ; first couple and couple opposite advance and retire, then turn partners ; at the same time the side couples change sides and back again ; all set at corners, joining right hands, and turn to places ; all set in a circle, and turn partners.

4. First lady and opposite gentleman advance and retire ; back to back ; set and turn partners ; half promenade ; half right and left ; first couple and couple opposite advance and retire ; set to couple at their right ; all change places with partners, and set ; all turn partners to places.

5. All change sides, join right hands at corners and back again ; first lady advance twice ; all the gentlemen advance and retire ; all set to partners ; all chain figure a quarter round, and set ; then the gentlemen swing the ladies quite round with right hand ; chain figure again into opposite places ; swing partners with right hands quite round ; all promenade to places, and turn partners ; finish with change sides.

THE PARISIAN.

FIRST SET.

1. LE PANTALON. Right and left ; set and turn partners ; ladies chain ; half promenade, and half right and left.—Le Pantalon is twice performed ; first by the top and bottom couples, and then by side couples.

2. L'ÉTE. Two opposites advance and retire; chassez to right and left; traversez; chassez to right and left; set and turn partners.—L'Été is performed four times: first, by leading lady and gentleman opposite; second, by first gentleman and opposite lady; third, by lady at right of top and gentleman opposite; fourth, by gentleman at right of top, and opposite lady.

3. LA POULE. Two opposites traversez; re-cross, giving left hands; four in line balacez and half promenade; two advance and retire twice; then four advance and retire; half right and left.—La Poule is executed the same number of times, and in the same order, as L'Été.

4. LA TRENISE. First couple advance and retire twice, the lady remaining at the opposite side; the two ladies go round the opposite gentleman, who advances up the centre; balacez and turn hands.—La Trenise is performed four times: first, by top couple; second, by bottom couple; third, by couple right of top; fourth, by fourth couple.

5. GALOPE FINALE. The top and bottom couples galopade quite round each

other; advance and retire; four advance again, and change the gentleman; ladies chain; four advance and retire, and regain partners in places; the fourth time all galopade.—La Finale is danced in the same order as L'Été.

LANCERS.

FIRST SET.—DUVAL'S.

1. FIRST lady and gentleman opposite chassez right and left; then swing quite round with right hands to places; top couple lead between couple opposite; return, leading outside; the gentlemen join their left hands in centre, and right to partners; change places with partners; ladies join right and left hands, forming a cage; ladies dance round to left, gentlemen lead round outside to right, turn partners to places.

2. First couple advance twice, leaving the lady at left of the opposite gentleman; set and turn partners; advance in two lines; all turn partners.

3. First lady advance and stop, the

opposite gentleman the same—both retire turning round—ladies join right hands across, at the same time gentlemen join hands with partners; all lead round and turn partners to places.

4. First couple, with lady at left, advance twice; set and pass between the two ladies; hands three round and back to places.

5. The grand chain; first couple turn half round facing top; then couple at right advance behind the top couple; the couple at left and opposite couple do the same, forming two lines; all change places with partners; back again; the ladies turn in a line on the right, the gentlemen in a line on the left; each couple meet up the centre; advance in two lines, ladies on one side, and gentlemen on the other; turn partners to places; finish with the grand square.

LANCERS.—SECOND SET.

GENERALLY CALLED HART'S SET.

1. LA ROSE. The first lady and gentleman opposite advance and set; turn

with both hands, retiring to places; top couple lead between opposite couple; return leading outside; set and turn at corners.

2. LA LODOISKA. First couple advance twice, leaving lady in centre; set in centre; turn to places; all advance in two lines; all turn partners.

3. LA DORSET. First lady advance and stop, then opposite gentleman ditto; both retire turning round; ladies' hands across quite round, while the gentlemen lead round outside to the right; all resume partners and places.

4. L'ETOILE. First couple set to couple at right; then to couple at left: change places with partners and set; turn partners to places; right and left with couple opposite.

5. LES LANCIERS. The grand chain; the first couple advance and turn, facing the top, then couple at right advance behind top couple, then couple at left, and couple opposite do the same, forming two lines; all change places with partners, and back again; the ladies turn in a line on right, the gentlemen in a line on left;

each couple meet up the centre ; set in two lines, the ladies in one line, the gentlemen in the other ; turn partners to places ; finish with the grand chain, and promenade.

WINDSOR CASTLE.

1. LE PANTALON, or—The opposite couple advance and retire ; again advance, the gentlemen exchanging partners ; balancez. turn partners ; the four advance and retire as before, resuming partners ; half promenade ; half right and left.

2. L'Été, or—The four gentlemen advance and retire ; ladies do the same ; the first lady and gentleman *vis-à-vis* advance twice and pass round each other to places ; right and left.

3. La Poule, or—Ladies' chain ; half promenade ; half right and left ; ladies' hands across half round ; back again, joining left hands ; each gentleman join right hands with partners ; set and turn to places.

4. La Trenise, or—The gentleman and his partner advance twice, leaving the

lady at the left of the gentleman opposite ; chassez to the right and left ; turn to their places ; half promenade ; half right and left.

5. Le Grand Rond, L'Été, or—All change sides ; the first lady advance and retire ; opposite gentleman do the same ; the two advance and pass round each other ; turn partners ; right and left.

THE QUEEN'S FIRST SET.

USUALLY KNOWN AS "PAINE'S SET."

1. LE PANTALON

2. L'ÉTE.

3. LA POULE.

These three are danced in the same order as the Parisian first set.

4. LA TRENISE. First couple advance and retire twice, the lady remaining on the opposite side ; the two ladies go round the first gentleman, who advances up the centre ; set and turn hands.

5. LA PASTORALE. First couple advance and retire twice ; first lady now on the other side, and second couple advance

and retire twice ; one gentleman advance and retire twice ; hands four half round, and half right and left.

LA FINALE. Figure of L'Eté : ladies' hands across and back ; balancez all eight ; chassez across or grand round at the end.

THE QUEEN'S SECOND SET.

ALSO CALLED "PAINE'S."

1. RIGHT and left ; balancez, turn partners ; ladies' chain ; half promenade, half right and left.

2. First lady and gentleman opposite advance and retire ; chassez right and left ; traversez ; chassez right and left ; re-cross ; turn partners.

3. First lady and gentleman opposite traversez, right hands ; back, left hands ; balancez, four in line ; half promenade ; two advance and retire twice ; four advance and retire ; half right and left.

4. Ladies' chain double ; all set, turn partners : first lady and gentleman opposite advance and retire ; chassez right and

left ; traversez ; chassez right and left ; re-cross, turn partners ; half promenade ; half right and left.

5. All join hands and set in circle ; four advance and set ; change ladies, retire ; again advance ; resume partners ; retire to places ; set and turn partners : right and left ; four opposite promenade all round.

6. Right and left ; first gentleman advance twice and retire ; lady opposite do the same ; set and turn partners ; ladies' hands across and back ; all set in cross, gentlemen outside ; all turn partners to places. Finish with grand promenade.

THE QUEEN'S THIRD SET.

ALSO KNOWN AS "PAINE'S."

1. RIGHT and left ; balancez, turn partners ; ladies' chain ; half promenade : half right and left.

2. First lady and gentleman opposite set, retire ; chassez right and left ; traversez ; chassez right and left ; retraversez, turn partners.

3. First lady and gentleman opposite traversez, right hands; back, with left hands; set four in line; half promenade; two advance, retire, passing round each other to places; four advance and retire; half right and left.

4. First couple advance twice, leave lady at left of gentleman opposite; first gentleman retires; two ladies cross, change sides, first gentleman passes between them; the same repeated to places; balancez, turn partners; ladies' chain; half promenade; half right and left.

5. First gentleman, with partner, and lady at left, advance twice; allemande with the two ladies; hands three round and back to places.

6. All set in circle; two advance, chaszez right and left; traversez; chaszez right and left; re-cross, and turn partners; ladies' hands across; all set and turn partners. Finish, change sides.

THE QUEEN'S FOURTH SET.

ALSO STYLED "PAINE'S."

1. RIGHT and left; balancez, turn partners; ladies' chain; half promenade; half right and left.

2. First lady and gentleman opposite advance and retire; chaszez right and left; traversez; chaszez right and left; re-cross, turn partners.

3. Cross with right hands: back with left; set in line; half promenade; two advance, and retire twice; four advance and retire; half right and left.

4. First couple advance twice, leave lady at left of gentleman opposite; first gentleman retires; hands three round; first gentleman advances twice and retires; three advance twice and set; hands four half round; half right and left.

5. All change sides, back again; first lady and gentleman opposite advance and retire; chaszez right and left; cross; chaszez right and left; re-cross, turn partners; turn at corners to form two lines; advance two lines and retire; all set and turn partners: promenade.

THE QUEEN'S FIFTH SET.

ALSO, WITH THE OTHERS, CALLED "PAINE'S."

1. RIGHT and left ; balancez, turn partners ; ladies' chain ; half promenade, half right and left.

2. First lady and gentleman opposite advance and retire ; chassez right and left ; traversez ; chassez right and left ; re-cross and turn partners.

3. First lady and gentleman opposite cross, right hands ; back with left hands ; balancez, four in line ; half promenade ; two advance and retire twice ; four advance and retire ; half right and left.

4. Ladies' chain ; balancez, turn partners ; first couple advance twice, leave lady at left of gentleman opposite, first gentleman retiring ; two ladies cross, change sides, first gentleman passing between them ; the same repeat to places ; set and turn partners.

5. All promenade ; first lady and gentleman opposite advance and retire ; traversez ; chassez right and left ; re-cross, turn partner ; ladies' hands across and back ; all set in cross, gentlemen outside, turn partners to places. Finish, change sides and back again.

VICTORIA QUADRILLES.

FIRST FIGURE.—Top and bottom couples advance and retire, and half right and left ; all eight balancez in the corners, and turn both hands ; half ladies' chain, and half promenade ; the four advance and retire ; advance again ; retake partners, and turn into places.

SECOND FIGURE.—First lady and gentleman opposite advance, and chassez round before the side couples, and front each other ; advance again, figure round to right, and face each other at opposite side ; chassez to right and left ; advance, and give right hand, and turn into places. Side couples do the same.

THIRD FIGURE.—All eight in the corners, traversez, giving right hand, and turn half round, return back, giving left hand, and the right to partners ; all eight holding hands, set *en chaine*, and half promenade to opposite places ; first lady and gentleman opposite advance and retire, passing round each other to places ; hands four half round, and right and left back. All eight being now in opposite places, the figure commences again, and con-

tinues until they have resumed their original situations.

FOURTH FIGURE.—First couple advance and retire; advance again, the lady going to left of couple opposite, while her partner returns to his place and pauses; the gentleman with the two ladies in line advance and retire twice; the two ladies traversez and chassez across, while first gentleman passes between; the two ladies retraversez to places, the gentleman returning to his place; the four set and turn both hands. The other couples do the same.

FINALE.—All eight promenade *à-la-galopade*; first lady advance alone and retire; opposite gentleman do the same; top and bottom couples chassez to couples on their right, and set; the four gentlemen with contrary partners galopade open to top and bottom, and turn both hands half round, forming two lines; all eight in the two lines advance and retire; again advance and resume partners, turning into places. Finish with galopade.

* * * These figures can be danced to the music of any of the French quadrille sets.

ROYAL VICTORIA QUADRILLES.

COMMONLY CALLED "MARSHALL'S."

1. LADIES' chain double; ladies' hands across half round, and back again to places; all promenade, turning partners at each side; all eight swing partners with right hand, and back with left to places. Twice.

2. Top and bottom couples set to couples on their right, lead through, and back to places; top and bottom ladies advance, retire, and *dos-à-dos*; gentlemen the same; all eight chassez croisez and turn corners. Twice.

3. Top and bottom couples advance and retire, and advance and balancez in centre; the four change places all round; the two ladies advance, retire, and advance and stop in the centre; two gentlemen do the same; hands four round. Four times.

4. Grand square; ladies' hands across all round, holding right hand up in centre; gentlemen do the same; all eight join hands and set, the gentlemen with their

backs facing the inside of the figure, and turn partners. Four times.

5. Grand chassez of eight round the figure, the first couple leading outside the couple on their right; finish in two lines, and turn partners; the ladies lead round to the left inside the figure, the gentlemen at the same time to the right outside the figure, and finish in two lines, the two centre couples hands four round to places, and turn partners. Four times. Finish grand chain, and turn partners.

HER MAJESTY'S FAVOURITE.

FIRST FIGURE, LE PANTALON, or—Grand square; top and bottom couples traversez, giving right hands; return giving left; the ladies' hands across and back; set all eight in a line, and turn to places.

SECOND FIGURE, L'ETE, or—The top lady and gentleman opposite advance and retire twice; all the gentlemen swing the ladies to the left with their right hand quite round; then next lady, with the left hand; the next with right hand, and

their partners half round with left. This brings all parties to the opposite side of the quadrille; the second time of the figure restores all parties to their places; the third time brings them to contrary sides; and the fourth leaves them as at commencement.

THIRD FIGURE, LA POULE, or—Double ladies' chain; top couple advance and retire twice, turning inwards; the four ladies join their right hands in centre, giving left hands to partners, swing the gentlemen to the centre, to which the ladies return; all chassez across in a star, and turn hands to places.

FOURTH FIGURE, LA TRENISE, or—First gentleman swing the lady on his left with right hand, giving his left to partner, retire, holding hands, with the two ladies, who advance and chassez across in front of gentleman, who passes over between the two ladies and turns round: they rechassez, and hands three round to places; half promenade, half right and left.

FIFTH, GALOPE FINALE. Top and bottom couples galopade quite round each other; advance and retire, four

advance again, and change the gentlemen, ladies' chain; advance and retire, four, and regain partners in places; the fourth time all galopade as long as they choose to do so.

These are the established quadrilles of the season, and such as are usually danced at Court. It would be useless to multiply the sets, as many masters are fond of introducing new ones of their own, with high-sounding names,—which are all more or less modifications of those which have already obtained the *entrée* into all fashionable ball-rooms.

THE CIRCASSIAN CIRCLE.

THIS is a dance of modern introduction into this country: all the company may join in it; for which reason it is well adapted as a concluding dance.

The couples are arranged in a circle round the room, the ladies on the right hand of the gentlemen: the first and second couple commence the figure, facing each other; at the conclusion, the first couple with the fourth, and the second with the third couple, re-commence the figure, and so on until they go completely round the circle, meeting at the place from whence they first started: the dance is then concluded.

The figures to this dance may be taken either from the Country Dance, or from the Quadrille: the Waltz Figures may also be introduced with advantage.

SPANISH DANCE.

THE couples are arranged as for a country dance ; the lady and gentleman at top changing places previous to commencement of figure ; they then set with second couple, crossing into their places, set to partners, cross over again to second couple, and then to partners ; all join hands, advance, retire, and turn round, four times repeated ; concluding with pousette.—Danced to Waltz music ; and 16 or 20 couples may take part in it in a circle or line.

LA GALOPADE.

[LA GALOPADE, to be danced without confusion, ought to be limited to eight, twelve, or sixteen couples. It may be classed amongst the most graceful dances in chassez. With each couple it should

assume a bold attitude ; the gentleman holding the lady with his left hand, the other round her waist, similar to waltzing. All the couples perform the first figure at the same time].

1. Round the room with Galopade-à-la-chassez till in places ; right and left ; side couples do the same, all the ladies facing their partners ; chassez to the right and left ; turn partners ; galopade à-la-chassez to places.

2. First gentleman with lady opposite turn in the centre to their places ; they advance between the couple opposite ; in returning, they lead outside ; all the ladies facing their partners ; and chassez to right and left ; turn partners : the other six do the same ; finish with the galopade à-la-chassez to places.

3. Hands across with the ladies only ; with right hands, the left being given to the gentleman opposite, and turn round ; hands again ; turn partners ; the ladies facing their partners ; chassez to the right and left ; turn partners ; balancez, turn at the corners ; galopade à-la-chassez to places.

GALOPADE QUADRILLES.

1. HALF double ladies' chain; turn corners; first couple advance and salute; same with opposite partners; second, third, and fourth couple the same figure; half double ladies' chain; turn corners; four ladies advance to the centre, and salute to the left; four gentlemen the same figure; half promenade to places; turn partners.

2. Grand promenade, with galopade à-la-chassez; top and bottom couples lead to right, and set; hands four round; separate in two lines; first gentleman and opposite lady lead down the centre, other couples following, and return outside; finish with quick galopade step.

3. All turn with right hand to partners; set in a circle, and turn to places; first couple advance and leave the lady at left of opposite gentleman; first gentleman salute round with partner; then with opposite lady; hands four round to places; turn partners; half chassez croi-

sez; turn corners; repeat same to places.

4. WALTZ FINALE. Balancez, turn corners, each lady taking next lady's place; repeat the figure until each lady is with her partner; first couple advance and retire with the lady at left; reel with the same lady; ladies waltz quite round to right; gentlemen at the same time waltz half round to the left; ladies' hands across half round, give left hand to partner; set and turn partners; waltz to places.

THE MAZOURKA,

OR RUSSIAN COTILLON.

THIS well-known Polish dance was introduced into this country by the Duke of Devonshire, on his return from Russia, after his residence there as British ambassador. It resembles the Quadrille, from being danced by sets of eight persons in couples, the lady in each couple taking the place to the right of the gentleman; and the first and second couple

and the third and fourth couple face each other.

The dance consists of twelve different movements; as in the Quadrille, the first eight bars of the music are played before the first movement commences.

The first movement is preparatory and has no *figure*; it consists merely of a motion from right to left, and then from left to right, by each person, four times repeated. The steps are three, and of a character that gives an eccentric air to the dance; they consist of a stamp, a hop, and a sliding step, or *glissade*—all three being known by the term Holupka.

In the next movement, the leading gentleman passes in a circle round each lady, to his right, beginning with his own partner, who accompanies him, and is followed by all the party, the step being still the Holupka. This movement, in the course of sixteen bars, brings each couple to the spot whence they started.

A movement now commences, also occupying sixteen bars, in the course of which the dancers set to each other with

their left shoulders forward, clap the hands once, and then place the back of the hands on the hips, pointing the elbows forward. The next movements include some of those in the Quadrille and the Waltz; continuing till about the middle of the dance, when the most characteristic feature of the dance takes place, consisting in each lady turning first round her partner and successively round every other gentleman of the set; each couple passing under the raised arms of all the other couples; each gentleman kneeling on one knee, while his partner passes round him, holding his hand; and finally, some of the first movements having been repeated, and the first couple having regained their original place, the first gentleman has the privilege, as leader, of moving forward wherever he pleases, (even into a different room,) all the other couples following and repeating his movements.

ROYAL DEVONSHIRE MAZOURKAS.

1. MAZOURKA step to right and left ; promenade ; turn partners ; each gentleman Mazourka step to next lady and set ; same all round ; lead round to opposite couple's place ; half tirois ; turn partners.

2. All advance ; cross partners ; cross to opposite couple's place ; ladies change places ; half ladies' chain ; half right and left ; turn partners.

3. First and third couples advance to centre, change places ; second and fourth same figure ; ladies' hands across half round ; set, each gentleman turn the lady he is setting with to his place ; pass the lady completely round with right hand ; *dos à-dos* ; repeat the same ; all advance ; first and second couples half chassey croisey ; each gentleman waltz with his own partner to places ; lead round ; cross to places ; turn partners.

Kolo is a term used in this dance, signifying hands all round, either to right or left.

THE POLONAISE.

THIS dance, if it can be called a dance, is also of Polish origin, as the name will testify. It is merely a dignified and graceful march. It is exceedingly social ; the couples advance lightly, marking the time with their feet, while they enjoy every opportunity for agreeable conversation. The only figure which varies this dance is a change of hands, resembling a movement of the Minuet.

At the commencement, a gentleman presents himself at the head of the line, and clapping his hands becomes the partner of the first lady ; the gentleman superseded takes the hand of the next lady, and so on through the whole file. The last gentleman, who is by this means deprived of a partner, either retires, or advances to lead off in his turn.

The dance is a great favourite at the northern courts, and has been imitated, but with much variation, by other nations. Many of the most celebrated composers

have exercised their genius in attempting to perfect the music of the *Polonaise*, which is generally written in two strains, and its movement, though stately, is smooth and fluent.

WALTZ COTILLON.

COMMENCES by six or eight couples waltzing round the room; a chair being placed in the centre, the first gentleman seats his partner in it; and presents each of the other gentlemen in succession; if the lady rejects, the gentleman discarded retires behind the chair, but with the favoured one she springs up, the tone and accent of the music being quickened, and off she waltzes with the chosen one; the other gentlemen resume their partners, and the circle is continued. All in turn go through the ceremony of presentation.

Three chairs are next placed, in one of which a lady is seated between gentle-

men, who ardently solicit her reluctant regard, till at length she decides in favour of one, with whom she waltzes off, followed as before.

A gentleman is next seated in the centre chair, blindfolded, and a lady on each side; on a sudden he decides for right or left, and waltzes away with the chance-directed partner, followed as before.

The chairs are now placed triangularly, and three ladies thus seated; the gentlemen pace round them, till each throws her handkerchief, and away they again whirl.

The gentlemen then appear to deliver to each, but to one alone is given, a ring, and the dance concludes by the ladies passing through arches made by the arms of the gentlemen; each takes his partner and once more waltzes round.

SCOTCH REEL.

THIS lively dance is so simple, and so well known in the ball-room, that it does not require particular description here. It is easily learned, and when once acquired continues always a favourite. A reel is usually danced by two couples; but it is capable of admitting a larger number if necessary. Reel music is generally written in common time of four crotchets in a bar, but sometimes in jig time of six quavers.

What is called the HIGHLAND REEL is danced to a three-part tune. Those taking part in it are arranged in parties of three, down the room, as follows:—A lady between two gentlemen facing the three opposite, all advance and retire; each lady then performs the reel with the gentleman on her right, and the opposite gentlemen to places; hands three round and back again; all six advance and retire; then lead through to the next three, and continue the figure to the bottom of the room. It is generally danced with the Highland step.

THE ORCHESTRA.

HAVING thus given an account of the different quadrille figures and other dances at present most in use, we think we cannot do better, in the conclusion, than refer to a curious old poem expressing the antiquity and excellence of dancing, entitled *Orchestra*, which was published in 1596, by Sir John Davies, who died in 1626. This celebrated statesman and lawyer was so enthusiastically fond of the art, that he wrote this poem on it, in the form of a dialogue between Penelope and Antinous, one of her suitors, whose invitation to dance the Princess declines, because she was ignorant of "the art of footing," and considered it a "new rage," which

"Our old divine forefathers never knew."

Whereupon Antinous proceeds to prove dancing to be as old as the world:

"Yea, Time itself (whose birth Jove never knew,

And which, indeed, is elder than the sun)
Had not one moment of his age outrun,
When out leaped Dancing from the heap of things,
And lightly rode upon his nimble wings."

The poet ascribes the origin of dancing to love; and says, that "dancing is love's proper exercise." He shows that in the earth, the air, the sea, and all around, dancing is the order of nature; and that, as relates to the concerns of this world, it regulates pomps and solemnities, is found in all learned arts and great affairs, is the civilizer of man, the most persuasive rhetoric, the truest logic and best poetry, the only concord and harmony,—

"The heaven's true figure, and th' earth's ornament!"

He describes the motions of the fixed stars, the planets, the fire, the rivers, and other things upon the earth; echo, music, winds, &c., as so many instances of the universal prevalence of dancing; and states that the term world is derived from its being whirl'd :

"Behold the world, how it is whirl'd around,
And for it is so whirl'd is named so;
In whose large volume many rules are found
Of this new art, which it doth fairly show:
For your quick eyes in wandering to and fro,
From east to west, on no one thing can glance,
But, if you mark it well, it seems to dance."

* * * * *

"And now, behold, your tender nurse the air,
And common neighbour, that ay runs around,
How many pictures and impressions fair

Within her empty regions are there found,
Which to your senses dancing do propound;
For what are breath, speech, echoes, music,
winds,

But dancings of the air in sundry kinds."

* * * * *

"And thou, sweet Music, dancing's only life,
The ear's sole happiness, the air's best speech,
Loadstone of fellowship, charming rod of
strife,

The soft mind's paradise, the sick man's leech,
With thine own tongue thou trees and stones
can teach,— [sure,

That when the air doth dance her finest mea-
Then art thou born, the gods' and men's sweet
pleasure."

Penelope, however, is not induced, by the arguments, ingenious as they are, brought forward, to venture upon dancing, which, with Love, she proceeds to characterize in very despicable terms. On this Antinous utters an eloquent vindication of both,—from which, for the benefit of our lady-readers, we may quote these two verses :—

"Love in the twinkling of your eyelids
danceth;

Love danceth in your pulses and your veins;
Love, when you sew, your needle's point ad-
vanceth,

And makes it dance a thousand curious strains
Of winding rounds, whereof the form remains.
To show that your fair hands can dance the hay
Which your fine feet would learn as well as
they.

And when your ivory fingers touch the strings
 Of any silver-sounding instrument,
 Love makes them dance to those sweet mur-
 murings,
 With busy skill, and cunning excellent :
 O that your feet those tunes would represent
 With artificial motions to and fro,
 That Love this art in every part might show !”

In the course of the poem, which is unfinished, the poet describes various dances which were in fashion in the days of Elizabeth,—such as, the Rounds, or country dances, the Galliard, the Couranto, and La volta. The latter is thus depicted :—

“ Yet is there one the most delightful kind,
 A lofty jumping, or a leaping round,
 Where, arm in arm, two dancers are entwined,
 And whirl themselves with strict embrace-
 ments bound,
 And still their feet an anapest do sound :
 An anapest is all their music’s song,
 Whose first two feet are short, and third is
 long.”

The *La volta* was, in fact, the modern waltz, which is said to have been carried from Italy, where it had its origin, into France, by the witches, with whom it was a great favourite !

THE END.

