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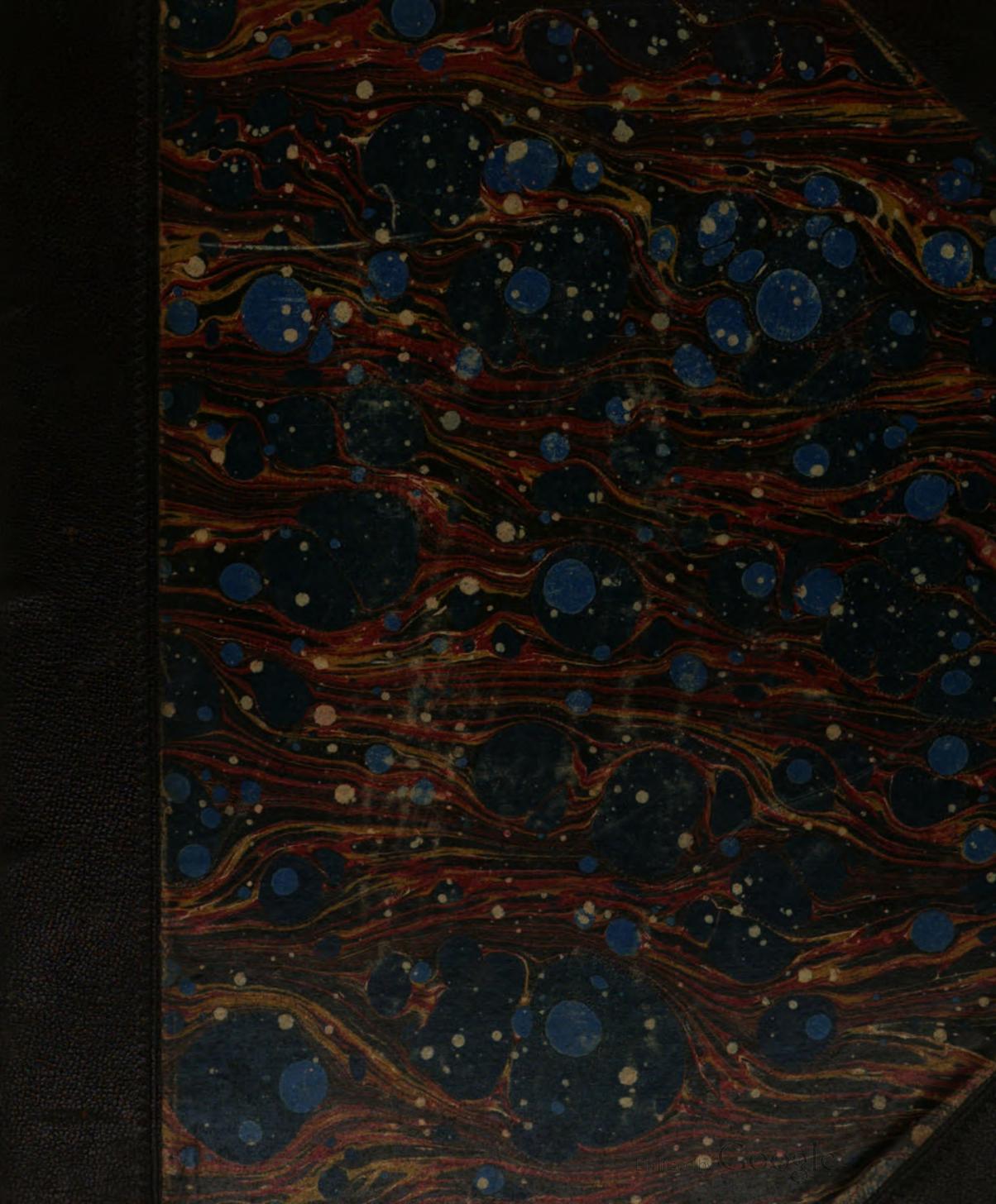
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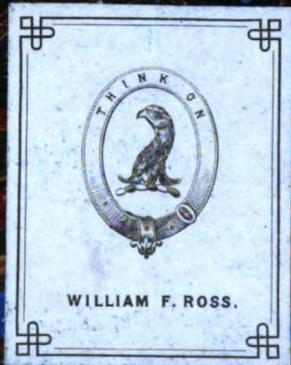
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JOHNSON c. 2271



Fashionable



Dancing.

By Cellarius.

WITH DESIGNS BY GAVARNI.





AVANT-PROPOS.



THE Volume which I here offer to the public, contains a faithful and complete *resumé* of my *Cours de Danse*.

My pupils have, for a long time, requested me to collect, into a volume, those precepts on dancing and waltzing which I have been fortunate enough to impart to them. "The work will be useful to all," said they, "to beginners, who will become instructed as they read; and to the practised, who will delight in the recollections it will awaken." This desire of my pupils, continually renewed, became to me an indispensable duty.

It appeared to me, moreover, that a work which would serve as a manual of modern dancing and waltzing, would not be without some utility for the teaching and general practice of dancing in society.

The new dances, such as the *Polka*, *Muzurka*, *Valse à Deux Temps*, &c., which have gained favour during the last few years, like most novelties, did not fail to meet with considerable opposition. Many persons, even now, who judge these dances rather from their exaggeration than by their proper execution, still speak of them with prejudice.

It is time, therefore, I believe, to indicate exactly what these dances are; to fix, with precision, their rules and character; to prove, in short, that the ball-rooms of all nations may admit them, without derogation to their elegance and good taste.

In this volume, I have treated upon all the dances at present in vogue; from the old quadrille to the newest waltz.

Some quadrilles and waltzes, arranged or invented by myself, have also found their place in this collection. The flattering approbation of many distinguished personages has authorized their introduction.

The *Cotillon*, that marked feature of every ball, has been the object of my peculiar attention. I have succeeded in collecting more than eighty figures, each different from the others. These will offer, I imagine, a sufficient number of examples; and the *cavalier conducteur*, henceforth, will run little danger of stopping short in the midst of his task.

Need I say that this work, dedicated to the dancer rather than to the mere reader, and written to find its place in the drawing-room rather than in the library, has not the smallest literary pretension? Need I claim indulgence for pages, written in rare intervals of repose, and, for the most part, amid the din of polkas and waltzes?

I must avow that I have not composed this volume without a lively feeling of pleasure; for attached, from infancy, to an art which I have always passionately loved, I have derived great satisfaction in imparting a knowledge of it.



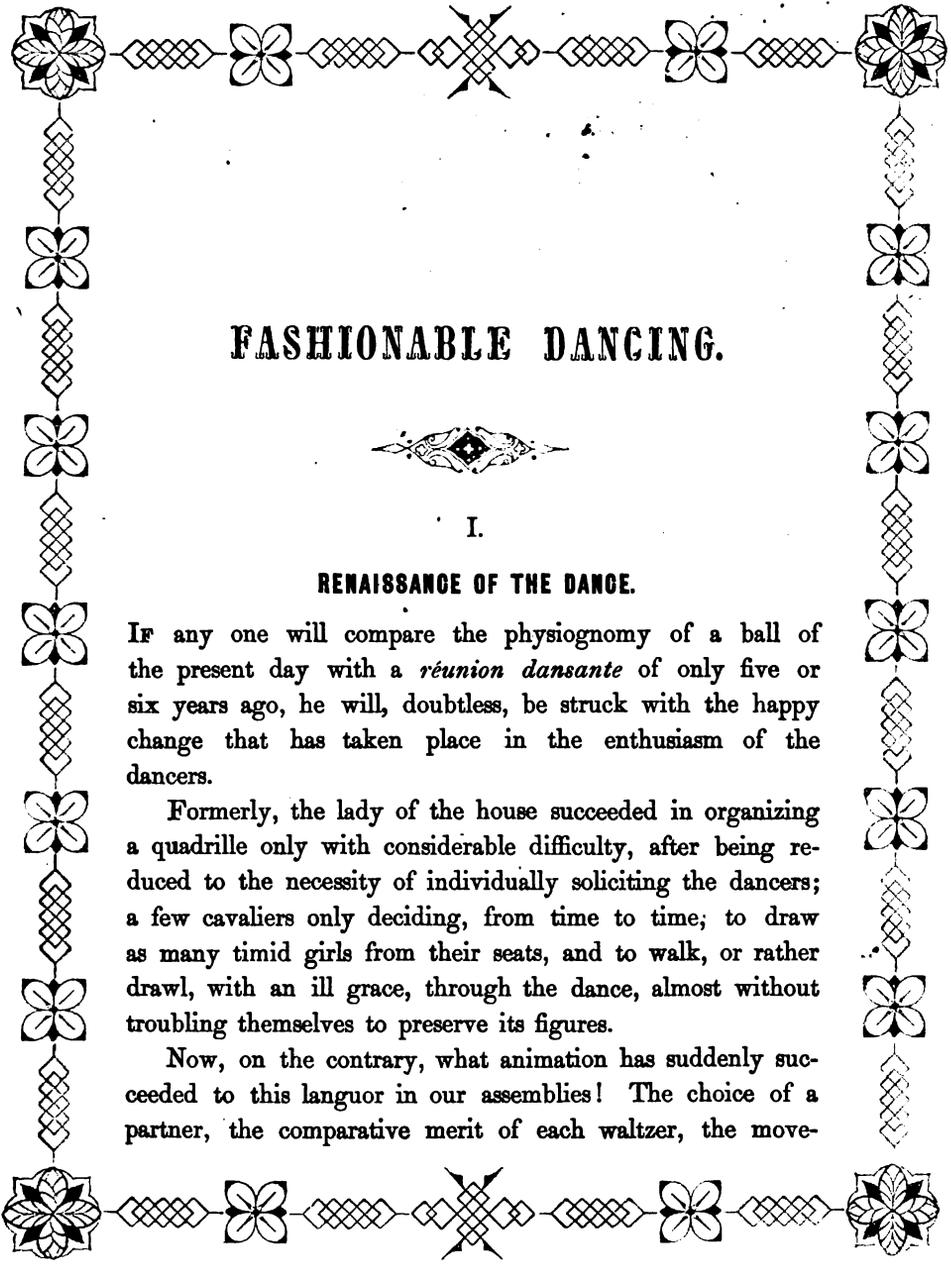
The hours that I pass in my lessons and my classes, are, above all, to me, those which are the most agreeable. The essays of my pupils—my continual observations on their efforts and their progress—their exercises, which I never fail to share, convinced me, that it is, especially in the dance and the waltz, that a professor must preach, by example: the success attained by distinguished dancers, who kindly recall to me that they were formed under my eyes, is, surely, more than enough to recompense me for the assiduities and fatigues of instruction.

Should this book contribute to augment the taste for dancing; should it increase, as I hope it will, the number of good waltzers of both sexes, my object is attained; and I shall have taken up the pen, for once, by chance, without appearing to leave the sphere in which the favour of the public has deigned to assign to me a rank as honourable as it is highly prized.

CELLARIUS.







FASHIONABLE DANCING.



I.

RENAISSANCE OF THE DANCE.

IF any one will compare the physiognomy of a ball of the present day with a *réunion dansante* of only five or six years ago, he will, doubtless, be struck with the happy change that has taken place in the enthusiasm of the dancers.

Formerly, the lady of the house succeeded in organizing a quadrille only with considerable difficulty, after being reduced to the necessity of individually soliciting the dancers; a few cavaliers only deciding, from time to time, to draw as many timid girls from their seats, and to walk, or rather drawl, with an ill grace, through the dance, almost without troubling themselves to preserve its figures.

Now, on the contrary, what animation has suddenly succeeded to this languor in our assemblies! The choice of a partner, the comparative merit of each waltzer, the move-

ment of the orchestra, the organization of a mazurka, the arrangement of a cotillon; all these details, formerly so indifferent but now so important, have sufficed to resuscitate the Ball.

We may say, indeed, that, within a few winters, we have witnessed a *renaissance* of the ball; and it is not for me to dwell upon its advantages. There is no one but must regret to see the art of dancing perish, connected, as it is, with the code of elegance and politeness. What mother of a family but rejoices when she hears that her son now comes to the ball, to dance or waltz, and not to pass the evening absorbed with the excitement of whist or *écarté*?

This resuscitation of the modern dance, which might have been believed, at least extremely enfeebled, if not entirely dead, is owing, as must be acknowledged, to the introduction into the ball-room of a new element, represented by dances and waltzes, whose peculiar characteristics have come so *à propos* to break the uniformity of the ancient figures.

To cite, for instance, the most popular of all modern dances; what a revolution has not been produced by the Polka! at first so cavilled at, but now so generally adopted! In what assembly does it not now find its place? Where is the youth, formerly indifferent to the Terpsichorean art, whom the polka has not turned from his apathy, and compelled to acquire, whether he would or not, a talent rendered suddenly indispensable?

Far from opposing, as has been too often the case, the invasion of these dances, the best thing that can be done, is to take them for what they are ; to study them in their correct principles ; to perfect them, if possible ; and to consider, above all, if it be true that they are as opposed, as has been stated, to our customs, our manners, and even to our national character.

But, before entering into an exposition of rules and practice, I have first to examine to what extent these dances resemble, or differ from, those of our ancestors : I shall thus be able to form a better idea of their particular character, and to arrive, in a natural order, at the details of their execution.



II.

DANCING OF THE BALL-ROOM AND THE THEATRE.

THE books published on dancing, in France and elsewhere, are numerous enough, and would alone form a tolerable library. The greater part of these treatises are occupied, almost exclusively, with the scenic dance, with ballets, and with all that concerns chorography. The reader will find but few passages, and those invariably short enough, relating to the dances of society ; the exact history of which, through

every age, it would have been curious enough to have possessed.

I imagine that I have discovered the reason of the rarity of the writings especially consecrated to the study and instruction of private dancing.

For a long time, and even now, professors have confounded, or, at least, have not sufficiently distinguished, the dance of the *salon* from that of the theatre. They have considered the country dances, the quadrilles, the steps, or the different figures adopted by private individuals of every epoch, as a derivative, or, so to say, a diminutive, of the ballet steps and figures executed by professional dancers.

The dances of society have often facilitated this confusion of ideas with respect to them. It would, indeed, be difficult to cite any which have been exclusively adapted to the sphere of the ball-room, without partaking, in some degree, of the character of the stage.

I do not, however, now hesitate to declare, and it is one of the fundamental principles of this book, that the dancing of society, as it exists at present—imprinted as it is with a character derived from the last few years—may be considered as entirely distinct from that of the theatre.

It has its beauties and its steps, proper to itself alone; having nothing in common with that which is applauded upon the stage.

This opinion is formed upon the experience of facts; but, still further, on the laws of reason itself.

Every body may conceive, without difficulty, that the most elegant waltzer in the drawing-room could only be transported thence, to the theatre, at considerable disadvantage to his abilities. Not only so, but the ballet dancer, who would essay his talents in a drawing-room, without a previous and special study, would risk his reputation by exaggeration, if he did not falsify the principles of dancing altogether, by turning them from their proper character.

I do not pretend here to detract from the dance of the theatre, or to diminish, the least in the world, the divine art of Taglioni, of Grisi, or of Elssler; but the old adage, which says, "*Qui peut le plus peut le moins,*" may well, in respect of dancing, fail of an absolute rigour.

In effect, why should not the graces of the ball-room differ from those of the stage,—necessarily more studied, more grave, so to express myself? And if it be true, that a dancer of the theatre, accustomed to surmount the greatest difficulties of the art, should fail in the display of that supple ease and grace necessary to the execution of a mazurka, or a valse à deux temps, instead of criticism, let praise be her reward.

My intention, then, is not to establish here any parallel between public and private dancing. I wish only to remind the reader that they differ from each other; which somewhat appears to me to explain the universal adoption of the new dances.

The change of manners and customs, the fickleness of

fashion, and, above all, the exigency of the modern *laisser-aller*, have, doubtless, greatly contributed to the giving up of the formal dances of some few years since. But, may we not also reckon among the causes of this abandonment, that kind of relation, nearly always disadvantageous, which existed between them and the dances of the theatre, of which, for the most part, they were but unfaithful copies?

The youthful dancers of the present day, who are accused so often of walking, instead of dancing, are they, then, so wrong in renouncing the *entrechats*, the *ronds de jambes*, and other complicated steps in use in former days, and which had the serious inconvenience of recalling to one, most imperfectly, and often most ridiculously, those which are exhibited every day on the boards of the theatre, with all the perfection of the art?

Well may we ask, then, if, as is often said, that it is caprice of fashion which has caused these studied dances to be supplanted by those of modern date, which possess, as their principal character, grace, ease, freedom of movement, and every quality which distinguishes a person accustomed to good society.

To better indicate the sensible difference which appears to me to exist between the dancing of the ball-room and that of the stage, I will venture to cite myself as an instance; and, certainly, I have no need to warn my readers that there can exist in the professor of dancing none of the

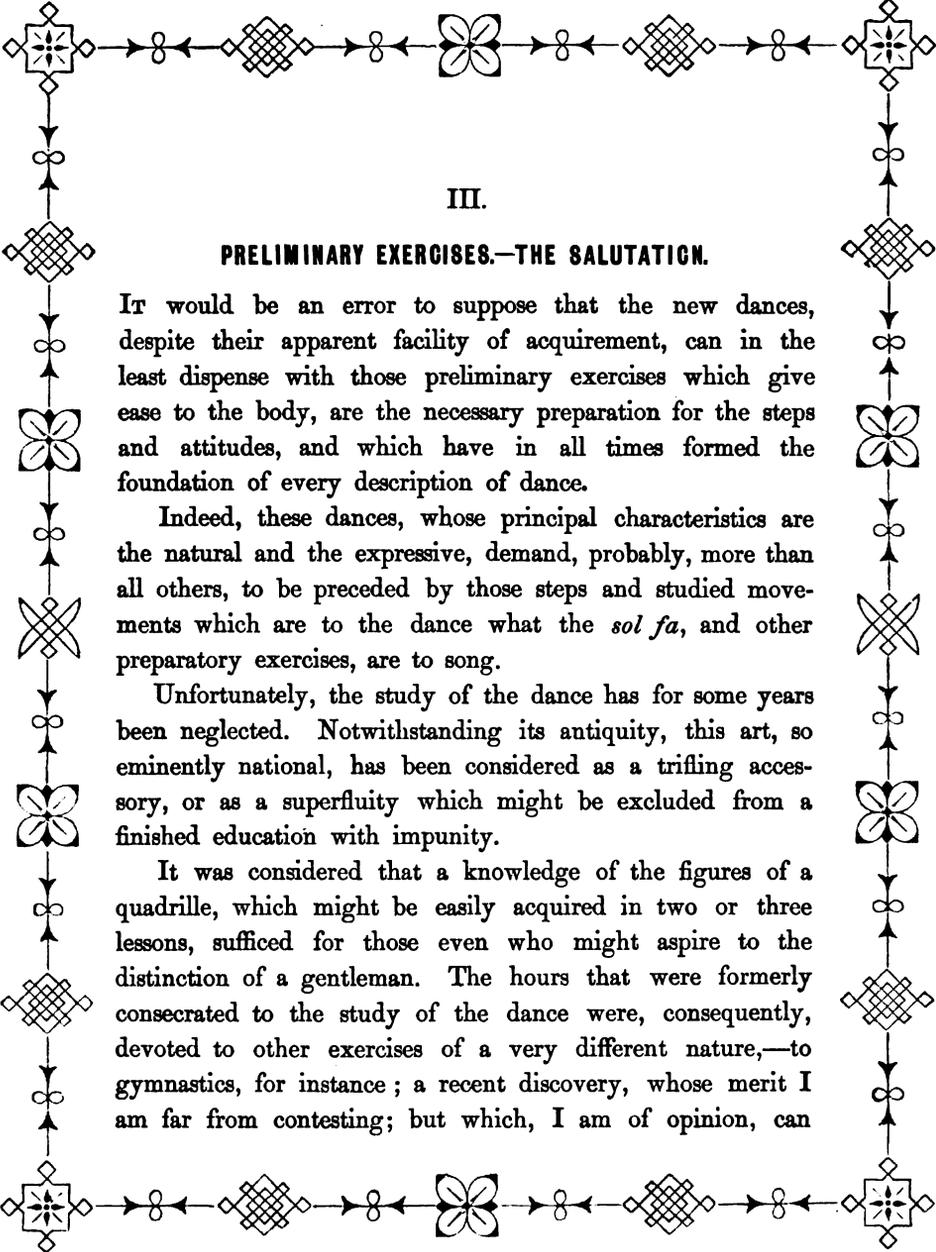
pretensions of the acknowledged *artiste*. I have had to efface in my steps all that was too theatrical, to substitute, in many cases, simplicity for an acquired grace; to take as models no longer the great *artistes* of the stage, but such dancers, or waltzers of society, who are gracious enough to permit me to study in them those distinctive movements which originated instinctively, or from their individual tastes.

The change thus introduced into the character of dancing has necessarily extended itself to its instruction.

In former times, mere routine was the great teacher. It sufficed that the pupils should go through certain traditional steps, certain acknowledged exercises, of which the dancing-masters were the great inventors, and which exacted generally but little imagination on their parts.

At present, the professor who has to form dancers for the *salon* must find, if I may so say, much of his own capital. He must reckon principally on his own tact and discernment to regulate the exercises of his pupils according to their constitution; to modify, if needs be, the execution of such or such a dance; to substitute, in short, natural principles and good taste for absurd traditions.

These ideas, which I express here, will find their natural development in the course of this work.



III.

PRELIMINARY EXERCISES.—THE SALUTATION.

It would be an error to suppose that the new dances, despite their apparent facility of acquirement, can in the least dispense with those preliminary exercises which give ease to the body, are the necessary preparation for the steps and attitudes, and which have in all times formed the foundation of every description of dance.

Indeed, these dances, whose principal characteristics are the natural and the expressive, demand, probably, more than all others, to be preceded by those steps and studied movements which are to the dance what the *sol fa*, and other preparatory exercises, are to song.

Unfortunately, the study of the dance has for some years been neglected. Notwithstanding its antiquity, this art, so eminently national, has been considered as a trifling accessory, or as a superfluity which might be excluded from a finished education with impunity.

It was considered that a knowledge of the figures of a quadrille, which might be easily acquired in two or three lessons, sufficed for those even who might aspire to the distinction of a gentleman. The hours that were formerly consecrated to the study of the dance were, consequently, devoted to other exercises of a very different nature,—to gymnastics, for instance; a recent discovery, whose merit I am far from contesting; but which, I am of opinion, can

by no means replace, and especially for ladies, those advantages of suppleness and grace which the dance alone can impart.

The consequence of this neglect of the dance has been, and continues to be, that, in our lessons and classes, the most ungraceful forms present themselves daily; legs and arms of a despairing rigidity, which are to be taught steps and positions, the execution of which requires so much ease and grace.

We are, therefore, reduced, except in the very rare cases of a great natural disposition for the dance, to teach the mechanism of the steps, rather than the steps themselves; for, can it be expected of the master to create, in a few lessons, elastic legs, arms detached from the body, a head which moves with freedom on the shoulders, and many other natural requisites of dancing, of which they form the chief merit.

Nevertheless, when I state that it is useful, and even indispensable, to study the principles of dancing before attempting to acquire its novelties, I do not wish to frighten parents, or, above all, pupils, who might be tempted to judge us, in these days, by the methods of the ancient professors.

Fortunately, the instruction of the dance has had its share of modern progress, and has enfranchised itself from the antiquated systems so long pursued. Be not alarmed, then! We have no longer in our academies those instru-

ments of torture known under the name of stocks, in which they did not hesitate to imprison your poor children, under the pretence of teaching them to turn out their toes. The practice has also been abandoned, I believe, of compelling the pupil to execute, for hours together, steps or exercises which overwhelm by their monotony, and which suffice to explain, partly, the discredit into which has fallen the study of the principles of dancing.

The professor now seeks to accommodate the preparatory exercises to the disposition of his pupils, and to the taste of the time. I need not here enter into details; but there exists a great number of steps fitted to give suppleness and ease to the limbs of the pupils, and which may be varied so as to avoid *ennui*, that greatest of ills attending the study of any art.

I will cite, for instance, a dance which has not been executed in France for many years, but which still finds partisans in other countries,—the minuet de la cour.

This dance is much too foreign to our manners for us ever to expect to see it re-appear. But, as a study, it offers very great advantages; it impresses on the form positions both noble and graceful. And, since I have already compared the dance to the song, I will remind my readers that these dances of former times resemble those pieces of ancient operas which have disappeared from the repertory, but which are executed by our youthful singers to render the voice flexible, and to form their style.

To terminate what relates to the preliminary exercises, and to fix, if possible, the duties of the modern professor of the dance, I will add, that we have no longer the pretension of regulating even the slightest movements of our pupils in the ordinary actions of their life.

There was a time when the dancing-master undertook to teach his pupil to sit down, to walk, to cross a drawing-room, to descend from a carriage, to fan herself, &c.; all which has, doubtless, contributed to render dancing ridiculous, and to cause it to be considered as a puerile and pretentious art, which was exercised at the expense of good taste and common sense.

We have renounced entirely these gothic traditions; we no longer look upon it as indispensable that the dancing lesson should commence with the formal bow, or courtesy. And in every case, if it be necessary to give an idea of the bow, we no longer teach it by making our pupil "take the first position in advance, the third, then the second, then change the leg, placed in the first position behind, into the fourth position in advance," &c., as is still written in recent treatises on the dance.

We consult Nature in all things. The master can, doubtless, second and develope her by means of the resources which his art furnishes him; but Nature alone should be his rule and guide. A pupil who knows how to execute, with a certain perfection, those modern dances which I do not fear to call *natural* dances, will know of himself how to walk, to

bow, or to present **himself with grace**; the **master need not** trouble himself with all these details.

I shall not extend further my observations relative to the preliminaries of fashionable dancing. Enough has been said to make it understood that study cannot be excluded from their teaching. The true amateurs of the dance will themselves sufficiently comprehend the necessity of their submitting to certain preliminary exercises before attempting the execution of steps and figures.

We may now enter upon the demonstration of each of these dances; but I cannot demand too much indulgence for the explanations I shall attempt to give.

Dancing, as may be conceived, is not easily explained by words; it requires the perception of the eyes of the body, rather than those of the mind. I shall endeavour, therefore, principally, to describe the style and character of each dance; to design, if possible, its special physiognomy, referring to the professor for the details of the steps, which, without considerable acquaintance with chorographic language, could be scarcely understood except by witnessing their execution.







IV.

THE QUADRILLE FRANÇAIS, OR FIRST SET.

It is just that the Quadrille Français should take precedence over the other dances; not on account of its right by priority of time only, but because it still holds a distinguished place in the ball-room, where it shares favour equally with the waltz and the polka.

The details of the five figures which compose this quadrille are too well known to require that I should dwell much upon them. Besides, this quadrille has become considerably simplified, which helps to facilitate the descriptions of it found in most modern treatises on dancing.

The ladies only attempt certain steps in dancing it, and preserve attitudes which bear witness to at least some dancing recollections. As to the gentlemen, they mostly confine themselves to walking carelessly through it, without appearing to occupy themselves with the measure.

This walk, all careless as it is, might still have its grace and its character, if the dancers would at least execute it with care. They appear, however, to have made it a law not to form the slightest step, rivalling each other in coldness and indifference, dancing absolutely as though they were promenading the parks or the streets.

Many causes have contributed to take away from the Quadrille Français much of its character as a dance; first, as I said, the nature of its steps, for the most part pretentious,

exacting, by their conformity to those of the theatre, too great a display of agility to suit the manners of the world. Then, again, the monotony of the five figures, so often executed that, at last, they engender satiety and *ennui*. Lastly, and above all, the smallness of the existing *salons*, which cannot fail to exercise a bad influence on every description of dance.

From the day in which custom willed that there should be crowded into a ball-room double or treble the number of persons it could conveniently contain, it became necessary to renounce the steps and attitudes, which formed the true merit of the dance.

I will confine myself to briefly stating the five figures which compose this quadrille, in order to point out the different changes or abbreviations which fashion has imposed.

The first figure, ungracefully named **LE PANTALON**, is composed, as formerly, of right and left, *balancez*, ladies' chain, half promenade, and half right and left. The only change is the suppression of turning partners after *balancez*.

The second figure, **L'ETE**, is still composed of the *avant-deux*, the details of which are sufficiently known to all dancers. In this figure, the turning partners after *balancez* is also suppressed.

In the third figure, **LA POULE**, they no longer traverse on the right; they arrive slowly, giving the left hand to the opposite lady, the right hand to the partner, and wait the moment to *balancez* four in line. They have replaced the

ancient *dos à dos* by two advance and retire twice, after which four advance and retire, then half right and left.

In the fourth figure, named LA PASTOURELLE, must be noted the suppression of the *cavalier seul*. It will be recollected that formerly, in this dance, this figure furnished to the *cavalier* an opportunity of displaying his talents. It may be easily conceived that this *solo* of the gentleman should have been suppressed, as it was not always exempt from a certain ridiculous pretension. Pastourelle is now executed with much less trouble: the gentleman conducts his lady to the opposite gentleman, who receives her with his left hand and gives his right to his partner, taking care that the two ladies are placed slightly sideways; he then advances with them, retires, and again advances towards the opposite gentleman, who remains in his place; there he causes them to describe a half turn, and leaves them with the first gentleman, who executes with them the same figure that the other one has just performed. When the ladies turn the second time, they should find themselves so placed as to form a *rond à quatre*, followed by half right and left, which terminates the figure.

I need not speak of the figure called LA TRENIS, which was formerly performed instead of la pastourelle. This figure, which is very well known, has ceased to be danced in the balls of distinction, and does not appear likely to regain its favour.

The fifth figure, called LA FINALE, requires no especial observation; it is only a repetition of the *avant-deux*, preceded

and followed by a *chassé croisé à quatre*, the three first times; the figure terminating by a general *chassé croisé*.

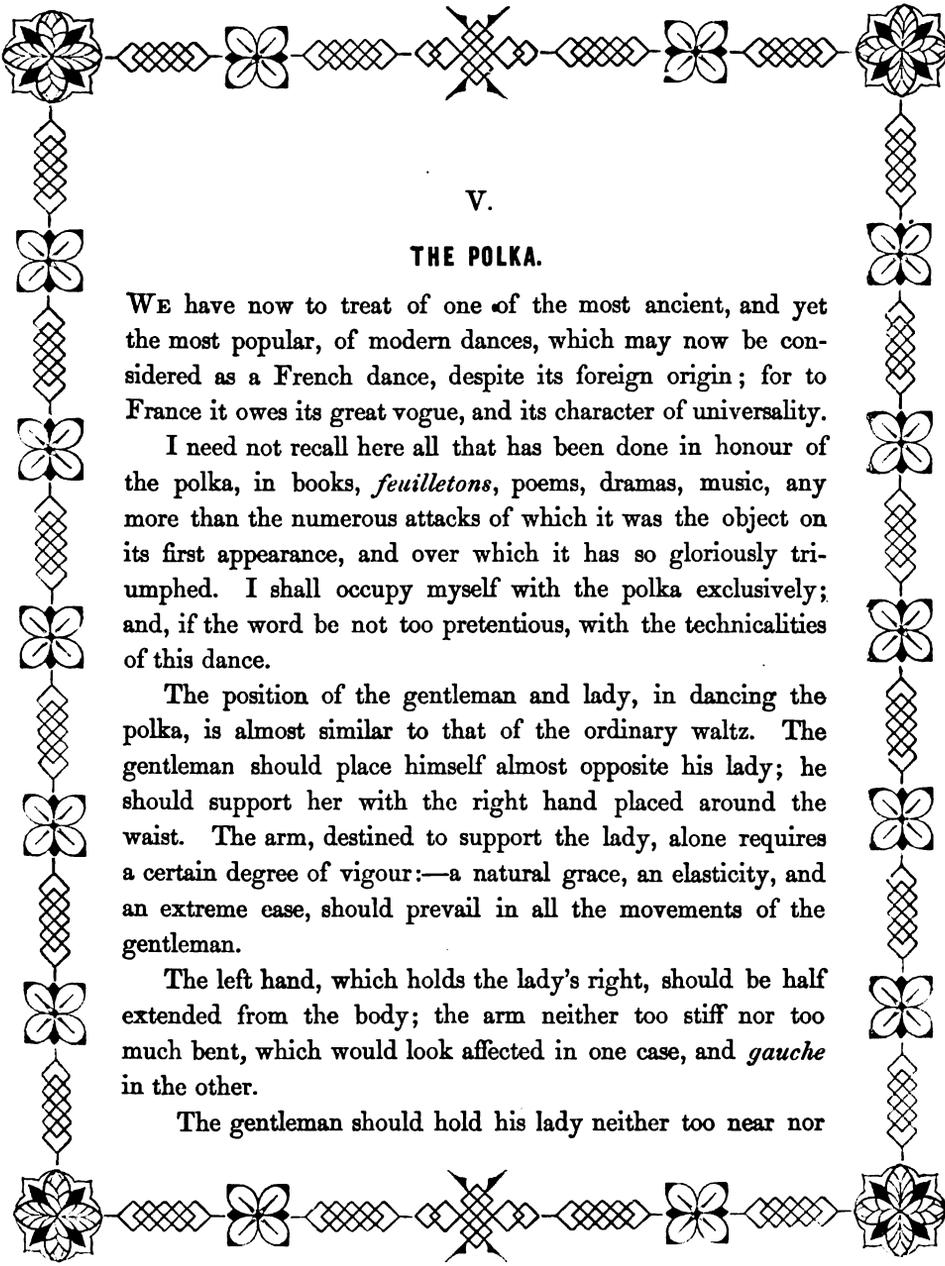
It will be seen that there is not one of these five figures which has not been abridged in certain details; and I doubt whether time will not find the means of abridging them further. I advise professors, however, always to begin by teaching their pupils the *Quadrille Français*, as it was executed in its origin, with its steps, figures, and *enchainements*, pointing out afterwards the modern abbreviations.

This quadrille, with a sufficient space, will be always an excellent exercise for young dancers who have to learn to move with elegance and grace.

As for the *Quadrille Français*, executed as it mostly is, at present, in our *salons*, we cannot but predict that its reign, as a dance, seems nearly ended; and that, in a short time, it will become, what it is almost at this day, a medium of conversation rather than of dancing—a sort of halt, necessary, perhaps, between the waltz and the polka.

We may be permitted, doubtless, to regret its fall, when we recall its former renown. When we consider, however, what it has become, and the successive modifications by which its graces have been despoiled, our regret becomes less; seeing that it has yielded its place to other dances, which, at least, have the merit of sustaining the animation of the ball, and the zeal of the dancers.





V.

THE POLKA.

WE have now to treat of one of the most ancient, and yet the most popular, of modern dances, which may now be considered as a French dance, despite its foreign origin; for to France it owes its great vogue, and its character of universality.

I need not recall here all that has been done in honour of the polka, in books, *feuilletons*, poems, dramas, music, any more than the numerous attacks of which it was the object on its first appearance, and over which it has so gloriously triumphed. I shall occupy myself with the polka exclusively; and, if the word be not too pretentious, with the technicalities of this dance.

The position of the gentleman and lady, in dancing the polka, is almost similar to that of the ordinary waltz. The gentleman should place himself almost opposite his lady; he should support her with the right hand placed around the waist. The arm, destined to support the lady, alone requires a certain degree of vigour:—a natural grace, an elasticity, and an extreme ease, should prevail in all the movements of the gentleman.

The left hand, which holds the lady's right, should be half extended from the body; the arm neither too stiff nor too much bent, which would look affected in one case, and *gauche* in the other.

The gentleman should hold his lady neither too near nor

too distant from him: too great a proximity would be contrary to the laws of propriety and grace; while too great a distance would render very difficult, if not impossible, the turns and evolutions which form part of this dance. In short, the gentleman must determine, by his own good taste, the law of that space which is to exist between his partner and himself.

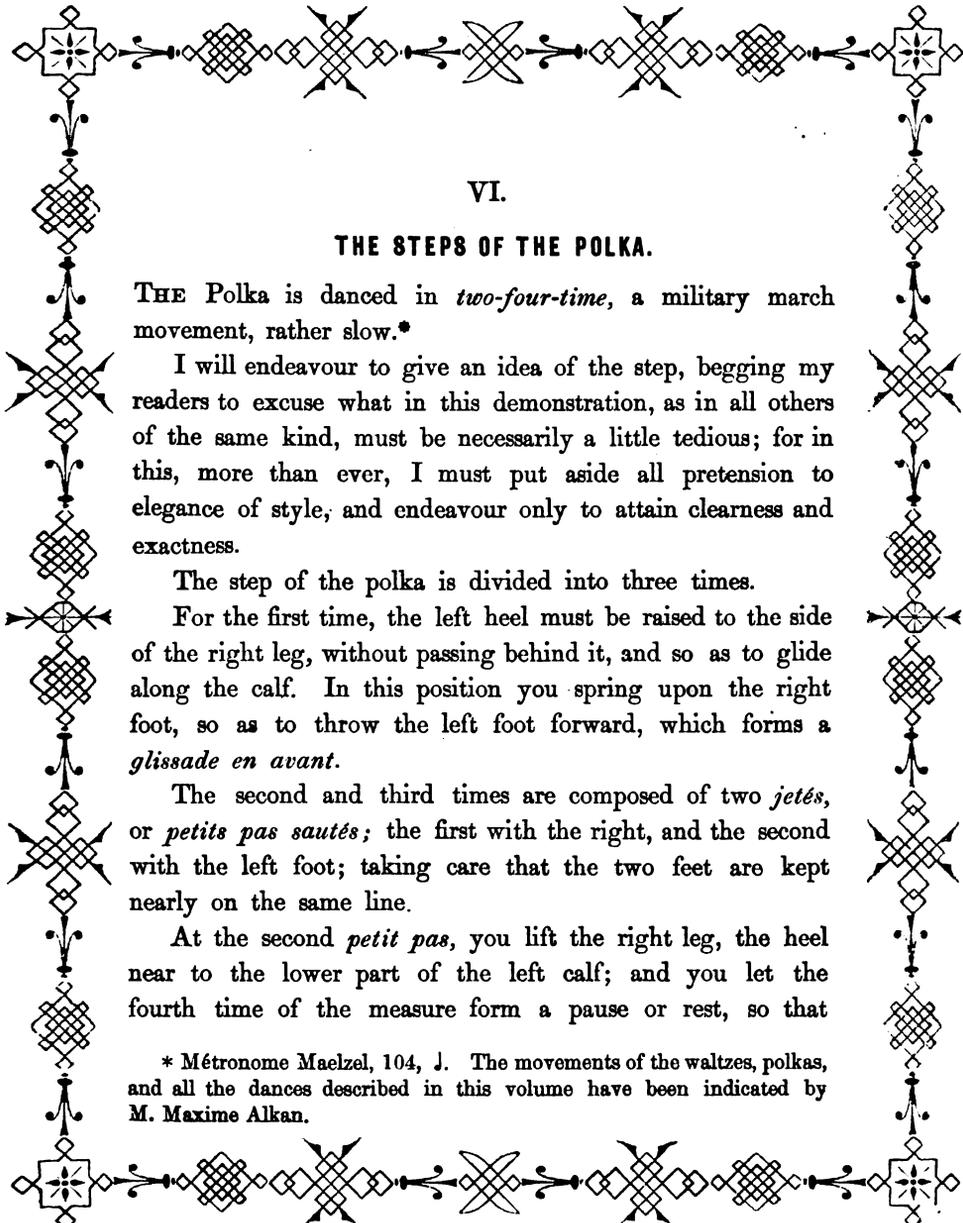
The lady should place her right hand in that of the gentleman, the other gracefully resting on his shoulder; she will leave her head in its natural position, and avoid raising it, lowering it, turning it to the right or left; the most simple attitude being that best adapted to the polka, as indeed it is to all the dances and waltzes we are about to describe.

She should let herself be guided entirely by the gentleman, who alone imparts to her the direction of the dance, conducts her to this or that part of the ball-room, and decides the repose and the re-commencement of the dance. A lady is reputed so much the better dancer or waltzer as she obeys with confidence and freedom the evolutions directed by the gentleman who conducts her.

I shall have occasion to refer, when speaking of the valse à deux temps, to these details of attitudes, for which the help of a master is indispensable. A bad habit, once acquired, is difficult to lose; and a single false attitude sometimes irretrievably spoils the waltzing of a person, who thenceforth remains stiff, formal, and ungraceful, for want of proper direction at the commencement.







VI.

THE STEPS OF THE POLKA.

THE Polka is danced in *two-four-time*, a military march movement, rather slow.*

I will endeavour to give an idea of the step, begging my readers to excuse what in this demonstration, as in all others of the same kind, must be necessarily a little tedious; for in this, more than ever, I must put aside all pretension to elegance of style, and endeavour only to attain clearness and exactness.

The step of the polka is divided into three times.

For the first time, the left heel must be raised to the side of the right leg, without passing behind it, and so as to glide along the calf. In this position you spring upon the right foot, so as to throw the left foot forward, which forms a *glissade en avant*.

The second and third times are composed of two *jetés*, or *petits pas sautés*; the first with the right, and the second with the left foot; taking care that the two feet are kept nearly on the same line.

At the second *petit pas*, you lift the right leg, the heel near to the lower part of the left calf; and you let the fourth time of the measure form a pause or rest, so that

* *Métronome* Maelzel, 104, J. The movements of the waltzes, polkas, and all the dances described in this volume have been indicated by M. Maxime Alkan.

three times only are marked by the dance. You recommence with the glissade *en avant* of the right foot, and so continue alternately.

The gentleman should always begin with the left foot, and the lady with the right, as in the ordinary waltz.

The polka presents in its execution many special evolutions, which contribute much to its variety, and which a practised dancer never fails thoroughly to acquire. He should cause his lady to turn in every way, to retire from or advance towards him in a right line, by means of that movement known to waltzers as the *redowa*; he should even, in certain cases, and when the crowd leaves to each couple scarcely space to move, *faire pivoter* his lady, in slackening his steps so as to form a space for himself.

It is needless to remind my reader that these variations are entirely at the disposition of the gentleman, who introduces them in the dance according to his pleasure, or to the exigences of a crowded ball-room.

On the first introduction of the polka, figures were executed. The gentleman led out his lady, holding her right hand, as in the old Hungarian dance; then turned towards her, and turned from her also alternately. With the ordinary step was mixed that called the *Bohémien*, or double polka, which they executed with the left leg in the second position, the heel to the ground, the toes in the air, exactly as in the *pas de polichinelle!*

The smallness of our *salons*, and the good taste of the

dancers, have caused these accessories of the polka to be abandoned; I therefore do not dwell upon them, since, from the very beginning, they were quickly discarded.

The only figures of the polka now executed are those of the *cotillon*; and I shall show, under that head, those which are properly adapted to it. This dance completely preserves in our balls the external attributes of the waltz, with which it has, as may be seen, many points of resemblance, and even of fraternity, in respect to the direction and attitudes.

The polka, which found its way into our balls under the auspices of fashion, has seen its success assured from day to day. One may unhesitatingly assert, that it is now thoroughly and firmly adopted; since it has even descended to assemblies of an inferior rank, and seen itself travestied and disfigured by faithless interpreters, without losing any portion of its just renown for distinction and elegance.

Even while I am writing, some distinguished waltzers affect a slight disdain for the polka, and treat it as a dance already superannuated, and which they would abandon willingly to novices in the art.

This is, in my opinion, but a temporary prejudice, the almost infallible re-action attendant on great success. Without having the *entrainement* of the valse à deux temps, or the spirit and variety of the mazurka, the polka possesses advantages which are exclusively its own. By its soft and graceful movement, the nature of its steps, which yield

so readily to all the caprices of the waltzer; by the character of its airs, for the most part inspired by such happy musical feeling, it is certain to preserve its rank in our balls, providing, as it does, for our waltzers an indispensable repose amidst the fever of the waltz.

The pretended facility of acquiring the polka might, perhaps, from a fear of vulgarizing it, have temporarily produced its abandonment by the higher class of society; but it was soon found that five or six lessons *did not* qualify a votary to rank as a first-rate dancer of the polka.

There are in this dance, as in all others, delicate shades which are as especial to it as they are indispensable to be acquired; and there are also real difficulties, which a continued practice can alone surmount.

Whoever pretends to dance the polka, in a ball-room, without sufficient previous study, will infallibly exhibit himself, if not ridiculous, at least awkward, and serve as a contrast to those who have given it the attention it requires.

The polka of *mauvais ton* can alone be improvised; the polka of society will always exact instruction and study.



VII.

THE VALSE À TROIS TEMPS.*

I SHALL speak of the *Valse à trois temps*, without attempting to dissemble that the valse à deux temps is now much more generally adopted; or that it possesses certain advantages over the former which suffice to justify its preference.

I think, however, that we should regret to see this dance entirely abandoned: executed with grace, and without affectation, the valse à trois temps must please, and will always form an agreeable diversion with its rival. Moreover, as it still keeps its place in a great number of assemblies, it is indispensable, at least, to know its principles, even should their application but rarely occur.

Only a few years ago, I never failed to precede my instruction of the valse à deux temps by that of the valse à trois; but in the end, opinion having definitively decided in favour of the latter, the study of the ancient waltz was considered a superfluity, rather than a necessity. Those who now execute it, do so mostly from habit; and it is very rare for a pupil to present himself who comes with the express desire of being taught the valse à trois temps.

I am, nevertheless, persuaded that it will always be found a desirable exercise, not only for the waltz itself, but for all

* Métronome Maelzel, 66, J.

dances which require flexibility of motion, and which the *valse à trois temps* especially develops.

Custom exacts that we should say, *valse à deux et trois temps*; it would, in my opinion, have been better to have said, *valse à deux et trois pas*. This latter term, more conformable to what the waltz itself is, would have avoided much confusion and misapprehension. Certainly, in waltzing, it is *steps* that we execute, and not *time* that we pretend to mark.

The *valse à deux temps*, especially, which has so often been wrongfully accused of being contrary to the laws of measure, might, certainly, have better been called the *valse à deux pas*. Every body will admit, without hesitation, that, whatever be the measure, as many steps may be made to it as the dancer pleases, provided that he always keeps to its time.

But, regretting as I do that the word *pas* was not originally adopted, instead of *temps*, I have thought it necessary to adhere to the phrase; not daring to take upon myself a lingual reform, but confining myself simply to wishing that this inapt expression had been supplied by one more appropriate.

Although I hope to prove, when I come to speak of the *valse à deux temps*, that it is in no way contradictory of the measure, as has been often wrongfully asserted, still I will acknowledge the *valse à trois temps* moves more in harmony with the rhythm; which is, doubtless, an incontestable advantage for the ears and eyes of the spectators.

But a something of coldness—a slight monotony in its figures—the incessant movement of rotation, which the waltzers are obliged to describe; these are the principal disadvantages which have contributed to the partial abandonment of the valse à trois temps.

But another great one is, a frequent want of understanding, or external scission, between the waltzer and his partner; the latter holds herself as distantly as possible from her cavalier, turns her head, throws herself back, and seems ready to escape from him; all which is not less misplaced than productive of an ill effect upon the dance.

Nevertheless, to be just, we cannot help observing, that most persons waltz à trois temps according to their own inspiration, and without having ever received the counsel of a master. Thence, those false, exaggerated attitudes; those thousand contortions, and that flat turning on the heel, which give to certain waltzers the airs of an automaton.

I shall endeavour to point out, once for all, the step and attitudes of the valse à trois temps, in order that my readers may be able to judge of its true physiognomy, and decide whether they will abolish it entirely, or continue to admit it to a fourth or fifth share (as is now done) in our assemblies.

The gentleman should place himself directly opposite his lady, upright, but without stiffness; joining hands, the left arm of the gentleman should be rounded with the right arm of the lady, so as to form an arc of a circle, supple and elastic.

The gentleman sets off with the left foot, the lady with the right.

The step of the gentleman is made by passing the left foot before his lady. So much for the first time.

He slides back the right foot, slightly crossed, behind the left; the heel raised, the toe to the ground. So much for the second time.

Afterwards, he turns upon his two feet, on the toes, so as to bring the right foot forward, in the common third position; he then puts the right foot out, on the side, slides the left foot on the side, in turning on the right foot, and then brings the right foot forward, in the third position. So much for the fourth, fifth, and sixth times.

The lady commences, at the same moment as the gentleman, with the fourth time, executes the fifth and sixth, and continues with the first, second, and third; and so on.

The preparation for this waltz is made by the gentleman; he places the right foot a little in advance, on the first time of the measure, lets the second time pass by, and springs on the right foot, in readiness for the third time, and to set off with the first step of the waltz. This prelude serves as a signal for the lady.

Before the first six steps are completed, they should accomplish an entire turn, and employ two measures of the time. Formerly, they counted by three equal steps; this has been properly reformed, seeing that the three first steps are not made like the last. The best plan is, to count by six steps,

connected one to the other, in order to make the pupil feel the time he should mark.

In order to make my pupils understand how, by means of these six steps, a turn may be accomplished, I am accustomed, in my lessons, to place him opposite the wall. I then make him describe a half-turn with the three first steps, so that he finds his back turned against the wall; then to execute the last half-turn with the three other steps.

The three first steps should contribute equally to the first half-turn; not so with the three last. At the fourth step, the gentleman should, without turning, place his foot between those of his lady, accomplish the half-turn, passing before the lady with the fifth step, and bring the right foot to its place with the sixth time.

I have no need to state that for the valse à trois temps, as for the polka, or for any other dance of which I may give the details, the dancer should endeavour to exhibit a great flexibility of movement, as easy and natural as if he walked; and, without keeping the neck absolutely rigid, should avoid raising or declining it, which always appears affected, and never adds to real grace.

The foot of the lady, as well as that of the gentleman, should preserve its ordinary position; all unnatural turns, or bending of the foot, can only spoil the waltz.

The lady should neither dance on her toes, nor with her heels as though nailed to the floor. The half of the foot only should remain on the ground, so as to preserve

the utmost possible solidity, without detracting from the lightness.

There are only certain cases, when difficulties especial to the valse à deux temps occur, that it is permitted, and then for ladies only, to change the ordinary position, and to raise themselves slightly on the toes, as will be explained hereafter. But these are only exceptions; and it may be affirmed for all the movements of the waltz, that the body should never quit its natural position, which assures to it a graceful elegance and a free execution of the steps.



VIII.

THE VALSE À DEUX TEMPS.

THE valse à deux temps may, perhaps, be properly called the waltz of the day, and does not appear likely to lose the unanimous favour it has found in the *salons* of all countries.

The opinion, so long accredited, that this waltz moved in contradiction to the measure, could not, as I have already stated, be sustained either by reason or by the ear.

It has been asserted, also, that it wanted grace; that the ancient dance was much better fitted to show off the waltzer to advantage, especially the lady; while the new dance only



represented to the eye a short and jerking race, wanting entirely in those *balancements de corps* and undulations of the head, which form the indispensable ornaments of the true waltz.

It is difficult, in my opinion, to come to a clear understanding as to the word *grace*, varying, as it does, with time, and, like all the things of this world, having its partisans and its changes. Every people, every age, thinks the most graceful dance in the world to be, beyond contradiction, its own. Very good reasons can be given in favour of the *valse à trois temps*; and I doubt not that, a century ago, as excellent were given on behalf of the *sarabande*, or the *minuet*. In every age, the natural enemies of the dances in vogue were those which came to dethrone them.

Before determining if a dance or waltz is made to please the spectators, we should ask whether it pleases the dancers? that is, it must be acknowledged, the essential point to decide.

Now, I appeal to the waltzers themselves: Do they experience the same pleasure in performing an uniform circle round a room, to an equal movement, as when they spring with that fascinating vivacity which is so peculiar to the *valse à deux temps*; moderating or quickening their pace at pleasure, leading their lady as it pleases them, sometimes obliging her to retrograde, sometimes retiring themselves, flying from one room to another, turning to the right or to the left, varying their steps at every moment,

and at last arriving at that pitch of excitement which I dare to call intoxication, without fear of contradiction by the true amateurs of the waltz?

I am not here seeking to defend, still less to exalt, the valse à deux temps; only, I must say, that I have never heard it criticised but by persons who have never danced this waltz. Its greatest detractors, from the moment they have been able to appreciate its qualities, have become its most zealous partisans.

The music of the valse à deux temps is rhythméd on the same measure as that of à trois temps,* except that the orchestra should slightly quicken the movement, and accentuate it with especial care.

The step is very simple—indeed, is the same as that of the galop, executed by either leg while turning; only, instead of springing with this step, it must be carefully glided, avoiding leaps and jerks.

I have already pointed out, in speaking of the valse à trois temps, the position of the foot. The knees should be slightly bent; when too rigid, they engender stiffness, and constrain to a leaping step; but this flexibility of the legs should not be too great—indeed, almost imperceptible. The waltzer should be himself sensible of it, rather than make it apparent to the eyes of others; too great a bending is not only ungraceful, but is as injurious to the waltz as too great stiffness.

* Métronome Maelzel, 88, J.

A step must be made to each measure; that is, to glide with one foot, and *chasser* with the other. The valse à deux temps differing from the valse à trois, which describes a circle, is made on the square, and only turns upon the glissade. It is essential to note this difference of motion, in order to appreciate characters of the two waltzes.

The position of the gentleman is not the same in the valse à deux temps as in that à trois. He should not place himself opposite his lady, but a little to her right, and incline himself slightly with the right shoulder, so as to enable him to move easily in accordance with his partner.

I have already expressed my regret at the title of à deux temps being given to this waltz instead of à deux pas. The term à deux pas would have avoided much confusion, by indicating that two steps were executed to three beats of the music; the first step to the first beat, letting pass by the second beat, and executing the second step to the third beat. By this means we are sure to keep time with the measure.

In the valse à deux temps, the gentleman begins with the left foot, the lady with the right.

What I have stated, as to the attitude of the gentleman, applies partially to that of the lady. She also should avoid stiffness of the limbs, as well as of the arm, which is joined with that of the gentleman; and avoid leaning heavily on the shoulder or hand of her partner.

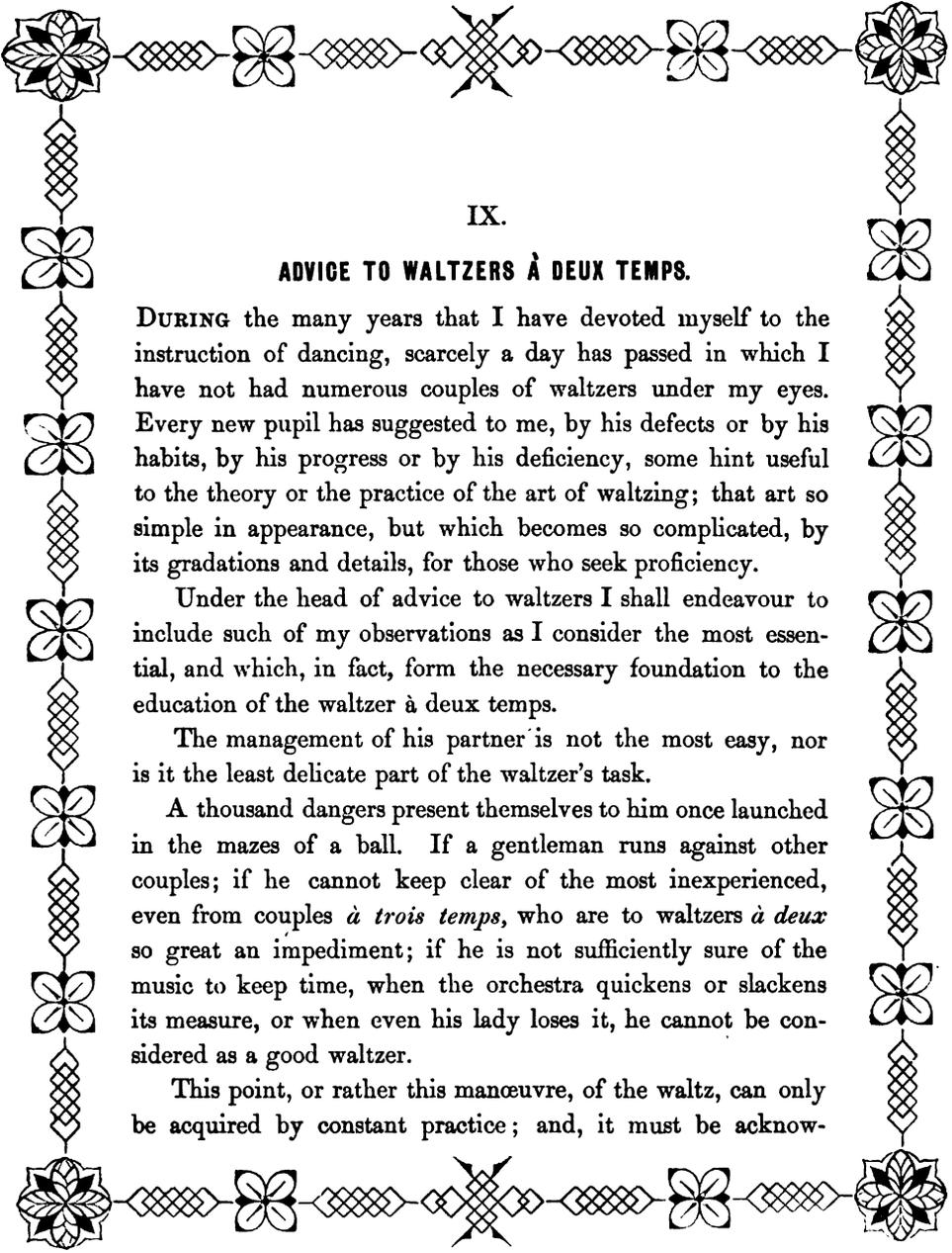
The greatest defect with most ladies, who are not very much accustomed to the valse à deux temps, is to throw them-

selves back, to turn away the head, and to *warp* the figure, which gives a heaviness to their appearance, and is out of character with the spirit of the waltz.

The German ladies do not hesitate to bend slightly forwards to their partner, which greatly facilitates the execution of the various movements they may be required to make. However slender may be the lady, she will never be light upon the arm of her partner if she ever detaches herself from him by any motion of the body.

The principles of the valse à deux temps, as may be seen, are not very complicated. The step is very simple, and may be easily acquired in a single lesson: the attitude is that only which is indicated by nature.

But, despite its apparent simplicity, real difficulties will be found before arriving at any thing like perfection in its execution. These difficulties, which a great practice only can overcome, consist in details sufficiently important to induce me to apply a special chapter to them. I have not the pretension, as I have said before, of indicating here the mechanism, but the character only, and, if I may say so, the style even of this waltz, which accommodates itself, less than any other, to mediocrity of execution.



IX.

ADVICE TO WALTZERS À DEUX TEMPS.

DURING the many years that I have devoted myself to the instruction of dancing, scarcely a day has passed in which I have not had numerous couples of waltzers under my eyes. Every new pupil has suggested to me, by his defects or by his habits, by his progress or by his deficiency, some hint useful to the theory or the practice of the art of waltzing; that art so simple in appearance, but which becomes so complicated, by its gradations and details, for those who seek proficiency.

Under the head of advice to waltzers I shall endeavour to include such of my observations as I consider the most essential, and which, in fact, form the necessary foundation to the education of the waltzer à deux temps.

The management of his partner is not the most easy, nor is it the least delicate part of the waltzer's task.

A thousand dangers present themselves to him once launched in the mazes of a ball. If a gentleman runs against other couples; if he cannot keep clear of the most inexperienced, even from couples à trois temps, who are to waltzers à deux so great an impediment; if he is not sufficiently sure of the music to keep time, when the orchestra quickens or slackens its measure, or when even his lady loses it, he cannot be considered as a good waltzer.

This point, or rather this manœuvre, of the waltz, can only be acquired by constant practice; and, it must be acknow-

ledged, the dancing academies here present an advantage which nothing can replace. They enable the novice to familiarize himself with a crowd, presenting to him, as it were, a preliminary insight to the crowded balls, with which he thus becomes accustomed, and has not to serve his apprenticeship in the *salon*, where he makes his first *début*.

To waltz well it does not suffice to conduct the lady always in the same manner, which would soon bring back the uniformity of the ancient waltz; the waltzer must know how to make her retire, always keeping the step, not obliquely but in a straight line; or to advance, he performing the same step backwards. Some waltzers perform even the *redowa* step sideways, which is not without grace when it is executed *bien d'accord* with the lady, and the couple can resume the waltz step with the other foot, without losing the measure.

If the space be sufficient he should extend his step, taking that rapid course which the Germans execute so well, and which is one of the happiest characteristics of the *valse à deux temps*. Should the space become circumscribed, he should immediately stop short in his course, and restrain his step, so as only to form a circle.

To know how to vary his steps is one of the greatest talents of the waltzer.

I have seen experienced waltzers start off with the rapidity of lightning, so quick and so light that you would imagine they were going to fly from the earth with their partners;

then, suddenly stopping short in their course, step so softly and so slowly that their movements could scarcely be distinguished.

I must here say a few words on the waltz named *à l'envers*, which makes part of the valse à deux temps, and which forms even one of the most original traits of its varied physiognomy.

The gentleman, instead of setting off on the left side, as I above directed, may, if he wishes, set off on the right side, and continue in this manner, the lady, of course, dancing in the same direction: this is called to waltz *à l'envers*, and is, as will be seen, only the ordinary step danced in the opposite direction.

This evolution may be performed also in the polka; but here, it must be acknowledged, that it offers more difficulty than in the valse à deux temps, the step of which is quicker, and regulated by a more rapid rhythm.

Far be it from me to proscribe the valse à l'envers, which is not only an agreeable change, but becomes even necessary in some cases; where another couple, who suddenly present themselves, must be avoided. It should, however, be employed with a certain degree of caution, and never before the proper time.

A waltzer, who is not quite sure of his step, should not attempt prematurely the valse à l'envers, as he would risk contracting an awkward habit. It must not be lost sight of, that this waltz is not the natural manner, and requires always

a slight effort. When one has to describe a circle entirely round a room, there is a time when it becomes necessary, not only to waltz *à l'envers*, but *à rebours*, which is another difficulty.

The kind of turn one is compelled to describe, when the moment of the rebours arrives, obliges the waltzer, who has not yet attained the necessary ease and skill, to spring, which makes him lose the step, sometimes even his equilibrium, and always calls for the employment of a force upon his partner which the rules of the true waltz can in no case admit.

I do not advise the most consummate waltzer even, to make a constant habit of the waltz *à l'envers*, which will be always an accessory only of the true waltz. I have seen, in my classes, waltzers, arrived at a certain skill, lose many of their advantages in attaching themselves too obstinately to the waltz *à l'envers*. They have become stiff, constrained, their steps unnatural, having no longer that freedom of movement which is the proper expression of the waltz; and all this for having devoted themselves too exclusively to an exercise which becomes a mere feat of strength from the very moment it is abused.

The valse *à l'envers* should, in short, be avoided, except when the dancer is compelled to it by want of space. A waltzer *à l'envers* generally directs himself with less facility than a natural waltzer. To run against, or to be run against, in a ball, is, if not a grave fault, at least one of those unfortunate accidents which should be carefully avoided.

Now, if it is with extreme labour only that we are able to manœuvre easily, in a confined circle of waltzers, of what use is it to create for ourselves imaginary difficulties, and seek a danger from which there is so little chance of escaping with credit.



X.

CONTINUATION OF ADVICE TO WALTZERS À DEUX TEMPS.

I HAVE spoken of the step of the waltz à deux temps, of its proper forms and expression, of conducting the lady, of all that may be considered as the elementary part of the waltz. I have now to recommend to waltzers to watch with the greatest care over their deportment, a matter the most essential, and which a master cannot neglect without prejudice to his pupils.

In vain will you have attained the most perfect skill in your steps, in vain will you have learned how to describe the most difficult evolutions of the waltz; if your head is still rigid on your shoulders, if your arms are contorted, your back bent, your legs stiff and ungraceful, you must not aspire to the title of a good waltzer.

It was at one time imagined, and particularly at the moment when the waltz à deux temps first came into

vogue, that its execution required an affected mannerism. Many persons supposed that they could not expect to be cited as fashionable waltzers, unless they attempted some of these imaginary graces, either by extending the arm of the lady to the utmost, at the risk of blinding their neighbours, by rounding the elbow in the form of a bow, by throwing back the head with a sort of frenzy; or, in short, by endeavouring to singularize themselves by some especial attitude.

Good taste soon did justice to all these affectations; not, however, before they had done real injury to the valse à deux temps, which was for a long time supposed to be infuriated and eccentric, while nothing in the world can be more natural or more easy.

For myself, I never cease recommending to my pupils a natural simplicity in their waltz. I do not allow them even to hold the hand of the lady too much elevated, with her fingers projecting beyond those of the gentleman, according to a fashion which some persons have sought to bring into vogue.

A gentleman should hold his lady simply by the hand, and endeavour to conduct her in the waltz without more effort than he would use in a promenade.

The waltz of society should never be looked upon as a forced exercise, still less as an affair of parade. One cannot too nearly approach that ease of *bon ton*, which all well-bred persons display in every action. Whoever loses in

waltzing his natural air, and assumes a form, an attitude, or even a look which is foreign to him, may rely upon it that he waltzes with pretension,—that is to say, badly.

But it is not to the gentleman only that my advice is confined: I am compelled to address to the ladies, also, all that I have said as to ease of motion and simplicity of position. It is, doubtless, almost superfluous to point out to them the necessity of preserving a graceful and natural attitude in waltzing.

I have already, in speaking of the polka, recommended the lady to leave herself to the direction of the gentleman; to trust entirely to him, without in any case seeking to follow her own impulse, even though correct: this recommendation is more especially necessary with respect to the *valse à deux temps*.

For instance, a lady who endeavoured to avoid the shock of other couples, would run the risk of interfering with the intention of the gentleman, to whom alone is intrusted her security in the midst of the crowd which surrounds and crosses her in every direction. Should she wish to repose from the fatigues of the dance, she should inform the gentleman of her desire, and not stop suddenly in the midst of the circle. Her partner should have the opportunity of choosing the proper place and time, that he may ensure her safety amidst the whirling mass of dancers.

The waltzer, also, should take care never to relinquish his lady until he feels that she has entirely recovered her-

self. The effect of the, rotatory motion, even after stopping, is sometimes so great, that he would risk his partner's losing her equilibrium by detaching himself from her too suddenly.

May I be permitted, in speaking of the ladies' waltzing, to venture on an observation which may be pardoned in the frankness of the professor, and which, besides, is but the result of the avowal of a great number of my pupils.

Good waltzers are at present extremely rare among the gentlemen; but it must also be acknowledged, even at the risk of being accused of a want of gallantry, that the number of good lady waltzers is equally restricted. And this is an astonishing fact, when one reflects on all those natural qualities of grace and lightness which facilitate for them the execution of all dances.

It is supposed, however, that the study of the waltz is almost superfluous for ladies, and that their part consisting in leaving themselves to be directed, they have only to follow the impulse which is given to them, without any need of previous acquirement.

Doubtless, the part of the gentleman is less easy, and apparently demands more care and detail, since he has, at the same time, to direct himself and his partner; but, to suppose that the lady's part is altogether negative, and not to perceive she must acquire considerable art and a peculiar skill, is an error against which I cannot too strongly protest.

A bad waltzer is, assuredly, a veritable plague for the ladies, that they cannot too carefully avoid; but we must also say, that a bad partner (and truth compels us to avow that such may be found) is not a slight inconvenience for a gentleman.

A lady who waltzes badly, not only loses much of her charms, but she constrains, or paralyses even, her partner, who, whatever may be his skill, cannot make up for her defects. Being compelled to direct an inexperienced waltzer, he is reduced to the painful extremity of using an amount of force which infallibly destroys all harmony and grace; he no longer waltzes, but supports, bears, or drags his partner along with him.

Ladies who imagine that a few attempts made in private, and under the auspices of parents or friends, can suffice to enable them to appear with success in society, deceive themselves most egregiously; and when I tell them that the advice of a master is not only useful, but rigorously indispensable, they will not, I trust, accuse me of making it a professional matter, but believe that I seek only the amelioration and progress of the art.

A master only can, by virtue of his delegated authority, point out to a lady the steps and attitudes she should endeavour to acquire. Is it in the midst of a ball, when a gentleman leads out his lady to dance, that he dare take upon himself to remark that her step is imperfect, her hand misplaced, that she weighs unduly upon his arm, throws

herself back too much, or any other detail, which, from not having been pointed out in the beginning, defects are engendered that are for the most part irremediable.

Indeed, a gentleman may correct his faults; he may hear truth from the lips of his friends; but a lady is more accustomed to adulation than to criticism. A master, only, will impose upon himself the necessary and painful duty of pointing out those indispensable principles which are the fruit of observation and experience, and which all the intelligence in the world can never supply.

After all, and I do not seek to palliate in the least the rigour of my counsels, the few lessons which appear to me necessary to teach a lady to waltz have in them nothing very alarming.

The education of the lady is much more easy than that of the gentleman; the greater part of those, who have honoured me by confiding themselves to my instruction, have been enabled, after very few lessons, to figure in a ball, more especially where they have had the good fortune to meet with a skilful partner. It may readily be conceived there is much less to be imparted, as regards deportment, to ladies, naturally elegant and graceful; it is only necessary to transmit to them the first principles—their tact and aptitude, in all matters of the dance, soon render unnecessary the lessons of the master.

I will not terminate these general observations, which might be infinitely extended—so many shades and details

are there in the instruction and exercise of the valse à deux temps—without reminding professors, that, while regulating the steps and attitudes of their pupils, they should at the same time attend to the preservation of the natural physiognomy of each; so that, while displaying elegant and distinguished movements, they may yet learn how to remain themselves.

I have remarked, as others have doubtless done before me, that there are almost as many descriptions of waltzers as of waltzes.

This waltzer shines by his impetuosity, his animation—his attitude, without being precisely disordered, has not, perhaps, a strict regularity; but he compensates for this defect by inappreciable qualities of warmth and vigour.

Another waltzes placidly, and without the least agitation; if he does not bear away his partner, he impresses upon her a calm and gentle motion, and moves with a soft undulation, which, if it is a merit opposed to that of vigour, does not the less constitute one of the qualities of a good waltzer.

It sometimes happens, that, without precisely springing, certain waltzers appear at every step slightly to quit the floor by a kind of continued movement, which is not without grace, and facilitates considerably the execution of the quick waltz.

The master should be upon his guard against endeavouring to reform these peculiarities of the waltzer, which are often

the result of constitution and nature. It is very fortunate that one may be equally a good waltzer with qualities quite opposed; thus the questions of *amour propre* and rivalry between waltzers are reduced to nothing.

That one waltzer should be preferred to another can neither be surprising nor offensive; the fact generally being that the one is neither superior nor inferior to the other, but that the waltz of the one agrees better with the waltz of this or of that lady.

Similar varieties to those which exist among gentlemen are, of course, to be found in the other sex.

These diversities, or affinities, constitute one of the attractions of the valse à deux temps. The skilful waltzer has the charming prospect of finding in every partner a new description of waltz. Uniformity only exists with novices and the unpractised.



XI.

THE VALSE À CINQ TEMPS.*

I SHALL complete what I had to say upon the different kinds of waltz, by giving a description of a new one, composed, during my stay in London, by my illustrious friend

* Métronome Maelzel, 152, ♪.



Perrot, and which he was kind enough to dedicate to me. I may thus claim to have drawn my knowledge from the source itself as to its true principles and execution.

This waltz, named *à cinq temps*, is only known at Paris by hearsay, at the moment in which I write this work. I shall, therefore, confine myself simply to its technical description, and wait until it shall have received the sanction of the public, before I append to it my own observations.

The step of the valse *à cinq temps* is not very complicated; the principal difficulty consists in the measure, which is a little out of date, but of which an example is to be found in the allegro of Boïeldieu's famous air, "Viens, gentille dame."

The pupil should, in the first instance, completely familiarize his ear with this measure; when he shall have accustomed himself to it for some time, he will be able to observe it as easily as that of other waltzes.

The valse *à cinq temps*, originally destined for the theatre, was executed *en sautant*, and was composed of several figures and steps, which have been suppressed to transplant it into society.

The position is the same as in the valse *à deux temps*; the gentleman begins with the left foot, the lady with the right.

The details of the waltz, for the gentleman, are as follow:—

First Time.—He should have his right foot in front, make a jeté with the left foot, passing before the lady, as in the valse à trois temps.

Second Time.—Place the right foot in the third position behind.

Third Time.—Join the left foot behind the right.

Fourth Time.—Bring the right foot forward in the fourth position.

Fifth Time.—A little glissade behind and on the side.

The waltzer must always recommence with the left foot.

In the first three times the waltzer must make a half-turn, as in the valse à trois temps, scarcely turn at all in the fourth, and make the second half-turn in the fifth, upon the little glissade.

I will now describe the steps of the lady, by decomposing the five times or beats, as for the gentleman:—

First Time.—She should have her left foot in front, make a jeté upon the right foot, lifting the left foot behind.

Second Time.—Coupé upon the left foot, lifting the right foot before to the fourth position.

Third Time.—Jeté upon the right foot, lifting the left behind.

Fourth Time.—Jeté with the left foot, lifting the right behind.

Fifth Time.—Little glissade behind with the right foot.

The lady should not forget that she must always begin with the right foot.

This waltz is susceptible of as many variations as the others, and admits also of the l'envers and l'endroit.

The composer of the music, to habituate the ear of the pupil to the measure, has imagined a bell, which is struck with a hammer, at the fifth time. This measure, for greater facility, may be divided into two,—a measure of three times, and a measure of two.

I do not pretend by these simple details, more fitted for instruction than for the public, to give a complete idea of the valse à cinq temps, or to presage what success it is destined to obtain. If I may be permitted, however, to state my own impression, I must say, that, putting aside the attraction it gained in my eyes from the marvellous execution of its author, this waltz appears to me to unite every condition of attraction and grace which are requisite to enable it to keep its place with the other new dances or waltzes. I think, even, that there will be found in its execution an originality, which it owes to the piquant and clashing character of the rhythm, and which will, above all, contribute to ensure its vogue.

But I must not forget that I am speaking of a waltz I may almost call unpublished, since it has not yet appeared in any Parisian assembly.

It has always been a principle with me, that a professor should never attempt to take the initiative in new dances or waltzes; he should wait the impulse of the public, and never seek to give it himself.

It is, then, under the form of a simple suggestion, that I have ventured to speak of the valse à cinq temps. I have endeavoured to describe its principles, and to explain its steps, for those who may be curious enough to make an essay. My duty is now to wait the effect of these primary indications, and to observe the destiny of this waltz in the assemblies of the coming winter.

XII.

THE MAZURKA.

OF all the new dances which have been introduced of late years to our ball-rooms, there is none, perhaps, whose character is more marked with spirit and originality than the Mazurka, to the Polish origin of which I need scarcely refer. The mazaruka, like the polka, is now, however, perfectly naturalized; thanks to the favourable reception accorded to it, on its first appearance, by the good taste of the public.

The waltz, or almost any other dance, is composed partly of a certain mechanism, which dancers, even the most refractory, finish by familiarizing themselves with in the end, and of which a master can impart, in a given time, the principles.

It is not so with the mazaruka, a dance of independence, truly of inspiration, and which has no rule but the taste

and peculiar fancy of the dancer, the performer being, so to speak, his own master.

I do not hesitate to assert, that a part only of the mazurka can be taught, the rest being invented, improvised in the course of its execution; and it is this constant inspiration which renders the mazurka so attractive, so varied, and which has won for it the first rank among the dances of our ball-rooms.

Here, as in my lessons, I shall confine myself to pointing out four principal steps, which enable pupils to follow the time, the rhythm of which, marked as it is, presents peculiar difficulties to beginners.*

Pupils even who thoroughly acquire these four steps, will still be far from dancing the mazurka well; yet they will have acquired a notion of its elements, and will be in a condition to direct themselves.

The first step is called the *pas glissé*, or *pas de mazurka*.

It is executed by springing lightly on the right foot, letting the left foot glissade forward to the fourth position, which employs two beats of the measure. The left leg is then raised to the fourth position behind: this occupies the third beat. You recommence with the other leg, and so on for the rest.

This step is called the mazurka step, because it is the most usual one, and recurs incessantly, whether employed alone or combined with other steps. Pupils should well assure themselves of its execution before undertaking steps more complicated.

* Métronome Maelzel, 176, ♩.

The second step is called the *pas de basque*; but it must be understood that we speak of the *pas de basque Polonais*, which is executed in three times, in order to mark the measure, and not of the *pas de basque Français*, which is executed in two times.

For the first time you spring, in changing the leg, as in the French step, keeping the changed leg up, in the fourth position before. For the second time, you place this leg on the ground, gliding it slightly; and for the third, you make a *coupé* under the other foot, striking sharply with the heel, and lifting the same leg again to recommence another step. You must endeavour to advance easily in the second time, by placing the foot on the ground, and avoid all appearance of jumping in executing this step. The *pas de basque* of the *mazurka* is made by lengthening (*en allongeant*) without crossing.

The third step has been called the *pas boiteux*, because pupils who execute it imperfectly have the appearance of limping.

The first time is the same as that of the *pas de mazurka*; but instead of lifting the right leg behind in the third time, you strike with the right heel, close by the left foot, and, at the same moment, lift the left foot quickly. The heel should be placed close to the calf of the right foot, as in the *polka*: this step is always performed with the same leg.

The fourth step, called the *pas Polonais*, or *coup de talon*, is performed by striking the right heel with the left, for the first time; for the second, you place the left foot in the second

position aside; for the third, you slide the right foot to the left, without springing, and strike again with the heel to recommence.

This step, in the course of the promenades, is executed only with the left foot; in describing a circle it is made with both feet.

The position of the foot is the same for the mazurka as for the valse à deux temps; it should neither be too much bent, nor turned out, but left in its natural position.

The heel-strokes, which are interspersed with the various steps of the mazurka, and which are even amongst the necessary accompaniments of the dance, must be given in time, and with a certain energy, but without exaggeration. Such stroke, when too noisy, will always be considered, in a drawing-room, as a mark of bad taste.

By the aid of the four elementary steps, which I have just described, a pupil may be enabled to execute what is called, in the mazurka, a *promenade*.

The promenade is performed by holding the lady with the right hand, and making her accomplish a fanciful course, in a long, wide, oblique, or square direction, according to the space allowed.

The promenade may be said to be the basis of the mazurka; it is obligatory before each figure. The Poles, those good masters in mazurka, to whom, for my own part, I am so much indebted, since they have been my first models, especially delight in these promenades, which they lengthen and

diversify to infinitude. It is there, indeed, much more than in the figures, that the true character of the dance can display itself.

Each promenade must be ended by a round of the gentleman with the lady. This tour, sometimes called by the rough and inharmonious name of *holubiec*, admitted neither by the Russians nor the Poles, is now simply called *tour sur place*.

Its execution requires special attention on the part of the pupil, and requires to be attacked with a grace and vigour that long custom alone can give. A dancer of the mazaruka may be judged by the more or less impulse and character that he gives to that single step.

To perform the *tour sur place* the gentleman must stand opposite the lady, draw her towards him, and throw her, with a certain decision on his left arm. He, at the same time, lifts up the right leg behind, and lets it fall into the fourth position in front. In this position, the gentleman wheels round on his two feet, rising on his tiptoes, and changing his position so as to hold his left foot in the fourth position in front. At the end of this pivoting, and on the third time of the bar, he lifts his right leg to the fourth position behind, to recommence the step.

When the gentleman has performed the step in advance four times consecutively, he changes his position, by making the lady pass on his right arm and continuing to turn on the same side. He makes an *assemblée* behind with the left foot for the first two beats of the bar, and then a *sissonne tendu* for the third; he also executes this step four times unin-

erruptedly. He then takes the hand of the lady again, if he wishes to continue the promenade ; or, if the promenade be ended, he withdraws his arm from the waist of the lady, as is usual in the waltz.

It is to be remarked, that, after the gentleman has made the *pas tombé*, or falling step, in advance, the lady makes the *assemblée sissonne* behind ; and when the gentleman begins, in his turn, the *assemblée sissonne*, the lady has to make the falling step.

The *tour sur place*, one of the most graceful, but also one of the most difficult steps of the mazurka, is the only one which is not to be varied as to the motion of the foot ; it may be, however, executed after several modes.

The gentleman can, without turning round, and while continuing to mark the *pas sur place*, make his lady turn round him. He first makes her pass from right to left, by turning his left arm round. When the lady is come back to her first place, the gentleman passes his right arm under her left, taking her by the waist, and executes the *tour sur place* backward, by the *assemblée sissonne*, whilst the lady does the same forward on the falling step.

Sometimes, also, the dancer throws his partner into his right arm, without entwining her waist, and makes her execute the *tour sur place*, as heretofore mentioned. This method, less frequent than the two others, has something in it more abrupt, but does not lack either grace or decision. It is well to employ it, from time to time, were it only for the sake of

variety; for the pupils cannot be too often told, that variety is one of the greatest charms, and even one of the fundamental laws of the mazurka.

With the exception of the *tour sur place*, which is as difficult to the ladies as to the gentlemen, the former have not, in the mazurka, to execute steps by far so complicated as the gentlemen.

In the course of the promenades, they have only to make the Polish *pas de basque*, without the heel-stroke, which especially belongs to the gentlemen, and to introduce into it running or sliding steps, which they must practise so as to execute them with great quickness.

For the general rounds, they must have recourse to the fourth step above mentioned, called *pas Polonais*, except that, instead of marking the heel-stroke, they will disengage the leg towards the side.

The ladies, though apparently less active, or less occupied in the mazurka than the gentlemen, have still to fill a task very decisive, and specially influential in the success of the dance, as we shall hereafter see.

I will repeat here what I have said about the waltz,—namely, that there never can be good dancers with an inexperienced danseuse; and I do not fear contradiction from the persons who have acquired a special knowledge of this dance, when I say, that a good mazurka dancer is as rare amongst the ladies as amongst the gentlemen.

I will extend no further these preliminary observations upon

a dance which, less than any other, can be explained by words, and resists even in part a complete analysis.

I prefer devoting a separate chapter, as I have done for the valse à deux temps, to every thing connected with the very style of the dance, which I can say without vanity I have studied with a particular care, and which I am even now incessantly studying every day.

I do not dare to say that the mazurka is an art, for fear of attaching too much importance to a thing altogether a relaxation. Still if it be true that the principal character of any art is variety and imagination, the mazurka, most assuredly, deserves this title; for there is scarcely a day when a good dancer cannot find something to innovate and invent, contrary to what an exercise would allow which consisted of mere routine.



XIII.

OBSERVATIONS ON THE MAZURKA.

I SUPPOSE that the pupil is now enabled to execute easily the four elementary steps, including the tour sur place, the particulars of which have just been detailed: he is still, however, far from having completed his education, has only, in fact, taken a glimpse, or rather had a rough sketch, of the dance.

What now remains is, to combine these various steps, to freely pass from one to the other without losing the time, to introduce into his motions and attitudes those fancies and ornaments,—such as, rest in the middle of a bar, a double stroke of the heel, advancing and retiring with the lady, and numberless other shades which compose the veritable character of the mazaruka.

It is indispensable that he should arrive at such a degree of practice and facility that he can start with his partner without pre-occupying himself in any way with the step he is about to make, but act chiefly from the impulse of the moment, from opportunity; leaving no trace of preparation to be observed by the spectators.

Every one will, doubtless, understand that the dancers who would content themselves with uniformly performing the common mazaruka step, or the pas de basque, after the master's instructions, regularly performing the promenade, without attending to the diversity of the steps, and the character of the positions, would but imperfectly, nay, would not at all, execute the mazaruka.

It is not thus that the Poles understand it. Being accustomed to dance it from infancy, they almost do it without study, which necessarily gives them great advantages as to style and originality.

The genuine dancer of the mazaruka not only varies his steps, but more often invents them by making new ones which belong only to himself, and which others would be wrong to

even wish to servilely copy. It is one of the advantages of the dance to leave every one to his individuality, and to prevent the dancers from appearing all modelled from the same pattern.

I stated, in the article on the valse à deux temps, about the carriage to be necessarily observed by the dancers; this direction must, perhaps, be observed more strictly in the mazurka, which is, above all, a *danse d'attitudes*.

It would be tedious, if not childish, to show exactly to the pupils what attitudes they must assume in dancing. They must consult their own inspiration, take care what they do with their body and their head, in order to avoid coldness and uniformity: "One does not only dance with the legs," Marcel used to say, "but also with the body and the arms;" and the mazurka was chiefly had in view when the observation was made.

I have remarked that the Poles make an inclination of the head on the first step, and reraise it on the second with a sort of decision full of grace. When one gives to the lady a new direction, there are also particular movements which practice of itself suggests to intelligent pupils.

The mazurka is composed, at once, of impulse, majesty, unreservedness, and allurements. It has even something of the proud and the warlike. It is necessary to know how to mix at the proper time these various characteristics, which must be found, with all their shades, in the attitudes of the dancer, who in no case must allow himself to be languid or inanimate.

Whoever would wish to execute the mazaruka with no more movement nor variety than is put in the French country dance, would do wrong indeed to attempt it.

It is necessary to *dare*, not to mind too much what the by-standers may say; to dance for oneself, not for others; being first persuaded that the freedom of the dance, its irrepressible impulse, and the real pleasure it communicates to the dancers, will soon compensate for its apparent strangeness, at first sight, to French spectators. I like to see my pupils risk something, even from their first lessons; seek to take attitudes even at the expense of a little exaggeration, which in the course of the lesson it is so easy to correct.

The taste of the professor must repress too much impetuosity, and point out the attitudes which appear either too affected or theatrical. Although, for my part, I think at present the French dancers have failed by having too little, rather than too much, and have given cause to regret the want of decision and fire, than their contrary excess.

The Poles, whom we cannot help citing without ceasing, when treating of the mazaruka, excel in the art of directing their ladies. They know how to make them describe those gracious undulations, those *voltes* (if one may be allowed the expression) so piquant, and so accordant with the spirit of the dance. A promenade has especially for its object the engaging of the ladies' attention; to have, by turns, the air of flying from her, of rejoining her, of departing, of approaching, with movements gentle, alluring, and sometimes blended

with a certain authority, which the final *tour sur place* ought particularly to express.

After this it may be understood that the part of the lady is any thing but unimportant, as I have said before, and that upon her possessing more or less facility and dexterity, depends, in a great degree, the success of her partner. She ought to follow him, however rapid may be his course; to stop when he stops, to begin again with him, to rest attentive to all his movements, and never to feel surprised nor bewildered, whatever may happen. The *tour sur place* especially requires, on the part of the lady, a great deal of decision and presence of mind. She must obey without reserve the movement of the gentleman who throws her into his arm. The least hesitation coming from the lady destroys entirely the effect of the step, which loses all its character, if there is not a perfect harmony existing between the lady and gentleman.

I think it superfluous to repeat here what I have already said on the subject in the *valse à deux temps*, that the ladies would do wrong to attempt the *mazurka* in public without having received lessons from a master; that they would find neither success nor pleasure in this dance, if they knew not at least beforehand the first elements.

As soon as the pupil has acquired a sufficient knowledge of the step and of the direction of the lady, he may be made to execute the figures, a complete detail of which I shall give in the article on the *cotillon*.

But I cannot repeat too often how necessary, nay, even indis-

pensable, in my opinion, are the promenades, not only to beginners, but even to the advanced pupils.

A teacher who would make his pupils execute the figures from the commencement, cannot pretend to form real dancers of the mazurka. The promenade alone gives to the professor the faculty of studying correctly the step and attitudes of each.

Whoever will submit during several lessons to this exercise, uniform it is true, and especially little attractive to beginners, will have afterwards no cause to regret having imposed upon himself this trial. He is sure of never falling into the common routine; and, moreover, will possess that facility and diversity of step which doubles the pleasure of the dance. When any one executes the promenade well, it may be said of him, that he knows how to dance the mazurka. The study of the figures is no more than play; a little attention and memory is sufficient for that.

I will not terminate my observations on the mazurka without stating that it has been, and still is, the subject of much reproach,—which I only notice because I find from that a fresh occasion to show still better the principles and nature of the dance.

The mazurka is accused of being too little extended, of appearing but rarely in the drawing-rooms, of being solely the appanage of a chosen few. As by its appearance it has not become popularized, as some other dance which is already accused of being too common, it is thought that it must, sooner or later, be discarded.



I think it would be unjust to judge of a dance by its more or less popularity: provided that it continues, preserves its attraction, maintains especially, its rank in the world, that is amply sufficient; and it is not absolutely necessary that it should early become the prey of the crowd.

I need not state, that the mazurka, from the commencement, has been admitted into balls of the first order in France. Perhaps even it is destined, for a still further time, to appear especially in reunions of this kind. The reasons for this may be easily comprehended.

First, the difficulty of the dance, which I have not sought to dissemble; the necessity for a previous and consecutive study, which necessarily demands leisure: then its character, which is composed not only of confidence, abandonment, and impulse, but also of dignity and elegance.

I doubt if any one commonplace in form and deportment, can ever perfectly succeed in the mazurka, which requires, in the midst of its apparent liberties, so much reserve and good taste.

Besides, from its being a dance not within the reach of the first comer, from its representing altogether a particular art, and preserving even, if you like, to the new mode, a certain aristocratic varnish, is that a reason for its rejection, or rather, is it not for it a pledge for the future?

The mazurka has also been reproached as not being sufficiently French. It is said, that its strange title will ever prevent it obtaining its grand letters of naturalization, which, in the

meantime, have been awarded at different periods to other dances, assuredly less entitled to them.

It is not my province to examine if such a dance belongs really to one people more than another; or whether, considered in a certain point of view, all dances, and especially the national ones, are not rather sisters and fellow-citizens of the same country—which is that of elegance, taste, and grace.

Without investigating further whether what we call our French dances, dances of etiquette for the most part, traditions of the ancient courts, have been, and are, especially at present, the faithful expression of our manners and customs, I would solely suggest, that one finds in the mazurka the vivacity, the abandonment, the dignity, and a little of that military spirit, which we willingly in France blend with our pleasures.

Is all this, then, so opposed to our character, or does it become us to contest the rights of a dance which is, perhaps, only a stranger by name, and which, in every case, is not presented to our adoption, without having beforehand known how to adopt our colours?

Finally, here, as in the valze à deux temps, to those people, who would absolutely deny the peculiar impressions of impulse and pleasure that the mazurka communicates to its performers, I will only permit myself to make this simple reply:—Dance it.

I feel assured, from the present time, of the issue of the trial, and I fear not to appeal from the judgment of the mere spectator to that of the dancer, which cannot fail of being at once more competent and favourable.



XIV.

THE QUADRILLE-MAZURKA.

THE Poles, when executing a Mazurka, commence by forming a general round, which they extend, as much as possible, in order to leave room for the dancers.

The gentleman conductor or leader, whose peculiar functions I shall have to point out in the article on the cotillon, starts first, and describes a figure, which the other couples repeat, or replace at pleasure by another.

It is very seldom that the couples can agree beforehand upon the figures they intend to perform. A word, often a sign, is sufficient for all to understand what they have to do, and for each to set out in his turn without any further preparation or warning.

The mazaruka is not sufficiently known in France to be executed in the Polish mode,—that is, without any rehearsal. The time will come, I have no doubt, when it will be improvised even as in Russia or Poland; for this it is sufficient to know all, or at least the principal figures of the cotillon, which I shall take care to collect with this intention at the end of this work.

In the meanwhile, till such experience of the dance is sufficiently acquired, it often happens that the mazarukas which are attempted to be improvised in the French ball-rooms, fail from want of order and conception. Every one among the gentlemen declines the responsibility of leading: there is

hesitation, if not absolute confusion, among the couples, who are not sufficiently acquainted with each other's intentions. In the end it not unfrequently happens, that a mazurka, pompously announced, terminates in a kind of general rout; a single unskilful gentleman being sufficient to disturb the whole set.

To obviate these inconveniences, many persons have engaged me to mark out certain figures which they can study in private, and which would present to the dancers a sort of prepared exercise, which they would only have to execute in the ball-room, leaving no other pre-occupation than that of the steps.

I have yielded to this wish by composing the mazurka-quadrille, in which I have combined many figures all different from each other, and have selected those which seemed the best to represent the character of the dance.

In order to avoid as much as possible what the mazurka had of strangeness in the eyes of certain persons, and to proportion it to the framework of our balls, I have taken care to lay down this new quadrille in some measure after the laws of the French quadrille.

The mazurka-quadrille may be danced *vis-à-vis*, with four, six, eight, or even thirty-two couples; an advantage to beginners, who are always somewhat embarrassed with single promenades.

The music is the same with that of the mazurka, the explanation of which has already been made.

I cannot attach the least feeling of vanity to the composition of this quadrille, which is rather a matter of arrangement than

invention; and in which I have only re-united the fragments of figures, extracted, for the most part, from the cotillon.

Neither do I pretend that the quadrille-mazurka can pass for the mazurka itself, which has for its veritable amateurs advantages which nothing can replace, but which is often so difficult to realize in Paris, with all the conditions of place, agreement, and, above all, patience on the part of the spectators.

I offer to the public this new quadrille, in some sort as a sample, a foretaste of the mazurka; a sort of compromise between the French and Polish dance. I think it might, with advantage, be placed in the programme of the balls, if it were only as a variety or relief in the midst of waltzes and old country dances.

I will, besides, remark, that the complete execution of these five figures will scarcely continue more than eight or ten minutes. There lies its real merit even in the eyes of the worst enemies of the mazurka; and this title alone will serve to justify, in default of more sterling merit, the success which this quadrille has obtained last winter in my own courses, and in the reunions where it was adopted.



DESCRIPTION OF THE FIGURES OF THE QUADRILLE-MAZURKA.

As in all mazurkas, they commence by waiting for eight bars to form themselves into a round; they make a turn to the left eight bars, and to the right eight bars. All the couples make a *tour sur place* forward eight bars, and backward eight bars.

FIGURE A.

The two vis-à-vis make a complete *chaîne-Anglaise*, that is, English right and left (eight bars).

The two gentlemen in advancing with their ladies give each other their left arm, crossed at the elbow, make a half-turn very rapidly, change ladies, and make a *tour sur place* forward (eight bars).

They recommence this figure to return to their places (sixteen bars).

The same figure for the opposite party, or side couples (thirty-two bars).

FIGURE B.

Wait eight bars.

The two opposite gentlemen, taking their partners by the hand, go forward (four bars).

And backward (four bars).

They cross by their right to change places (four bars).

And make the *tour sur place* forward (four bars).



They recommence this figure to return to their places (sixteen bars).

The same figure for the opposite party, or side couples (thirty-two bars).

FIGURE C.

Wait eight bars.

The two opposite ladies cross over by their right (four bars), and recross, giving the left hand. At the end of the second crossing, the gentlemen give the right hand to the right hand of their partners in turning on the same side with them, and place their left hand on the waist (four bars).

In this position, and without the ladies quitting each other's left hand, they make a half-turn to change places (four bars).

The gentlemen, without quitting the waist of their ladies, make the tour sur place forward (four bars).

They form a *moulinet*, or turnstile, with four holding each other's right hand, and perform a whole turn (four bars).

The two gentlemen who have changed sides take up again the hands of their partners, and go back with them (four bars).

They recommence this figure to regain their place; at the second time they do not make the *moulinet* (sixteen bars).

The same figure for the opposite party (forty bars).

FIGURE D.

Wait eight bars.

The first gentleman begins by promenading forward with his partner (four bars).

He continues the promenade for to return to his place (four bars).

Little turn forward (four bars).

And backward (four bars).

The gentleman again sets out in advance, makes his partner pass to the left, and, without quitting her hand, takes with his other hand, from the opposite couple, the lady, who seizes, behind the back of the gentleman, the hand of the first lady (four bars).

In this position, the gentleman and two ladies advance together (four bars), and retire without turning. The gentleman stoops, passes under the arms of the two ladies, whose arms being united behind, they find themselves crossed with those of the gentleman (four bars).

The gentleman and the two ladies execute thus a turn to the right; at the end of this turn the gentleman leaves the lady he has taken to her partner, who makes her perform a tour sur place backward (four bars), whilst he himself advances in promenade with his lady to regain his place (four bars). Little turn in advance (four bars).

And backward (four bars).

The same figure for the three other couples (one hundred and twenty bars).

FIGURE E.

Wait eight bars.

The two vis-à-vis, or opposite couple, make a demi-chaine-*Anglaise*, or English half right and left; at the end of this

demi-chaîne, the gentlemen, without quitting the left hand of their ladies, must execute half a turn upon themselves, and pass their right arm under the left arm of their ladies, to take them by the waist (four bars).

In this position they make the *tour sur place* backward (four bars).

Same demi-chaîne and little turn to recover their places (eight bars).

The same *vis-à-vis*.

Then form a round with four, and make half a turn to the left (four bars).

A turn forward (four bars); another half turn en rond and to the left (four bars).

Tour sur place forward (four bars).

Chaîne double with four, and return to places (eight bars).

Tour sur place forward (four bars), and backward (four bars).

The same figure for the opposite party (forty-eight bars).

They terminate without stopping by a grand round to the left (eight bars), to the right (eight bars).

And a grand *chaîne-plate*, or border band, by commencing with the right hand. When the gentleman has returned to his lady, he makes the *tour sur place* at pleasure (sixteen bars).

When the couples are numerous, and consequently the *chaîne-plate finale* is too long to perform, the music must play till the *tour sur place* is executed.



XV.

THE WALTZ-MAZURKA, CALLED THE CELLARIUS.



I WILL terminate what I have to say of the mazurka by giving an explanation of a waltz, which I composed at the time when the taste for this dance had begun to extend in France.

It occurred to me that the step of the mazurka could also be applied to the evolutions of the waltz, and that in blending with it other steps, always in character with the dance, it might be possible to compose a waltz of a new kind, which might be performed on those occasions when there could not be found a sufficient number to form a complete mazurka. This waltz might also with advantage be inserted in the cotillons, when the approaching termination rendered a more animated movement almost obligatory on the dancers.

My pupils would designate this waltz by my name, and called it the *Cellarius*. I bowed to the honour with all humility. To have declined it, would have been, in my opinion, more an act of affectation than that of modesty. But, in the meantime, it must not be supposed that I am going to discuss the merit, greater or less, of the cellarius, or to recall the very flattering approbation that it has received in France and England. From a double sense of propriety, I feel myself here more than ever under the rigorous obligation of confining myself to the simple declaration of the character and step of the waltz.



The Waltz-mazurka is composed of three distinct parts, which are executed at pleasure: I have given to the first part the name of *valse simple*; to the second that of the *coup de talon*; and to the third that of *valse double*.

The dancer places himself before his partner as for the ordinary waltz. The departure is made on the left foot by a *temps levé* on the side, and gliding to the second position: he then pirouettes by leaping on the left foot, and lifting the right leg to recommence with that leg. So much for the first part.

The second part is done by the aid of the stroke of the heel, which I have previously explained in the article on the mazurka. You extend on the side without turning to recommence with the other leg. This step is performed by four times on one leg, and four times on the other.

For the third part, you execute the two steps of departure which I have explained in the first. After the second step, when the left leg is in air, and the dancer is on the extremity of the foot, he gives, at the expiration of the bar, a stroke of the heel, sharp and well marked, drawing the right leg on the side to recommence with that leg.

The first part of this waltz is executed to the right, left, forward, backward, the same as polka.

The waltz must necessarily possess all the qualities which the mazurka requires: suppleness of body; flexibility of movement, limbs pithy, pliant, and endowed with a certain degree of vigour.

The mazurka-waltz can be performed to all the times of the mazurka ; only the orchestra must take a more lively movement, and well mark the commencement of each bar.*



XVI.

LA REDOWA.

WITH regard to the Redowa, I shall repeat what I have said of the *valse à cinq temps*. I must not forget, that, up to the moment when I now write, the redowa is more talked of than performed. I do not even think that it was introduced in any French drawing-room during the last winter.

I have already stated my opinion, that every thing the professors of dancing can say or write in favour of such and such a dance, or new waltz, can have no direct effect upon the public taste.

The best way is to wait till a novelty has made its grand entry into the ball-rooms, before risking one's own judgment. To confine oneself to foreseeing perhaps what a dance, still unknown, might be if it should receive the adoption of the fashionable world, is, I think, for the master, the wisest part he can take.

* Métronome Maelzel, 208, ♪.

Having imposed on myself this reserve with regard to the *valse à deux temps*, I shall, doubtless, be approved if I depart not from it on the subject of the redowa, the principles of which I shall here merely unfold.

1. The *pursuit*.
2. The waltz called, *redowa*.
3. The *valse à deux temps*, executed to a peculiar measure, and which takes, by a change of rhythm, a new character.

The most grave obstacle which must encounter the redowa, it must be acknowledged, is the narrowness, for the most part, of the Parisian saloons.

The middle of the saloon must be reserved for the dancers who execute the particular promenade called the *pursuit*, while those who execute the *waltz* circle round the room. It must be seen at once that these two different manœuvres require a certain space, and more, a particular order in the dances, which one unhappily is only accustomed to meet with in France but in very few reunions.

The measure of the *redowa* is *à trois temps*, and ought to be played upon a movement a great deal slower than that of the ordinary waltz.

The position of the gentleman is the same as for the *valse à trois temps*: the gentleman sets out with the left foot, and the lady with her right.

In the *pursuit*, the position is not the same: the lady and gentleman take each other by the hands in front of each other:

they advance, or retire at pleasure, and balance forward and backward.

The step of the pursuit for to advance is made by gliding the foot forward without springing, striking with the hind foot, and falling on it. You recommence with the other foot, and so of the rest.

The step to go back is made by gliding the hind foot without springing, falling on the foot before, and striking with the foot behind.

It is necessary to observe to advance well upon the gliding step, and to spring lightly with the two others on the spot.

You balance equally in the step of the pursuit, performing it alternately with the left foot in advance, and with the right behind.

The lady ought to follow all the movements of the gentleman, to retreat when he advances, and to advance when he retreats.

It is also indispensable to put the shoulder forward a little at each gliding step: the shoulder ought to follow the movement of the limb which advances or retreats: it is, however, necessary that this shouldering should not be too prominent, as it would be a proof of bad taste.

When the gentleman wishes to commence the waltz, he should take the waist of the lady with vivacity, as in the ordinary waltz.

The step of the redowa in turning may be thus analyzed for the gentleman:—

Fall (*jeté*) on the left foot in passing before the lady as in the *valse à trois temps*, gliding with the right foot behind to the fourth position on side, the left foot is then brought back to the third position behind, then the *pas de basque* is performed with the right foot in carrying the right foot forward, and you recommence with the left foot.

The *pas de basque* ought to be done in three equal times, as in the *mazurka*. The lady executes the same steps as the gentleman in commencing with the *pas de basque* on the right foot.

For to waltz *à deux* on the measure of the *redowa*, every step ought to be made on every beat of the measure; and, at every two bars, the gentleman ought to be found on the left foot, and the lady on her right foot; that is to say, they should make a complete step and a half upon each bar.

This dance, which offers no great difficulties as to its elements, especially to those who know already the *mazurka* and the *valse à deux temps*, has its own peculiar style, and which it is important to seize well. The *redowa*, more than any other dance perhaps, requires a great flexibility of body, and a peculiar feeling of the time, the accent of which ought to be found in the movements of the dancer.

I have, doubtless, no need to suggest, that the principles of the *redowa*, which I have endeavoured to explain, belong in no way to me: I owe them to the gracious protection of many individuals of high society of Prague and Berlin, who have condescended to give me a sample of this dance

in executing it before me, in order to give me precisely its character.

I have felt bound to follow for the redowa the rule which I have imposed upon myself for all other foreign dances, to adhere as much as possible to the primitive type furnished by the people in whose country these dances first sprung, without prejudice to the modifications which custom and the French taste would introduce.

If I have had the good fortune to form among my pupils, dancers of the mazurka sufficiently able to be often confounded with the Poles and the Russians, I owe it, I can say, to this method, which has always compelled me to refer, in teaching, to the national character of each dance. This apparent imitation so far from leading to routine, seconds on the contrary the originality of intelligent pupils, and makes them quite equal to, if not to surpass, their models.

I avow that I anxiously wish to see other professors of dancing adopt this system, which has at least the advantage of offering to the public for each dance, an invariable type; and destroys the germ of those divisions and dissensions so prejudicial to the teaching and practice of all dances in the world.

A master ought, it seems to me, to avoid giving, under the title of such and such a foreign dance, a fanciful step which will be only a counterfeit, and have derived its birth from the French opera, or even from the head of the master himself. It is not that I intend to say, that the steps of convention



would be necessarily inferior to those which are originally performed in Austria, in Germany, in Poland, or in any other country; but they have the grave inconvenience of forming as many kinds of dances as there are professors.

It will be remembered, that at the appearance of the polka, every one tried to have his own; and often that of one ball-room was different from that of another. We are scarcely yet quite decided about the mazurka. These dances have already sufficient obstacles in the peculiarities of their performance, without every one pretending to execute them on a plan of his own.

May then these misunderstandings not be repeated as to the redowa. Let each professor decide to take the model of it, not from his imagination, but from the nationality of the dance itself; which is at once, it seems to me, the most natural and sure guide.

In forming this wish, it is not my own particular interest that I have in view. I speak for the general interest, and and from my own experience, which has demonstrated to me how much the want of unity in teaching is injurious to all.



XVIII.

THE COTILLON.

AFTER having given the description of all the dances and waltzes which are performed at the present time, it remains for me to speak of the cotillon, which, from the numerous elements it combines, might, perhaps, be considered as the summary of the principal dances, the detailed explanation of which has already been given.

The important place which the cotillon occupies in the dancing reunions, is well known. It is also well known what animation and variety it spreads over the termination of the balls, which are not considered complete if they have not for an epilogue a cotillon, which always ends too soon for the satisfaction of the waltzers.

I have, therefore, thought it my duty, as I have said in the introduction, to give particular attention to the description of the cotillon, which I consider as the basis of fashionable dancing, and upon which it is good to have, once for all, certain data.

In order to form a cotillon, all should sit around the ball-room, in half or complete circles, according to the number of waltzers, observing to place themselves against the walls, in order to leave as much space as possible for the middle of the room.

The dancers should place themselves couple by couple, the



gentleman having his lady always on his right, and without leaving any space between the seats.

The gentleman who rises first to commence, takes the title of *gentleman leader*; the place which he occupies with his lady represents what is called the *head of the cotillon*.

The cotillon can be composed of waltz alone, of polka, or of mazurka. It often occurs, that these three dances are blended together, and that they pass from one to the other for the greater variety.

When they commence by the waltz, the couple leading set out first and make the tour of the saloon, followed by the other couples, who return successively to their places. The first couple rise anew, and execute a figure of their own selection, which the other couples must execute in their turn, to the end of the circle.

I do not hesitate to say, that the destinies of a cotillon rests, in a great degree, in the hands of the gentleman leader. On him, especially, depends, more or less, the animation and energy which presides over the whole.

It is he who gives to the orchestra the signal of commencement, warns him when it is necessary, in cotillon mixed with waltz and polka, to change the tune. The orchestra ought, also, to play during the whole continuance of a cotillon without stopping, and only cease when they have received the order from the gentleman leader.

To insure order and movement in a cotillon, it is indispensable that all the couples fully recognise the authority of the

gentleman leader. If each, at his own fancy, seeks to interfere with the leading, if the choice of the figures be not determined by a single person, all will soon become languid and disarranged; as there will be no more order or connexion. It is desirable that this discipline of the cotillon, so well observed in Germany, should be universally established in France, when we should not be slow to recognise how much the regularity of the figures would contribute to the pleasure of all the reunions.

It is the duty of the gentleman conducting, never to lose sight of the other couples; to warn, by striking his hands, the too tardy dancers, or those who, by prolonging their waltz, would occupy the ground too long.

It is needless to remind those who read me, how much of both tact and prudence this duty of gentleman conductor, rigorous in appearance, demands in its details; and how much it would be out of place to wish to direct a cotillon by the slightest magisterial pretension.

It may, moreover, be conceived, that with dancers who are habituated to the cotillon, the task of gentleman conductor is much simplified, and confines itself more to an indication than a direction.

To ease, if possible, the functions of the gentleman leader, and to avoid the expense of memory to those who do not always find exactly at the precise moment, in the midst of a ball, a new figure, especially when it is not described by a fixed term, I have wished to collect all the figures which can enter into the composition of a cotillon.

I have chosen for each of them a name the most brief and simple, so that the gentleman leader has only to name aloud a figure, for the other couples to know immediately what they have to do. This indication of the figures will especially be of great use for improvised mazurkas, and be alone able to insure their complete success.

I have taken care to state between parentheses, at the head of the figures, those which apply indifferently to the waltz, the polka, and the mazurka, and those which might suit specially one alone, or two of these dances.

Without having sought precisely to observe a fixed order in this vocabulary, I have, however, described, in the first place, the figures the most simple and usual, and which ought necessarily to precede, in the development of the cotillon, figures more complicated, from their nature tending to excite the animation of the dancers.



XIX.

THE FIGURES OF THE GOTILLON.

1.

LA COURSE—THE COURSE. (WALTZ, POLKA, MAZURKA.)

THE first gentleman quits his partner after the waltz or the promenade, according to what is going on, either a waltz or a

mazurka, and proceeds to choose two other ladies in the circle; his partner on her side chooses two gentlemen. They place themselves vis-à-vis to each other at a certain distance, then dart forward, and execute the waltz or the promenade each gentleman with the lady who happens to be before him. This figure is performed by one, two, or three couples, according to the dimensions of the ball-room.

2.

LES ROUNDS A TROIS—THE ROUNDS OF THREE. (WALTZ, POLKA, MAZURKA.)

The first couple sets out, as in the Course, with a waltz or a promenade. The gentleman selects two ladies, and the lady two gentlemen. They form, consequently, two rounds, composed of three persons, placed in front of each other. The two rounds turn very rapidly. At a given signal, the gentleman passes under the arms of the two ladies with whom he has just turned, and darts towards his own partner, who has just turned on her side with the two gentlemen. The two gentlemen whom the lady abandons proceed to rejoin the two ladies, in front of whom they find themselves, and reconduct them to their places in waltzing or polking.

When this figure is executed as a mazurka, the gentleman who holds the two ladies causes the lady whom he holds with his left hand to pass under his right arm, and under that of the other lady, which act as a barrier, which one might lift. He makes a promenade with the lady he has retained. The

lady of the other round makes equally pass under the arms the gentleman whom she holds with her right hand, and makes a promenade with the other gentleman. The gentleman and the lady, who have been excluded from the round, rejoin and execute a promenade together.

3.

LES CHAISES—THE CHAIRS. (WALTZ, POLKA, MAZURKA.)

The gentleman conductor sets out and causes his partner to sit on a chair placed in the midst of the ball-room. He subsequently takes two gentlemen and presents them to her, who must select one of the two. He then makes the gentleman refused sit down, and proceeds to take two ladies, whom he presents to him, that he might also choose one. The first gentleman retains the lady refused, and reconducts her, in dancing or waltzing, to her place. This figure can be performed by one, two, three, and four couples.

4.

LES FLEURS—THE FLOWERS. (WALTZ, POLKA, MAZURKA.)

The conductor selects two ladies, and requests them to name to him, in a low voice, each a flower. He proceeds to present the two ladies to another gentleman, and names to him the two flowers, from which he has to choose one. The second gentleman waltzes with the lady represented by the flower which he has named, and the gentleman conductor waltzes with the other lady. The lady of the first gentleman exe-

cuts the same figure with the two gentlemen chosen by her. The Flowers can do for one, two, or three couples.

5.

LA COURSE ASSISE—THE COURSE ASSIZE. (WALTZ, POLKA, MAZURKA.)

There are placed in the midst of the ball-room two chairs, back to back. The first couple set out with a waltz or a mazurka. The gentleman and his lady proceed to take one a lady, and the other a gentleman, and cause them to sit upon the chairs placed back to back. The gentleman then proceeds to seek two other ladies, whom he takes by each hand, and places himself in front of the lady whom he has just seated; his partner does the same with two gentlemen. At a given signal each takes his vis-à-vis; that is to say, the gentleman leader takes the first lady he has seated, while his lady partner takes the corresponding gentleman. The two other ladies chosen in the second place take equally for the waltz or the promenade the gentlemen placed before them. Each, after having made the tour of the room, return to place. This figure can be executed by two couples, by placing four chairs instead of two.

6.

LES COLONNES—THE COLUMNS. (WALTZ, POLKA, MAZURKA.)

The gentleman leader sets out by a promenade or a waltz, and leaves his lady in the middle of the room. He takes a

gentleman whom he places back to back with his lady ; he brings another lady, whom he places opposite the gentleman he has just selected ; and in this way the rest, till he has formed a column of four or five couples, which he takes care to terminate by a lady. At a signal given, by striking his hands, each turns round and waltzes or dances with his vis-à-vis to his place. A double column may be formed by starting two couples instead of one.

7.

LE COUSSIN—THE CUSHION. (WALTZ, POLKA, MAZURKA.)

The first gentleman sets out by holding in his left hand a cushion. He makes the tour of the room with his partner, with whom he leaves the cushion, which she must present to several gentlemen, inviting them to place a knee on it. The lady should withdraw it quickly from the gentlemen she intends to deceive, and let it fall before the one she intends to select.

8.

LES CARTES—THE CARDS. (WALTZ, POLKA, MAZURKA.)

The first gentleman presents to four ladies the four queens of a pack of cards, whilst his partner presents the four kings to four gentlemen. The gentlemen rise, and proceed to seek the ladies of their colour. The king of hearts waltzes with the queen of hearts, the king of spades with the queen of spades, &c.

9.

LA PYRAMIDE—THE PYRAMID. (WALTZ, POLKA, MAZURKA.)

Three couples set out together in dancing or waltzing. Each gentleman proceeds to seek another gentleman, and each lady another lady. The six ladies form three unequal rows. One single lady forms the first row, and represents the head of the pyramid, two form the second rank, and three the third. The gentlemen take each other by the hand, and form a loose chain. The gentleman leader drags the other gentlemen, and passes, in running, behind the three last ladies. He enters into the last row, then into the second, in making twine among the ladies the chain of gentlemen that he conducts. When he finds himself before the lady placed at the head of the pyramid, he claps his hands, and leads away by a waltz or promenade the lady in front of him. The other gentlemen dance or waltz equally with their *vis-à-vis*. This figure can be performed by five couples, by placing a fourth row of ladies.

10.

LA TROMPEUSE—THE DECEIVER. (WALTZ, POLKA, MAZURKA.)

Two or three couple set out in a waltz or promenade. Each gentleman selects a gentleman, and each lady a lady. The gentleman conductor selects two gentlemen. The gentlemen form in line, and place themselves back to back with the ladies, who form a parallel line. The gentleman conductor

keeps himself out of the ranks, placing himself in the rear of the ladies' line. He claps his hands and selects a lady. At this signal all the gentlemen turn round and take the ladies who are behind them either to dance or waltz. The gentleman who finds himself without a lady, in consequence of the choice of the gentleman conductor, returns to his place, unless he finds in the circle some compassionate lady who consents to waltz or promenade with him.

11.

LE SERPENT—THE SERPENT. (WALTZ, POLKA, MAZURKA.)

The first couple start by a waltz or a promenade. The gentleman leaves his lady in one of the corners of the room, her face turned to the wall, and proceeds to seek three or four ladies, whom he places behind his partner, leaving between each of them a certain space. He then selects as many gentlemen, including himself, as there are ladies. He forms a loose chain with the gentlemen he has chosen; and after having rapidly promenaded this chain, he passes behind the last lady, then between each lady, until he has reached his own. He then claps his hands, and each gentleman dances or waltzes with his *vis-a-vis*. This figure, which has much analogy with the Pyramid, ought to be selected in preference for apartments of a moderate size. One or two columns can be made by starting several couples at the same time.

12.

LE ROND BRISÉ—THE BROKEN RING. (WALTZ, POLKA, MAZURKA.)

The first couple start off in a waltz or promenade. The gentleman leaves his partner in the centre of the room, and proceeds to select two gentlemen, who form with him a round of three about the lady. The gentlemen turn rapidly to the left. At a given signal, the lady selects a gentleman to dance or waltz; and the two other gentlemen return to their places. When this figure is performed among those who are intimate, and is intended for a waltz or polka, the two gentlemen left out perform a waltz round the circle.

13.

LE MOUCHOIR—THE HANDKERCHIEF. (WALTZ, POLKA, MAZURKA.)

The first couple start off. After the waltz or the promenade, the lady makes a knot at one of the corners of a handkerchief, which she presents to four gentlemen. He who hits upon the knot, waltzes or dances with her to her place.

14.

LE CHANGEMENT DE DAMES—EXCHANGE OF LADIES. (WALTZ, POLKA, MAZURKA.)

Two couples lead off with the waltz or promenade. After having described several circuits, they should approach each

other: the gentlemen exchange their ladies, without losing the step or time. After having danced or waltzed with each other's partner, each retakes his lady, and returns to his place.

15.

LE CHAPEAU—THE HAT. (WALTZ, POLKA, MAZURKA.)

First couple lead off. The gentleman leaves his partner in the middle of the room, and gives her a hat. All the gentlemen come and form a circle round the lady, turning their backs to her, moving rapidly to the left. The lady places the hat on the head of one of the gentlemen, with whom she takes a tour of waltz or promenade. The other gentlemen return to their places.

16.

L'ECHARPE—THE SCARF. (WALTZ, POLKA, MAZURKA.)

This figure is the companion of that of the Hat. A gentleman stands with a scarf in his hand in the centre of a circle, which the ladies form round him, and must place the scarf on the shoulders of the lady whom he selects to waltz or dance with. The other gentlemen then reconduct their partners to their places.

17.

LES DAMES ASSISES—THE LADIES SEATED. (WALTZ, POLKA, MAZURKA.)

Two chairs are placed back to back in the middle of the room.

The two first couples lead off in a waltz or promenade. The two gentlemen invite the ladies to sit on the chairs, and then proceed to select two other ladies, with whom they make a tour round the circle: then they resume their respective ladies, to reconduct them to their places, by either dancing or waltzing. Whilst the two ladies, whom they have just quitted, seat themselves in their turn, the two next gentlemen execute the same figure, and so on for the remainder. When all the gentlemen have performed the figure, there remain two ladies seated on the chairs, whom their partners proceed to liberate. This figure may be performed by three or four couples, by placing three or four chairs in the middle of the circle.

18.

LE VERRE DE VIN DE CHAMPAGNE—THE GLASS OF CHAMPAGNE.

(WALTZ, POLKA, MAZURKA.)

Three chairs are placed on a line, those at each extremity turned inverse to the one in the middle. The first couple lead off. The gentleman seats his partner on the centre chair, gives her a glass of champagne, and returns to bring two gentlemen, who seat themselves in the other two chairs. The lady gives the glass of champagne to one of the gentlemen, who drinks it, and, with the other gentleman, regains her place, in a waltz or a promenade.

19.

**LES COUPLES REFUSÉS—THE REJECTED COUPLES. (WALTZ,
POLKA, MAZURKA.)**

First couple lead off. First gentleman places himself on one knee in the centre of the room: his lady selects, in the circle, several couples, which she presents to him, and which he successively refuses. These form in column behind the kneeling gentleman, who finishes by selecting a lady, whom he leads off, either in a waltz or promenade, and then reconducts her to her partner, who has remained in front of the column, and receives his own lady, whom he leads to her place. The first gentleman dances or waltzes successively with each lady; and when all the couples have disappeared, he again returns to his partner, who has taken shelter behind the column, and whom he reconducts in her turn.

20.

LES BOUQUETS—THE NOSEGAYS. (WALTZ, POLKA, MAZURKA.)

Several nosegays are placed on a table. First couple lead off. The lady and gentleman take each other a bouquet, which they proceed to present: the gentleman to a lady, and the lady to a gentleman, to make a tour at a waltz or a promenade. This figure is repeated by all the couples.

21.

**LES DAMES PRÉSENTÉES—PRESENTATION OF THE LADIES.
(WALTZ, POLKA, MAZURKA.)**

First couple lead off. The gentleman places himself on his

knees in the middle of the room : his partner selects in the circle several ladies, whom she presents to him, and whom he invites to place themselves behind him in a file, until he has selected one to waltz or dance with. The other gentlemen proceed to release their ladies, and reconduct them to their places. This figure, which much resembles the Rejected Couples (fig. 19), is more suitable for a room of moderate extent.

22.

LE COUSSIN MOBILE—THE MOVABLE CUSHION. (WALTZ, POLKA, MAZURKA.)

First couple lead off. The gentleman makes his lady take a seat, and places a cushion at her feet, before which he successively conducts several gentlemen whom he has selected in the circle, requesting each to place one knee on the cushion, which the lady quickly withdraws, in the event of a refusal. The rejected gentlemen form a line behind the lady's chair, who makes known her choice by leaving the cushion immovable before the gentleman with whom she wishes to dance or waltz. The partners of the rejected gentlemen come to liberate them, and return to their places in a waltz or promenade.

23.

LES DAMES TROMPÉES—THE LADIES DECEIVED. (WALTZ, POLKA, MAZURKA.)

First couple lead off. The gentleman leads his lady by the hand round the circle, and approaches several ladies, feigning



to solicit them to dance or waltz. The moment the lady rises to accept him, he suddenly turns round and addresses another, and plays the same game till he has made his election. The lady of the gentleman conductor dances or waltzes with the partner of the lady on whom the choice has fallen.

24.

LA CHAPEAU MAGIQUE—THE MAGIC HAT. (WALTZ, POLKA, MAZURKA.)

First couple lead off. The gentleman gives his lady a hat, which she presents to several ladies, requesting them to place something in it. She then offers the hat to several gentlemen, who each take one of the things, and proceed to seek the lady to whom it belongs, to make her take a tour de valse or promenade. This figure may be performed by several couples at the same time.

25.

LA PHALANGE—THE PHALANX. (WALTZ, POLKA, MAZURKA.)

The two first couples lead off. Each gentleman selects two ladies, and each lady two gentlemen. The first gentleman gives his right hand to the lady on his right, and his left hand to the lady on his left; the two ladies clasp their hands behind him, in a manner to form the old figure known by the name of the *Graces*. The lady of the leading gentleman does the same with the two gentlemen she has selected; the other groups place themselves in a file in the same manner, and hold themselves so near as to form a phalanx, which sets off with the

polka step, waltz without turning, or a mazurka. At a given signal, the gentlemen, who find themselves between two ladies, turn round with them, and each dances or waltzes with his vis-à-vis to his place. This figure may be performed by three or four couples.

26.

LE DRAP MYSTÉRIEUX—THE MYSTERIOUS SHEET. (WALTZ, POLKA, MAZURKA.)

First couple lead off. All the gentlemen of the cotillon place themselves behind a sheet, which is displayed by two persons so as to form a screen, and put on the upper edge of the sheet the extremity of their fingers, which the lady, placed on the other side of the sheet, must take, to indicate the person she desires should be her partner.

27.

LE CAVALIER TROMPÉ—THE GENTLEMAN DECEIVED. (WALTZ, POLKA, MAZURKA.)

The first five or six couples lead off together, and place themselves in ranks two and two. The first gentleman holds the lady by his right hand, but must not look at the couple behind him. His lady leaves him, and proceeds to select a gentleman among the other couples. This gentleman and that lady separate, and advance on tiptoe on each side of the

column, in order to deceive the leading gentleman, who is at the head of it, and strive to rejoin in order to dance or waltz together. If the gentleman, who is on the look out, is so fortunate as to regain his lady, he reconducts her back by a waltz or dance, and the next gentleman takes his place. If the contrary happens, he must remain at his post till he can seize a lady. The last gentleman dances or waltzes with the last lady.

28.

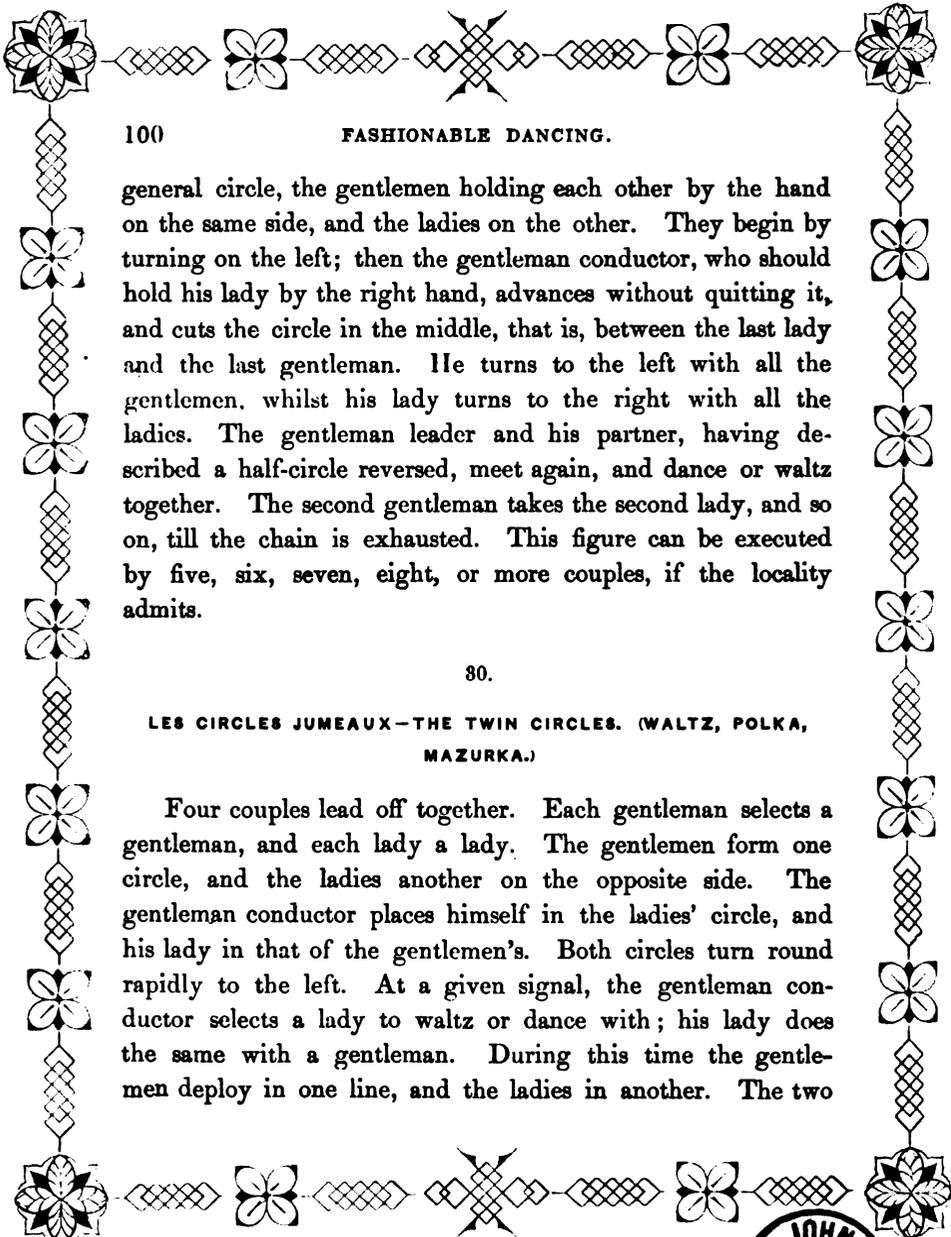
LA CROIX DOUBLÉE—THE DOUBLED CROSS. (WALTZ, POLKA, MAZURKA.)

Four couple lead off together, and place themselves in turnstile fashion (*en moulinet*). The gentlemen give each other their left hands, and hold their ladies by the right. Each lady calls a gentleman, who comes and gives her his left hand. The new gentlemen, in their turn, call new ladies, who likewise place themselves radius-like (*en rayon*). All the couples describe a circle by executing together the step of the waltz, polka, or mazurka, then separate, and regain their places couple by couple.

29.

LE GRAND ROND—THE GRAND ROUND. (WALTZ, POLKA, MAZURKA.)

Four couples lead off together. Each gentleman proceeds to select a gentleman, and each lady a lady. They form a



general circle, the gentlemen holding each other by the hand on the same side, and the ladies on the other. They begin by turning on the left; then the gentleman conductor, who should hold his lady by the right hand, advances without quitting it, and cuts the circle in the middle, that is, between the last lady and the last gentleman. He turns to the left with all the gentlemen, whilst his lady turns to the right with all the ladies. The gentleman leader and his partner, having described a half-circle reversed, meet again, and dance or waltz together. The second gentleman takes the second lady, and so on, till the chain is exhausted. This figure can be executed by five, six, seven, eight, or more couples, if the locality admits.

30.

LES CIRCLES JUMEAUX—THE TWIN CIRCLES. (WALTZ, POLKA, MAZURKA.)

Four couples lead off together. Each gentleman selects a gentleman, and each lady a lady. The gentlemen form one circle, and the ladies another on the opposite side. The gentleman conductor places himself in the ladies' circle, and his lady in that of the gentlemen's. Both circles turn round rapidly to the left. At a given signal, the gentleman conductor selects a lady to waltz or dance with; his lady does the same with a gentleman. During this time the gentlemen deploy in one line, and the ladies in another. The two



lines advance towards each other, and each person dances or waltzes with his vis-à-vis. This figure, like the preceding, can be executed with any number of couples.

31.

LE ROND TROMPEUR—THE DECEIVING CIRCLE. (WALTZ, POLKA, MAZURKA.)

First couple lead off. The leading gentleman selects three ladies, whom he places with his own at a certain distance from each other, as in the game of four corners. He then selects four gentlemen, and forms with them a circle, which is inserted in the square formed by the four ladies. The five gentlemen ought to turn with great rapidity, and at a given signal wheel round and take the ladies who happen to be behind them to waltz or dance with. There necessarily remains a gentleman victim, who is condemned to return alone to his place.

32.

LE PORTIER DU CONVENT—THE CONVENT PORTER. (WALTZ, POLKA, MAZURKA.)

First couple lead off. The gentleman conductor selects from the circle a number of ladies, whom he leads, as well as his partner, into a room next the ball-room, and the door of which remains ajar. Each lady, in a whisper, names a

gentleman, whom the gentleman conductor calls upon aloud to come and waltz or promenade with the lady who has selected him. The gentleman leader takes care to reserve for himself one of the ladies. This figure can likewise be performed by the lady conductress, who must then imprison the gentlemen she has chosen, and call upon the ladies these have named.

33.

LES MAINS MYSTÉRIEUSES—THE MYSTERIOUS HANDS. (WALTZ,
POLKA, MAZURKA.)

First couple lead off. The gentleman imprisons in an adjoining room several ladies, his own included, as is pointed out in the preceding figure. Each lady glides her hand through the door ajar. The gentleman leader then brings up as many gentlemen as he has selected ladies. The gentlemen take each one of the projecting hands, and waltz or dance with the ladies of their choice. The gentleman leader has also the right to take one of the mysterious hands.

34.

LA CHASSE AU MOUCHOIRS—THE HUNT AFTER THE HANDKER-
CHIEFS. (WALTZ, POLKA, MAZURKA.)

Three or four first couples lead off at the same time. The gentlemen leave their ladies in the centre of the room,

who must all hold a handkerchief in the hand. The gentlemen of the cotillon form a round about the ladies, presenting their backs, and turn rapidly to the left. The ladies throw their handkerchiefs in the air, and waltz or dance with those gentlemen who have been fortunate enough to catch them.

35.

LA MER AGITÉE—THE SEA IN A STORM. (WALTZ, POLKA,
MAZURKA.)

Two rows of chairs are placed back to back, as in the game the name of which has been used to describe this figure. The first couple lead off. The gentleman conductor, if he has placed twelve chairs in the middle of the room, selects six ladies, including his own, and seats them on alternate chairs. He then selects six gentlemen, with whom he forms a chain, which he conducts. After having described a swift course in several parts of the room, and which he may prolong and vary as he thinks fit, he finishes by enveloping the rows of chairs on which are seated the ladies. When he takes a seat, every gentleman must instantly do the same, and dance or waltz with the lady on his right. In this figure, like that of the Rond Trompeur (Fig. 31), there is also a gentleman victim who must return alone to his place.

86.

LES QUATRES COINS—THE FOUR CORNERS. (WALTZ, POLKA,
MAZURKA.)

Place four chairs in the centre of the room, at a certain distance, to mark the four corners. The first gentleman, having waltzed or promenaded with his lady, seats her on one of the chairs, and takes the next three ladies to occupy the remaining chairs. He places himself, standing in the middle, as in the game of the four corners. The ladies, retaining their seats, execute the changes of the game, which are done, not by running, but by holding each other by the hand, in order to change seats. When a gentleman can seize upon one of the chairs left vacant by one of the ladies seeking to change seats with her neighbour, he dances or waltzes with the lady whom he has succeeded in dethroning. Then another gentleman takes his place in the centre of the circle, and another lady comes to occupy the vacant chair. When the last gentleman has taken the place of one of the four last ladies, the gentlemen of the three remaining must come to reconduct them to their places, either in a waltz or promenade.

87.

LE BERÇEAU—THE BOWER. (WALTZ, POLKA, MAZURKA.)

Four couples lead off together, and form a general circle in the middle of the room. When the circle is formed, the

ladies and the gentlemen turn round and find themselves placed back to back without quitting their hands. Four other couples start and form a circle round the first, but without turning themselves. In this position, when fronting each other, the gentlemen take each other's hands above and the ladies underneath. The gentlemen raise their arms sufficiently to form a circular outlet, which the ladies pass rapidly through on the left without letting go their hands. At a given signal, the gentlemen lower their arms together, to stop the progress of the ladies, who dance or waltz with the gentlemen before whom they find themselves. This figure can be danced by four, five, six, seven, eight, or more couples.

38.

LA PURSUIT—THE PURSUIT. (WALTZ, POLKA, MAZURKA.)

The three or four first couples lead off. Each gentleman of the cotillon has a right to go behind each couple, and take the lady to dance or waltz with her. He should clap his hands to announce that he means to substitute himself for her partner. This figure is continued until each gentleman has regained his lady for to reconduct her to her place. In order that this figure may be executed with all the wished for animation, it is necessary that as each gentleman seizes a lady another should immediately replace him. The pursuit is one of the final figures of the cotillon.

39.

LE ROND FINALE—THE FINAL CIRCLE. (WALTZ, POLKA,
MAZURKA.)

All the persons of the cotillon form a general round. The gentleman conductor separates himself and lady from the circle, which immediately recloses itself, and performs in the middle a waltz or promenade. At a given signal he stops short, and his lady issues from the circle. He then selects a lady, with whom he dances or waltzes in the circle. He issues, in his turn, from the circle, and the lady he had selected takes another gentleman, and so on for the rest. When only two or three couples remain, a general waltz or promenade is performed. The final round, as in the Pursuit, is performed especially at the end of the cotillons.

40.

LES RONDS INFINIS—THE ENDLESS ROUNDS. (WALTZ, POLKA,
MAZURKA.)

A general round is formed by all the persons of the cotillon, and they commence by turning to the left. The gentleman conductor, at a given signal, relinquishes the hand of the lady, who should be placed on his left, and, continuing to turn to the left, enters the circle, forming a *colimaçon*, whilst the last lady, whose hand he has relinquished, wheels to the right to envelope the other rounds, who keep on decreasing. When they have approached each other, the gen-

tleman conductor passes under the arms of one of the waltzers and waltzeuses to get out of the rounds: all follow him without letting go their hands. The gentleman conductor performs his promenades at pleasure, and develops his line to reform the general round. All the other couples execute a general waltz or promenade. This figure, like the two preceding, is placed especially at the end of the cotillons.

41.

LE MOULINET—THE TURNSTILE. (WALTZ, POLKA.)

Three couples lead off together. After a waltz or promenade, each gentleman selects a lady, and each lady a gentleman. All the gentlemen place themselves in moulinet, each giving the left hand, and taking their ladies by the right, who must hold by the left. The first, the third, and the fifth gentleman waltz or polk, in the intermediate space, whilst the other couples move slowly. At a given signal, the couples, waltzing or polking, halt, in order to let the remainder dance or waltz. A general waltz or polka terminates the figure.

42.

LE MOULINET CHANGEANT—THE VARYING TURNSTILE. (WALTZ, POLKA.)

Departure of the three first couples. The choice of the ladies and gentlemen, position of the moulinet, as in the pre-

ceding figure. At a given signal, the ladies advance to a gentleman, and waltz or polk with him, without quitting their order in the moulinet. At a new signal they halt, still in moulinet, in order to recommence to dance or polk with the next lady, till each gentleman has recovered his lady. A general waltz or polka terminates the figure.

43.

LES QUATRE CHAISES—THE FOUR CHAIRS. (WALTZ, POLKA.)

Four chairs are placed in the middle of the room, as for the four corners. Four couples lead off in a waltz or polka and place themselves, each couple, behind one of the four chairs. At a given signal, each couple waltzes or polks round the chair behind which it finds itself, then shifts to the next: and so on for the rest, keeping always to the right. This figure must be performed all at one time, to prevent collision. To finish each couple resumes his place by a waltz or polka.

44.

LA CONTREDANCE—THE COUNTRY DANCE. (WALTZ, POLKA.)

Four couples proceed to place themselves in the middle of the room as for a country dance. The first couple lead off in waltzing or polking about the couple on their right, and in the same manner make a turn round the other couples. The other three couples repeat the same figure. When all the four have done so, they return to their places, waltzing or polking as in the Chairs.

45.

LE MOUCHOIR—THE HANDKERCHIEF. (WALTZ, POLKA.)

Two couples lead off together, the gentlemen holding each in their left hand the end of a handkerchief, which they must hold at a sufficient height to allow a passage underneath, at every circle described by the handkerchief. They waltz or polk till the handkerchief is twisted like a rope.

46.

LES ÉCHARPES VOLANTES—THE FLYING SCARFS. (WALTZ, POLKA.)

Two scarfs are tied in a knot in the middle, so as to form a cross. Four couples place themselves as for the j'eu de baque, the game of the ring: each gentleman takes with his left hand one of the extremities of each scarf, taking care to elevate it well above his head. Each couple waltz in turning, but keeping always the same distance: at a given signal all resume their places.

47.

L'ÉVENTAIL—THE FAN. (WALTZ, POLKA.)

Three chairs are placed in the centre of the room on a line. The two at the extremities must be turned contrariwise to that in the centre, as in the figure of the Glass of Champagne (Fig. 18). The first couple lead off in a waltz. The gentle-

man seats his lady on the centre chair, and gives her a fan; he proceeds to select two other gentlemen, whom he seats on the other two chairs. The lady offers the fan to one of the two gentlemen seated at her side, and waltzes with the other. The gentleman who holds the fan must follow the dancing couple, fanning them, and hopping on one leg round the circle.

48.

LE COLIN-MAILLARD—BLINDMAN'S BUFF. (WALTZ, POLKA.)

Three chairs are placed in a line in the centre of the room. First couple lead off. The gentleman takes another gentleman, whom he seats on the centre chair, after having blindfolded him. The lady selects another gentleman, whom she leads (walking on tiptoe) to one of the chairs next the blindman's buff, whilst she places herself on the other. The first gentleman then invites the blindfolded gentleman to select from the left or the right. If he hits upon the lady, he waltzes with her to her place; if he indicates the gentleman, he must waltz with him, whilst the gentleman conductor waltzes with the lady.

49.

LES CAVALIERS ENSEMBLE—THE GENTLEMEN TOGETHER.
(WALTZ, POLKA.)

The two first gentlemen select each a gentleman to waltz with them, and the two ladies a lady each, for the same pur-

pose. At a given signal the four gentlemen halt, and form a circle, and the ladies another. Two ladies, advancing towards the gentlemen's circle, pass under the arms of the other two ladies, and enter the circle of the gentlemen, forming a circle (*à l'envers*) in the contrary way. Each gentleman waltzes with the lady before whom he finds himself. This figure can be done by three or four couples.

50.

LES ZIGZAGS—THE ZIGZAGS. (WALTZ, POLKA.)

Eight or ten couples lead off together, and place themselves one behind the other, couple by couple, taking care to keep a certain space between them. Each gentleman must keep his lady on his right. The first couple lead off in a waltz, and pass in a zigzag through all the couples. The second couple follow, and so on to the last, till the gentleman conductor has, with his lady, retaken the head of the phalanx. A general waltz terminates the dance.

51.

LES ONDULATIONS—THE UNDULATIONS. (WALTZ, POLKA.)

First four couples lead off, and form a circle. The conducting couple must be in the centre of this circle, and waltzing at pleasure, endeavouring to deceive the other couples, who must follow all their movements, without letting go their hands. At a given signal, the next couple place themselves in the

middle to play the same game; the first couple resume their seat in the circle, and the rest successively execute the figure. The dance ends by a general waltz.

52.

LES DEUX LIGNES—THE TWO LINES. (WALTZ, POLKA.)

The first gentleman takes his lady by the hand, and walks round the room; all the other couples must follow him. The gentleman conductor, with the other gentlemen, form one line, in such a way that each faces his lady. Each gentleman takes with his right hand the right hand of his lady; makes her cross over in taking her place. The first couple lead off in a waltz, proceeding upwards, and pass behind the ladies' line; and, still waltzing, it passes in the middle of the two lines, and again proceeds upwards, passing in the rear of the ladies. Having reached the last, it halts. The gentleman keeps on the side of the ladies, and the lady on that of the gentlemen. Each couple execute the same figure in succession, and the dance finishes by a general waltz. The Two Lines are especially used at the end of the cotillons.

53.

L'ALLÉE TOURNANTE—THE WINDING ALLEY. (WALTZ, POLKA.)

The gentleman conductor leads off in a waltz, holding the hand of his lady, and inviting the other couple to follow him. A general round is formed, each couple taking care to secure a certain space between them. The gentlemen place themselves



in front of the ladies, so as to form with them a double circle, the gentlemen on the outside and the ladies in the interior. The gentleman conductor leads off with his lady in a waltz, and goes through the winding alley which is formed by the two circles, until he has regained his place. He then leaves his lady, and resumes his post in the ladies' circle, and his lady in that of the gentlemen. Each couple in turn perform the figure, and the dance ends by a general waltz. This is one of the final figures of the cotillon.

54.

LE CHAPEAU FUYANT—THE FLYING HAT. (WALTZ, POLKA.)

The two first couples lead off. The gentleman conductor holds behind him, by his left hand, a hat, taking care to present the opening as if the hat was on a table. The second gentleman holds in his left hand a pair of gloves rolled up, which he must endeavour to throw in the hat, without ceasing to waltz. When he has succeeded, he takes the hat and gives the gloves to the other gentleman, who repeats the same game. It can easily be conceived, that among good waltzers this figure gives rise to many turns and incidents.

55.

LE HUIT—THE FIGURE OF EIGHT. (WALTZ.)

Two chairs are placed in the centre of the room, at a certain distance one from the other. The first couple lead off, who pass behind a chair, without ceasing to waltz, and then repass

behind the other chair, so as to describe the figure of eight. Each couple in turn repeat the same figure. The Eight is one of the most difficult figures to manage. A gentleman who executes it perfectly may be looked upon as a consummate waltzer.

56.

LES BRAS ENLACÉS—THE ARMS ENTWINED. (POLKA, WALTZ.)

Three or four couples lead off together. After a turn of mazurka or of polka, each gentleman takes a lady, and each lady a gentleman. A general round is formed; all advance and retreat together, on four bars. They advance once more, and when near each other, the gentlemen join hands above and the ladies underneath. When the arms are thus enlaced, the whole turn to the left; the gentleman conductor quits the hand of the gentleman on his left: all extend in a single line, without quitting hands. When the line on the right is properly formed, the gentlemen simultaneously hold up their arms, but without letting go their hands: the ladies lead by dancing, and the gentlemen dart after them in pursuit. At a given signal, all the ladies turn round and dance with their partners, who must take care to be behind them.

57.

LE MOULINET DES DAMES—LADIES' MOULINET. (POLKA, MAZURKA.)

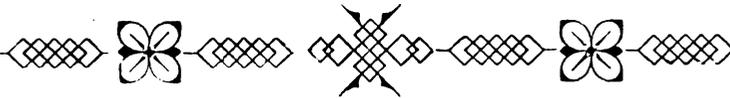
Two first couples lead off. Each gentleman selects a lady, and each lady a gentleman. A general round is formed. All

turn to the left, during eight bars. The ladies place themselves en moulinet, holding each other's right hand; each gentleman remains in his place. The ladies take a tour de moulinet, and return to give their hands to their partner to make a tour sur place. They return to the moulinet, and at each turn they advance beyond one gentleman, till they have found the one with whom they commenced. They finish with polka or mazurka.

58.

LES PETITS ROUNDS—THE SMALL ROUNDS. (POLKA, MAZURKA.)

Three or four first couples lead off. Each gentleman selects a gentleman, and each lady a lady. The gentlemen place themselves two by two, and the ladies the same in front of the gentlemen. The two first gentlemen and the two first ladies form a round, and take a whole turn to the left: when the circuit is completed, the two gentlemen, without stopping, lift up their arms to let the ladies pass underneath, and take another circuit with the next ladies. The two first ladies likewise turn with the two next gentlemen who present themselves, each following, until the two first gentlemen have reached the last ladies. When the two first gentlemen have made all the ladies pass, they place themselves in line, and the two following gentlemen range themselves on each side in such a way as to form, all the gentlemen together, a single and same line opposed to that which the ladies have formed on their side. The two lines advance towards each other, with four



bars, and retreat with four bars; they then rejoin, and each gentleman takes the lady which is before him. A general polka or mazurka closes the dance.

59.

LE DOUBLE MOULINET—THE DOUBLE TURNSTILE. (POLKA,
MAZURKA.)

The two first couples lead off. Each gentleman selects a lady, and each lady a gentleman. A general round is formed; and after a turn to the left, each gentleman makes a tour sur place, making the lady turn round him, till she forms a moulinet of the right hand with the other three ladies. The four ladies being in the middle of the moulinet, and directing themselves to the left, the gentlemen direct themselves to the right, and turn till each has found his lady, in order to give her his left hand, and take his place in the moulinet, while the ladies perform, in a reverse direction, the round which the gentlemen have just been making. When the gentlemen have been twice at the wings, and twice in the middle, they take with the right hand the left of their lady, and lead her off in a polka or mazurka.

60.

L' X DES CAVALIERS—THE X OF THE GENTLEMEN. (POLKA,
MAZURKA.)

The two first couples lead off. Each gentleman, without leaving his partner, selects another, which he must take by the left hand. The two gentlemen place themselves opposite each



other, at a certain distance. They advance with their ladies during two bars, and recede in the same manner during two bars. They again advance, letting go the ladies' hands, who remain in their places. The two gentlemen give each other the right arm crossed at the elbow, and perform together a complete turn, and then in the same manner give their left arm to their partners, and perform a turn with them. They again make a turn together, in giving each other the right arm; they recommence with the left arm with the next lady on the right, and so on for the rest. When they have turned with the four ladies, they each retake two ladies, their partner and the lady they have selected, and make a promenade at pleasure. When they find themselves at the place of the lady they have selected, they make her pass under their right arm, and continue the promenade with their respective lady.

61.

L' X DU CHEVALIER ET DE LA DAME—THE X OF THE GENTLEMAN
AND HIS LADY. (POLKA, MAZURKA.)

First couple lead off. The gentleman then proceeds to select two ladies, whom he takes by each hand; his lady also selects two gentlemen. The gentleman conductor and his lady place themselves in front of each other, at a certain distance, with the ladies and gentlemen they have chosen. They advance and retreat during four bars; then the gentleman conductor and his lady advance towards each other,

leaving the other two gentlemen and two ladies on the spot where they find themselves. In advancing this second time, each singly, the gentleman and lady give each other the right arm crossed at the elbow. They perform an entire round, after which the gentleman gives the left arm, crossed in the same manner, to the lady whom he held by the right hand; his lady also doing the same with the gentleman on her right. The first gentleman and his lady return to the middle, to perform together a round on the left arm, then proceed to take a turn of the left arm with the other lady and gentleman. In finishing, they must find themselves in the same position they held at the beginning. All six advance and retreat during four bars. They advance for the last time, and each gentleman takes with his right hand the lady who faces him, to reconduct her in promenading to her place.

62.

LA GRANDE CHAÎNE ANGLAISE—THE GRAND ENGLISH CHAIN.
(POLKA, MAZURKA.)

Two first couples lead off and place themselves in front of each other, and execute a very extended English chain. The two gentlemen, in advancing with their ladies, give each other the left arm crossed at the elbow, and take a very rapid half-turn to change ladies, and make with each other's lady a tour sur place. The figure is repeated, to recover each his lady, who is conducted back in promenade.

63.

LES GRACES—THE GRACES. (POLKA, MAZURKA.)

First couple lead off. The gentleman makes his lady pass on the left in changing hands. He takes another lady by the right hand, and continues promenading between the two. When he reaches the place of the lady he has selected, he causes the ladies to pirouette, and seizes them by the waist, in order to make them execute a tour sur place to the left. He then returns the lady he has selected to her partner, making her pass under his arm and that of his lady, and continues the promenade till he reaches his place. The gentleman, to execute the tour sur place, must have his lady by the left hand and the other by the right. When this figure is executed in polka, instead of the tour sur place you make the tour de salon à trois. The lady selected is left when she reaches her place, and the gentleman continues the promenade with his lady.

64.

LES RONDS CONTRARIÉS—THE ROUNDS THWARTED. (POLKA, MAZURKA.)

The three first couples lead off. The gentlemen place their ladies in line, and lay hold of each other's hands, in order to form a chain. The gentleman conductor passes to the left, with the two others, before the three ladies. The gentlemen, having reached the last lady, form a circle round her, and turn to the left, after having made an entire round; the gentleman conductor quits the hand of the gentleman on the left, and

passes to the lady in the middle, in order to form about her, with the other gentlemen, a reversed round (*sur rond à l'envers*). After a turn in this manner, the gentleman conductor again quits the hand of the one on his left, and takes a turn in the natural way round the third lady. He then drags the two gentlemen, who have not ceased to hold themselves in chain, and passes before the ladies, as in the beginning of the figure; he continues the promenade, passing behind the ladies. When each gentleman finds himself before his lady, he offers her his hand, and leads her off in promenade, followed by the other two couples.

65.

LES GÉNUFLEXIONS—THE KNEELINGS. (POLKA, MAZURKA.)

The two first couples lead off. The two gentlemen bend on one knee at a given distance from each other. While in this position, they cause their ladies to turn round them twice, without letting go their hands. After these two rounds, the two ladies cross their right hands, and give the left hand to the right of the other gentleman, in order likewise to take two turns. For a second time they cross with the right hand, in order to receive their partners, who rise and reconduct them to their places in promenade.

66.

LES CHAÎNES À QUATRE—THE CHAINS WITH FOUR. (POLKA, MAZURKA.)

The four first couples lead off, who place themselves facing each other—two couples on one line and two on the other.

In this position each couple perform a demi-chaîne Anglaise, or half right and left, with its vis-à-vis; then the gentlemen make a tour sur place with their partners, after which each couple must turn en vis-à-vis towards the couple it had at first on its right. They repeat the half right and left with the tour sur place, and so on for the rest. When all find themselves in their first place, each couple disperse, and perform a promenade at pleasure.

67.

LES CHAÎNES CROISÉES—THE CROSSED CHAINS. (POLKA,
MAZURKA.)

The four first couples lead off, and place themselves as in the preceding figure. Each couple performs with its vis-à-vis a complete right and left, after which it turns en vis-à-vis towards the couple beside it, according to the position in which it led off. They make sideways a new right and left entire, after which the leading couple make a half right and left obliquely with the couple which in the first order represented the vis-à-vis of the one which was on its right. As soon as it has crossed, the two other couples likewise perform a demi-oblique chaîne; the two first a second time execute this demi-chaîne, then the second. A general promenade to return to their places.*

* The figure of the chaînes croisées offer no difficulty in the detail, and can be thus done:—1st, chaîne en long; 2nd, chaîne en large; 3rd, chaîne in an oblique sense.

68.

LA DOUBLE PASTOURELLE—THE DOUBLE PASTOURELLE.
(POLKA, MAZURKA.)

Four first couples lead off, who place themselves as for a country dance. The two opposite gentlemen, keeping their partners, take by their left hands the two other ladies, who leave their partners in their place. In this position the two gentlemen, holding a lady by each hand, advance and retreat during four bars, make their ladies cross in front of them, causing the one on the left to pass under their right arms. The ladies rejoin their respective gentlemen, who have remained in their places, in order to begin the figure again, which is repeated four times consecutively, and is finished by a promenade at pleasure.

69.

LA CHAÎNE DOUBLE—THE DOUBLE CHAIN. (POLKA, MAZURKA.)

The two first couples lead off, who proceed to place themselves vis-à-vis at a certain distance, and advance towards each other in the step of the mazurka or polka. When they have rejoined, the gentlemen change ladies and places in going apart (*en s'éloignant*). They resume the figure in order to regain their places. They advance a third time, to make a double chain by crossing over four times. The dance terminates by a polka or a mazurka.

70.

LES CHAÎNES CONTINUÉS—THE EXTENDED CHAINS. (POLKA,
MAZURKA.)

The four first couples lead off. Each gentleman selects a lady, and each lady a gentleman. All the gentlemen range themselves in a line before their ladies, who are also placed in an equal line. The first gentleman on the left gives the right hand to the right hand of his lady, and performs with her a whole turn. He then gives the right hand to the right hand of the next lady, while his lady does the same with the next gentleman. The gentleman conductor and his lady again give each other their right hand in the middle of the double line, and separate in order to seek the next lady and gentleman; and so on for the rest, up to the last couple. They then take an entire turn in such a way that the lady is placed on the side of the gentlemen, and the gentleman on that of the ladies. As soon as the gentleman conducting and his partner have arrived at the fourth couple, the second gentleman ought immediately to set out, so that a continued chain between the gentlemen and the ladies might be kept up. As soon as the first couple sets out, the second ought to take its place, and thus the rest. When all have gone through the figure, each gentleman offers his hand to his lady to lead off in a promenade. The extended chain may be executed by as many couples as are deemed proper.

71.

LES CAVALIERS CHANGEANTS—THE CHANGING GENTLEMEN, OR
INCONSTANTS. (POLKA, MAZURKA.)

The first three or four couples lead off, ranging themselves in a phalanx behind the leading couple. The first gentleman turns round and gives the left arm, crossed at the elbow, to the left arm of the gentleman behind him, with whom he changes place and lady. He continues, without interruption, to the last lady. When he has arrived at the last lady, the second gentleman, who is then at the head of the phalanx, performs the same figure; and so on for the rest, till all have regained their places. A general promenade terminates the dance.

72.

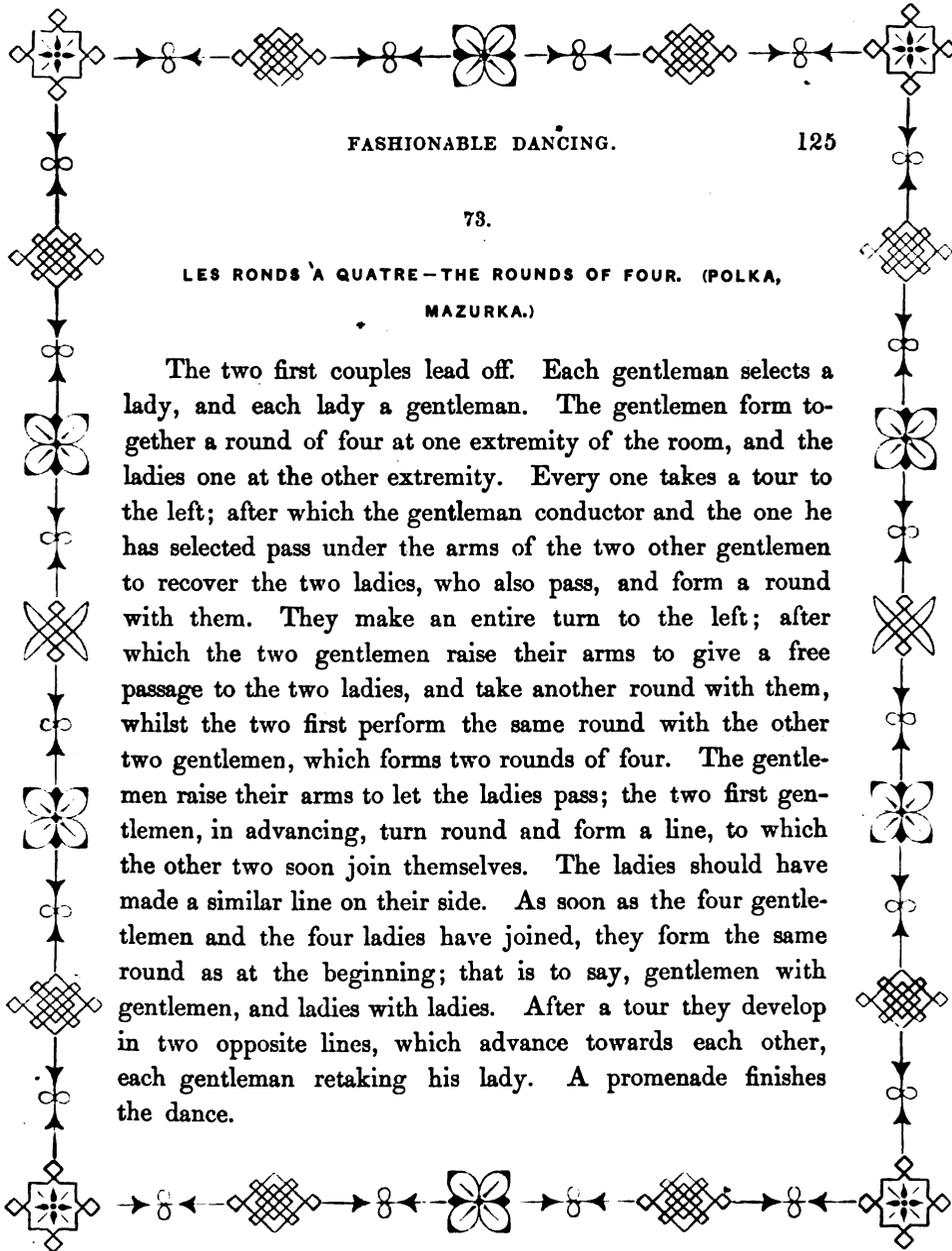
LES DAMES DOS-À-DOS—THE LADIES BACK TO BACK. (POLKA,
MAZURKA.)

The first four couples lead off, who form a general round. The ladies place themselves back to back, and keep close to each other. The gentlemen retain the usual position. At a given signal, and during four bars, the round is extended, the gentlemen retreating, the ladies advancing; it is then contracted during four other bars. The round develops itself for a last time; then a *chaine plate* (flat chain) is made, beginning by the right hand, until each has regained his lady. A promenade terminates the dance.

73.

LES ROUNDS 'A QUATRE—THE ROUNDS OF FOUR. (POLKA,
MAZURKA.)

The two first couples lead off. Each gentleman selects a lady, and each lady a gentleman. The gentlemen form together a round of four at one extremity of the room, and the ladies one at the other extremity. Every one takes a tour to the left; after which the gentleman conductor and the one he has selected pass under the arms of the two other gentlemen to recover the two ladies, who also pass, and form a round with them. They make an entire turn to the left; after which the two gentlemen raise their arms to give a free passage to the two ladies, and take another round with them, whilst the two first perform the same round with the other two gentlemen, which forms two rounds of four. The gentlemen raise their arms to let the ladies pass; the two first gentlemen, in advancing, turn round and form a line, to which the other two soon join themselves. The ladies should have made a similar line on their side. As soon as the four gentlemen and the four ladies have joined, they form the same round as at the beginning; that is to say, gentlemen with gentlemen, and ladies with ladies. After a tour they develop in two opposite lines, which advance towards each other, each gentleman retaking his lady. A promenade finishes the dance.



74.

LA GÉNUFLEXION À QUATRE—THE QUADRUPLE GENUFLEXION.
(POLKA, MAZURKA.)

The four first couples lead off, and afterwards place themselves as for the French country-dance. At a given signal the four gentlemen together place one knee on the ground, and cause the ladies to turn round them, as is pointed out in the Genuflexion (Fig. 65). The ladies make only one turn, after which they cross with the right hand, and give the left hand to the right hand of the other gentleman, that they may equally make a turn. They cross for the last time with the right hand, and return to their gentlemen, who finish by a promenade.

To perform this figure well, which is one of the most graceful of the mazurka, as soon as the two first ladies have completed their traverse, the other two of the opposite party should at the same time set out, and cross whilst the two first turn round the gentlemen. By the advantage of these intervals, the ladies do not run the risk to meet in the middle of their course.

75.

LE MOULINET CHANGÉ—THE MOULINET CHANGED. (POLKA,
MAZURKA.)

The first four or six couples lead off. After the promenade, all the gentlemen, without quitting the hands of their

ladies, form a moulinet with the left hand, and execute an entire round. At a given signal they take the places of their ladies by turning backwards and placing their ladies in front. In this position they execute a complete round in a contrary sense. At another signal they again change by turning this time in front and placing their ladies in the rear. After a last turn the couples disperse, and finish by a promenade.

76.

LE TRIANGLE CHANGEANT—THE CHANGING TRIANGLE. (POLKA,
MAZURKA.)

The three first couples lead off. The gentlemen, without leaving their ladies, place themselves en moulinet, giving the left hand, and turn in this position. At a given signal the first gentleman rapidly turns round, giving the left arm, crossed at the elbow, to the gentleman behind him, with whom he exchanges both place and lady. He does the same with the next gentleman. When he has reached the third gentleman, the second executes the same figure; then the third. A general promenade terminates the dance.

77.

LES CHAÎNES EN LIGNE—THE CHAINS IN LINE. (POLKA,
MAZURKA.)

The four first couples lead off. Each gentleman selects a gentleman, and each lady a lady. The gentlemen place them-

selves together, two by two, facing the ladies, who take the same position. At a given signal the two first gentlemen begin a flat chain by the right hand with the two first ladies; and so on for the rest, the two last gentlemen having for ladies the two first who reach them through the chain. A promenade ends the dance.

78.

LE LABYRINTHE—THE LABYRINTH. (WALTZ, POLKA, MAZURKA.)

All the persons of the cotillon form a general round, turning to the left. At a given signal the gentleman conductor quits the hand of his lady, who is placed on his left, and by continuing to turn to the left enters the round, forming a colimaçon, whilst his lady turns on the right to go round the other circles that continue to diminish. A circular space must be managed, so that they may develop themselves in waltzing. In this position the leading couple set out by waltzing, and follow the windings of the labyrinth which is formed by the general chain coiling on itself until it has reached the last couple, to whom the first lady gives her hand to reform the circle. As a fresh couple arrives it places itself behind the one previous. When all have arrived, they finish by a waltz, polka, or general mazurka.

When this figure is executed in a polka, the perambulation is done by the valse à deux temps, as this position requires less space. When the figure is mazurka recourse is had to



the valse à la mazurka. The labyrinth is one of the final figures of the cotillon.

79.

LA POLKA EN CHAÎNES DIVERSES—THE POLKA IN DIFFERENT CHAINS. (POLKA.)

The four first couples lead off, and place themselves as for the French country-dance. Two couples, placed vis-à-vis, follow an oblique line towards the right, and the two others towards the left. In this position each forms an entire chain with his vis-à-vis; after which the ladies make a demi-chaîne des dames, to change gentlemen. All make an entire turn in the step of the polka, keeping their order. When every gentleman finds himself in his place with another lady the figure is resumed by the couple on the right. At the fourth turn each recovers his lady, and a general polka is executed.

80.

LA CORBEILLE—THE BASKET. (MAZURKA.)

First couple lead off. The gentleman selects two ladies, placing himself between them; his lady also selects two gentlemen, and takes her place between them. They advance during four bars, and retire during four others, and advance for the last time. The gentleman who holds the two ladies raises his arms, and causes the two gentlemen to pass under, who pass without letting go the hand of the lady of the first

gentleman, and give each other their hands behind the latter. The two ladies selected by the first gentleman give each other their hands behind the lady of the gentleman conductor, which forms the basket. In this position they describe a tour to the left, and on a given signal, without any one letting go their hands, the gentleman in the middle passes under the arms of the other two gentlemen, and the lady under the arms of the other two ladies. The six individuals then find themselves entwined by the arms. At another signal they untwine, and an ordinary round is formed; a tour is described, and the gentleman who is on the left of the first lady begins a chaîne plate by the right hand, which is continued till the first gentleman has rejoined his lady. A promenade at pleasure terminates the figure.

81.

LE TRIPLE PASSE—THE TRIPLE PASS. (MAZURKA)

The two first couples lead off, who, after their promenade, form a round of four in describing a tour to the left. At a given signal the gentleman conductor and his lady, leaving go their hands, pass on under the arms of the two others, and retake hands as soon as the tour is completed. The other gentleman and his lady pass, in their turn, under the arms of the first couple, who re-pass once more under the arms of the two others, and, without letting go their hands, develop

themselves to reform a round. They describe a tour to the left, and both couples return to their places in promenade.

82.

LA DAME À GAUCHE—THE LADY TO THE LEFT. (MAZURKA.)

All the persons of the cotillon form a general round; they turn to the left during four bars. Each gentleman performs the tour sur place in advance during four other bars, taking care at the end of the tour to leave his lady on the left. The round is repeated on four bars, and each gentleman takes the lady who happens to be on his right, whom he transfers to the left by another tour sur place. They continue till each has recovered his lady. La Dame à Gauche is one of the final figures of the cotillon-mazurka.

83.

LA RÉUNION DES COUPLES—THE REUNION OF COUPLES.
(MAZURKA.)

The first couple make a promenade, after which it takes the second couple to form a round of four. They describe a demi-tour to the left, after which the gentleman conductor leaves go the hand of the lady of the second couple, and turns on himself to the left, drawing after him the other persons, to rejoin the third couple, with which a round of six persons is made. After a demi-tour to the left, the gentleman

conductor again leaves the lady on the left to take the other couples in succession. When he has reached the last a general round is formed; they make a turn to the left during eight bars, and finish by the tour sur place. The reunion of the couples is principally executed at the end of the cotillon-mazurka.



CONCLUSION OF THE COTILLON.

To conclude what respects the execution of the figures of the cotillon, I may as well state, that in certain reunions each couple pass, after the last figure, before the mistress of the house, and consecutively bow before her, which is considered as the definitive conclusion of the cotillon, and even of the ball itself.

This final salute, which some people of fashion strongly insist on as customary in some houses, cannot be of an obligatory kind, and does not need any particular preparation. The opinion of these same people also is, that the salute ought always to be considered as a spontaneous and almost fortuitous homage, which the time or the occasion should principally determine.

Although the number of figures I have described might appear considerable, I could have much increased them; for

the rounds, the enchainings, the evolutions of the dance and the waltz, might be diversified to infinitude. But I have refrained from describing any but the fundamental figures, leaving out those which only presented unimportant mystifications.

With an exact knowledge of these figures, I do not think that any waltzer could ever be at fault in a cotillon. All that could be invented, beyond the stated combinations, would enter more or less into one of the original figures, and would present no difficulty in the execution.

I have felt it my duty also to confine myself to a plain and simple detail of the figures, without entering into any reflection upon their character, or their more or less combination. On this point I must defer to the discernment of the gentleman leader.

To him it belongs to determine what among the figures are those which suit one assembly more than another, taking into consideration the skill of the waltzers, the number of couples, the local exigences.

He ought necessarily to let the simple precede the more elaborate figures, to put alternately in movement one or more couples, and to determine by figures which require a greater number of persons, and elicit the most exciting incidents. This choice of figures, which constitutes, in a great degree, the art of the gentleman leader, can scarcely be submitted to precise rules, since it depends on particular circumstances which vary almost at every ball.

It is also necessary to remark, that among the figures there are many which have for their denouement a penance, a certain mystification, and make an appeal, more or less, to that individual zest which each brings to the performance of the plays of society.

I have no need to suggest that certain figures are especially appropriate to intimate circles, and should only with reserve be admitted into assemblies composed of strangers. I have confined myself also in this work absolutely to the rules of the dance: of the proprieties and knowledge of the world (the *savoir vivre*) my readers would have been surprised, and that with good reason, to find here even the most simple indication.

XX.

CONCLUDING REMARKS ON THE BALL-ROOMS, THE ORCHESTRA, ETC.

I SHALL finish this volume by some remarks on certain details relating to dancing reunions, and which, bearing chiefly on the exercise of the dance and the waltz, come on that account especially within my province. In these last remarks, the well-wishers will see only the humble advice of the Professor

of Dancing to those who give balls, and who must certainly wish that the dancers and waltzers may appear with every advantage.

Above all things, I would recommend to their attention the choice of the orchestra: which cannot be neglected without, in a great degree, destroying the effect of the new dances.

The orchestra is of much less importance to the French dance, which readily accommodates itself to every tune, provided that it does not absolutely prevent the execution of the steps. But it is not the same with the mazurka, the valse à deux temps, nor even the polka, the success of which often depends on the movement which the orchestra impresses on the performers.

A waltz played too slowly, or too rapidly, or a mazurka badly accented, loses all its *prestige*, whatever may be the zeal or the talents of the dancers.

One of the most celebrated leaders of the orchestra (Tolbecque) has said that a musician, to make people dance, ought always to have a metronome at the end of his bow. This rule is, one might say, sacred and inviolable.

The object of an orchestra is not to show off itself, but to set off the waltzers. In proportion as the musician allows himself to be carried away by the movement of his own waltzes, does he destroy all the harmony of a ball; he consequently ought always to find the musician who has the merit of sustaining a fixed and regular movement preferred to himself.

Another subject, which might appear too minute to persons

not particularly devoted to the performance of the waltz, and yet which cannot be neglected, is the floors of the ball-rooms.

The valse à deux temps requires a floor rather slippery, which seconds the movement of the steps, and permits the waltzers to execute their course without the least obstacle. The mazurka, on the contrary, cannot be performed on a too slippery surface; if the dancers are placed on a floor recently waxed, they run the risk of losing their equilibrium, and cannot in every case display the precision and vivacity which the character of the dance demands.

The best plan is to give the dancers a floor that without being waxed should be at least perfectly smooth, which meets at once the exigences of the waltz and the mazurka, or presents a kind of neutral ground whereon each dance can be executed freely.

It has frequently been my lot to see certain of my pupils pass for able waltzers in the walls of my academy, and execute with facility the greatest part of the evolutions of the waltz and other dances, yet when they wished to try their talents in society felt themselves entirely disconcerted; lost in a great degree their confidence, and finally found themselves as much pupils as they did at the period of their first *début*.

This deception is owing not only to the difficulties which spring from all assemblies: from the crowd, the mixture of couples, the conduct of strange waltzers; but also often to those particular obstacles which I have felt it my duty to here mark

out as the result of my professional experience. A floor too much or too little polished, an orchestra too slow or too rapid, suffice in some degree to paralyze a waltzer already experienced, and to distress even waltzers of first-rate ability. From this fact I feel authorized to make these two points the subject of a particular recommendation.

Finally, always with the same end, the general progress of dancing in society, which I ever keep in view, I venture to express another wish with all frankness, and even with all simplicity, which is, to see the enlargement of ball-rooms.

These new dances, the character of which I have sought to detail, what would become of them, if they were to be barred within the little space which is so often presented to dancers and waltzers?

The French country-dance has perished specially from want of space: the other dances are destined to the same lot, provided arrangements are not made to award them at least a part of the indispensable space.

In expressing this wish for the enlargement of ball-rooms, I do not certainly expect that the Parisian ball-rooms will at once assume new dimensions; but is there not a simple plan of giving to ball-rooms more space by deciding only to admit the number of dancers which they can reasonably accommodate?

I have been assured that in many large foreign towns, as at Vienna and Milan among others, custom has willed that in every ball a master of the ceremonies should be named, charged to organize and govern all that relates to the execution of the

dances; to prevent, for example, all the couples from crowding in the same room, when often other apartments remain deserted; to take care that the space reserved for the waltzes is not invaded; to prevent a strange couple from coming to mingle in a mazurka prepared beforehand, and necessarily limited to a certain number of dancers; and a great many other details, which can only be confided to a person specially charged with the discipline of the dances.

Is it not desirable that a similar custom should be introduced in France? Probably it might be the only plan to put an end to that mode so vexatious of crowd dancing. A ball would no more, so to speak, be left to itself; it would find itself regulated by a person who would have a particular responsibility, and know how to establish in the dances, an order indispensable to the pleasure of every one.

These various observations have been made to me by many of my pupils, who, from the first, have perceived the necessity of introducing these reforms into the generality of balls. These merely speak in their name, and present on their part a sort of collective remonstrance.

May then some fashionable people take under their protection the observations I have here thought it my duty to make. Their adoption will profit all; not only the dancers and waltzers, but also the professor of dancing, who would no longer fear to see his work destroyed in public, from the time when his pupils should not feel themselves placed in society on ground less advantageous than on the humble floor of his academy.



CONCLUSION.

I HAVE now terminated what I have to say on Ball-room Dancing, and I may at least do myself the justice of having collected all the observations that I have faithfully gathered from day to day, from the time I commenced to teach dancing.

With whatever care I may have compiled this work, I do not doubt that such as it is it contains some omissions or even errors which I might much wish to rectify. I shall feel very thankful for any advice which any one may feel disposed to transmit to me on this subject, and shall not fail to profit by it, should there be a new edition; or even in the ordinary course of my lessons.

As to the plan of the book it should be remembered what I stated in my preface; and now those who have felt an inclination to read it to the end, can judge of the degree of merit that I may assign to it. If I have been comprehended by the public, as I am every day by my pupils, I ought to feel myself more than satisfied.

To conclude: if this book on Fashionable Dancing has need of justification, I ought to confine myself to repeating what I have already written at the commencement. Whilst writing it, I have thought I was still giving a lesson on dancing.



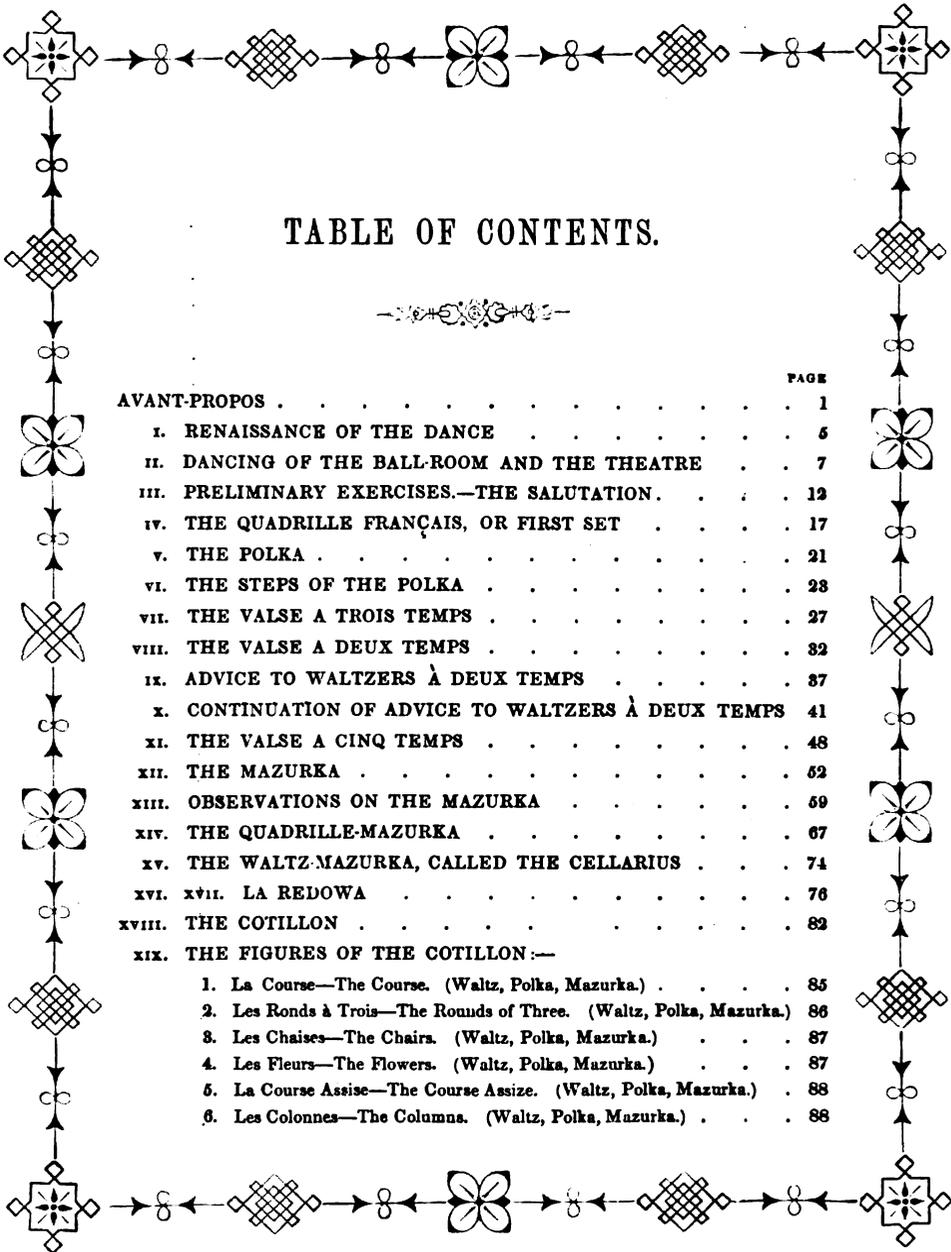


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