

P O W E L L ' S

ART OF

D A N C I N G :

OR,

D A N C I N G M A D E E A S Y.

~~~~~  
**FOR THE USE OF SCHOOLS.**  
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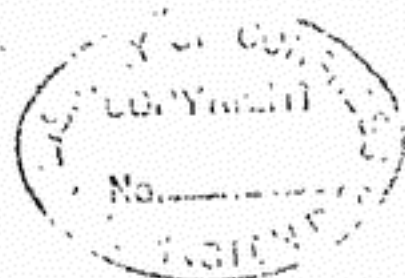
✓ BY

R. P O W E L L,

PROFESSOR AND TEACHER OF DANCING.

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✓ 1848.

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## TO THE PUBLIC.

I have observed, in the teaching of Dancing, that it requires much time and trouble to learn the beginner the rudiments of the art; and to remedy this, I have written this little work. I have a work on a much larger scale in preparation, in which I expect to give a more full view of Dancing according to my notions; also, the views of more able and experienced professors. There are many points left out in this which its short limits would not permit me to give. I have often observed that it sometimes required two or three lessons to learn the student the positions; here they are at a glance.— I hope the reader will excuse any imperfections which may occur in these pages, as they were written in haste, and without attention to style or manner.

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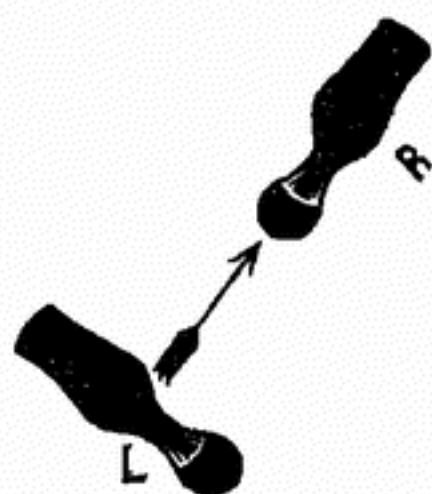
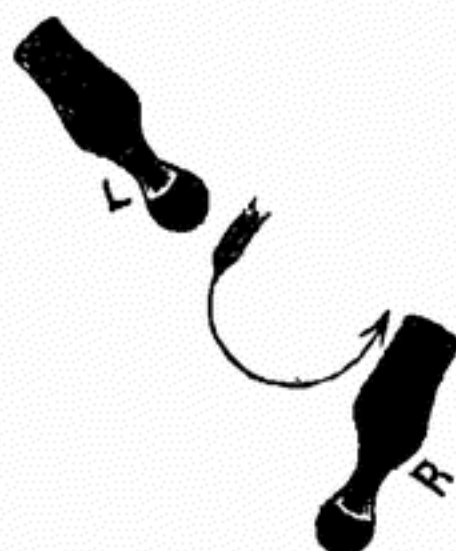
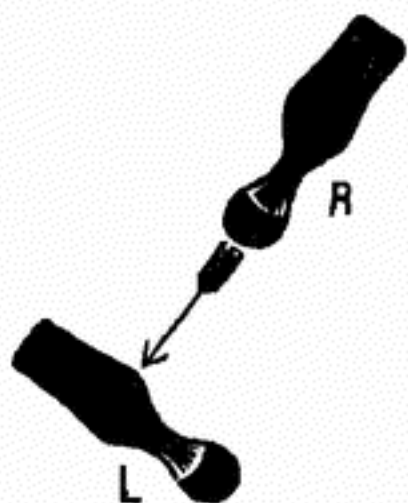
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**R. POWELL,**  
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*First Position.**Second Position.*

This position is subject to change, back & front.

*Third Position.**Fourth Position.**Fifth Position.**Sixth Position.*

*First Movement.**Second Movement.**Third Movement.**Fourth Movement.**Fifth Movement.**Sixth Movement.*

# Dancing.

HAVING studied and practised the art of Dancing for a number of years, and read many works on the subject; yet not having seen any works, which give my notion and experience as well as I could wish; and as the art of Dancing has improved much since the last work was written on the subject I have been induced to write and publish this little work.

It is with the art of Dancing as with every science, it seems hard to understand in the beginning, but soon becomes easily understood as the scholar advances. So by every thing else—the first principles are hard to understand, but as soon as the scholar learns to apply the rules he begins to see the beauty of it, and consequently takes an interest, and it then becomes a source of amusement and pleasure.

The art of Dancing for fifty years in America has not improved except in the larger cities; while in Europe, the improvement has been wonderful, and there it has become one of the most beautiful of sciences now taught in that country.

Who that has ever visited many of the European countries but must remember with delight the perfect ease, beauty and grace which the people of that country have arrived at, while we become disgusted with the awkward attempts of persons in this country who try to dance. What is the reason? It is very plain to every one: it is a want of knowledge and proper instruction. Another reason is, that the teaching of Dancing is a profession which has never stood high in public estimation, consequently few embark in it but such as are driven to it from necessity; and they are generally



persons unfit and unqualified for the business, and not having had proper instruction themselves are unable to impart it to others; consequently those taught by them have very little of that grace and ease that mark the accomplished Dancer, for every one knows that there is an ease, grace and beauty in the manner of those that have been properly taught Dancing that can be acquired by no other means. It is my wish that the reader will study this work with care and attention and they will be able to judge for themselves; and if they wish to learn to Dance with grace, it will enable them to do so with very little instruction.

### REMARKS.

For a long time before the use of figures was invented calculations were made by other and very imperfect means. So by the art of Dancing. Within a few years in Europe this art has been formed into an science hitherto unknown, by which Dancing is conveyed from one mind to another by characters in the same manner that music is written. The present style and improvements have as much superiority over the old style as music learned by note over that learned by ear. By the old style of teaching Dancing, the scholar has to be shown every step and figure before he can Dance; and the consequence is that as soon as his memory fails him he is then where he began—in the same manner that a person learning any piece of music by ear can never play the same piece when once forgotten. The present style in music is such that it can never be forgotten when once learned. So by Dancing, it is written by characters, and read in the same manner as music, and a person inventing any new Dance has but to write down the characters, and any one understanding the correct style, can Dance it with the same grace and ease, and as perfectly correct as the inventor can—in the same manner that a piece of music can be written by one person and played by another. Another vast

superiority of the present style of Dancing over the old, is, that the positions in the old style were of little or no use, and the scholar had to be shown every step and the form of every sett or cotilion before he could Dance it.

By the present style it is not necessary to be shown any particular sett whatever, for a qualified teacher can learn a scholar who never saw a sett or figure performed to Dance any sett or figure with more grace and correctness than those who are taught particular setts of figures. For example: see scholars not correctly taught or taught in the old style, and let them be placed in a sett or figure that they have not seen, and how often you hear them exclaim, "Oh! I cannot Dance this sett;" while the scholar correctly taught does not care whether he ever saw it Danced before or not. He can Dance every sett if properly called; and when he gets up in a sett, cares not whether he ever saw it or not. With these few remarks I shall now proceed to lay down the first principles, and I would here say, that the scholar had better study each part separately, as a thorough knowledge of the first principles is all important.

There is in the art of Dancing, four first fundamental principles; and as all questions in arithmetic are calculated by five principles, so in dancing, every kind is performed by these four principles; these are POSITIONS, MOVEMENTS, BEATS, and PIVOTS.

### POSITIONS.

The positions are six in number, and are as follows:

1st.—By placing the heels together and turning the toes out so far apart as to stand well.

2d.—By placing the heel of one foot, either right or left, to the toe of the other, and turning the other toe and heel together, or as near as to stand with ease.

3d.—Place the heel of the right foot in the hollow of the left at a angle of forty-five degrees.

4th.—Place the heel of the left foot in the hollow of the right foot at a angle of forty five degrees.

5th.—Place the heel of the left foot to the toes of the right foot at an angle of sixty-five degrees.

6th.—Place the heel of the right foot to the toe of the left at an angle of sixty-five degrees.

These positions are subject to other rules and regulations, which will be explained hereafter.

## MOVEMENTS.

The movements are six in number, as follows:

1st.—Place the feet in the third position, and step with the right foot eighteen inches at a right angle.

2d.—Place the feet in the third position, eighteen inches apart, then draw the left foot to touch the other in the third position.

3d.—Commence from third position, step with right foot nearly in front about eighteen inches, and about six inches to the right from a straight line.

4th.—Commence from fifth position, make three fourths of a circle with the right foot behind.

5th.—Commence from third position, step back with left foot about eighteen inches behind.

6th.—Stand in third position about eighteen inches apart then draw right foot to left in the same position.

These movements are made with either foot.

## BEATS.

Beats are simply standing on one foot, and hopping or jumping on one or both about one inch from the floor. These, like the positions and movements, are subject to certain regulations to be hereafter explained.

## PIVOTS.

Pivots are standing on one or both feet and turning round either to the right or left. They are used principally to change positions.

As before remarked, there are the four fundamental principles of Dancing, viz Positions, Movements,



BEATS, and PIVOTS. But they are subject to various rules, which will be explained. The scholars will learn the above principles well, and they will find but little difficulty in dancing any thing they attempt, particularly if they have any instruction at all.

### POSITIONS AND THEIR RULES.

Positions are subject to various rules and forms, such as open positions, which are made with the feet apart; and closed positions are made with the feet touching. There are also the up and down positions. The up position is made with the foot off the floor, and the down position is made with the feet on the floor. Every position is supposed to be a down position unless marked to the contrary. They are also subject to italics and accents. What is meant by italic is, that when you pass any position without any stop whatever, it is silent or italic, and has no bearing whatever to the time in which you dance; for example, if you go from the first to the sixth position you will pass the third which will then become italic or silent. There are two accents to positions; one long and the other short. The long accent is made in full time and counts one; the short accent is made in one half time; consequently it requires two short positions to make one beat in the time. The third position is one most used, as all persons standing in a sett, stand in that position, and also start from that position, when they make a movement which throws them in any position and then make another movement you must come to the same position, unless written to the contrary.

### MOVEMENTS AND THEIR RULES.

Movements are subject to various rules, such as circle movements, quarter, half, three-quarter and whole movements; also, the quick and slow movements, &c. The circle movement is made by throwing the foot, not

in a straight line, but to one side of a straight line; thus the third movement made as a circle movement would be to carry the foot with a curve in toward the standing foot, then curve it out from the standing foot about twelve inches instead of six, as described in the third movement; it then becomes a circled movement. This is a movement always used in turning. The third movement is the one that is generally circle; the others seldom are. A quick movement is made in just one half the time of a slow movement: in the slow time you count one to every movement, in quick time you count only half, or two movements to one beat of time.—There are also some movements Danced which are not laid down, as it is unnecessary, as the scholar will be compelled to make them; for example if you commence from the third position and make the third movement with the right foot, and then make the third movement with the left, you will be compelled to make the second movement with the left foot before you can make the third, consequently it is unnecessary to write the second as it comes in of course; when the word or letter *and* or & is placed between two movements it shows that they are quick movements, and both count but one.

### BEATS.

There are, in beats, several forms. There is the straight or perpendicular beat, and the side beat. A straight beat is a hop on one foot with the leg perpendicular, as in the commencement of the first step of the Polka. A side beat, is when either the toe or heel is put to the floor with the foot on one side; as, for example, the second step of the Polka. When the foot is brought forward in front it is called a front beat; and when behind it is called a back beat. These require practice to do well, besides activity. In making a beat it does not require great exertion, but practice will enable the scholar to beat with grace and ease. The pupil will find it difficult to stand on one foot with ease at

first, but after having practised awhile it will be found more easy. The character for beats is the letter B., with T or H for toe or heel beat.

## PIVOTS.

Pivots are used for turning the body round, and are nearly always used as a change of position. This rule however, has a few exceptions; such, for instance, as the beginning of the first step of the Polka. For example—if you stand in the third position and change to the fourth without taking the toes from the floor, you will have an eighth pivot. Pivots are divided into eighths, quarters, halves and whole pivots. The scholar must understand that they are never made with both toes from the floor; they are sometimes made with one foot, and sometimes with both. This is the hardest part of the four principles of Dancing for the student to understand without a master, when five minutes shewing by a competent teacher would make him perfectly acquainted with them, and he could make them with ease.

There are various characters used in dancing, viz:

1m which represents the first movement.

2m which represents the second movement.

The letter R is used to represent the right foot, thus:

<sup>R</sup>  
1m represents the first movement with the right foot.

L is the character used for the left foot, thus: <sup>L</sup>  
2m

is the second movement with the left foot. Po, is written for "position," thus: <sup>R</sup> 1m <sup>L</sup> 2m 3po, is the first movement with the right foot, second movement with the left to third position. Pi represents 'Pivots.' C is the character for all curved movements, and also represents the right and left pivots, thus: <sup>R</sup> 3m <sup>L</sup> 2m 6po <sup>3</sup> ¼ pi 4po,

is the third movement with the right foot, second movement with the left to sixth position, one-fourth pivot to the left, which will bring you to the fourth

position.

is the third movement with the right foot, second movement with the left to sixth position, one-fourth pivot to the left, which will bring you to the fourth



position. The letter S represents an italic or silent position, thus:  $\overset{R}{4m} \overset{S}{3po} \overset{R}{3m}$ , which means the fourth movement with the right foot coming to the third position without making any pause whatever, and then making the third movement with the right foot. The letter B represents "Beats," thus:  $\overset{R}{1B}$  which is one beat with the right foot; and  $\overset{L}{2B}$  is two beats with the left foot.

There are also variations in the beats, of the heel and toe, which are represented by the letters T and H.

A slur over a position and beat binds the two together, and counts but one; or over a movement and beat is the same.

The letter O placed over a position shows that it is an open position.

One , comma shows a short pause, and two commas show a full stop.

In commencing to learn to dance, one great difficulty is, that the scholar, after making one or two awkward attempts and failing, gets disheartened and discouraged. The best dancers I have ever seen have been the most awkward scholars, from the fact that persons who never attempted to dance have no idea or notion upon the subject, and consequently give in to the correct time and grace more easily. As I before remarked, it is necessary that the scholar should have all the positions, movements, beats and pivots, and also their rules perfect, before they attempt to make any step or figure. After they have studied well they may then commence by the following steps; and I would here once more remark, that all steps and figures commence from the third position unless stated to the contrary.

#### EXAMPLE 1st.

|    |    |    |    |
|----|----|----|----|
| L  | R  | L  | R  |
| 3m | 3m | 3m | 3m |

The scholar will here see, that in example first they have the common walk, and also see that the second



movement is made at every step, but is not written for the reason that the third movement cannot be made alternately with both feet without making the second movement, and therefore it is unnecessary to write it.

*EXAMPLE 2d.*

|     |   |   |     |   |     |       |
|-----|---|---|-----|---|-----|-------|
| R   | L |   | R   | L | R   | L     |
| 3m. | 2 | & | 3m. | , | 3m. | 2 & 3 |

The beginner will here see the first four counts or steps of a promenade, and will remember the word or letter & placed between the movements cause them to be counted as one in time.

*EXAMPLE 3d*

|   |   |    |     |   |    |
|---|---|----|-----|---|----|
| R |   | R  | S   |   | S  |
| 1 | & | 6m | 4po | 1 | BH |

---

This is an assemble behind with the right foot, and is all in one count, which will be observed by the line underneath, as both the position and beat is silent; there is also an assemble before; they are generally used at the conclusion of a step or promenade.

|   |   |    |     |   |    |
|---|---|----|-----|---|----|
| L |   | L  | S   | R | S  |
| 1 | & | 6m | 4po | 1 | BH |

---

This is an assemble before with the left foot, and is the same as the one above, but with this difference—one is used in going forward, and the other is used in going backward. It is all important that the scholar should learn this step well, as it constitutes a part of a great variety of steps.

*EXAMPLE 4th.*

|     |   |   |     |     |    |      |
|-----|---|---|-----|-----|----|------|
| R   | L |   | R   | L   | R  | S    |
| 3m. | 2 | & | 3m. | 3m. | 2m | 3po. |

---

This is called a forward, and is made in four time, thus—there are five movements, but the second and

third movements are in the time of one, by having the & between them, and consequently count but one.

L   R            L   R            L        S  
5m. 6 & 5m. 5m. 6m 3po.

This is a backward movement, and is generally made after the forward; the two together consist of four bars or eight beats of time.

R   L            R   L            R   S   R            L   S  
3m. 2 & 3m. 1 & 2m 4po. 1 & 2m 3po.

This is another form for a forward movement. The scholar will see that the third and fourth counts have a silent position. In the backward movement the scholar will also see two silent positions, thus:

L   R            L   R            L   S   L            R   S  
5m. 6 & 5m. 5 & 6m 4po. 5 & 6m 3po.

### *EXAMPLE 5th.*

The next steps which come under the scholar's consideration is the "cross over," or more properly called the "through step." There are a variety of forms for this, but I shall only here lay down such as are easy to a new beginner, as this work is intended for such only:

R   L            R   L            R            L            R   L            R  
3m. 2 & 3m. 3m. 2 & 3m., 3m. 2 & 3m.  
          L   R            R   pi   C  
          3m. 2m. 2po to 3po.

This is the through or cross step, and permit me to add, that this is the one mostly used in this country, but by no means the most proper; but I have taught it myself, for the reason that it is more generally danced than the others; yet nothing like as graceful as the one written below, or several others:

R L R L R R L R  
 3m 2 & 3m. 3m. 2m 3po, 3m. 2 & 3m.  
 Lc R R pi S  
 3m. 2m 2po to 3po.

The scholar will find the letter R over the second position, which shows that the right foot is thrown behind. When the letter L is placed over the second position, it is to be made with the left foot behind.

*EXAMPLE 6th.*

R L R&L R L S  
 1m. 2m to 6po. ch. to 5po. 1 & 2m to 3po.

This is a chassa to the right, and when reversed it is a chassa to the left, consequently it is unnecessary to write it here.

I have given the first rules, &c., necessary for a scholar to learn, and I shall now proceed to give some other rules which have become necessary to understand. The scholar will perceive that the steps or figures are divided according to time; thus, every step or the steps which compose a count is divided from another by a dot; every four counts by a comma, and every eight by two commas, &c.

It is generally the case that pupils dance out of time by attempting to dance fast, especially a new beginner; it is therefore the duty of the teacher to teach very slow and distinct. In fact, much of the dancing in this country loses its grace and ease by rapid movements. This is a fact which every person must see at once. Every movement in a ball room should be slow and graceful.

Having given the first steps to a plain cotilion, I will now proceed to give the figures generally used in cotilion Dancing. These steps and figures are altogether intended for young scholars, and persons just beginning to dance; consequently they are of the plainest kind,

and with the aid of an instructor will be easily understood by any person.

|     |   |   |     |     |   |   |     |   |     |   |   |     |
|-----|---|---|-----|-----|---|---|-----|---|-----|---|---|-----|
| R   | L |   | R   | L   | R |   | L   |   | R   | L |   | R   |
| 3m. | 2 | & | 3m. | 3m. | 2 | & | 3m. | , | 3m. | 2 | & | 3m. |
| c   |   | c |     | c   |   | c |     | c |     | c |   | c   |

|  |     |    |     |               |    |    |     |   |  |  |  |  |
|--|-----|----|-----|---------------|----|----|-----|---|--|--|--|--|
|  | L   |    | R   |               |    |    |     |   |  |  |  |  |
|  | 3m. | 2m | 5po | $\frac{1}{2}$ | pi | to | 3po | , |  |  |  |  |
|  | c   |    | c   |               |    |    |     |   |  |  |  |  |

These are the movements and positions used in turning partners. The lady and gentleman must be careful to commence at the same time, for it is necessary they should both start at the same instant to make a graceful turn, and they should also be careful to make the steps of the same length, which they will do if they have the movements correct. You will also see that there are eight bars, which constitute four bars. The gentleman must let go the lady's right hand at the seventh count in the turn, in order that they may get to place with ease.

*Ladies' Chain.—Lady.*

|     |   |   |     |     |   |   |     |   |     |   |   |     |     |
|-----|---|---|-----|-----|---|---|-----|---|-----|---|---|-----|-----|
| R   | L |   | R   | L   | R | L |     | R | L   | R | L | R   | L   |
| 3m. | 2 | & | 3m. | 3m. | 2 | & | 3m. | , | 3m. | 2 | & | 3m. | 3m. |
|     |   |   |     |     |   |   |     |   | o   | o | o | o   |     |

*Back to place.*

|     |   |   |     |     |   |   |     |   |     |   |   |     |
|-----|---|---|-----|-----|---|---|-----|---|-----|---|---|-----|
| R   | L |   | R   | L   | R | L |     | R | L   | R | L | R   |
| 3m. | 2 | & | 3m. | 3m. | 2 | & | 3m. | , | 3m. | 2 | & | 3m. |
|     |   |   |     |     |   |   |     |   | o   | o | o | o   |

This is the Ladies' Chain; the figure for the lady is quite different from that made by the gentleman. At the second count the lady gives her right hand to the opposite lady, and then her left hand to the opposite gentleman, and turns with the four curved steps as shown above. In returning to place she gives her hands as above described. The gentleman's part is simply a turn in place, with the exception that the



curve is to the left instead of to the right, as described in the turn of partners.

*Gentleman's part of Ladies' Chain.*

|     |     |     |     |     |     |       |     |     |     |         |
|-----|-----|-----|-----|-----|-----|-------|-----|-----|-----|---------|
| R   | L   | R   | L   | R   | L   | R     | L   | R   | L   | R       |
| 3m. | 2 & | 3m. | 3m. | 2 & | 3m. | , 3m. | 2 & | 3m. | 3m. | 2m3po,, |
| o   |     | o   | o   | o   |     | o     | o   |     | o   |         |

This is to be repeated, which will bring your partner in place again. The gentleman must commence his turn as soon as his partner starts from her place, otherwise it will not be done correctly. This is a very easy step and figure when made correct.

I shall now proceed to give some of the different balances. There are several ways of balancing in Dancing, two or three only will be laid down here, such as will learn the beginner to dance with ease. After they have learned to dance plain steps they then can study something more difficult. One great difficulty of such works as this is, that they commence with too hard lessons, before the scholar has become sufficiently acquainted with the science to understand them.

In balances there are four styles, two of which will be here described; the first is the fixed or standing balance, which is made by four beats of time; and the other by a forward and back, or chassa of back and forward. The fixed or standing balance is made by the following movements and positions:

|     |     |     |     |     |      |
|-----|-----|-----|-----|-----|------|
| R   | S   | R   | L   | S   | L    |
| 4m. | 3po | 3m, | 4m. | 4po | 3m , |

By repeating makes a full balance which will count eight. The scholar will see that there are four movements which count four beats containing two bars; they will also perceive that there are two positions, the third and fourth of which count nothing, for the reason that they are italic or silent, which will be seen by the mark over them. These balances are generally made before turning partners. The second balance, as before stated,

is nothing more than a forward and back or chassa.—The above figures should be well practised, and the scholars should confine themselves strictly to the movements and positions which compose the figures, and they will be compelled to go right, as the movements, when well understood and adhered to, will always keep them right. The next thing which comes under the scholar's notice is the half and whole promenade, and the right and left through. There are two right and left in Dancing; one is a half right and left which generally commences after a half promenade, and the whole right and left which is to go entirely through and return to place. There is another right and left which will be explained hereafter. The promenades are two in number in plain cotillon Dancing; there are some others which will be found in a larger work of mine on this subject; the half promenade is made as follows:

|     |   |   |     |     |   |   |     |     |   |   |     |     |   |    |   |     |
|-----|---|---|-----|-----|---|---|-----|-----|---|---|-----|-----|---|----|---|-----|
| R   | L | R | L   | R   | L | R | L   | R   | L | R |     |     |   |    |   |     |
| 3m. | 2 | & | 3m. | 3m. | 2 | & | 3m. | 3m. | 2 | & | 3m. | 3m. | 2 | to | 3 | po, |
|     |   |   |     |     |   |   |     | o   |   | o |     |     | o |    |   |     |

It will be perceived that this is nearly the same step as the cross over before named, with the exception of the three last movements and positions.

The ladies' half promenade is the same as a gentleman's with the exception that the third movements are curved more and made longer than the gentleman's, to enable her to get around even with her partner, so as to commence a half right and left back to place. The right and left is made by taking hold of the right hand of the opposite gentleman or lady, and passing to the right of the same, by steps as above, with the three last movements curved so as to turn your partner to place. There are two more important figures in common Dancing, and they are as follows: the first is, lead to the right, which means forward to the right to second couple by step of four, the same as described in a forward and back; the next is a turn between couples which is done in the following manner and requires two

forwards: the first forward is made by four steps or counts to the opposite lady or gentleman, passing upon the right, and then making the second forward to the side couples. There is another promenade called a whole promenade, which is made by crossing hands with your partner and going round the whole cotilion with sixteen steps, which will bring you to your place. A grand right and left is made by the gentleman giving his right hand to the lady on his right and passing her upon the right; then the left hand to the next lady passing her upon the left; the next upon the right, and so on until he gets to his place, where he will meet his partner. The ladies will go to the left in the grand right and left; first by giving the gentleman upon her left her right hand and passing him upon the right, then the next gentleman the left hand, next the right, and so on until she gets to her place, where she will meet her partner.

I will now proceed to give a plain cotilion, with such instruction as will enable a scholar to understand it. At the commencement of a sett or cotilion you will first commence by making a bow; first by bowing to partners, then to corners.

To make a good and graceful bow is somewhat a difficult thing, and requires a knowledge of the manner and form of making one. The whole secret of a graceful bow, or nearly so, lies in the motion of the feet before bowing. To do this well there are several ways. There is a great difference between a lady and gentleman's bow, and it requires entirely a different mode and manner to execute it well.

#### FIRST FORM OF A GENTLEMAN'S BOW.

|    |    |    |     |
|----|----|----|-----|
| L  | R  |    |     |
| 1m | 6m | to | 3po |

At the time you make the third position the gentleman will slightly bend his body forward, keeping his head up without bending his neck at all, and never bending

so low as to prevent you from looking the person bowing to in the face. A very little bend of the body is sufficient.

### SECOND FORM OF GENTLEMAN'S BOW.

R            L            R  
1m.    4m.    6m    to    3po.

This will turn you to bow on the left.

L            R            L  
1m.    4m.    6m    to    4po.

This will turn you to bow on the right.

When the scholar comes up to the third and fourth positions he will slightly bend his body as described in the first form of the gentleman's bow. The art of making a graceful bow can only be obtained by practice and experience. There are other modes of making bows; they generally belong to different styles of Dancing. These two are such as are used in the common intercourse of life; the pupil should remember that the movements count three, and at the count of four he should make the bow.

### FIRST FORM OF LADIES' BOW.

L            R                            R            L  
1m.    2m    to    6po.    5m.    6m    to    3po.

When the lady makes the sixth position in the second count she will bend the left knee slightly, at the same time bending her head forward a little and then gently throwing her body back at the fifth and sixth movements, so as to give an after grace to the bow, which will greatly add to its beauty. This bow is always used in common cotillon Dancing, and when well practised can be done with gracefulness and ease truly astonishing.



## SECOND FORM OF LADIES' BOW, OR THE WALKING BOW.

|     |    |         |     |     |
|-----|----|---------|-----|-----|
| R   | L  |         | R   | L   |
| 3m. | 2m | to 6po. | 1m. | 3m. |

When the lady makes the sixth position in this bow she will slightly bend the left knee, as described in the first form of the Ladies' bow, and I would here remark that the first step in this which is the third movement with the right foot, is not part of the bow, but the last step she takes in walking before making the bow, nor is the last step which is the third movement with the left foot a part of this bow, but is the first step she makes in walking after having made the bow. This bow is used when passing upon the left of a person, and is used in the street and in walking generally; to pass a person on the right you have but to reverse this bow thus

|     |    |         |    |     |
|-----|----|---------|----|-----|
| L   | R  |         | L  | R   |
| 3m. | 2m | to 5po. | 1m | 3m. |

There are other bows for ladies, one made by the first, fourth and sixth movements, besides others unnecessary to mention here. Few persons can ever learn to bow well unless instructed by a teacher, and then they ought to be taught by one who understands how to instruct properly. As I before observed, a great many teachers know but little about what they teach, and consequently cannot teach properly. The result is, the science gets in disrepute, and competent teachers suffer thereby.

Having given the manner of making bows, I shall now proceed to give, as before stated, the figures generally used in plain cotillion Dancing, which are all plain and soon understood. The first call is—forward and back. The first lady and opposite gentleman will forward by a step of four, as before described. If the call is, 'forward four,' the first and third gentlemen will take their partners with them, and forward and back together. The next call is 'cross over,' which is danced by two steps of four most properly, but most commonly by eight steps divided by two counts. These cross

steps and also the forward and back steps are frequently counted by fives and tens by most teachers of dancing.

The scholar will find it best to curve the last steps of the cross over a little to the right, so as to give more room to make the chassa. The next call will be the 'chassa and back,' which means to make four steps across the sett as described in the example for chassa, then four steps back, which is included in the call. The next call is 'back to place,' which is the same as the cross over call. The next call is 'balance partners,' which is done by eight steps, consisting of a forward and back, or a simple balance of eight steps. The next call will be 'ladies chain,' which is one as before described; then 'half promenade,' then 'half right and left to place.' Next 'double the same' &c. This ends the first figure of a plain cotillon. The foregoing instruction will be sufficient for the new scholar to get a sufficient knowledge to dance a common sett. If he should want to become a teacher, or want to dance Fancy Dances, he can learn them by the same manner, as they are all danced on the same principle; and all Polka's, Mazourka's,\* Fancy Stage Dances, &c., &c., can all be laid down by the same principle.



## PART II.

I shall now proceed to give another style—the one mostly taught in this country; and in conclusion of this part of my work let me remark, that I have another work in preparation on a much larger scale, in which I shall give a full description of all Dances, both plain and fancy, that have ever come under my observation.

The style of Dancing which I now lay down, consists of but six principles. The teacher commences by giving six positions; after the pupil has learned them

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\* This word is sometimes written differently.

he then commences by showing him what is called the 'assemble steps;' then comes the 'promenade step,' which is the same step as the one written down in the fore part of this work; in fact, all the steps are the same with the exception, that whereas in the fore part of this work they are written for the scholar, when, by this way of teaching he has to be shown every step. The six positions are made as follows:



**FIRST POSITION.**—This position is the same as the first one given in this work, and in the invention of writing Dancing, was most

likely taken from it. It is as follows: place the heels together, and turn the toes as far out as is convenient to stand.



**SECOND POSITION.**—This position is made by stepping about twelve inches from the standing or first position, upon a right line with the left foot.\*



**THIRD POSITION.**—This position is the same as the one in the fore part of this work, and the same as the other fourth, which is made by placing the heel of one foot in the hollow of the other, at right angles.

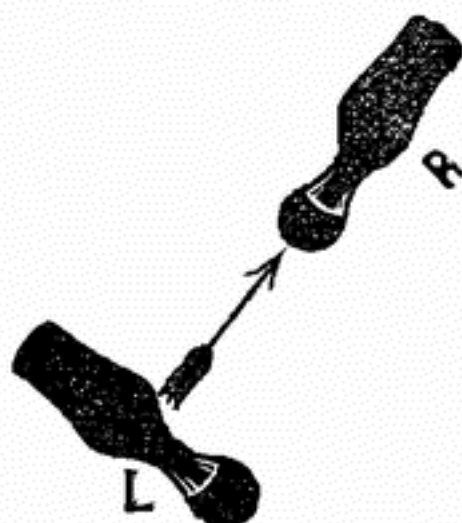
\* This engraving is not exactly correct. The right foot should be thrown a little further back.



**FOURTH POSITION.**—This position is made by placing the right foot about twelve inches in front of the left, placing the toe on the floor, and turning the heel in towards the toe of the left foot.



**FIFTH POSITION.**—This position is made by placing the heel of one foot to the toe of the other, and turning the toe of the front foot out at an angle of forty-five degrees.\*



**SIXTH POSITION.**—This position is made by commencing from the third position, and making a step square off about eighteen inches apart when the position is made; this is the same as the former first movement.

\* The toe of the right foot in this engraving wants throwing a little further back.



These are the positions, and I must confess that I never could see that they were of much use; and any teacher can instruct by this style about as well without any rules as he can with them. By this manner you have to write down a long description of any dance, and then run a good chance of not making yourself understood, as there are no fixed rules to write them by.

As I before remarked, after the teacher has learned you the positions, (for movements, he has none,) he then commences to learn you the assemble steps, which are as follows: commence from the third position with the right or left foot, and throw the foot out at right angles and bring it behind the other alternately. This is called "assembling behind." The next step is "assemble before," which is done by starting from the third position as before, only you commence with the foot which is behind and throw it out as before described, and bring it up to the third position. The next step taught is the "forward step," which is done by stepping with the right foot in front and bringing the next foot up to it, at the same time throwing the front foot the same distance it was before you brought up the other, then step with the foot that is behind in front, then bring up the other foot to the third position, the teacher must here be particular to show the scholar that the second step and third are both made at once so as to count the full bar; and I would remark that the teacher of this style of Dancing almost always counts five to two bars, and ten to four bars or cross over; for example, they count in a forward as follows, one, two, three, four, and five; now the two three, and also the four and five are counts in the time of one, which make the four beats to two bars.

Any style of Dancing may be taught in the same manner of counting time, but I much question if it is as correct or easy for the scholar to learn. A teacher of Dancing cannot be too particular as to time; some children are taught to count time, and cannot tell why they are taught, and have no idea for what purpose they count; they do it more from habit than any thing else,

This is most common with children who have no idea of music. To make this more plain to them, the teacher, in his music, should make long and distinct stops between each bar, and particularly at the end of every two bars, so as to impress it more firmly on their minds. In fact, a person to teach Dancing well must have a correct knowledge of music, and particularly of time; also, a knowledge of accenting music. For this reason he ought to play himself. For example—any teacher teaching the Mazourka, Quadrille and Waltz with the same accent to his music, would find his teaching not correct; for although the music is the same, yet to waltz the Mazourka well the accent on the music must be different. I have seen many persons who, to a common observer, seemed to dance well, yet had not the art to impart it to others; while some persons appeared not to dance well, yet taught with great success. The reason is that the public generally are not judges. A great many persons take activity of movements for good dancing, when sometimes the case is very different. It requires a person with a good idea of time, also, with a fine taste as to grace and carriage. It will be observed that many teachers have the art of imparting more ease and grace of carriage than others; the reason is that they have a finer taste and a better idea of what constitutes ease and graceful movements than others; and I would here also observe, that few teachers pay that attention to the ease and gracefulness of their scholars that they ought; and I would also say to the student, that they ought to pay strict attention to their general carriage and style.

The learning a particular set of steps is more for the purpose of giving a correct time than any thing else, as you will observe that many persons dance well who use no particular set of steps. I here allude to cotillion dancing alone, as many fancy dances derive all their beauty from certain steps, and I have also seen many fancy dances that were made from many parts of other dances in the same manner that many pieces of music

are made from parts of other music, and I have witnessed some very fine stage dances composed of parts of other dances. The balance of the steps used in this style of dancing are the same as have been before stated and I shall say no more on that part of this subject as the short limits of this work will not permit me to give that general description of steps, setts, and figures, that I would wish; and I think it unnecessary as all cotillions can be made or varied according to the fancy of the dancers; same way with all kind of Polka and Mazourka Quadrilles, as they are merely quadrilles danced by marzourka and polka steps which can be varied at pleasure, but for the benefit of students I shall lay down such of them as are most generally danced at the present time; but as the style changes almost daily, it is almost impossible to give any thing but a general description.

The best plan for the teacher to pursue at first is to learn his scholars the different parts of setts; first such as "forward and back," "cross over," "chassa and back," "promenade," "right and left back to place," &c. By this way the scholar will learn more perfectly and will not have too much to learn at once. After the parts have been well studied they may commence by the following setts:

#### FIRST SETT. No. 1.

First two forward and back. Turn between the side couples. Forward six. Cross over. Forward Six. All turn partners. All promenade.

#### No. 2.

First couples forward and back. Lead to sides. Four hands round. All turn partners. Ladies' grand change All promenade.

#### No. 3.

Four ladies right hands across. Back with the left hand and hold with the left. Join right hand with



partners and balance. Swing to places. Ladies grand chain. All promenade.

These setts are generally danced singly; in fact, the first one cannot well be danced double; they are all three easily understood, and new beginners will find but little trouble, and will make but few mistakes. The next sett of three can all be danced single or double at the will of the dancers, they are as follows:

### SECOND SETT. No. 1.

First couples right and left through. Balance and turn partners. Ladies chain. Half promenade. Half right and left to place. Second couples repeat.

### No. 2.

First couples forward and back. Half right and left. Promenade quite round. Ladies chain. Forward and back. Half right and left to place.

### No. 3.

First couples forward and back. Half right and left. Forward again and back. Half right and left to place. Ladies chain. Forward and back. Half right and left. Side couples then dance the same. First couples repeat, which will bring them to places.

### THIRD SETT. No. 1.

First line forward and back. Cross over. Chassa de chassa. Cross back to place. Balance and turn partner. Ladies chain. Half promenade. Half right and left to place.

### No. 2.

First line right hand across. Left hand back. Hold with left hand and join right hand, with partners and balance. Half promenade with partners. Ladies chain. Forward and back. Half right and left to place.



## No. 3.

Top couples forward and back. Turn partners. Forward again and first lady join opposite couple. Forward three and back. Gentleman dance solo. Four hands round. Turn partners to places.

## FOURTH SETT. No. 1.

First couple promenade round and face out. Next couple promenade round and stand behind first couple. Third couple same. Then fourth couple. March down eight steps, then up eight steps. Chassa out and join hands and forward. Turn partners to places. Second couple promenade round and face out. Third; and then fourth; then first couple follow, &c.

## No. 2.

First couple promenade round and face out. Next same, &c. Chassa out and form line. Join hands and forward and back. First lady balance and turn each gentleman. Next lady same, &c. First gentleman balance and turn each lady. Next gentleman same. All forward and back. All turn partners to places.

## No. 3.

Ladies balance and turn gentlemen to the right until they come to place. All promenade. Gentlemen then balance and turn ladies to the right.

## No. 4.

Top couples forward and back. Lead to side couples. Four hands round, all turn partners. Swing corners. All promenade. Side couples same.

The above setts are such as are generally taught to new beginners, and are simple and easily understood, and I would advise teachers and masters, who teach by this plan, generally, to teach nothing at first but setts of the most easy kind, as students are more bothered and get more confused the first few setts, that they attempt to dance, than they ever do after. Teachers

should teach single figures only in the beginning, for double figures will always bother students at first. When the scholar first attempts to forward and back in a cotilion or sett, at the end of the forward the teacher should rest or make a short pause in his music, so as to give them time to go back with ease; for teachers generally miss it in attempting to force scholars on too fast. After they have advanced a little, it will be time enough for them to dance with regular music.

I will proceed to give some setts of cotilions of another kind, which will be found more difficult, but by a little attention will be easily understood:

#### FIFTH SETT. No. 1.

Ladies all forward and back. Gentlemen the same. All chassa across partners. Balance and turn partners. Ladies grand chain. All promenade.

#### No. 2.

First two forward and stop. Partners forward and turn them to places. Four ladies move right in the next ladies places and stop. Four gentlemen move left in next gentlemen's places and stop. Ladies repeat. Gentlemen repeat Half grand round to places. All turn partners.

#### No. 3.

First four lead to the right and balance. Swing those behind you. Lead up with those you swing or turn and swing. Balance. Ladies chain. Promenade.

Those dancing in these setts must be particular as to time, for a variation from correct time, particularly in the second number, would make a wonderful difference. The ladies must be particular to start all at once; the same with the gentlemen, for as soon as they leave their places they must be occupied by others.

#### No. 4.

Swing corners. Balance and turn partners. First couple promenade round and face out. All form a line

chassa across and back. Lead off. Chassa out and back. Balance and turn partners. Next, &c.

#### No. 5.

First two forward and back. Cross over. Chassa and back. Cross to place. Top couples balance to side couples and change partners. Form line on top couples, forward and back. Then all turn partners to places.

#### No. 6.

First two forward and back. Dos a dos. Balance and turn partners. All four ladies forward and back. Turn partners. Four gentlemen same. Promenade.

#### No. 7.

Forward two and back. Swing half round in the centre. Swing six round that couple. Balance four partners. Ladies chain. Half promenade. Half right and left.

#### No. 8.

Four ladies forward and back. Four gentlemen same. All balance and turn. Grand chain. Promenade.

#### No. 9.

First lady join with opposite couple. Forward and back three. Forward four and take partners. Partner chassa across four. Back to back. Half promenade. Half right and left.

#### No. 10.

First four lead to right. Chassa out and form lines across the room. All forward and back. Swing partner to place. Grand chain. All promenade.

#### No. 11.

Swing partner right hand. Then left. Promenade. Grand round and back. Balance. Turn to place. First two dos a dos. Balance and turn partners.

The students will find in these cotillions sufficient variety to give a knowledge of the different forms of cotillions. I shall now give a few Polka, Mazourka, and Polish quadrills, they being the style of quadrills mostly danced at the present day, and here I would say that a Polka quadrille is a quadrille danced by a Polka step, and can be varied according to the pleasure or fancy of the dancers; as, for example:

#### No. 1.

Forward four. Change hands and back to place. Both couples waltz round each other. Balance and turn partners. Promenade.

#### No. 2.

Waltz round to the right couple. Cross hand and waltz as before. Back to place. Promenade. Waltz back to place.

#### No. 3.

Double waltz. Right hand cross. Waltz back to place.

#### No. 4.

Promenade all round. Face to face. Balance. Love Chase. Waltz inside the ring.

#### No. 5.

Lead forward four. Change hands. Return to place. Polka waltz, figure once round, balance and turn partner half round with right hand. Do. to place with left hand. Promenade forward, turn without quitting hand. Promenade to place.

#### No. 6.

Polka waltz, (changing sides.) Balance round, (heel and toe,) Waltz back to place.

#### No. 7.

First couple forward in waltz position, changing the lady from right to left four times. Four hands round



Pass the ladies from left to right four times, forming the round after each pass. First couple waltz back to place.

No. 8.

Four forward and back. Forward. Gentlemen change partners and waltz back to place. Balance and turn. Forward and back. Forward, change ladies, waltz back to place. Half promenade. Waltz to place.

No. 9.

Forward, change hands and back, (heel and toe.) Turn partner and back. Half promenade. Waltz back to place. Next couple same.

This last quadrille can be danced by one or two couple; the (heel and toe) of course are used only in the forward and back. These quadrilles are such as are generally danced. There are a great variety of others that are danced in different places. The Polish quadrille is very different from either the Polish Mazourka or Polka quadrille; the first step is very much like the Polka, but the rest are entirely different. These quadrilles are of a great variety, which the short limits of this work will not permit me to give. Like other quadrilles they are subject to variation to suit the fancy of the dancers. These steps have no waltz like the Polka and Mazourka; for a sett of Mazourka quadrilles I would refer the student to Coulon's last, which are good and easily understood. In the great variety of fancy and other dances the scholar will find they become very plain and simple, when once confined to principles. In all dancing it requires a person of a good taste and discernment to detect any defect they may have. Also, it requires ease of carriage and movement. Sometimes a very little defect in a dance will make a great difference. I recollect once of waltzing with a lady who had the reputation of being a good waltzer; when I attempted to waltz with her I discovered a slight unevenness in our waltzing which I could not account for at

the time; I discovered that the defect was in the third count; so I determined to watch her, and after observing her closely while waltzing with another person, I saw that she made her third counts by pivoting into the third position, while I made my count by a movement of six. When I waltzed with her again I made my first movement a little longer, so as to pivot with her, and found the defect remedied immediately. It shows how small a thing will make a difference. While speaking of waltzing, I would say that there is no kind of dancing that requires more correct teaching; for a scholar once taught wrong, very seldom gets out of it. Two great defects in waltzing, which the teacher must be careful to avoid is, to prevent the scholars from getting in the habit of bending their knees too much, which will give them a bad appearance; also, they are apt to get in the habit of raising on their toes too much when they come into the positions, which gives them an awkward and uneven appearance. In plain waltzing the body should be kept nearly straight, the breast and head thrown a little back; the two waltzing should not be exactly face to face, but nearly so, being nearer at the right shoulder than the left. All fancy dancing is danced very different in different places; for instance, you will find the Polka danced differently in different parts of the United States. I do not mean a great difference, but there is difference enough to make the stranger appear awkward unless he is acquainted with all the various modes.

The quadrilles are so various that they are seldom danced exactly alike in two places except in some general sets; in fact, there are such endless variety and forms of dancing that it is impossible to confine yourself to a particular manner, except so far as the first and main principles go. There are also such varieties of opinion: some think that to teach dancing well, the teacher must be a person of great activity, and must make a great display, when such is not the case. How often do we see stage dancing highly applauded when a common

observer would see that it was out of time. The following questions which I have added will enable the scholar, and also the teacher, to get along with more ease, and will also inform the scholar what points to notice more particularly.

How many first principles are there in dancing?

How many positions are there?

What is the first, second, third, fourth, fifth and sixth?

To what rules are they subject?

How many movements are there?

How are they divided?

What is a circle or curved movement?

What are beats?

How are the various kinds of beats made?

To what rules are they subject?

What are pivots?

How many kinds of pivots are there?

If you start from the third position and make one fourth pivot to the left, what position will you then be in?

If you make from the fourth position one fourth pivot to the right, to what position does it bring you?

If you make from sixth position one fourth pivot left, to what position does it bring you?

If you start from the left second position and make one fourth right pivot, to what position does it bring you?

If you start from the fifth position and make one half pivot right, to what position does it bring you?

To what do the letters Pi allude?

To what do the two letters Po?

To what the letter S? To what the letter H?

To what the letter T? What does the character & or word *and* mean?

What does a ——— when placed under two or more positions, movements, beats or pivots mean?

When starting with a movement, from any position, do you come to to the same position or not, and what is the rule in that case?

In dancing in two four time why do you count four to a forward, or eight to a cross over?

In dancing in the style last stated, how many do you count?

Why do you count five, and what makes the difference between that and four?

Do they amount to the same thing or not?