

THE

STANDARD DANCE ALBUM.

BY

E. WOODWORTH MASTERS,

President of the Association of Teachers of Dancing of New England.

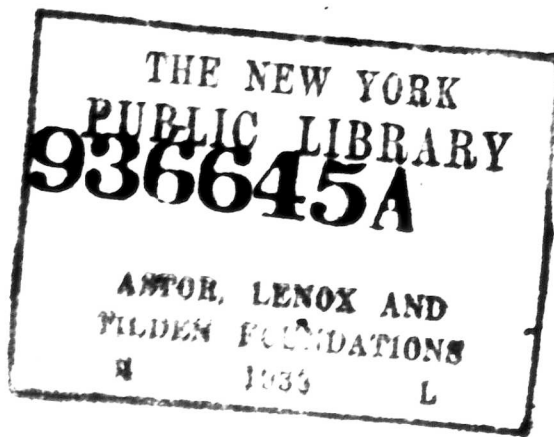
**Dancing is the Rhythm of the Body,
As Music is the Rhythm of the Spirit.**

BOSTON:

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1883.

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PREFACE.

To all lovers of the dance we dedicate our little work, without expectation, however, that so trifling an epitome as ours will fill the entire niche in Terpsichore's temple. It is a compilation from the most able writers on the subject, in combination with original matter.

At your feet, generous votaries of Terpsichore, we throw our petit bouquet, many buds of which we have gathered through long years of unremitting toil in our chosen profession. If we have ungracefully blended their tints, your kind forbearance and pardon we entreat.

Dancing, although subject to much abuse and determined opposition, has flourished for unnumbered centuries, from the remotest ages. A multiplicity of high authorities have successively proved that dancing tends equally to our amusement and to our instruction. The whole body moves with more freedom, and acquires an easy and agreeable appearance, by which we immediately discover a person who has cultivated the art.

Dancing is of signal service to young people, at that time of life when motion is almost a natural want, and the exertion of their strength is the surest means of increasing it.

Dancing ought to form a part of the physical education of children, and should be introduced into the public schools, not only for the better health, but also to counteract the many improper attitudes and habits which they too often contract.

G. A. H. AM 16F/37

Dancing is a most salutary exercise, as, by its mechanical effects on the body, it inspires the mind with cheerfulness. The music which accompanies it has effect upon the body as well as upon the mind. It is addressed, through the avenue of the ears, to the brain, the common centre of life and motion, whence its oscillations are communicated to every part of the system, imparting to each that equable and uniform vigor and action upon which the healthy state of all the functions depends. By its power, many remarkable cures have been performed, particularly of disorders connected with the nervous system.

The art of dancing is not only necessary, but almost indispensable, to those who are fond of society. The manner of presenting one's self, and of receiving others in company, with a graceful propriety, and the easy and polite demeanor which is so becoming, is acquired most effectually by those who have learned to dance.

All persons wish for strength and activity, and, I venture to say, are glad to possess physical beauty. It is a natural desire; and there are very few who do not wish to unite to these good qualities elegance of carriage and deportment. Dancing presents the golden opportunity for the acquirement of these desired possessions. By it, the head, arms, hands, legs, feet,—in short, all parts of the body,—are rendered symmetrical, pliant, and graceful.

Dancing should not be indulged in too often, nor continued so long as to be exhaustive, as, where weariness is apparent, grace and ease of movement are lost.

Dancing is extremely useful to women, whose delicate constitutions require to be strengthened by frequent exercise, and must be very serviceable in relieving them from that unhealthy inaction to which so many of them are usually condemned.

Dancing is the *only rational* amusement wherein the man of business can *wholly forget* the manifold cares of an active business life. The social repast, when combined with delightful and enchanting music, is the panacea for all the innumerable ills resulting from continuous strain on the heated and overtaxed brain.

Men of business, you who are constantly in the whirl of business excitement, — I may say the treadmill of fortune, — when your cares overburden you, soul and body, take my prescription. Remember, I stake what reputation I have gained in nearly a quarter of a century in my profession on the assertion that you will gain renewed strength and energy from this species of relaxation from business.

I could submit many testimonials in support of the foregoing allegations, if space would permit, but must confine myself to the following: —

“BOSTON, November, 1882.

“PROF. MASTERS.

“*Dear Sir,* — Considering no person’s education complete without a knowledge of dancing, and wishing my son to become proficient in the art, I shall consider it a favor if you will receive him into your class. As a *former pupil* of yours, I shall then know him to be under the personal supervision of a gentleman who will be especially careful in regard to his proper instruction and deportment. I may possibly join your class again, as I am positive that one’s general health is better when indulging intelligently in this most delightful recreation. I know a gentleman, standing high in his profession, who sincerely believes himself saved from a life of invalidism, and possibly hypochondria, from the results of your teaching. People are beginning to think more intelligently upon this question; and, as the public mind expands, I sincerely believe that dancing will be generally advised by physicians.

“Please reply at your earliest convenience, and greatly oblige,

MRS. C. SMITH,

“73 West Brookline St., Boston.”

"OCTOBER, 1882.

"PROF. E. W. MASTERS. .

"*Dear Sir,* — So you are about to open your dancing academy, as I hear, at No. 60 West Dover Street. The place is considerably south of the old *Parker Fraternity Rooms*, where I first made your acquaintance, some five or six years ago, more or less. I wonder if you remember how sickly, weak, and bent over I was, when I called on you there, to arrange for taking some dancing lessons! For years I had suffered from dyspepsia and other ailments; at one time, the doctor told me that consumption was on me. Sedentary habits had, as I now believe, tended to aggravate my ailments.

"I did not want to die before my time, although then I was over fifty years of age; so one day, while thinking over my mistakes in life, and querying where the path of right living — that is, "the way of righteousness" — might be, I determined to improve, if possible, my physical health. I think it must have been an inspiration that caused me then to think of going to a dancing school. In my youthful days I had not had the opportunity; but now I objected to myself that I was too old, too awkward, should be laughed at, etc. But I resolved to make an honest effort to learn to dance, to improve my health, and perhaps acquire some grace, physical, mental, and spiritual. Such were some of my thoughts when I first called on you and began to take lessons. Doubtless you remember how pertinaciously, though stumblingly, I endeavored to learn. Perhaps Terpsichore finally compassionated the patient efforts of her aged devotee; for, as you know, I not only learned some of the square dances, but also some of the revolutions, and other mysteries of the Waltz, Polka Redowa, etc. Better than all, health revived, strength accrued, the blues faded out, and good spirits took their place. No sign of consumption on me now, unless it be a good appetite for the consumption of relishing food.

"As piano-players, who, by intermitting practice, generally lose their skill, so I feel that my dancing-steps now lag, and I must practise again. To whom can I better go for lessons than to yourself? Where is the 'Masters Dancing Academy,' unless it be at 60 West Dover Street, Boston? Please inform me on what day,

and at what hours, you have a day-class (I cannot conveniently attend an evening one, living as I do out of Boston), and you may be quite sure of soon seeing your *old* pupil.

"Yours,

"A. E. GILES,

"*Fairmount Avenue, Hyde Park, Mass.*"

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THE STANDARD DANCE ALBUM.



NATIONAL DANCES.

Dancing seems to have been an amusement common to all nations and races of people since the creation. At all events, it is mentioned in both sacred and profane history, from the very earliest records existent; and no people has yet been found, however rude and barbarous, who have not some typical dance illustrative of success in war, of joy or sorrow, of rejoicing over abundant harvests, of some religious observance, or designed simply for exercise or recreation. The Esquimaux dances before his snow-hut; the African negro leaps and bounds in strange gyrations to the discordant music of tom-toms and rattling gourds; the North-American Indian has the scalp dance, the medicine dance, and, most peculiar of all, the buffalo dance. In every quarter of the globe, we find dances peculiar to different races; while, among the highly civilized peoples, a multiplicity of saltatorial measures claim our attention.

National dances, like national costumes, are to a great extent the reflex of the character and of the taste of a people. They deserve to be studied, not for these reasons alone, but also as relics of ancient customs connected with the home as well as with the public life of a nation. The Highland dances are, in many cases, solos, executed by a single performer, and are characteristic of the martial character of the mountain races. The Spanish dances are the very reverse. Here both sexes enter, and the dance is a voluptuous drama, so

indelicate in many cases as to find condemnation from all. The "fandango" is a love-scene, consisting of successive approaches of the danseur and danseuse, till at last, weary of the contest, both parties approach, at first with hesitation, but at last with eagerness. Even French writers, not over-scrupulous, unite to censure the freedom of these Spanish dances.

The Californian dance is a modification, by missionary influence, of the original Indian dance. It became a study what the neophytes were to retain as innocent and what eschew. It required from the sober old padres minute investigations into dancing. This dance is one common throughout the Indian parts of Mexico, and is called the "Dance of Montezuma," which has been adopted, with modifications, even in Europe.

The Esquimaux are very fond of dancing, and of a rude music on a kind of tambourine. Especially when not corrupted by white intercourse, they are good-humored, cheerful, and simple. The dress of the men and women does not differ greatly, and, of course, skins and furs are more largely employed than any woven fabric, as their land supplies no fibrous plants but mosses, and the arts growing from their use are unknown. They dance for amusement, with many grotesque figures, and dance to welcome guests. The music given by the tambourine — which has, by the way, an ingenious handle — when elicited by a long bone, is not exactly in accord with our ideas of harmony, but affords extreme pleasure to these rude children of nature.

The dancing girls of Spain are even more famous historically than the "almeh" and "ghawazee," their sisters of the East, whom even the sacred writings mention.

The dance once played a conspicuous part in the religious rites and in the last honors paid to the dead. Traces of this ancient custom still exist in Spain. A recent traveller thus describes an incident at Alicant: "We to-day witnessed a funeral ceremony in which, to our astonishment, the national jota was danced. We were passing through a deserted street, when we heard the tinkling of a guitar, accompanied by the shrill chant of the bandurria and the sound of the castanets. We opened the half-open door, expecting to see a wedding.

It was a funeral. At the end of the room, laid out on a table covered with a shawl, was a little girl of five or six, attired as for a holiday. Her head, encircled with a wreath of orange-blossoms, rested on a cushion, and we at first thought her asleep; but the vessel of holy water beside her, and the large wax tapers burning at the four corners of the table, told us that the poor little thing was dead. A young woman, evidently the mother, sat beside the child, weeping bitterly. Yet the rest of the tableau contrasted singularly with this mournful scene. A young man and a young woman, in the holiday garb of Valentian peasants, were dancing a lively jota, keeping time with their castanets, while the musicians and friends formed a circle around them, exciting them by singing and clapping. We were at a loss to understand this rejoicing in grief, but one of the relatives said, 'She is with the angels.' In fact, in Spain, young children, as going direct to heaven, are considered as rather to be envied than mourned. After the dance, the bell rang a gloria, as if for a holiday, instead of tolling as they would for an adult. In the same spirit, the burial service of the Catholic Church for infants is made up of canticles of joy, — the psalm of praise, and not of sorrow."

An ancient ceremony at the festival of Corpus Christi is held in the Cathedral of Seville, where the "Dance of the Sixteen," as it is termed, takes place before the Holy Sacrament. This curious dance dates back to a papal bull of Pope Eugene IV., dated 1439. It is described as a gliding movement, something between a waltz and a minuet, and is aided by the sound of castanets played by the dancers. Crowds go to witness the ceremony, one of the famous sights connected with religious observance in Seville.

Every South-American state has its peculiar dance, all borrowed from the dance that has lived so long on the river-banks of Spain, and, though differing from it in some respects, possesses all its principal characteristics, just as the various languages of Spanish countries resemble the rich old mother-tongue.

The Chili dance is a part of the country's history, and is as dear as his flag to the Chilian's heart. It is danced by two persons; and when the guitars strike up, accompanied by the click of castanets in the hands of a third

party, a crowd collects around the swaying figures, and enter into all the spirit and excitement of the dance. There are generally three verses sung, full of passion and entreaty, which the two dancers forcibly express in their attitudes; the second and third verses each increasing in fervor as the song progresses. The lady seems striving to resist the impulse to fall into her lover's arms, and constantly coquets with her partner; now permitting him to hover over her, and then suddenly retreating with a swift whirl, succeeded by a voluptuous, re-inviting languor of movement; while the spectators, keeping time with their hands, urge on the suitor until the end of the song, and the dance suddenly stops. Some of the foreigners who have visited Chili have represented this dance as being vulgar, and tabooed by good society. Such is not the case. The dance, of course, is capable of being made so, and, no doubt, sometimes is, as are many of our own dances when engaged in by the lower classes, but, shorn of its excess of passionate expression, is characterized by all the refinement of our most popular dances. No party is complete without it, and every grand ball winds up with the national dance by the belle and best dancer of the evening. Then all the exuberance of the occasion culminates in a brief abandonment to the intoxication, and the festivities are at an end.

In the long summer evenings, when the air is still and the mountains loom up like walls of rock in the clear, starlit sky, the traveller down the broad, smooth, shady road knows where the haciendas are by the sound of the beautiful dance. As he draws near the long, low buildings, he will find a group, quiet, but all absorbed in the favorite pastime. The effect at such times is indescribable. The snow-capped Andes seem to throw a shadow over all the plains; but across them there comes floating on the fragrant air, from every hacienda, a soft, ceaseless blending of music and singing, and one rides on as in a dream, until the hush of midnight settles upon the scene. The dance must be seen to be appreciated. It can never be approximately imitated on the stage, and the artist's hand must be cunning indeed that can picture its grace and animation.

In many of the villages scattered through France, the close of the carnival is celebrated by the "Dance of

the Bellows." Each performer is armed with a huge pair of bellows, and in this ludicrous costume they assemble for the procession. One of the figures consists in the dancers following one another in hot chase, each discharging blasts of air from a pair of rapidly worked bellows on those who happen to precede him. The outside stragglers of this procession take especial delight in making sudden sallies at the spectators who have been attracted too near the line by idle curiosity. The women in particular are assaulted by puffs of the bellows, and fly, laughing and shrieking, in all directions. If any luckless dog falls in the way of the dancers, he is obliged to retreat precipitately, under the impression that a whirlwind is abroad. Each participator in this wild carnival of mirth wears a hideous mask, in which every feature is distorted in the most ludicrous manner. Great gayety and good feeling prevail throughout the whole ceremony, which is continued until the heroes of the bellows join the Caramantran procession.

The favorite dance of the last century was the minuet, a graceful, stately dance, that well became the stately men and dames who figured in society a hundred years ago. Though our young people would deem it rather formal and dull, it was as popular in its day as the quadrille, waltz, or polka have been in our days.

The waltz is essentially the German dance; but the most peculiar dance performed at social gatherings in that country is that which passes by the name of *der cotillion*, which consists of a series of games, rather than figures, superadded to the old French measure, and from which has been evolved in this country "that million of marvellous mazes, the German cotillion."

The polka affords a remarkable instance of the rapidity with which a fashion spreads over the world. In 1843, this dance made the grand tour of Europe in a few months. So great was the excitement which it created, that its introduction into fashionable society may be regarded as a new era in the art of dancing. The young, the middle-aged, and even the old, were roused by its attractions into a state that bordered on enthusiasm. Judges, senators, lawyers, and physicians, unable to resist the soft persuasion, divested themselves of their soberness and sage-like gravity of age and profession, renewed their youth, and again received lessons

in dancing. The origin of the polka has been claimed for a peasant girl of Poland, but its origin is really unknown. It is, however, believed to have been an ancient Scythian dance. This seems the most likely, as, among many warlike tribes, it is danced with spurs on the heels and hatchets in the hands, accompanied by a furious beating of time with the feet at intervals, as if to represent the trampling of horses, or the din of war.

ANCIENT OPPOSITION.

The following quotations are inserted to show what bitter opposition dancing has experienced in ages past, and for comparison with the more generous Christian sentiments of the age in which we live.

Tertullian said : —

“The Devil leads people no longer to the temple of idols, but to the *ball*, where one sees living statues, living idols, who try with all their charms to seduce the heart and make it apostatize.”

To St. Anthony, Archbishop of Florence, is attributed the following : —

“Going forth from these haunts of lewdness [the ball-room], a thousand bad thoughts follow them, step by step, and their desires are to return to the scenes of their immoral pleasures.”

And again the latter gentleman adds : —

“Those who deliver themselves up to the fatal diversion of dancing, travel on the road to h——, and will arrive there at some future day, where the road ends.”

Such quotations as the foregoing might have been deemed proper when uttered by their illustrious authors. We do not, however, see in them any fitness to the present age. The world has outgrown sentiments of such character, regardless of their source. While we would not assail or wage war on the institution fostering them, nor taint with vilifying breath the name or fame of the authors, we are not disposed, crab-like, to go backwards. Progress in religion, science, and art, must keep pace, as progressive minds find enlightenment in either. We find nothing in the dances of modern fashionable society

to require apology. The time-honored Quadrille, with its countless variations; the Waltz, which is every year becoming more popular and more attractive in its numerous modifications; the Polka, Schottische, Galop, Redowa, and, last but not least, that combination of marvellous labyrinthine figures, the "German," with its addenda of multifarious "favors," — are they not, each and all, known of all men, and, more particularly and especially, of all women?

The dance is to-day, as it has been for ages past, a popular amusement in all nations of the world.

GLOSSARY OF FRENCH TERMS

APPLIED TO

STEPS AND MOVEMENTS IN DANCING,

WITH PRONUNCIATION.



Alignment (aleenmang), in a straight line.

Alterner (alternay), to succeed each other.

Anglaise (aunglays), English.

Apparier (apparyea), to couple, to match.

Arreter (arretay), to stop.

Autour (otoor), round, around.

Balancé (balansay), partners balance to each other.

Balancer (balansay), poising, to balance.

Balancement (balancemang), rocking, poising.

Base (haws), base, groundwork.

Cadence (kadawnce), harmony, time, time of step.

Cadencé (kadaunsay), harmonious, in time, stepping together.

Cancan (kangkang), an immoral dance.

Cavalier (kavalyea), gentleman, partner.

Chassé (shassay), to chase, to drive away, vehement pursuit, to urge onward, to compel to depart.

NOTE. — This movement is much abused in both name and action, as, when applied to dancing, it evidently refers to movements of the feet, unless qualified as chassé, croisé, chassé de chassé, etc. We illustrate it as follows: Any movement or succession of movements wherein one foot chases the other (in any direction) in such form as to cause the feet to move nearly simultaneously, throwing the weight on the advanced foot, at count or accented part of the music or dance, with the feet apart, may be styled chassé, as shown in first steps

of original gallopade movement, or promenade chassé. The step is seldom used, walking movements having superseded it.

Changement (shangemang), changing.

Cinq (synk), five.

Contour (kontoor), outline, circumference.

Contre (konter), near, over, against.

Contre-danse (kontray-dawnse), formed in opposite lines.

Contre-temps (kontray-taum), counter-measure.

Contre-marche (kontray-marsh), counter-march.

Contre-partié (kontray-partee), counter-part, reverse.

Cotillon (koteeyong), a dance, cotillion, now styled quadrille

Croiser (krwasay), to cross each other.

Croisé (krwasay), crossed, alternate.

Coupé (koopay), a movement in dancing where one leg is slightly bent and extended in front (or rear); closing the feet in a leaping manner, and placing the weight upon the foot used for the movement, at the same time slightly raising the other foot.

Dame (dam), lady.

Dansante (dansawnt), dancing.

Danse (dawnce), dance.

Demi (deemee), half, semi.

Deux (deu), two.

Dos (doe), back.

Ensemble (awnsaumb), altogether, at the same time.

Entrée (awntray), opening dance, entry, etc.

Etiquette (eteeket), ceremony, conventional decorum.

Fois (fwah), once, at one time.

Galop (galow), gallop, a dance in $\frac{2}{4}$ time.

Gallopade (gallopawd), dance movement. See *Galop*.

Gauche (gōsh), the left, awkward.

Gavotte (gavott), a dance.

Glisser (gleesay), to slide, to glide.

Glissade (gleesaud), sliding, gliding.

Jambe (zhawmb), leg.

Jeté (zhetay), raising the foot, and throwing the weight forward on the toe.

Marche (marsh), walk, gait, marching.
Marcher (marshay), to walk, to step.
Marcheur (marsheur), walker, pedestrian.
Masque (mask), mask, masker.
Militaire (meeleetair), military, soldier-like.
Musique (meuzeek), band, music.

Noblesse (nobless), nobility, nobleness.

Orchestre (orkest), orchestra, band.

Pas (pah), step, footprint, pace.
Passé (passay), pass, the past, faded.
Passe-temps (passtaum), pastime, sport.
Pele-mele (pell-mell), confused mixture, a jumble.
Pirouette (peerouett), to whirl around on heel or toe.
Polker (polkay), to dance the polka.
Pousser (poosay), to thrust, to urge on, to push.
Professeur (profaisseur), teacher, professor.
Promener (promney), to walk, to drive.

Qui-vive (kee-veev), on the alert.

Repousser (raypoosay), to push back, to resent.
Ressort (rayzore), spring, elasticity.
Retour (raytoor), ~~return, coming back~~, reverse.
Ronde (rônd), round, all around.
Rotatoire (rotaytwar), rotary, turning.

Savoir faire (sawvwar fare), management, dexterity.
Soirée (swaray), evening, evening party.
Solo (solo), a lady and gent balance by themselves.
Sur (soor), upon, in, into, above.

Technique (tekneek), technical.
Temps (taum), time, season, hour.
Tenue (tayneu), behavior, dress, etc.
Tiroir (teerwar), drawer, slide, second rank, one couple
 gliding between opposite couple. See *Les tiroirs*,
 p. 13.
Trois (trwah), three.

Un (ahn), one.
Unique (euneek), only, sole, unequalled.

Veloce (vayloss), speed, swiftness.

Vis-a-vis (vees-a-vee), opposite, over, against.

Vous (voo), pronoun "you."



A vos places (à vo plass), to your places.

A là fin (à la fie), at the finish, end.

Balancez quatre en ligne (balansay kat-awn-leen), balance four in a line.

Balancez au milieu, et tour des mains (balansay oh meelyen eh toor day mey), the gents all balance to partners, turning their backs to centre, and turn partners to places.

Chaine Anglaise (shane aunglays), right and left by opposite couples (English style).

Chaine Anglaise double (shane aunglays dooble), right and left double, or grand right and left.

Chaine des dames (shane day dam), the ladies' chain.

Chassé sur les côtes (shassay soor lay kotay), chassé by the side.

Chassé en avant et en arriere (shassay an avawnt et en erryère). Forward two and back.

Chassé de côté, *or* chassé croisé, *or* chassé de chassé (shassay du kotay, *or* shassay krwasay, *or* shassay du shassay). Lady and gent cross each other side ways.

Chassé huit (shassay weet), chassé all eight across partners.

Chassé à droit et à gauche (shassay à drwat et à gōsh), move to the right and left.

Demi balancé (deemee balansay), half balancing.

Demi-chaine Anglaise (deemee shane aunglays), four opposite persons half right and left.

Demi queue du chat (deemee keu deu shà), four opposite persons half promenade.

Demi ronde de jambe (deemee rond de zhawmb), place the foot in third position in front, and make it describe a circular movement to third position behind.

Demi-tour à quatre (deemee toor à kat), four hands half round.

Dos-à-dos (doss-à-doe), back to back, the opposite lady and gent going around each other.

En avant quatre et en arriere (an avawnt kàt et en erryère), the four opposite persons advance and retire.

Figure à droite (feegeur adrwat), advance to the couples at the right.

Figures devant (feegeur dayvaun), dance before.

Grand promenade tous les huit (grawn promnawd too lay weet), all eight promenade around to places.

Les tiroirs (lay teerwar), the first couple join in promenade position and cross to the second couple's place, while they glide outside to the first couple's place; the second couple join hands in promenade position and cross back; the first couple, separating, glide outside to their original place.

Le grande quarré (leu grawnde karay), the leading couples advance to centre, while the side couples separate to right and left (each moving to their respective sides); the leading couples change partners and draw out to the vacated sides, while those of the sides move from head positions to centre, join partners, and all to places. In this figure, every person moves in a square, four steps in each direction.

Le grande ronde (leu grawnd rōnd), all join and balance in a circle, or move around.

Le Moulinet (leu mooleenay), four dancers hands across; if the ladies hands across and the gents take their disengaged hand, it is called a cross or grand star.

Pas d'Allemande (pah dallmand), the gents turn the ladies under their arms, or by joining arms at the elbow

Pas de Basque (pah du bask), the redowa step, deriving its name from that of a people in the province of Basque.

Pas marche (pah marsh), walking step, one step to each beat in a measure

Traverser deux en dounant la main droite (traversay deu an dounaun la mey drwat), the two opposite persons change places, giving right hands.

Retraverser en dounant le main gauche (raytraversay en dounaun lu mey gōsh), the two opposite recross, giving left hands.

Ronde de jambe (rond de zhawmb), place either foot in the second position, make it describe a semi-circle backwards to the first position, and continue on the sweep till it completes the whole circle, ending at the place from whence it first started.

Tour à coin (toor akwy), turn corners.

Tours des deux mains (toor day deu mey), turn your partner with both hands.

Traverser demi contre temps (traversay deemee kontray taum). Lady and gent opposite change places.

Traverser (traversay), the two opposite persons cross over.

Retraverser (raytraversay), the two opposite persons recross.



NOTE. — The French pronunciations have been given phonetically, — that is to say, pronounced as spelled, — believing that system preferable to the use of accents, unless where actually necessary for proper expression.

In preparing the foregoing Glossary of French Terms, I have fortunately received the valuable assistance of my honored and esteemed friend, Mr. G. C. KYNOCN, whose erudition has contributed largely toward perfecting the compilation.

H I N T S.

All should be at ease in the ballroom, or private party, as if at home.

No person can be pleased in the consciousness of being awkward.

Ease is to be admired, but carelessness and negligence are contrary to good manners.

Whoever is admitted to a company of ladies and gentlemen is supposed to be, for the time at least, on an equality with all present, and should be treated with equal respect.

A gentleman should take care that his lady be provided with a partner whenever she desires to dance.

At private parties, ladies and gentlemen should not dance exclusively with the same partners. We may, however, without impropriety, ask a lady to join us the second time in a dance.

Never become involved in a dispute if it be possible to avoid it.

Give your opinions, but do not argue them.

Do not contradict.

Never lose control of your temper, or openly notice a slight.

Never seem to be conscious of an affront, unless it be of a very gross nature.

In company, one is not required to defend friends, unless the conversation be personally addressed.

Speak frankly, or not at all.

Nothing charms more than candor, when united with good breeding.

Do not speak in a loud tone, indulge in boisterous laughter, nor tell long stories.

Be careful not to speak upon subjects of which you are ill-informed.

Never seem to understand indelicate expressions, much less use them.

Avoid slang phrases and pet names.

Call all things by their proper names : the vulgarity is in avoiding them.

Never repeat in one company any scandal or personal history you have heard in another.

Anxiety to accommodate and make all happy is a distinguishable mark of a lady or gentleman.

If you have in any manner given offence, do not hesitate to apologize.

Never forget that ladies are to be first cared for, and are entitled in all cases to your courteous protection.

Do not cross a room in an anxious manner, or force your way to a lady, to merely receive a bow, as, by so doing, you attract the attention of the company to her.

If you are desirous of being noticed by any particular person, put yourself in their way in an unobtrusive manner.

When meeting friends in public, you salute them the first time, and not every time, of passing.

In ascending a staircase with ladies, go at their side or before them.

The most obvious mark of good breeding and good taste is a regard for the feelings of our companions.

While conversing with your partner, let it be done in an undertone, avoiding all affectation, frowning, quizzing, or the slightest indication of ill-temper.

It is the gentleman's part to lead the lady, and hers to follow his directions.

On no account should a lady be seen promenading a ballroom alone, nor should she enter it unaccompanied.

Contending for a position in quadrilles indicates an irritable and quarrelsome disposition.

When passing through a quadrille, let your arms hang easily, and avoid any display of agility or knowledge of steps.

Loud conversation, profanity, stamping the feet, writing on the wall, smoking tobacco, spitting or throwing anything on the floor, are glaring vulgarities.

Sets should be formed with as little confusion as possible: running to obtain a position should be carefully avoided.

The ladies' dressing-room is a sacred precinct, into which no gentleman should presume to look; to enter it would be an outrage not to be overlooked or forgiven.

Any provocation to anger should not be resented in the presence of ladies.

Do not form an engagement during a dance, or while a lady is engaged to another.

While dancing, the performers should endeavor to wear pleasant faces; and, in presenting hands, a slight inclination of the head is appropriate and becoming.

The habit of leaving sets cannot be too severely censured, and never under any circumstances should be done without an apology to those remaining in the set.

Dancing is subject to much abuse by the thoughtless acquirement of bad habits. True politeness costs nothing, but yields the largest interest and profit to the possessor of any known securities.

THE FIVE POSITIONS.

In all the positions the body must be kept quite erect, the chest advanced, the shoulders thrown back, the limbs straight, and the arms in a natural position, or slightly in front of the body, the backs of the hands inclining to the front.

EXPLANATION OF THE POSITIONS.

First Position. Place the heels together and turn the toes outward, nearly at right angles.

Second Position. Move the foot sideways about the distance of one foot.


Third Position. Draw the foot back, placing the heel in the hollow of standing foot.

Fourth Position. Move the foot forward about one foot in advance of standing foot (walking position).

Fifth Position. Bring the foot back, and place the heel slightly in front of toe-joint of standing foot.

It will be perceived that the feet are in contact in the first, third, and fifth positions, and that the same relative angle should be maintained in third and fifth positions as formed in the first. The standing or inactive foot flatly on the floor, the toes of the active foot should be pointed (the heel raised) in the second and fourth positions.

Good results will follow the practice of placing the feet in the different positions, rising upon the toes, and falling with the flat of the foot upon the floor. This should be done gradually, in order to impart strength to the muscles of the legs and ankles. It will also enable pupils to poise gracefully, and preserve their equilibrium.

 *Practise daily!* The thorough commitment of the positions will readily enable the pupil to form steps, as we put the positions together and form steps the same as the letters of the alphabet are used to form words. We will describe the forward and backward movement of the "Polka" for illustration: For the Polka, extend the right foot forward to *fourth position*, count "*one*," close the left foot to *third position*, count "*two*," extend the right foot to *fourth position*, count "*three*," make slight rest, count "*four*." Then extend left foot forward in the same manner as described for the right; repeat *ad lib*. Substitute backward for forward, and practise until the movement can be executed both ways with equal dexterity. This constitutes the "*Promenade*."

By the foregoing the pupil will readily perceive the necessity of becoming thoroughly familiar with the scale or alphabet of the Terpsichorean art, thereby making commencement of practice at the foundation and gradually rearing the structure in sublime proportions to the desired finish, which shall combine ease, grace, and elegance of movement, on the part of any who conform strictly to artistic study. We have enlarged somewhat on the positions to show our perfected system of teaching, which we modestly claim to be the most simplified and artistic method known to teachers of the polite art.

We therefore invite criticisms and comparisons with that of other methods wherein movements are described in the following inelegant manner: "Glide," "swing," "limp," "hop," "leap," "limp," "hop," &c.

THE BOW AND COURTESY.

THE BOW.

Slide the foot (say the left) to the side about one foot, second position (obliquely to the rear); then draw the other foot to the *third position*, bowing at the same time that the feet are closed together, keeping the legs straight and inclining the body forward from the hips, the head in a natural position.

The bow at the commencement of a quadrille is made as follows: Step toward the centre of the set with left foot, turning quarter round to face partner, *second position*; count "*one*," draw right foot to *third position*, at the same time making a gentle and uninterrupted movement of the body forward from the hips, with a slight inclination of the head; count "*two*," then slide the right foot to original position (gaining an erect position); count "*three*," closing left foot to first position; count "*four*," then slide left foot obliquely to the rear, at the same time turning to face corner lady; count "*one*," draw right foot to *third position* (bowing); count "*two*," regain original position by the side of partner, as before, counting "*three*," "*four*." This is the common practice for the address of partners and corners. I would, however, respectfully draw attention to the style practised in my classes; viz., to address partners first, then next, next, next around the set in rotation. By this method every gentleman will address every lady in the set before commencing the dance. Gentlemen address around to the *left*; ladies, around to the *right*.

THE COURTESY.

The lady will turn, facing partner, at the same time sliding the left foot backward to *fourth position*. Placing the weight of the body on left foot, count "*one*," the toe of right lightly touching the floor; bend the left knee, at the same time inclining the body forward, the right leg kept perfectly straight and the foot stationary on the

floor ; this will throw the body to the rear, thus making a downward and rearward movement at the same time ; count "*two*," rising to erect position ; and, regaining original position, count "*three*," "*four*."

The grace and ease, and I may add the dignity, of the courtesy, depends largely upon the time taken in its performance ; anything like a hurried movement will mar or destroy the beauty of this most graceful accomplishment. The hands and arms should at all times hang naturally at the side.

NOTE.—The *bow* and *courtesy* should receive marked attention on the part of pupils, or those who desire to participate in dancing, as the demands for both are numerous in the Lanciers, and in fact in all Quadrilles, to say nothing of the necessities of the social circle. The movements should be practised thoroughly in all dancing classes ; and the teacher who passes over them slightly, at the beginning, will be very likely to graduate pupils that will do him no credit as a professor of the polite art.

To be able, on leaving a room, to turn and make a graceful bow or courtesy, is an accomplishment of the most desirable character, imparting as it must to the company an air of true freedom and politeness on the part of the performer.



POSITION FOR ROUND DANCING.

ROUND DANCING.



THE GLIDE WALTZ.

PROMENADE.

Stand in *first position* (heels together), glide the right foot forward to *fourth position*, count "*one*;" glide the left foot forward to *fourth position*, count "*two*;" close the right foot to left in *third position*, count "*three*," weight on the right foot. Then glide the left foot forward to *fourth position*, count "*one*;" glide right foot forward to *fourth position*, count "*two*;" close left foot to right, *third position*, count "*three*." The toes of either foot must not at any time be taken from the floor. Avoid stepping: *glide*. The backward movements are made in the same manner by substituting "backward" for "forward." On closing the feet together at the count of "*three*," the weight must instantly be thrown on the foot, making the third count or movement; this leaves the weight on the proper foot. In principle the weight is transferred from one foot to the other, as in walking: Right—Left—Right, or Left—Right—Left. The gentleman should practise the "*backward*" movement thoroughly, as he will at all times dance the promenade step backward, and allow his partner to follow him. A proficient gentleman waltzer will never force his partner backward, unless imperatively necessary to avoid collision.

THE GLIDE WALTZ.

There are several ways of describing the waltz: one to face and counterface direction at commencement and finish of the step; another, to face the sides of the room, looking squarely across the waltz line. We prefer a diagonal position, and modestly claim this system of

instruction for the waltz to be the most scientific of any yet given to the public. The steps are confined to the positions and are reversible on correct principles, simply changing the positions of the feet at commencement. We furthermore affirm that, whatever method may be used, the dancer is thrown slantingly against the waltz line, at finish of the step, in rotary motion. (See Chart of this our *original* method.)

REVERSE MOVEMENT, OR TURNING TO THE LEFT.

The pupil will stand in such position as to bring the left side of the body on the side of the direction in which it is desired to go, facing diagonally across the waltz line in *third position*, left in front; advance the left foot to *fourth position*, short glide (say ten inches), carrying the heel to the front, at the same time making a quarter turn of the body; count "*one*" (position as though the legs were slightly crossed); glide the right foot past the left, long glide, say twenty inches (turning the heel well out), making another quarter turn; count "*two*," close the left foot to right in third position *in front*, count "*three*." These three steps constitute a half turn, the pupil facing directly opposite from the position first taken. Glide the right foot backward, short glide (turning the heel well outward), at the same time making quarter turn of the body; count "*one*," glide the left foot past the right on the waltz line (turning the toe well outward), at the same time making another quarter turn; count "*two*," close the right foot behind the left in *third position*, count "*three*." This places the pupil in same position as at commencement. Repeat *ad libitum, ad infinitum*.

To change direction of rotary movement, introduce three steps (or counts) of the Promenade; the gentleman backward, the lady forward.

WALTZ MOVEMENT.

On turning to the right, the pupil will take position in such a manner as to bring the right side of the body on the side of the desired direction, facing diagonally across the waltz line, in third position, right foot in

front. Advance the right foot to *fourth position*, short glide (say ten inches), on waltz line (carrying the heel well to the front), making quarter turn of the body; count "*one*," glide left foot forward and to the left, long glide (say twenty inches), making another quarter turn; count "*two*," close right foot to left in third position in front, count "*three*." These three steps constitute the half turn. Glide the left foot backward (turning the heel well outward), making quarter turn of the body, count "*one*;" glide the right foot backward and to the right, making another quarter turn, count "*two*." Close left foot to right in third position, count "*three*." This places the pupil in same position as at commencement. Repeat *ad libitum*, *ad infinitum*. Change direction by introducing promenade step as before described. It is most desirable that the pupil should practise very slowly at first (merely walking); accelerate the pace as soon as the proper positions of the feet can be made, and when confidence is established. If these directions are strictly followed, the pupil will very soon be able to waltz in a perfectly straight line, — an accomplishment which many so-styled *good waltzers* fail to attain.

THE (WALTZ) GALOP.

The pupil, having acquired a knowledge of the Waltz, will find but little difficulty in mastering the Galop, as the positions of the feet are precisely the same in both. The accent, however, is entirely different, and imparts to the Galop a new character, the music being in $\frac{2}{4}$ time, or two beats to the measure. To this music (which is usually quite fast) we must make *three* movements, counting them as 1 & 2, 1 & 2, the entire weight of the body resting on the foot making the 1, 2; where the "&" occurs, the toe lightly touching the floor.

THE NEWPORT.

This is danced to $\frac{3}{4}$ time, *Polka Redowa*, moderate. It is commenced like the Waltz Galop, with simply a continuance of the last two movements, the count being 1 & 2, & 3, thus making five movements of the feet to every three beats, or *one measure* of music.

The origin of this dance is not clearly established, several teachers of dancing laying claim to the authorship. We are disposed to regard it as more of an outgrowth than an invention. The movements are very graceful and easily acquired.

THE (REDOWA) SCHOTTISCHE.

What can be said of this much-abused dance that has not already been said? It is commonly known as the New Schottische. The author of this work, however, put it together, and taught it through the season of 1871-72. It is sometimes called the Five-step Schottische, and was for a time styled, by some local teachers, the Hibernian Waltz. The public taste demanded it, however, and the aforesaid teachers are now pleased to give private instruction in this beautiful dance, at their respective establishments, from 12 to 6. It may be called the *Polka* with *Redowa* attachment, as the first three steps or movements are precisely like those of the *Polka*. The following description will suffice:—

THE PROMENADE.

Advance the right foot to *fourth* position, count "one;" close the left foot to *third* position, count "two;" advance the right foot to *fourth* position, count "three;" this constitutes the *Polka* movement. Glide left foot forward, short step (ten inches), close right foot to *third* position, immediately extending left foot again, long glide (twenty inches), as though counting 4 & 1. Continue the movement by substituting left for right, etc. It will be seen that five movements of the feet are made to four counts, thus: 1, 2, 3, 4 & 1, 2, 3, 4 & 1, etc., making two movements, the "& 1" as though it was simply counted "one," or, in other words, two movements to one count.

The last three movements are precisely like those made to *catch the step* when walking with a friend and being out of step, thus: Right, left, Right; or Left, right, Left, the weight being kept on underlined.

THE REDOWA SCHOTTISCHE "ROTARY."

Stand with left side toward the direction in which you wish to go, facing diagonally across the waltz line. Glide the left foot to the side, *second* position; count "*one*," draw right foot to *third* position, count "*two*." Advance the left foot across the waltz line diagonally, turning the heel well out, and turning the body at same time, count "*three*." This constitutes the Polka. (Backward turn); glide the right foot to side (ten inches), closing with left foot, and immediately extend right foot to side (twenty inches), making the last three movements as though counting 4 & 1 (the 1 being the first step forward and to the side with the right foot); close the left foot to right in *third position*, count "*two*;" advance the right foot across the waltz line (diagonally), turning the toe well out, and turning the body at same time, count "*three*." These three movements constitute the Polka. (Forward turn); glide the left foot forward and to the side (ten inches), closing with right foot, and immediately extend left foot to side (twenty inches), making the last three movements as though counting 4 & 1 (see Promenade). This will undoubtedly assist the pupil in gaining a knowledge of the step; but the services of an able instructor should be obtained to perfect the pupil in all the *elastic* and *accented* movements.

NOTE. — It will be perceived that the turn occurs chiefly at the step or count of "*three*," all the other steps or movements being to the side and parallel with the *waltz* line, or nearly in that direction. This dance, like all round dances, can be reversed by reversing the positions of the feet, right for left, etc. Our limited space in this work does not afford room for detailed explanation.

EXPLANATION OF FIGURES.

The figures of the Quadrille are formed by combining the elementary movements; and, while most of them are very simple, some are complicated and must be thoroughly understood, as the name of the movement only is used. In Quadrilles, each movement occupies four measures of music.

Gentlemen will always extend their hands to the ladies with *palm upward*; ladies will give theirs with *palm downward* (in Quadrille movements).

ALLEMANDE.—The gentleman steps toward lady of left hand couple, who advances to meet him, turning with right arms joined at elbow; he then advances toward his partner, who comes to meet him, and turns with left arm to place.

ALL HANDS ROUND.—All the couples join hands in a circle, and turn entirely around, or eight steps to the left, stop, and eight steps to the right back to place.

ALL PROMENADE.—Partners cross hands, right hand uppermost, and all the couples glide to the right around to place.

BALANCE TO PARTNERS.—Danced by each couple independently. Partners face each other, balance, join hands and turn once around in place. "Balancé (as balansay), taught formerly as a movement. "Traversay," or "chassé," across the set by couples. Opposite couples cross hands with partners, right hand uppermost, and lead across the set eight steps, passing to the right without turning; then eight steps back to place.

NOTE.—This style of movement is passé, the promenade having superseded it in nearly all academies where modern styles are taught.

CHASSÉ ACROSS.—Each lady makes four steps to the left, passing across in front of her partner; at the same time each gentleman makes four steps to the right:

give both hands and turn at corners. All make four steps sideways, back again to original positions, and turn partners.

GRAND RIGHT AND LEFT. — Face partners and join right hands. Each person passes on right side of partner, joins left hand with next and passes on left; and so on alternately, right hand and left hand, with each, until partners are met half way around the set. Address there. Then, joining right hands, repeat the whole again around to place.

LADIES TO THE RIGHT. — Each lady takes four steps to the right, balances in front of the gentleman, then turns once around with both hands.

LADIES' CHAIN. — Two opposite ladies cross over, join right hands in passing, join left hand with opposite gentleman, and turn. Repeat, turning partners with left hand to place.

LADIES' GRAND CHAIN. — The four ladies cross right hands in centre, each lady joins left hand with opposite gentleman, turning in place. Repeat the entire movement back to place.

PROMENADE. — Each gentleman crosses hands with his partner, right hand uppermost, and crosses over, passing to the right of the opposite couple to opposite place. When this is not repeated, it is called "Half Promenade," and leaves the couples in opposite place.

RIGHT AND LEFT. — The two couples cross over, each gentleman touching right hands with opposite lady in passing. As he drops the passing lady's right hand, he joins left hand with his partner, turning into opposite couple's place. Repeat this back to original positions. When the movement is not repeated, it is called "Half Right and Left," and leaves the couples in the places opposite to those from which they started.

NOTE. — The figure is more commonly danced without taking hands, especially by those who are *au fait*.

RIGHT HAND ACROSS AND LEFT HAND BACK. — Opposite couples cross over, the ladies inside, each lady touching right hand with opposite gentleman in passing. All face around and return, each lady joining left hand with opposite gentleman. (See No. 3, Plain Quadrille.)

TURN PARTNERS. — The gentleman takes his partner with both hands without crossing, and turns once around to the left. "Turn partners" means that both hands are to be used, unless one hand is specified.

QUADRILLES.

PLAIN (STANDARD) QUADRILLE.

FOR SINGLE AND DOUBLE FORMATION.

Arranged by E. WOODWORTH MASTERS, and Adopted by the
Association of Teachers of Dancing of New England.

Commence by addressing partners, then each couple around the
set in "Rotation."

	Measures.
No. 1. Heads (sides) right and left, - - - - -	8
Promenade, - - - - -	8
Ladies' chain, - - - - -	8
Promenade, - - - - -	4

No. 2. Heads (sides) forward and back, - - - - -	4
Ladies cross over, - - - - -	4
Turn opposite (with both hands), - - - - -	4
Ladies cross back, - - - - -	4
All take hands forward. Turn partners, - - - - -	8

EXPLANATION. Third and fourth times, gentlemen cross over.

No. 3. Heads (sides) give right hands across, - - - - -	4
Left hand back (retaining hold). Ladies half turn and join hand with partner (forming a circle), - - - - -	4
Balance. Half promenade, - - - - -	8
Ladies chain, - - - - -	8
Forward and back. Right and left to place, - - - - -	8

No. 4. Heads (sides) forward and back, - - - - -	4
Forward, leave first lady opposite, - - - - -	4
Forward and back three, - - - - -	4
Forward, leave both ladies, - - - - -	4
Forward and back three, - - - - -	4
Forward. Turn partners, - - - - -	4
Four hands half around, - - - - -	4
Half right and left (to place), - - - - -	4

EXPLANATION. Leave third, second, and fourth ladies opposite,
successively.

No. 5. All forward and back. Turn partners, - - - - -	8
Grand right and left, - - - - -	*16
Ladies cross right hands around, left hand to partners, - - - - -	8
Balance. Turn partners, - - - - -	8
Grand right and left, - - - - -	*16
Gentlemen cross right hands around, left hand to partners, - - - - -	8
Balance. Turn partners, - - - - -	8
Grand right and left, - - - - -	*16

Finale, { Ladies forward and back. Forward and face out, 8
Gentlemen forward and back. Forward and address, 8

EXPLANATION. When danced with 8 couples, repeat strain
marked *. 1 and 3 times, heads; 2 and 4 times, sides.

Eight measures introduction to each number.

LANCIERS' QUADRILLE.**FOR SINGLE AND DOUBLE FORMATION.**

Arranged by E. WOODWORTH MASTERS, and Adopted by the
Association of Teachers of Dancing of New England.

Commence by addressing partners, then each couple around the set in "Rotation."

	Measures.
No. 1. Heads (sides) forward and back, - - - -	4
Right hand to opposite, turn (to place), - - - -	4
Cross over (1st couples joining hands), - - - -	4
Cross back (2d couples joining hands), - - - -	4
Address corners. Turn corners, - - - -	8
No. 2. Heads (sides) forward and back, - - - -	4
Ladies cross over, - - - -	4
Turning opposite (with both hands), - - - -	4
Ladies cross back, - - - -	4
All take hands forward and back. Turn partners, - - - -	8
NOTE. Third and fourth times, gentlemen cross over.	
No. 3. Heads (sides) forward and back, - - - -	4
Forward, address and retire to place, - - - -	4
Four ladies cross right hands half around, left hand back, - - - -	8
NOTE. Third and fourth times, gentlemen cross hands.	
No. 4. Heads (sides) lead to the right, address, - - - -	4
To the opposite couples, address, - - - -	4
To place, address opposite couples, - - - -	4
Right and left. - - - -	8
No. 5. Chord. Address partners (once).	
Grand right and left (making address every 8 measures), - - - -	*16
Head couples lead around inside the set (facing out), - - - -	4
Side couples fall in (in rear), - - - -	4
Cross over (by couples, left hand couple passing in front), - - - -	4
Cross back (left hand couple passing in front, forming in two lines, facing), - - - -	4
Head couples lead down the centre, about face, lead back, - - - -	8
(Joining the lines), Forward and back, turn partners, - - - -	8

Finale, { Ladies forward and back. Forward and face out, 8
Gentlemen forward and back. Forward and address, 8

EXPLANATIONS. In No. 4, the couples will lead to the right in "Rotation." Right hand couples of the heads, to right hand couples of the sides; left hand couple following in "Rotation" to left hand couples, same side. Counterpart for sides.

In No. 5, side couples fall in as follows: Left hand couple of No. 3, right hand couple of No. 4, side by side; other couples in same manner, No. 2 couples remaining in place. Counterpart for other couples, 2, 3 and 4 times. *When danced with eight couples, first strain of No. 5 must be repeated, making 32 measures of music.

UNIVERSAL QUADRILLE.

Arranged by E. WOODWORTH MASTERS, and Adopted by the
Association of Teachers of Dancing of New England.

Eight measures introduction to each number.

Commence by addressing partners, then each couple around the set in "Rotation."

No. 1.	Measures.
Heads (sides) lead to the right, address, - - - -	4
Head couples retire backward to opposite place, - - - -	4
Sides lead to the right, address, - - - -	4
Side couples retire backward to opposite place, - - - -	4
Heads right and left to place. Sides right and left to place,	8
Allemande corners with right, partners with left, - - - -	8

No. 2.	
Heads (sides) give right hand to opposite and cross over, -	4
Left hand back (retaining hold). Ladies half turn and join right hand with partner (forming a circle), - - - -	4
Balance. Turn partners, - - - -	8
Allemande corners and partners, - - - -	8

No. 3.	
Heads (sides) lead to right. Address (change partners), -	4
Head Gentlemen taking side Ladies to opposite place, -	4
Sides lead to right. Address. Take partners to opposite place,	8
Heads hands around to place, - - - -	4
Sides hands around to place, - - - -	4
Allemande corners and partners, - - - -	8

No. 4.	
Heads (sides) ladies lead to right. Address, - - - -	4
Head ladies go to opposite place, - - - -	4
Side ladies lead to right. Address. - - - -	4
Side ladies go to opposite place, - - - -	4
Every lady balance to right. Turn partners, - - - -	8
Allemande corners and partners, - - - -	8

No. 5.	
All take hands forward and back Turn partners, - - - -	8
* GRAND ALLEMANDE, - - - -	* 16
Ladies cross right hands quite around, - - - -	8
Left hand to partner's right. Balance. Turn partners, - - - -	8
* GRAND ALLEMANDE, - - - -	* 16
Gentlemen cross right hands quite around, - - - -	8
Left hand to partner's right. Balance. Turn partners, - - - -	8
* GRAND ALLEMANDE, - - - -	* 16

Finale, { Ladies forward and back. Forward and face out, 8
Gentlemen forward and back. Forward and address, 8

NOTE. Allemande by joining arms at elbow and turn.

In Grand Allemande, the ladies only pass around the set.

1 and 3 times, heads lead; 2 and 4 times, sides.

* When danced with eight couples, repeat strain marked *.

* When going to the right, follow in "Rotation."

WALTZ LANCIERS QUADRILLE.

Arranged by E. WOODWORTH MASTERS, and Adopted
by the Association of Teachers of Dancing
of New England.

Commence by addressing partners, then each couple around the
set in "Rotation."

No. 1. 2 or 4 times.*Measures.*

Heads (sides) Forward and Back,	-	-	-	8
Right Hand to Opposite, turn to place,	-	-	-	8
All Waltz,	-	-	-	* 16

No. 2. 4 times.

Heads (sides) Forward and Back,	-	8
Ladies Cross Over,	-	8
All Waltz,	-	* 16

No. 3. 2 or 4 times.

Heads (sides) Forward and Back,	-	8
Forward. Address. Retire to place,	-	8
All Waltz,	-	* 16

No. 4. 2 or 4 times.

Heads (sides) Lead to the Right. Address,	-	4	⊙
To Opposite Couple. Address,	-	4	⊙
To Place. Address Opposite Couple,	-	4	⊙
Address Partners (all),	-	-	⊙
All Waltz,	-	-	* 16

No. 5. 4 times.

Chord. Address Partners,	-	-
All Waltz,	-	* 16
Head (3d, 2d, 4th) Couple Waltz Inside, facing out,	8	
Other Couples Form in Line,	8	
Cross Over. Turn and Address,	8	
Cross Back. Turn and Address,	8	
Head Couple Waltz Down the Centre and Back,	16	

FINALE. — All Waltz around the hall.

NOTE. — Sixteen Measures' Introduction to first four
numbers. Special Music required for No. 4.

When danced with Eight Couples, repeat strain
marked *.

The foregoing Quadrilles have been arranged by the author in such manner as to be danced with four or eight couples, viewing the *latter* in the light of progression. They have been approved and adopted by the members of the New England Association of Teachers of Dancing as the *Standard Quadrilles* to be taught in their respective classes. We therefore suggest to the reader the desirability of gaining a thorough knowledge of the figures by commitment, especially so in view of the fact that it is now fashionable to dance Quadrilles without prompting in nearly all the States of the Union. Let us hope the exquisite pleasure thus afforded may be extended over New England at an early day.

While the popular demand seems to be for a uniform and *standard* style of dancing throughout the country, it is to be hoped that teachers of dancing will endeavor to comply with all reasonable requirements in this direction, and fall into line for the purpose of securing this most desirable consummation.

In connection, we are also disposed to call attention to another matter wherein the dancing public are oftentimes seriously inconvenienced and annoyed (if not outraged); to wit, the uneven *tempo* of the different orchestras. This fault we are disposed to attribute largely to the fact that prompters of orchestras that play for dancing are virtually directors or managers of the same, and who as a class are generally very inferior musicians, and frequently without the slightest knowledge of the dance. It is not to be presumed, therefore, that they are competent to entertain correct ideas respecting proper time. It is desirable that something should be done to remedy this evil, as very rapid movements on the part of the dancer are tiresome and exhaustive. We therefore offer the following suggestions as to time, and commend them to musicians employed to play for dancing parties.

MEASURES OF MUSIC PER MINUTE.

For Society Waltz, $\frac{3}{4}$	.	.	.	.	70
For Waltz Galop, $\frac{2}{4}$	.	.	.	.	65
For Glide Waltz, $\frac{3}{4}$	.	.	.	.	60
For Polka, $\frac{2}{4}$	.	.	.	.	55
For Polka Redowa, $\frac{3}{4}$	.	.	.	.	50
For Schottische, $\frac{2}{4}$	.	.	.	.	50
For Newport, $\frac{3}{4}$	.	.	.	.	45
For Quadrilles, $\frac{2}{4}$ or $\frac{6}{8}$	.	.	.	.	60

It is not to be presumed that orchestras can perform in any exact time laid down, without a metronome: the use of one at rehearsals, therefore, will be of most serviceable aid.

The German.

The following simple figures are introduced as sufficient for a limited work of this kind. They are self-explanatory, and will readily be understood by the pupil.

Waltz.

No. 1. LA COURSE.

Gentleman selects two ladies. Lady selects two gentlemen. Form lines of three (facing). Forward and back, forward again, address, take opposite and waltz to seats. (Repeat with next couples in rotation). N. B. After placing ladies in their seats, gentlemen return to their own.

Galop.

No. 2. Les Ronds a Trios.

Lady selects two gentlemen. Gentleman two ladies. Form two rounds of three, and revolve rapidly. At signal, lady passes under arms of gentlemen, gentleman under arms of ladies to meet each other, the other ladies and gentlemen face about and galop with opposite to seats. Repeat with next couples in rotation.

Waltz.

No. 3. LA CHAISES.

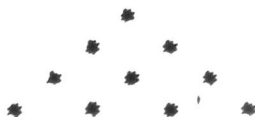
Place a chair in the middle of the room. Seat a lady in it. Present two gentlemen, the lady selects one and dances, while the other takes the seat. Two ladies are then presented, gentleman selects one and dances. (Continue the figure until all have danced.)

Galop.

No. 4. LA SERPENT.

Ladies form in line, single file, three feet apart. Equal number of gentlemen join hands in line and pass zigzag through the line of ladies, from front to rear and back again. On arriving at the head of line, each gentleman dances with the lady in front of whom he happens to be.

Galop.

No. 5. LA PYRAMIDE.

Ladies form pyramide, equal number of gentlemen join hands in line and wind around the first lady; next two; next three; next four; reverse the movement until conductor arrives in front of first lady, with whom he dances; other gentlemen galop with the nearest lady. (Reform pyramide *Ad libitum*.)

Galop.

No. 6. Les Petite Ronds.

Form in couples facing as above. Centre four join hands and turn (Complete circle.) Ladies pass under the arms of the gentlemen and join with next two; gentlemen join with next two ladies. Repeat until all have danced. On passing out at end of column, form lines across the room, when the column is exhausted the lines forward and each gentleman dances with opposite lady "until signaled to seats."

Waltz.

No. 7. LA PHALANGE.

Form in groups, a lady between two gentlemen, a gentleman between two ladies, all facing the same way. Form figures known as "the graces." Promenade around the room in this form. On signal, the first, third, fifth, lines, etc. face about. All waltz with opposite until signalled to seats

Galop.

No. 8. LE GRAND RONDE.

Form a circle, ladies on one side, gentlemen on the other. Swing around to left, (making complete circle). Conductor then leads partner through the middle and passes through the opposite point of the circle, under the arms of lady and gentleman. Then separate from partner, passing up outside and make two semicircles, meeting at other end of the room. Galop. The next lady and gentleman the same until the circle is exhausted.

Waltz.

No. 9. LA PURSUIT.

Any number of couples begin ; one or more gentlemen go among the dancers and by clapping hands in front of any gentleman will be entitled to his partner. The gentleman dancing must *immediately* release his partner to the pursuer, and immediately seek another, not showing conspicuous preference for any particular lady, but clapping hands at the nearest couple.

Waltz.

No. 10. LES ZIGZAGS.

Any number of couples begin, placed behind each other three feet of space between couples, all facing one way and keeping close to partner. The first couple sets out and waltzes "zigzag" through the column followed by each couple in turn, until all are waltzing. Continue until signalled to seats.

Galop.

No. 11. TEN PIN

Gentlemen form (la pyramide) at one end of room, standing in first position. The ladies at opposite end, provided with a rubber ball (good size). The first lady bowls at the gentlemen. The one struck returns the ball to some lady and dances with the one who through at him. When only three gentlemen are left they will stand a yard apart across the room and the ladies will bowl in turn until all have been struck.

Waltz.

No. 12. FAN.

Place three chairs in the middle of the room (side by side). Gentleman waltzes with lady, places her in centre chair and presents her with a fan; selects two gentlemen and seats them beside her; she gives the fan to one and waltzes with the other. The gentleman with fan must hop around after the couple and wield the fan for their gratification. Repeat for all the ladies in rotation, the hopper conducting the next lady and gentlemen to chairs.

Galop.

No. 13. BALLS.

A number of rubber balls painted in pairs, with a band of color are needed, each pair a different color. A circle is formed and each lady presented with a ball. The conductor proceeds to bounce those retained and the gentlemen to catch them. Each dances with the lady whose ball has the same color as his own.

Waltz.

No. 14. RAFFLE.

Two large dice are provided. All the couples waltz. At a signal the dancing ceases and two lines are formed around the room, ladies on one side, gentlemen on the other. The first two gentlemen throw the dice the one getting the most spots dances with the first lady, the other takes position at the foot of the line. The next two gentlemen throw etc. until all have danced.

Waltz.

No. 15. Mysterious Hands.

All the Ladies leave the room; the Gentlemen form in a line in such position as to prevent them seeing the ladies, the door left ajar. The first lady in line shows the tips of fingers inside, the first gentleman takes her hand, leads her in and waltzes. After all have danced, repeat with gentlemen, etc.

Galop.

No. 16. CARDS.

Two packs of cards are provided and assorted in suits, numbers to correspond with the company, beginning with aces, kings, queens, jacks etc., one pack for ladies, other for gentlemen. After the cards have been distributed all commence *diligent* search for partners (with accompanying suit). Repeat (*Ad libitum*) with re-distribution.

ORIGIN OF THE GLIDE WALTZ.



The introduction of the Glide Waltz, or the waltz with gliding movement, has materially changed the style of dancing throughout the entire country, as the Polka, Schottische, Polka Redowa, Galop, etc., are now universally danced with gliding movement. In fact, Quadrilles have partaken of the gliding motion, and are now danced in that manner.

The first introduction of the Glide Waltz into society dancing was probably about the year 1856. By some authorities, it has been claimed as a modification of the hybrid known as the "Boston Dip."

This, however, is entirely erroneous, as the Glide Waltz was taught and danced in Boston before the "Dip" had an existence. The author of this work taught it in 1858-59, and gained a knowledge of it two years previous at the hands and under the instruction of the late Prof. WILLIAM N. BELL, at whose academy on Washington Street (opposite Essex) it was taught in 1856-57. I do not know of the movement being taught or practised at any more remote date, and feel quite sure that it was conceived by, and emanated from the brain of, my beloved tutor and friend. I offer this statement as a tribute to his memory, ever painstaking as an instructor, kind and attentive to his patrons, warm-hearted and generous with his friends, — a genial, whole-souled man, possessing the faculty of imparting instruction, both by illustration and speech, in a manner

so simple and comprehensive that his pupils readily acquired a knowledge of the most intricate movements of the dance. To the possession of this most valuable faculty, together with his thorough knowledge of the art, aided by graceful bearing and deportment, must be attributed his well-merited professional success.

As an instructor, I have endeavored to adhere closely to his system of teaching; viz., using the Alphabetical Positions as a foundation for all work, either in steps or figures, being fully convinced of its superiority, for accuracy and rapid development, over any other method known to the fraternity.

Although I have frequently changed styles in order to cater judiciously to the improved taste of society, I never have deviated from primary principles.

How far my intended improvements have extended or been appreciated, I prefer to allow my pupils and a discriminating public to decide.

E. WOODWORTH MASTERS'

Private Academy

For Dancing, Deportment, and Calisthenics,

60 WEST DOVER STREET, BOSTON,

Opens in September for the reception of pupils in graceful deportment and all standard parlor and ball-room dances.

Ladies or gentlemen desiring instruction or practice in the art and etiquette of the ballroom, are respectfully invited to call and register their names as early in the season as convenient, and be appropriately assigned to BEGINNERS', INTERMEDIATE, or ADVANCED CLASSES.

The system of Gradation adopted at this establishment insures the promotion of progressive pupils as rapidly as perfection in practice will permit.

Evening Classes meet at 7.45; practice begins at 8, closing at 10.15.

Day Classes meet at 2.15; practice begins at 2.30, closing at 4.30.

Proper care will at all times be exercised, in the admission of applicants, to keep the moral and social standard of classes sufficiently elevated to suit the most fastidious.

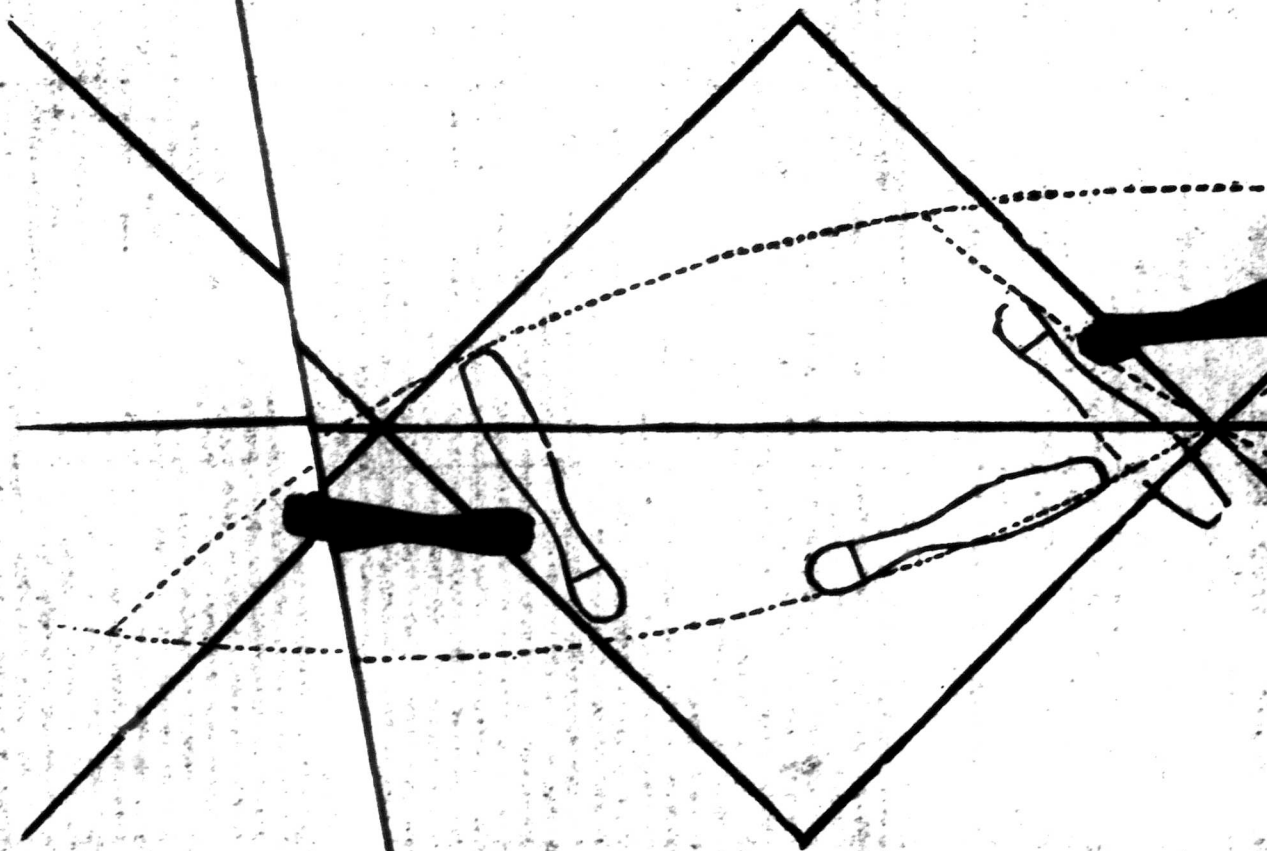
Classes are at all times exclusively under the personal supervision of the Principal, who, having studied with the best masters and devoted nearly a quarter of a century to his profession, may be pardoned if claiming superior attainments as an instructor.

With professional pride, he therefore takes pleasure in respectfully submitting his simplified and perfected system of instruction as the most thorough, readily acquired, and comprehensive known to the profession of the polite art.

Showing Prof. E. W. Masters

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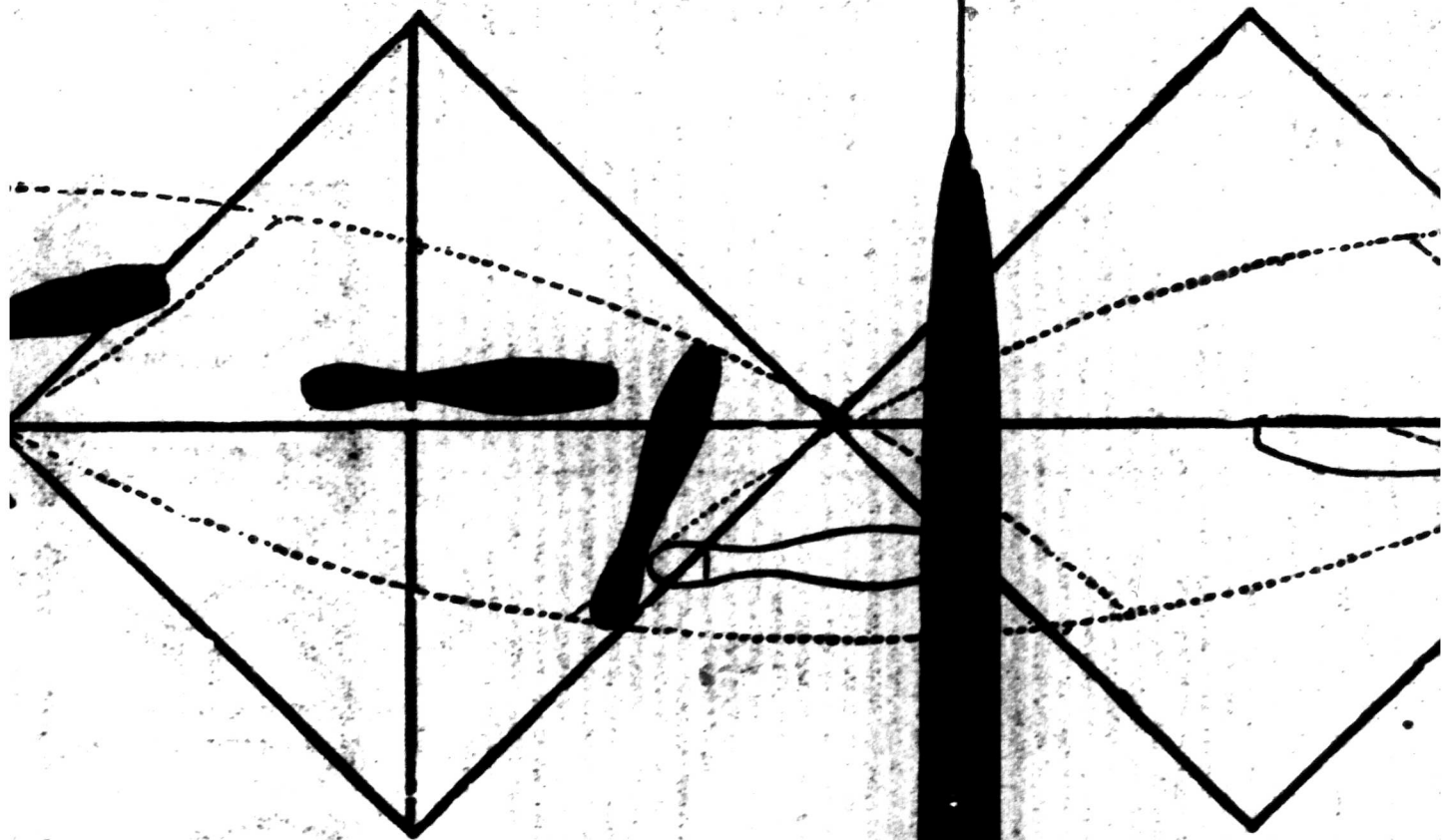


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's' "Original" Method for Instruction in the
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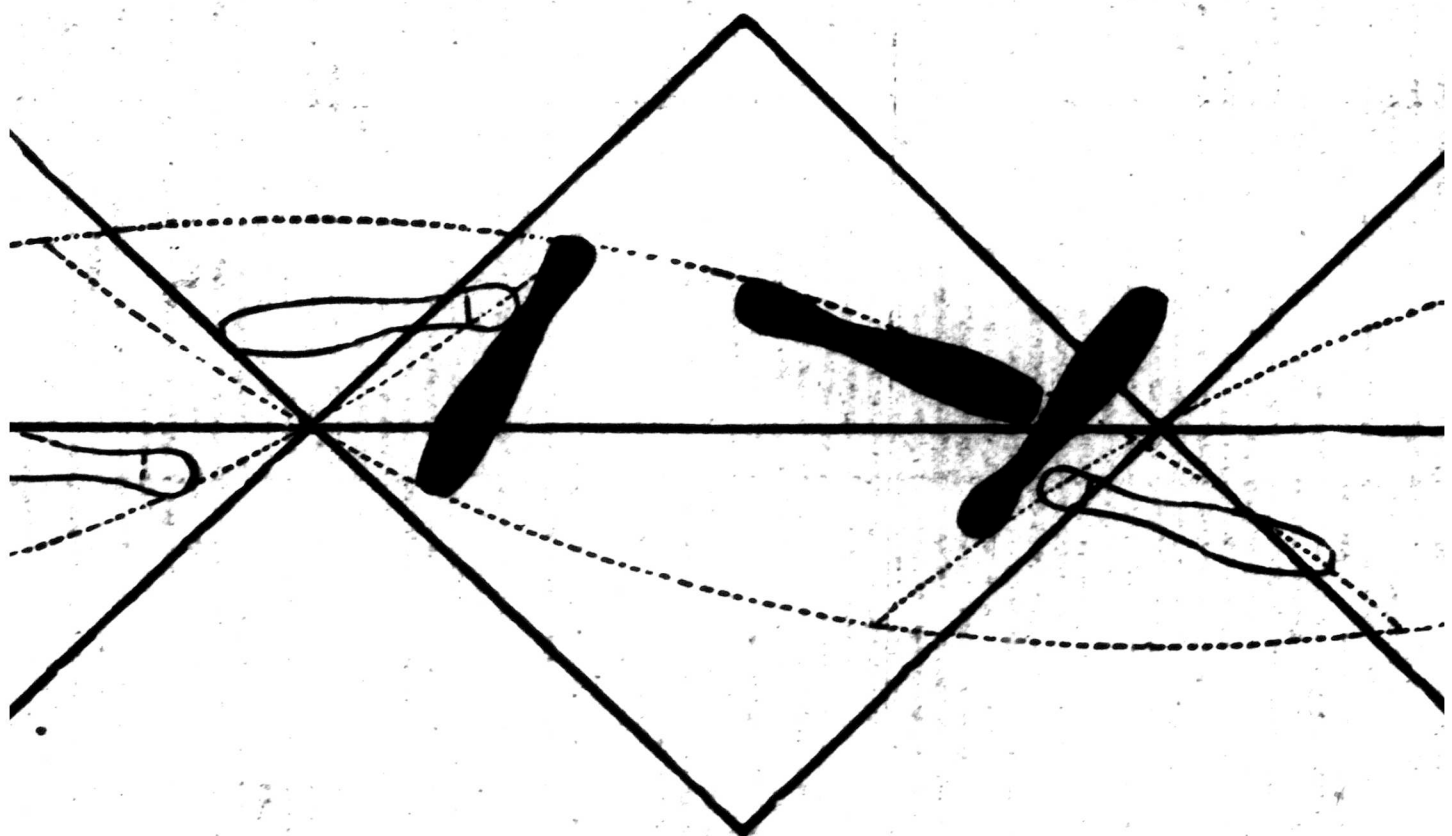
To Change Rotary Direction.

NOTE. — The first Step for Change of Rotary

EXPLANATION

AGRAM

the Waltz; viz., Facing on Diagonal Lines
Diagram. The First Position can be used
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Waltz,

Or Turning to the Right.

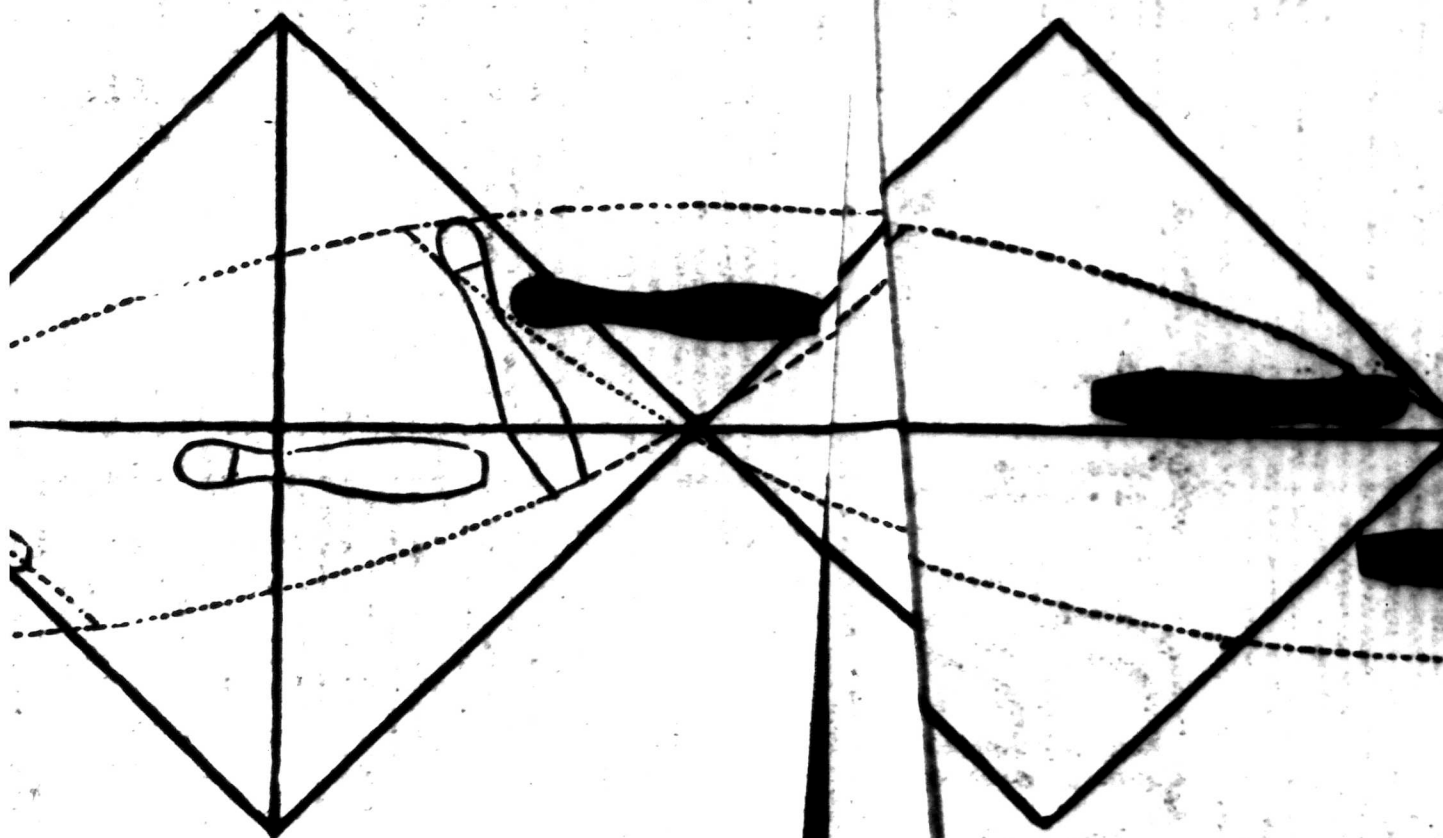
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Rotary Direction is upon the Line Crossing the Waltz Line at Right Angles.

NATION. — Black in the Diagram represents the left foot.

Lines at Commencement and Finish of the
used if preferable to the performer.

es) within which the Dancer moves while in Rotary Motion.



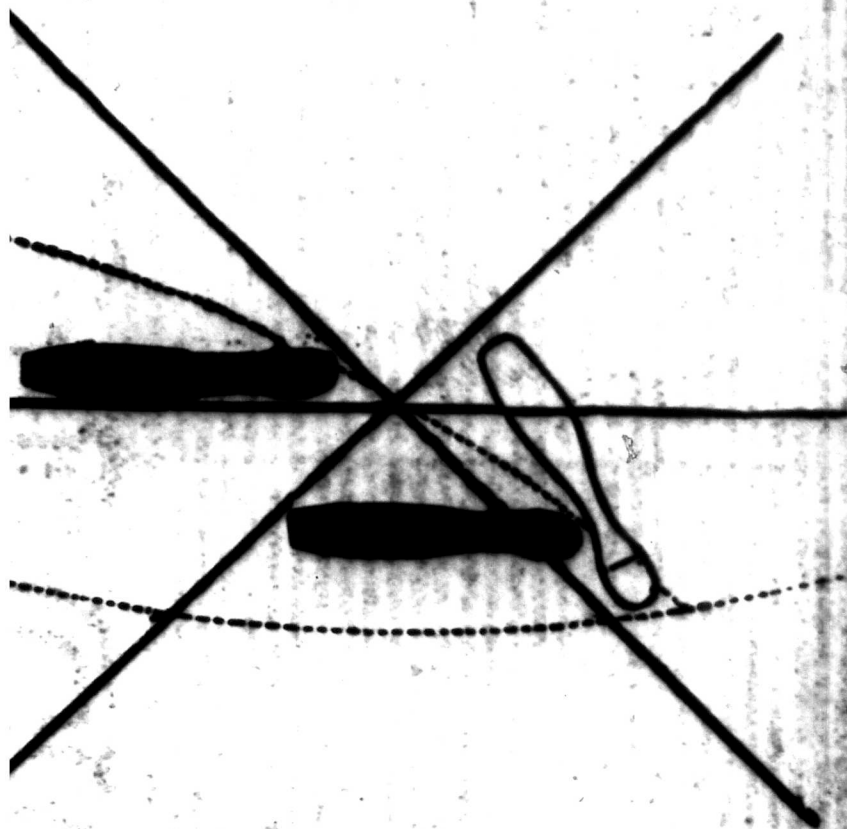
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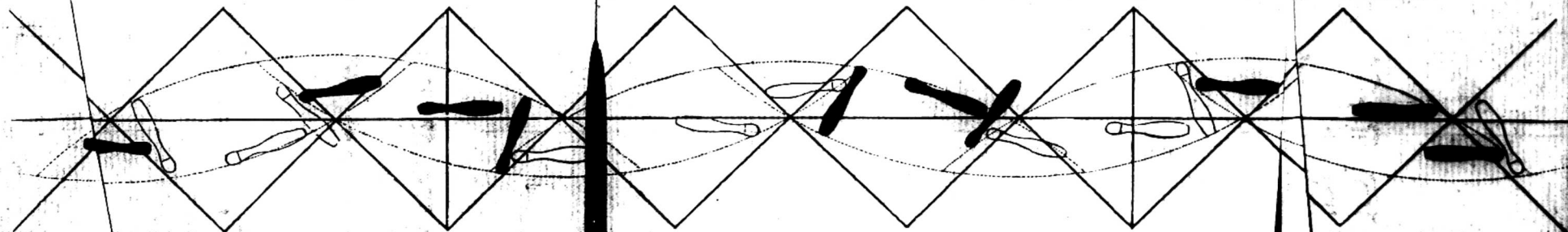
Reverse, or Turning to the Left.

DIAGRAM

Showing Prof. E. W. Masters' "Original" Method for Instruction in the Waltz; viz., Facing on Diagonal Lines at Commencement and Finish of the Step.

The Third Position is used to Finish the Step in Diagram. The First Position can be used if preferable to the performer.

NOTE.—The distance of Two Squares, or Six Steps (which constitute a Full Turn), forms the Radius of the Arc of the Circle (Dotted Lines), within which the Dancer moves in Rotary Motion.



Finish
Or Same as at Commencement.

To Change Rotary Direction.

Waltz,
Or Turning to the Right.

To Change Rotary Direction.

Commencement,
Reverse, or Turning to the Left.

NOTE.—The first Step for Change of Rotary Direction is upon the Line Crossing the Waltz Line at Right Angles.

EXPLANATION.—Black in the Diagram represents the left foot.