

GV

1753

S45

COURSE OF INSTRUCTION

+ \*IN\* +

Dancing <sup>FOR</sup> Aesthetic Development <sup>OF THE</sup> Body



L. F. SEGADLO,

MEMBER OF DEUTSCHE AKADEMIE DER TANZ LEHREKUNST (GERMAN ACADEMY OF THE ART OF DANCING), BERLIN.

22 West Park Street, - Newark, N. J.

COPYRIGHTED BY L. F. SEGADLO, 1889.





## A Word to Parents and Preceptors.

---

It is a fact corroborated by every-day experience that in educating children too little attention is paid to the æsthetic development of the body, which is a *social* advantage to ladies as well as to gentlemen not to be overestimated. To show the proportionate worth of æsthetic culture, it is but necessary to direct attention to the practice of the first nation of higher development in physical and intellectual matters among the ancients, the Greeks especially, with whom the dance was subjected to careful culture.

This is very differently thought of in our day, since parents and preceptors look upon the dance merely as something to gratify pleasure or meet the demands of social convenience. The result is that we think to have obtained our object completely when, after having whirled through the different steps in a careless manner, our children are enabled to engage in social dances with "more will than skill." This view of the purpose of dancing is, however, an erroneous one.

Rational instruction in dancing seeks, above all things, to develop the body, to give it strength and elasticity, and impart to it that æsthetic quality which points to good breeding and embraces the very foundation of the knowledge of how to conduct one's self with propriety. Only by applying such a system of development and adapting it to intellectual culture is it possible to secure that freedom and confidence which is so essential to good manners.

In order that young men and ladies may acquire these indispensable qualities and assimilate them, as it were, to their very nature, it is necessary that the child have uninterrupted instruction from the sixth to the fourteenth year—*gradual, graded and complete*, under the care of a thorough, conscientious trainer—which must be carefully adapted to the *various* requirements of the *special* changes in the course of bodily development. The wholesome influence of dancing over youth cannot be gainsaid, and yet until now there never was a time when a recognition of the *equality* of the dance with the value of other branches was secured. The opinion prevails that the necessities here indicated might be fully met when the *practice of gymnastics* shall have been introduced and made obligatory. Although gymnastic exercise is a most excellent practice for boys, the same with regard to girls has called forth many objections, inasmuch as certain *figures* (?) of turning are not adapted to girls, and create improprieties and dangers to their tender organism. Let the girls, therefore, confine their practice to the necessity of developing those muscles only which inflict no injury to their graceful carriage. Now, this purpose is fully obtained, according to the assertions of numerous and renowned physicians, through a rational instruction in the dance. Imparting strength to the muscular system *alone* is not sufficient to meet the demands of society. It requires of every one a certain graceful bearing and a representation in harmony with the other conditions of life—things which are not taught in schools of turning. In so far then does dancing—*systematic dancing*—prove itself a valuable means of development.



# POSITIONS.

---



1st Position.

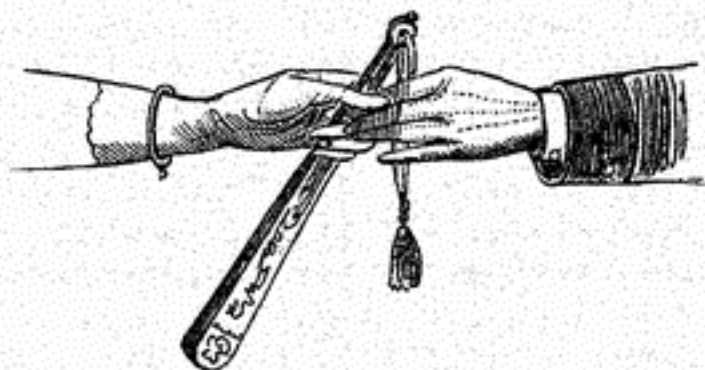
2d Position.



3d Position

4th Position.

5th Position.



Joining Hands with Fan.

# Viewed from the Standpoint of Body Diathetics and Hygiene.

TRANSLATED FROM THE UNIVERSAL GAZETTE, VIENNA, BY L. F. SEGADLO, OF NEWARK.

Physicians have ever regarded bodily exercise as a condition for the preservation of health. They have truly said that the cause of tissue transformation arises principally from the activity of the different parts and organs. The fact having been recognized by the ancients—giving rise to the various exercises, plays and dances among the Greeks and Romans—we must concede the necessity of so much greater a degree of attention to it as will result in a development of the body harmonizing with the advanced culture of the present generation. The demands made upon the spiritual being of man are to-day out of all proportion to those made upon his physical life, and not infrequently interfere disastrously with the development of the child.

The healthy development of the body depends upon the care devoted to the production of matter-renewal, matter-transformation and change of matter, and those upon the muscular activity produced by exercise; for the muscular system possesses the highest degree of transformational capacity, and therefore is the great mediator of change of matter. Considering the close relation which the muscular system bears to the nervous system and their mutual influence, and the influence of muscular activity over the tendency of the bone-system toward hardening, as well as over all the form relations of certain parts of the body, we are led to conclude that a methodical exercise of the muscles is the necessary condition for the preservation of health.

Nowhere, nowever, is the deficiency of proper and adequate out-door exercise greater felt than in large cities—a circumstance which is closely connected with local relations, and causes much suffering during the greater part of the year to our youth. In consideration thereof, Germany has during many decades (our own fatherland only since the recent passage of the Public School law) paid the strictest attention to the growth of sentiment in favor of turning. Turning and gymnastics in general impart to the body a higher degree of development, strength, agility and endurance for the purposes of practical life; but flexibility, beauty and grace of movements, however, arise from a rational practice of the dance. The dance as well as turning should become an integral part of education. Turning and dancing are two exercises of muscular activity—each completing the other.

The art of dancing is the ennobling of turning, as it were—*i. e.*, in so far as it answers the requirements which we are justified in directing to it as an art. True, we are wont to look upon the dance as merely a means of amusement, and if, in this respect, we base our judgment upon dance-production as customarily meet our eyes in various sections of the country, we can well imagine why popular opinion should deny that the dance can possibly have a more noble purpose—ALL BECAUSE THE DANCE IN GENERAL IS NOT TREATED

AS AN ART. We form entirely different notions of the dance, its significance, worth and purpose, indeed, when we have the opportunity to attend the exercises of the Vienna, Berlin and Milanese "Institute of the Art of Dancing and Æsthetic Development of the Body."

"The æsthetic development of the body, which must be looked upon as an ennobled gymnastic, strengthens the muscular system, improves the bearing of the body, gives grace to movement and promotes the development of the limbs of the entire organism. Much opposition has been offered of late to the practice of turning by girls. It has been argued that turning, as customarily practiced, was frequently attended by sanitary and moral forfeiture. We, too, disapprove of girls practicing on the horizontal bar, climbing the pole, etc., as improper and dangerous to tender maidenly organism, but insist that girls shall turn, taking care, however, to confine the exercises to the development of those muscles which have no tendency to transgress the rules of propriety nor endanger health. And this purpose will be achieved by adopting the methods of dancing as in use in the institutes above mentioned. Muscular movements, as they occur there, are highly necessary, if for no other reason than their corrective properties of the long continued sitting in school and the posture of the body in writing and drawing. Of 336 girls attending a Berlin school only 147 were found to possess a perfect form, while in 189 were discovered deformities, more or less. Surely such experiences contain sufficient warning to practice proper gymnastics, and who is better qualified to direct in this respect than the physician? No less a personage than the renowned Professor Albert emphatically asserted, during a lecture given before a convocation of physicians of the First District, that the wholesome influence of long continued muscular exercises upon the blood, tended to cure even greater injuries than those just mentioned. We are convinced that many a youthful being might, by this method, have averted irreparable injuries, which he or she now vainly seeks to have cured in orthopaedic institutes."

In presenting this article to his kind patrons and the public at large the undersigned begs respectfully to add that he is entirely familiar with the system so highly commended by the highest Vienna medical authority, Prof. Albert; that he has visited the above named institutions this season and noted the improvements for the benefit of his own classes. Now the question arises should a similar institution be offered to the people of America would they appreciate the enterprise as entered into for the purpose of paying a tribute to the art and health and grace of the pupils, or would they simply deem it an enterprise based upon a prospective pecuniary benefit to the promoters? Selfishness, alas, seems to be the governing principle of many promoters (?) of the art of dancing.

L. F. SEGADLO.

# PROPER POSITION IN WALTZING.

---



Front View.



Back View.



# PRINCETON UNIVERSITY LANCIERS.

BY L. F. SEGADLO, 22 WEST PARK STREET, NEWARK, N. J.

1ST NUMBER—First and second couples right and left (*Chaine Anglaise*) with side couples on their right, 8 measures. Ladies half chain, 4 bars. Turn new partners, 4 bars. All balance at corners and turn, 8 bars. First and second couples right and left, with side couples on their left, 8 bars. Ladies half chain, 4 bars. Turn new partners, 4 bars. All balance at corners and turn, 8 bars. Repeat the above to bring the ladies to their original places.

2D NUMBER—Two opposite couples forward and bow. Change partners and turn to side couples ; bow ; then separate and form two lines with sides, 8 bars. All forward and back in two lines, 4 bars. Turn partners to places, 4 bars. All turn corners with the right hand, 4 bars. And partner with the left, 4 bars.

3D NUMBER—Four ladies cross right hands in centre, going all way around until they face their own partners, all bow to partners, turn with left hand to place, 8 bars. Grand chain by four with couples on sides, 8 bars. First time heads to the right, sides to the left ; second time, four gentlemen cross left hand in the centre, going around and bow to partners ; all turn to places with right hand, 8 bars. Grand chain by four with sides ; heads to left, sides to the right, 8 bars. Repeat, in all, four times.

4TH NUMBER—Head couples go to the right hand couples, and all salute, 4 bars. Half right and left with that couple and salute partner, 4 bars. This brings head to sides and sides to head places. Head couples half right and left with next couple to their right ; all salute, 4 bars. This leaves all opposite their original places. All right hands to partners ; grand chain to places, 8 bars. Repeat the same movements with heads to left, add afterwards with sides.

5TH NUMBER—Introduction chord, all salute ; all chasse to corners, gentleman to left, ladies to right ; pass one lady, meet second ; turn same half around with left hand ; face centre of the set, 4 bars. Continue the chasse in same direction ; meet partners half around the set ; turn with left hand half around, 4 bars. Repeat the chasse until in places, 8 bars. First couple promenade, face outward, third and fourth couples taking places behind them ; all separate from partners in two lines, gentlemen one side, ladies opposite, 8 bars. All forward and back in two lines, 4 bars. Turn partners to places, 4 bars. March in grand square ; head forward to centre, sides separate and march to corners, 2 bars. Head change partners and march to side places, sides to head places, 2 bars. Side to centre, heads to corner, 2 bars. All to places with partners, 2 bars. Reverse the above movement by beginning with sides to centre, heads to corners, 8 bars. Finish with chasse. Repeat each number four times.

Copyright, 1888, by L. F. Segadlo, Newark, N. J.

# SARATOGA LANCIERS.

AS TAUGHT AT SEGADLO'S CLASSES.

1ST NUMBER—Head couples forward and back with side couples on their right, 4 bars. Forward and turn vis-a-vis (in same direction), 4 bars. Tiroir with same, head couples passing between side; returning, side between head couples, 8 bars. All balance at corners, 4 bars. Turn corners, 4 bars. First and third time head couples to the right; second and fourth time sides to the right and heads to the left; in the turn, at the third and fourth time, the sides passing between the head couples.

2D NUMBER—All forward (toward centre) and back, 4 bars. Ladies in centre (facing partners); all salute, 4 bars. All chasse to right and left, 4 bars. Turn partners to places, 4 bars. Promenade around, 8 bars. Repeat the above movement with gentleman in the centre; all hands around, 8 bars.

3D NUMBER—All forward (towards centre) and back, 4 bars. Forward again; all salute, and return to places, 4 bars. Four ladies chain, 8 bars. First and third time ladies' chain, and second and fourth time gentleman chain.

4TH NUMBER—Head couples lead to the right and salute, 4 bars. Pass around in same direction and salute the couple on the left, 4 bars. Pass on to places and salute partners, 4 bars. Head couples pass across with four walking steps, the ladies through centre, gentlemen on the outside, 2 bars. Side across in the manner, 2 bars. Head return in the same way, 2 bars. Sides return, 2 bars. Second time heads to the left and salute, 4 bars. Pass on in same direction; salute couples on their right, 4 bars. Cross over as before, 8 bars. To be repeated by the sides.

5TH NUMBER—All salute partners, right hand; half grand chain; salute, 8 bars. (Turn with right hand.) Reverse grand chain to places, 8 bars. First couple face outward, couple on the right fall in behind; couple on the left next; opposite couple last, 8 bars. All balance, 8 bars. March, ladies to the right, gentlemen to left; they march down to the foot of the set, and continue until the ladies arrive on the gentlemen's side, and gentlemen on the ladies' side, ladies passing inside, 8 bars. All forward and back in two lines, 4 bars. Turn partners to places, 4 bars. The second time second couple face out; the third time third couple; last time fourth couple.

# PLAIN QUADRILLE, OR DIAGONAL.

AS TAUGHT IN SEGADLO'S CLASSES.

1ST NUMBER—First and second couples to the right, third and fourth couples to the left. Right and left, 8 bars. Balance and turn with both hands (or galop cross and back, 8 bars. Ladies chain, 8 bars. Half-promenade and right and left to places, 8 bars.

The same figures are repeated by reversing the lines, first and second couples to the left, and third and fourth couples to the right.

2D NUMBER—All forward and back, 4 bars. Head couples to the right, sides to the left, all cross over into opposite places, 4 bars. All chasse right and left, 4 bars. All cross to places, 4 bars. Galop across and back, 8 bars. Second time, head to the left, sides to the right. Repeat, in all, four times.

3D NUMBER—Right hands across and bow, 4 bars. Left hand back and bow, 4 bars, retaining left of opposite lady, right hand to his partner, thus forming a circle of four, the ladies having their hands crossed, the gentlemen holding their arms apart. Balance, 4 bars. Half-promenade to opposite places, 4 bars. Forward four and back, 4 bars. Forward again and turn opposite partner, and return back to opposite places, 4 bars. Forward four and back, 4 bars. Right and left to places, 4 bars. The second time heads to the left, sides to the right. Repeat the above figure, in all, four times.

4TH NUMBER—All forward and back, 4 bars. All forward again, and head ladies take place with side gentlemen, 4 bars. Sides forward three and back, 4 bars. Forward three again, and two ladies cross over, 4 bars. Heads forward three and back, 4 bars. Forward, all salute, four hands half around to opposite places, 4 bars. Right and left to places, 4 bars. Second line heads to the left, sides to the right. Repeat the above figures four times in all.

5TH NUMBER, OR FINALE—All chasse right and left to corners, 8 bars. Four ladies chain, 8 bars. Heads half right and left, 4 bars. Sides right and left, 4 bars. Heads back to places with right and left, 4 bars. Sides right and left, 4 bars. All hands around, 8 bars. Repeat.