

ASSISTANT

FOR



A. DODWORTH'S
PUPILS.

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A. DODWORTH'S

Dancing Academies,

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In offering this little work to my pupils, I may be pardoned for earnestly calling their attention to the following quotations from two excellent works—"Terpsichore," by Mr. CREARER, and the "Lady's and Gentleman's Companion"—feeling that their remarks are so pertinent to the subject, and so *apropos* to a book of this kind, that did I omit them, I should neglect an important duty.

TERPSICHORE.

THE REQUISITE QUALITIES OF DANCING.

As Dancing is the accomplishment most calculated to display a fine form, elegant taste and graceful carriage, to advantage; so towards it our regards must be particularly turned; and we shall find that when beauty, in all her power, is to be set forth, she cannot choose a more effective exhibition.

By the exhibition, it must not be understood to mean to insinuate anything like that scenic exhibition which we may expect from professors of the art. What is meant by calling Dancing an elegant mode of showing a fine form to advantage, has nothing more in it than to teach the lovely young woman to move unembarrassed, and with peculiar grace, through the mazes of a dance, performed either in a private circle or public hall.

It must always be remembered, and it cannot be too often repeated, "that whatever it is worth while to do, it is worth while to do WELL." Therefore, as all times and nations have deemed dancing a salubrious, decorous and beautiful exercise, or rather happy pastime and celebration of festivity, it cannot but be regarded with particular complacency. It is, indeed, the favorite pastime of nature. We find it in courts, and we meet it on the village green.

The utmost in dancing to which a lady or gentleman ought to aspire, is an agile and graceful movement of the feet, an harmonious motion of the arms, and a corresponding easy carriage of the whole body.

In alluding to carriage, we must not omit a due attention to gait, and its accompanying air. In this particular, the French ladies far exceed the English. Pope observes that "they move easiest who have learnt to dance." And it is the step of the highly accomplished dancer that we see in the generality of well-bred French women; not the march of the military sergeant, which is the usual study with our pedestrian graces. There is a buoyant lightness, a dignified ease, in the walk of a lady who has been taught the use of her limbs by a proper teacher, which is never seen in her who has not had such advantages.

To suppose that they are fine dancers because they execute a variety of difficult steps, with ease and precision, is a great mistake. The motion of the feet is but half the art of Dancing; the other, and indeed the most conspicuous part, lies in the movement of the body, arms and head. Here elegance must be conspicuous. The body should always be poised with such ease as to command a power of graceful undulation, in harmony with the motion of the limbs in the dance. Nothing is more ugly than a stiff body and neck during this lively exercise. The general carriage should be elevated and light; the chest thrown out, the head easily erect, but flexible to move with every turn of the figure; and the limbs should be all braced and animated with the spirit of motion, which seems ready to bound through the very air. By this elasticity pervading the whole person when the dancer moves off, her flexible shape will gracefully sway with the varied steps of the feet; and her arms, instead of hanging loosely by her side, or rising abruptly and squarely up to take hands with her partner, will be raised in beautiful and harmonious union and time with the music and the figure; and her whole person will thus exhibit to the delighted eye perfection in beauty, grace and motion.

Man is compounded of various bodily powers, and mental faculties, and Dancing is nothing more than the regular use of these powers, harmoniously adapted and subor-

dinate to time and measure, and consists, chiefly, of Position, Attitude, Gesture, Grace, Expression, Contrast and Figure—all which derive their principles from nature. Position is the foundation, or basis, upon which the principles of the art of Dancing are founded. Of the other requisite qualities, Expression may take the lead; for it is Expression which conveys to our senses the passions and emotions of the mind, by visible action and gesticulation. Sir John Gallini says, "Expression is the life and soul of action." Grace consists of fitness of parts, and good attitude, and is not far akin to Expression; both being alike subject to the dictates of the mind.

The peculiar feature of Quadrille Dancing is **SMOOTHNESS AND SOFTNESS**; in which case the dancer must GLIDE through the figures in a waving, flowing and graceful manner. In order to perform these dances well, it is necessary to sympathize with and accompany the music as closely as possible; therefore, what is called a good ear is quite essential. It is truly pitiful to see otherwise very interesting young ladies jogging away through the various movements of the Quadrille, in utter defiance to all that is correct, graceful, or lady-like. But the reason is obvious: they have never been taught to dance, or, what is tantamount to the same thing, they have merely acquired a vague idea of the figures, without even knowing the first principles of the art; hence that **SEE-SAW**, ungainly motion, which a great many of our fair belles display in what is, when performed in its proper style, the most graceful, harmonious and captivating of all Dancing.

ETIQUETTE.

VALUE OF A KNOWLEDGE OF ETIQUETTE.

What a rare gift is that of manners; how difficult to define—how much more difficult to impart! Better for a man to possess them than wealth, beauty or talent; they will more than supply all. No attention is too minute, no labor too exaggerated, which tends to perfect them. He who enjoys their advantages in the highest degree—he who can please, penetrate, persuade, as the object may require.—possesses the subtlest secret of the diplomatist and the statesman, and wants nothing but opportunity to become great.

Who has not felt the charm of agreeable manners! Even he who is the most destitute of them—nay, who professes to despise them—is unconsciously swayed by their influence. If they are not always a proof of the sincerity of the possessor, the lack of them is the absence of one truly Christian grace; for good-breeding, in personal intercourse, is the observance of the command, "Do to others as you would that others should do to you;" and it is for this reason that the truly good man must be a truly polite man.

By politeness we mean the exterior indication of good breeding, or good manners. It may be defined as that mode of behavior, which not only gives no offence, but which is generally pleasing to our fellow-creatures. In our intercourse with the world, this species of civility is imperative. We have no right to give offence, by language or actions, to others; and we are bound to conduct ourselves agreeably to the reasonable and set rules of society.

It is to such, therefore, as are willing to GIVE THEIR FELLOW-CREATURES THE LEAST POSSIBLE ANNOYANCE, that we submit these pages, fully confident that the silent notation which they may carry to the breast of the reader, will do far more to teach refinement and polish, than the most elaborately eloquent advice of a friend.

It is not presumed that refined manners can be caught in an hour by the perusal of this book; but it is confidently anticipated that as much of the germ may be caught in one perusal, as to benefit the reader for the remainder of his life. All the little forms imperiously exacted by custom, will much more willingly be learned through means of a silent page, than from the lips of one whose very assumption of such knowledge would tend to take away half the good derivable from it; and although these forms and observances may, of themselves, seem very absurd, yet when it is known that they govern the whole fabric of society, and that one-half of the world really attend to them, a man will never be the worse of knowing their value and import—for in society an awkward man stands to a polished man, like a strong clown in fencing to an expert swordsman.

We must here stop to point out an error, which is often committed, both in opinion and practice, and which consists in confounding together the gentleman and the man of fashion. No two characters can be more distinct than these. Good sense and self-respect are the foundations of the one—notoriety and influence the objects of the other. Men of fashion are to be seen everywhere; a *PURK* and mere gentleman is the rarest thing alive. Brummell was a man of fashion; but it would be a perversion of terms to apply to him that very expressive word in our language, the word "gentleman." The requisites to compose this last character are natural ease of manner and an acquaintance with the "outward habit of encounter"—dignity and self-

possession—a respect for all the decencies of life, and perfect freedom from all affectation.

One of the maxims of Goethe was, "Respect for self governs our morality—respect for others our behavior." Though possessing the brightest mental endowments, one is apt to be overlooked in society if the proprieties of the demeanor are not attended to. It is not meant, however, that the external deportment should be studied in preference to the improvement of the mind; but that both should be cultivated together. On this point it may be sufficient to say that, while a genteel address and polite air are absolutely essential to the demeanor, to secure at once admiration and esteem, it is the improvement of the mind which should adorn the deportment.

Owing to their natural desire to please, aided by their agreeable manner and courteous address, women are usually more amiable than men. They have more refinement, tact and delicacy, and are certainly gifted with a nicer discrimination, than the stronger sex; they have a finer perception of the correct, and are quicker in detecting the weak points in the character and deportment.

Let not any man imagine that he shall easily acquire those qualities which will constitute him a gentleman. It is necessary, not only to exert the highest degree of art, but to attain also that higher accomplishment of concealing art. The serene and elevated dignity which mark that character, are the result of untiring and arduous effort. After the sculpture has attained the shape of propriety, it remains to smooth off all the marks of the chisel. "A gentleman," says a celebrated French author, "is one who has reflected deeply upon all the obligations which belong to his station, and who has applied himself ardently to fulfil them with grace."

Polite without importunity, gallant without being offensive, attentive to the comfort of all; employing a well-regulated kindness, witty at the proper times, discreet, indulgent, generous; he exercises, in his sphere, a

high degree of moral authority: he it is, and he alone, that one should imitate in forming his external manners.

SALUTATIONS, OBSERVANCES, PROMENADING, ETC.

If you are a gentleman, and meet a lady of your acquaintance in the street, it is **HER PART** to notice **YOU FIRST**, unless you are very intimate. The reason is, if you bow to a lady first, she may not choose to acknowledge you and there is no remedy; but if **SHE** bow to **YOU**, you, as a **GENTLEMAN** CANNOT CUT **HER**.

Never **NOD** to a lady in the street, neither be satisfied with touching your hat, **BUT TAKE IT OFF**—it is a courtesy her sex demands.

The salutation, says a French writer, is the touch-stone of good-breeding. According to circumstances, it should be respectful, cordial, civil, affectionate, or familiar; an inclination of the head, a gesture with the hand, the touching or doffing of the hat.

A slight bend of the body, at the same time that you incline the head, forms the most graceful and affable salutation.

On entering a ball-room, your courtesy to the lady of the house should be a little more marked than it is when you are making a morning visit.

When a lady is introduced to a lady, she may say, "I am very happy to make your acquaintance," but there are few cases where this remark can be addressed with propriety to a gentleman from a lady. It is always a favor for him to be presented to her, therefore the pleasure should be on his side.

"I am happy to see you," is a very usual expression on greeting a visitor.

A lady should rarely take the arms of two gentlemen, one being upon either side; nor should a gentleman usually carry a lady upon each arm. There are, to be sure, some cases in which it is necessary for the protection of the ladies, that they should both take an arm,

as in coming home from a concert, or in passing, on any occasion, through a crowd.

If you have anything to say to any one you meet in the street, do not stop the person, but turn round and walk in company; you can take leave when your chat is over.

A gentleman should never keep his hat on when handing a lady to her box or to her carriage. He should never slam the door of a box with violence, nor speak loudly enough to disturb an audience. In Paris he would be deservedly hissed for this offence.

Indeed there are few greater proofs of a blackguard nature than the puppyism which would disconcert an actor or divert the attention of an audience by loud talking during a performance. Ladies should, at the outset, rebuke such impertinence, if the person offending belong to their party. A celebrated violinist stopped suddenly once in his performance in the presence of royalty. "Why do you not go on?" asked the king. "I was afraid I might interrupt your majesty," replied the musician. His majesty had been talking.

Nothing is more indicative of a selfish vulgarity than the habit of beating time with your feet or hands during the performance of an orchestra. You should bear in mind that, though it may be very agreeable to yourself, it is excessively annoying to every true lover of music. The truly polite man is always mindful of the comfort of those about him, however humble they may be in appearance.

If, while a gentleman is walking with a lady, she is bowed to, he should return it. The reason is, that this acknowledgment of her friends is a tacit compliment to the lady with whom he is walking—the salute authorizing on neither side a further acquaintance.

Do not offer a person the chair from which you have just risen; unless, indeed, there be no other in the room.

On meeting a friend in the street, or at any public place, do not proclaim his name aloud.

ETIQUETTE OF THE BALL ROOM.

Presentation in a public ball-room, for the purpose of dancing, does not entitle you afterwards to claim any acquaintance with your partner. It is proper, however, for the lady to recognize you, if such is her pleasure, should you meet in the street, when you will, of course, return her salutation.

Lead your partner through the dance very gently, only touching her fingers, not grasping her hand.

You will not, if you are wise, stand up in a quadrille without knowing something of the figure; and if you are master of a few of the steps, SO MUCH THE BETTER.

Should a lady decline dancing with you, and afterwards dance with another person, you must not be offended. Personal preference, and the various emotions which may agitate the female heart, will furnish abundant cause for her decision. By a judicious blindness you will probably secure her respect. Recollect, the desire of imparting pleasure, especially to the fair sex, is one of the essential qualifications of a gentleman.

Above all, be not prone to quarrel in a ball-room. Recollect that a thousand little derelictions from strict propriety may occur through the IGNORANCE or STUPIDITY of the aggressor, and not from any intention to annoy; remember, also, that REALLY WELL-BRED women will not thank you for making them conspicuous by over-officiousness in their defence, unless, indeed, there be any serious or glaring violation of decorum. In small matters, ladies are both able and willing to take care of themselves, and would prefer being allowed to overwhelm the unlucky offender in their own way.

If a lady be engaged when you request her to dance, and you have obtained her promise for the succeeding dance, be sure to be in attendance, and avoid the appearance of the least neglect.

If you cannot waltz gracefully and well, do not venture at all. The GENTLEMAN is shown more in his

waltzing than any other dance. He will exercise the utmost delicacy in touching the waist of his fair partner.

The most important movement for a gentleman after engaging his partner for a cotillon, is to secure a couple for their *vis-a-vis*. Much disappointment and annoyance are often produced by a want of foresight in this respect, as the set fills up, while they, for want of a *vis-a-vis*, are omitted.

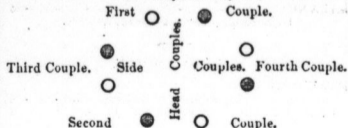
It is not *comme il faut* to engage a lady to dance beyond the FOURTH set on her list; a rule which may be exemplified by the remark of a beautiful DEBUTANTE of the last season: "I CAN PUT YOU DOWN, SIR," she observed with an ironical smile, "FOR THE THIRTEENTH, BUT I SHALL ONLY DANCE FOUR MORE."

Some young ladies seem to court distinction by staring modest people out of countenance, or by the loudness of their merriment; this shows a lamentable want of good sense, and should be carefully avoided.

It is always advisable, in frequenting public balls, to make up a party of your own; but this must not engender a spirit of exclusiveness. You expect the whole assembly in some way to contribute to your enjoyment, and your conduct and manners must be such as to add something to the general harmony. To this desirable end, good-nature and propriety of conduct are specially conducive.

Ordinary Quadrille.

IN SQUARE,



IN LINES.



Each figure begins at the second strain of the music. The numbers on the right, denote the number of measures of music required for each movement.

FIRST FIGURE.

RIGHT AND LEFT. Two opposite couples cross directly over, changing sides with partners, after passing opposite couple, - - - - - 4

Return to places with same movement. - - - - - 4

(Remember that in crossing over, in every figure, the ladies pass between.)

BALANCE. Two opposite couples walk forward and back again, seven steps, passing to right of opposite couple, - - - - - 8

(Or walk forward and back, three steps, and turn partners.)

LADIES' CHAIN. Two ladies cross over, giving right hands in pas-sing, and turning opposite gentleman with left hand, who receives the lady with left hand. Same movement back to places, - - - - - 8

BALANCE. (As above.) - - - - - 8

Head couples once; side couples once.

SECOND FIGURE.

FORWARD TWO.

Two opposite couples forward and backward, - - - - - 4

Cross over (without changing sides) - - - - - 4

Pass and re-pass partners, - - - - - 4
Return to places, - - - - - 4
BALANCE. (As above.) - - - - - 8
Head couples twice; side couples twice.

THIRD FIGURE.

RIGHT HANDS ACROSS.

Two opposite couples cross directly over, all giving right hands as they pass, - - - - - 4

Same couples return, all giving left hands, which are retained and right hands given to partners, thus forming a circle in the centre, - - - - - 4

Balance in circle, - - - - - 4

Cross to opposite side, (going round to the right,) - 4

Two ladies forward and backward, - - - - - 4

Two gentlemen forward and backward, - - - - - 4

Four forward and backward, - - - - - 4

Right and left to places, - - - - - 4

Head couples twice; side couples twice.

FOURTH FIGURE.

FORWARD FOUR.

Two opposite couples forward and back, - - - - - 4

Leave lady on opposite side, - - - - - 4

Three forward and back, - - - - - 4

Leave both ladies on opposite side, - - - - - 4

Three forward and back, - - - - - 4

Three forward and stop, - - - - - 4

Four hands round (to left) and cross over, - - - - - 4

Right and left to places, - - - - - 4

Head couples twice; side couples twice.

FIFTH FIGURE.

LADIES' CHAIN. (Same as before.)	- - - 8
FORWARD TWO. (Same as before.)	- - - 16
BALANCE. (Same as before.)	- - - 8

Head couples twice; side couples twice.

After last time, finish with

ALL CHASSEZ ACROSS. Pass and re-pass partners, 8

Jig Figure.

HANDS ALL ROUND.	- - - - - 8
ALL LADIES TO THE RIGHT. All the ladies balance to, and turn the next gentlemen on their right,	8
In same manner balance to next gentleman,	- - - 8
In same manner balance to next gentleman,	- - - 8
Finally all balance to partners,	- - - 8
HANDS ALL ROUND.	- - - - - 8
ALL THE GENTLEMEN TO THE RIGHT.	
All the gentlemen passing their partners balance to the next lady on their right,	- - - - - 8
Same to each lady of the set, and finally to partners,	24
HANDS ALL ROUND,	- - - - - 8
ALL CHASSEZ,	- - - - - 8

Cheat, or Coquette.

FIRST COUPLE BALANCE TO RIGHT. Forward and back; forward again, and turn, giving both hands to opposite persons. Balance to next couple, then to fourth couple, and, finally, balance and turn partners.

THIRD COUPLE BALANCE TO RIGHT. And the same as above.

SECOND COUPLE BALANCE TO RIGHT. And the same as above.

FOURTH COUPLE BALANCE TO RIGHT. And the same as above.

This figure derives its name from the privilege allowed after balancing, either turn the opposite person, or make a feint to do so, and suddenly turning some other person, thus cheat the first.

Basket Dance.

FORWARD TWO,	- - - - - 16
BALANCE,	- - - - - 8

Ladies hands round in centre to left and right, remaining in centre; gentlemen hands round, outside of ladies, to left and right, stopping on left of partners; gentlemen pass their hands over the heads of the ladies, (ladies stooping,) and form the basket; all balance and turn partners, - - - - - 8

Virginia Reel.

OR SIR ROGER DE COVERLEY.

Danced with eight couples, in two lines, the ladies on one side the gentlemen on the other, facing inward.

The top lady and bottom gentleman execute each figure, and are immediately followed by the bottom lady and top gentleman, in the following order:

Forward and back; forward and turn with the right hand; turn with the left hand; turn with both hands; forward and *dos-a-dos*; forward and back.

First lady then turns, with the left hand every gentleman down the line, while her partner turns every lady; between each one, turn partner with right hand, when arrived at the bottom, return to the head; separate

from partner, lady passing down the outside of ladies' line, and gentleman passing down the outside of the gentlemen; all follow, meeting partners at the bottom, and then chassez up the centre, when first couple chassez down the middle and takes position below the last couple, when the figure commences with the new couple at the head.

The Lancers.

FIRST FIGURE.

Opposite couples forward and back, - - - - 4
 Same couples forward a second time, turn with both hands, and return to places, - - - - 4
 Cross over, first passing between second, - - - - 4
 Return to places, second passing between first, - - - - 4
 Balance at the corners, (the four ladies balance to the gentlemen on their right, gentlemen facing to the left to receive the balance,) turn with both hands and finish in places, - - - - 8
 Same for the other three couples.

SECOND FIGURE.

Opposite couples forward and backward, - - - - 4
 Leave ladies in centre, - - - - 4
 Chassez to right and left, - - - - 4
 Turn to place, - - - - 4
 All form two lines; forward and back, - - - - 4
 Forward and turn partners to places, - - - - 4

In forming two lines, first and second times, the two side couples separate from their partners and join each side of the head couples, forming two lines, four on a side; third and fourth times, the head couples join the sides.

THIRD FIGURE.

Opposite couples forward and back, - - - - 4
 Forward a second time and salute, (courtesy and bow,) and return to places, - - - - 4
 Four ladies cross hands with their right, and so promenade round, while the gentlemen promenade in the contrary direction outside; change hands and return in opposite directions, - - - - 8

FOURTH FIGURE.

Head couples visit the couples on the right, salute with bow and courtesy, - - - - 4
 Visit the couple on the left, and salute, - - - - 4
 Return to places, - - - - 4
 Right and left with opposite couple, - - - - 8

FIFTH FIGURE.

Grand Chain, (or right and left all round,) - - - - 16
 First couple turn round and face outward, - - - - }
 Couple on right take place behind first, - - - - } 8
 Couple on left behind third couple - - - - }
 Second couple behind all, - - - - }
 All chassez across and back, gentlemen passing behind ladies, - - - - 8
 March round, ladies to left, gentlemen to right, meeting at the bottom and coming up together, - - - - 8
 All eight forward and back, (ladies on one side, gentlemen opposite,) - - - - 4
 All forward and turn partners to places, - - - - 4

Caledonian Quadrille.**FIRST FIGURE, (TWICE.)**

First and second couples cross hands round with right hands, - - - - -	4
Same couples cross hands back to places with left hands, - - - - -	4
Same balance and turn partners, - - - - -	8
Ladies' chain, - - - - -	8
Half promenade, - - - - -	4
Half right and left, - - - - -	4

SECOND FIGURE, (FOUR TIMES.)

Forward four and back twice, second time bowing to opposite lady, when forward, - - - - -	8
Four ladies balance to gentlemen on the right, - - - - -	4
All turn the gentlemen on the right, and take next lady's place, - - - - -	4
All promenade with changed partners, - - - - -	8
After fourth time, all ladies will have regained partners.	

THIRD FIGURE, (FOUR TIMES.)

Opposite couples forward and back, - - - - -	4
Forward again and swing round to places with right hands, - - - - -	4
First and second couples cross over, first couple passing between the second, - - - - -	4
Return to places, second couple passing between, - - - - -	4
All balance at corners, - - - - -	4
Turn partners, - - - - -	4
All form circle, (hands all round,) and forward and back twice, - - - - -	8

FOURTH FIGURE, (FOUR TIMES.)

First lady and opposite gentleman forward and stop, 2	
Second lady and opposite gentleman forward and stop, 2	
Turn partners to places, - - - - -	4
Four ladies pass to the right, and stop in next lady's place, - - - - -	4
Four gentlemen pass to the left, and stop in next gentleman's place, - - - - -	4
Four ladies again to the right, - - - - -	4
Four gentlemen again to the left, (thus meeting partners on opposite side,) - - - - -	4
All promenade to places, and turn partners, - - - - -	8

FIFTH FIGURE, (FOUR TIMES.)

One couple promenade or polka round inside of set, 8	
Four ladies forward and back, - - - - -	4
Four gentlemen forward and back, - - - - -	4
All balance and turn partners, - - - - -	8
Grand chain half round the set, - - - - -	8
All promenade to places and turn partners, - - - - -	8
Finish with all chassez across, saluting at the corners, and the same to partners upon returning to places.	

Le Prince Imperial Quadrille.**FIRST FIGURE, (FOUR TIMES.)**

LA CHAÎNE CONTINUE DES DAMES.

HEAD COUPLES TO SIDES. First and second couples lead to right hand couples, and all salute, viz.: (first couple to third, second to fourth.) - - - - - 4

First and second gents retaining partner's hand, take with their left hands the left hands of the side ladies. The two threes thus promenade to places of head couples, second to first couple's place, first to second couple's place—all facing the centre, - - - 4

LADIES' GRAND CHAIN. The four ladies, without the gentlemen, make a movement like the grand chain of the Lancers, ending with each lady in front of her partner, lady facing outward, - - - 8

ALL CHASSEZ, to right and left, and turn partners, 8
By repeating this figure, the first and second couples return to places after which the side couples dance the the figure twice through.

SECOND FIGURE, (FOUR TIMES.)

LA NOUVELLE TRENIS.

First gent and second lady forward, and turn with both hands, both stopping in front and facing the first lady. 4

CROSS OVER.—The single lady passes between this couple and crosses to opposite gent, giving him her left hand, (that gent giving his left hand also,) and turn to ladies' place on right of that gent, at the same time the other two cross over to 1st couple's place, and turn with left hands, and face opposite couple, - - - 4

Forward four and back, - - - 4

Half Ladies' Chain, (the ladies thus return to partners,) 4

All eight chassez across and turn at corners, - - - 4

All chassez back and turn partners, - - - 4

THIRD FIGURE, (FOUR TIMES.)

LA CORBEILLE.

First gent leaves lady in the centre, (lady facing outward,) separating with salute, - - - 4

Second gent the same, - - - - - 4

Third gent the same, - - - - - 4

Fourth gent the same, - - - - - 4

Ladies hands round—the four ladies thus back to back take hands and round to right, stopping in front of partners, - - - - - 4

Gents forward. The four gents advance and give right hands to partners and left hands to next lady, and make a large circle, - - - - - 4

All balance in circle and turn partners to places, - - - 8

FOURTH FIGURE, (FOUR TIMES.)

LA DOUBLE PASTOURELLE.

Forward four.—First and second couples forward and back, - - - - - 4

Leave partners on sides.—First gent leaves his lady on left of third gent, and returns to place, at the same time the second lady leaves her gent on the right of fourth lady, and retires to place, - - - - - 4

Forward six.—Six on side forward and back twice, 8

Two forward.—The first gent and second lady forward and back, - - - - - 4

Forward, again salute, and pass to the side where partners are, - - - - - 4

Four hands half round, with sides, - - - - - 4

Right and left to places, - - - - - 4

FIFTH FIGURE, (FOUR TIMES.)

LA TOURBILLON.

LADIES TO RIGHT.—The four ladies pass to the next gentleman on their right, and turn with him, both giving right hands. They pass again to the right, and

turn with next gent, (with same hands.) They pass again and turn. Finally pass again to right, which brings all to partners, - - - - - 16
 First couple forward and back, - - - - - 4
 Turn with right hands, ending in centre, face to face, 4
 All four to right and to left, - - - - - 4
 Turn to places, - - - - - 4

After the ladies repeat the first sixteen bars of this figure a *fixth time*, all the gents place their partners in the centre, facing outward, each lady thus facing her own partner, when the Quadrille terminates, by all saluting.

"The German."

Known in Europe as the COTILLON.

Little can be said to aid the learner in this most amusing dance. To take part in the German, it is necessary to understand all other dances. In it may be introduced the *Galop, Waltz, Deux Temps, Redowa, Polka and Polka Redowa*, with various movements from the *Quadrille* and *Lancers*, in addition to many movements and figures peculiar to this dance alone.

Knowing all these dances perfectly well, no one need have any fear in taking part in the German. By taking seats—six or eight couple from the leader—opportunities may be had of seeing every figure executed once or twice before being called upon to take part.

In forming the German, the matter of first importance is the selection of a Leader, (*Cavalier Conducteur*.) On him, in a great measure, depends the success of the dance, but he must be willingly and promptly obeyed by all; he alone must give direction to the music, he alone gives all signals, when necessary to take partners, or to warn

couples who are occupying too much time, &c., &c. He will designate and commence each figure and correct those who are at fault, and in fact, retain a constant and watchful supervision of the dance—restraining those too ardent, and urging those too slow—at all times aiming to keep alive the interest of those engaged.

At the commencement of each figure, all will follow the leader in a general tour, and at his signal (clapping of hands) all take seats again, each couple continuing to dance until opposite their own seats. The figure introduced by the leader is danced in regular succession by all the couples, from right to left.

In selecting partners for a figure, any one engaged in the dance may be selected. The fact of being in the dance is sufficient introduction. Every member of a German should consider that the success and pleasure of the dance depends, very greatly, upon each one faithfully fulfilling their part; and if, at any time, called upon to do something, perhaps bordering on the comic, which may create a hearty laugh, this should not deter any one from completing their part of the figure.

Occasions for hearty innocent laughter are not too frequent, and he ought to be a happy man who can be the means of adding one occasion for such enjoyment.

The Germans and French, enter into this eminently social dance, with much more "abandon" than we do, and consequently receive in return much more pleasure.

Many figures in the German are designed to be comical, but the effect of such figures among those who never put aside their dignity is anything but comical, consequently the German, with us, has lost much of its original character. But it should be remembered by young persons, that, to be funny, or only lively, without being rude, is one of the most delicate tests of good breeding. It is a remark I have often made to my pupils, and based upon the observations of many years, that a jig tune will expose all the vulgarity present. And yet all should endeavor to add to the general amount of pleasure and

happiness, if for no higher reason than a selfish one; for it has been truly remarked, that to make others happy, and, consequently, receive happiness from them, "we must carry our own sunshine."

FIGURES.

LA COURSE.

Lady selects two gentlemen—gentleman selects two ladies—the two threes place themselves opposite, then forward and backward twice; second time, each gentleman takes the lady he finds opposite to him and dance a tour round the room.

N. B.—After placing the ladies in their seats, the gentlemen will immediately return to their own.

LES RONDS A TROIS.

Lady selects two gentlemen—gentlemen two ladies; form two rounds of three, and revolve rapidly; at a signal, the lady passes under the arms of the two gentlemen, the gentleman passes under the arms of the two ladies, to meet each other, at the same time, the other two gentlemen spring towards the ladies and each takes the lady chance has placed before him.

LES CHAIRES.

The leader places a chair in the middle of the room, upon which he seats his partner. He then selects two

gentlemen and presents them to the lady, who selects one and rises to dance, when the rejected gentleman will take the chair, and the leader will present two ladies, with one the gentleman will rise to dance, the other the leader will dance with.

LES FLEURS.

The gentleman selects two ladies, each of these ladies name a flower. The ladies are then presented to any gentleman in the circle, who is requested to choose one of the two flowers named. He rises to dance with lady who has named the flower that he has selected. The first gentleman will dance with the other. During the same time the first lady selects two gentlemen, who will name flowers and are presented to ladies in the same manner.

LES CARTES.

The gentleman presents to four ladies, the four Queens of a pack of cards, at the same time, the lady presents the four Kings to four gentlemen, who immediately search for the corresponding Queens.

LA PYRAMIDE.

Three couple commence—each lady selects a lady—the six, form a pyramid thus:

1

2

3

4

5

6

Each gentleman selects another; all join hands in line, the first gentleman on the right, who will conduct the line of gentlemen, entirely round the first lady, then entirely round the next two, and then round the next three, and again round each until the first gentleman arrives in front of the first lady, when at the signal, each takes the lady nearest.

LES PETITS RONDE.

Three or four couple commence. Each lady selects a lady; each gentleman a gentleman. The ladies place themselves in couples, one couple behind the other, leaving three or four feet space between each couple. The gentlemen place themselves in the same manner directly opposite the ladies. The first four, (two ladies and two gents,) hands round, and pass the two ladies under the arms of the two gentlemen, to the next two gentlemen, and the first two gentlemen pass to the next two ladies, with whom they repeat the figure, and thus, in succession, repeating the hands round, and ladies passing under, until all have passed from one end of the room to the other; and as each couple after the first emerges from the figure, will separate, and place themselves at each side of the first couple until all are in lines, ladies in one line, gentlemen in another, all then advance, and each gentleman takes the lady opposite to him.

DES DAMES MOULINET.

Two couple commence. Each gentleman selects a lady, each lady a gentleman. Form Quadrilla. Four ladies cross hands with right hands, and pass entirely round to the next gentleman, when each lady will turn each gentlemen with left hand, the ladies then again

form the *Moulinet* pass round and turn the next gentleman, repeating four times, each time turning a different gentleman, and, lastly, (fourth time,) each lady turning the gentleman with whom she formed the Quadrille, when all dance a tour round the room.

LES BRAS ENLACES.

Or, Charge of the Light Brigade.

Three, four or more couple commence. Gentlemen select ladies, ladies select gentlemen. Form a grand round. All forward, four bars, and back same, again forward, when the ladies join hands with each other below and the gentlemen join hands above, in front and across each other, then all make a round to the left. The first gentleman separates from the gentleman on his right, and the lady on the right of the first gentleman, (the one selected by first gentleman,) separates from the lady on her right, the two ends then go backward until the circle becomes a straight line, the arms still entwined, when the gentlemen raise their arms, still holding fast, and the ladies dart forward from under, and are immediately followed by the gentlemen, and upon reaching the opposite end of the room, the ladies turn round and dance with the gentleman found opposite.

THE GRAND CHAIN.

Three, four or more couple. Gentlemen select ladies, ladies select gentlemen. Form a grand round. At a signal from the leader all commence a grand chain, with the person to whom the right hand is given; at the next signal, swing round with the one to whom the right hand is given at that moment and commence a grand

chain in the opposite direction, giving left hand first; at another signal swing round with left hand, and commence a grand chain again in the direction taken at first, and thus changing as many times as the signal may be given, until the signal is given to take partners, when each gentleman selects the lady nearest to him.

ONLY TO POLKA OR POLKA REDOWA.

Double Right and Left and Half Ladies' Chain.

Two couple commence. Gentlemen select ladies; ladies select gentlemen. Form Quadrille. Head couples right and left with side couples on the right. Half ladies' chain with same couple, thus changing partners. All Polka round to same place again. Right and left and half ladies' chain again changing partners with left hand couples. All Polka round again. Right and left and half ladies' chain with right hand couples. All Polka round. Finally, right and left and half ladies' chain with left hand couples, when the gentlemen regain the ladies they commenced with. Polka all round the room.

The figures of the German may be multiplied to any extent, without any regard to regularity of succession; all depending upon the invention or tact of the leader.

ADVICE TO WALTZERS.

BY MONS. CELLARIUS.

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

Under the head of advice to waltzers, I shall endeavor to include such of my observations as I consider the most essential, and which, in fact, form the necessary foundation to the education of the waltzer *a deus tempo*.

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

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

This point, or rather this manœuvre, of the waltz, can only be acquired by constant practice; and it must be acknowledged, the dancing academics here present an advantage which nothing can replace. They enable the novice to familiarize himself with a crowd, presenting to him, as it were, a preliminary insight to the crowded balls, with which he thus becomes accustomed, and has not to serve his apprenticeship in the *salon*, where he makes his *debut*. To waltz well, it does not suffice to conduct the lady always in the same manner, which would soon bring back the uniformity of the ancient waltz; the waltzer must know how to make her retire, always keeping the step, not obliquely, but in a straight line, or to advance, he performing the same step backwards. Some waltzers perform even the *Redova* step sideways, which is not without grace, when it is executed *bien d'accord* with the lady, and the couple can resume the waltz step with the other foot, without losing the measure.

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

To know how to vary his steps is one of the greatest talents of the waltzer. I have seen experienced waltzers start off with the rapidity of lightning, so quick and so light that you would imagine they were going to fly from the earth with their partners; then suddenly stopping short in their course, step so softly and so slowly that their movements could scarcely be distinguished.

I must here say a few words on the waltz named *A PEnvers*, which makes part of the *Valse a Deux Temps*, and which forms even one of the most original traits of its varied physiognomy.

The gentleman, instead of setting off on the left side, as I above directed, may, if he wishes, set off on the

right side, and continue in this manner the lady, of course, dancing in the same direction; this is called to waltz *A PEnvers*, and as will be seen, only the ordinary step danced in the opposite direction.

This evolution may be performed, also, in the Polka; but here, it must be acknowledged that it offers more difficulty than in the *Valse a Deux Temps*, the step of which is quicker, and regulated by a more rapid rhythm.

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

A waltzer who is not quite sure of his step, should not attempt prematurely the *Valse a PEnvers*, as he would risk contracting an awkward habit. It must not be lost sight of, that this waltz is not the natural manner, and requires always a slight effort. When one has to describe a circle entirely round a room, there is a time when it becomes necessary, not only to waltz *A PEnvers*, but *A Rebours*, which is another difficulty.

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

I do not advise the most consummate waltzer, even, to make a constant habit of the waltz *A PEnvers*, which will be always accessory only of the true waltz. I have seen, in my classes, waltzers arrive at a certain skill, lose many of their advantages in attaching themselves too obstinately to the waltz *A PEnvers*. They have become stiff, constrained, their steps unnatural, having no longer that freedom of movement which is the proper expression of the waltz; and all this for having devoted themselves

too exclusively to an exercise which becomes a mere feat of strength from the very moment it is abused.

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

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

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

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

It was at one time imagined, and particularly at the moment when the waltz *A Deus Temps* first came into vogue, that its execution required an affected mannerism. Many persons supposed that they could not expect to be cited as fashionable waltzers, unless they attempted some of these imaginary graces, either by extending the arm of the lady to the utmost, at the risk of blinding their neighbors, by rounding the elbow in the form of a bow, by throwing back the head with a sort of frenzy; or, in short, by endeavoring to singularize themselves by some especial attitude.

Good taste soon did justice to all those affectations; not, however, before they had done real injury to the *Valse a Deus Temps*, which was for a long time supposed to be infuriated and eccentric, while nothing in the world can be more natural or more easy. For myself, I never cease recommending to my pupils a natural simplicity in their waltz. I do not allow them even to hold the hand of the lady too much elevated, with her fingers projecting beyond those of the gentleman, according to a fashion some persons have sought to bring into vogue.

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

The waltz of society should never be looked upon as a forced exercise, still less as an affair of parade. One cannot too nearly approach that ease of *bon ton*, which all well-bred persons display in every action. Whoever loses, in waltzing, his natural air, and assumes a form, an attitude, or even a look, which is foreign to him, may rely upon it that he waltzes with pretension—that is to say, badly.

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

I have already, in speaking of the Polka, recommended the lady to leave herself to the direction of the gentleman; to trust entirely to him, without in any case seeking to follow her own impulse, even though correct; this recommendation is more especially necessary with respect to the *Valse a Deus Temps*.

For instance, a lady who endeavored to avoid the shock of other couples, would run the risk of interfering with the intention of the gentleman, to whom alone is intrusted her security in the midst of the crowd which

surrounds and crosses her in every direction. Should she wish to repose from the fatigues of the dance, she should inform the gentleman of her desire, and not stop suddenly in the midst of the circle. Her partner should have the opportunity of choosing the proper place and time, that he may insure her safety amidst the whirling mass of dancers. The waltzer, also, should take care never to relinquish his lady until he feels that she has entirely recovered herself. The effect of the rotary motion, even after stopping, is sometimes so great, that he would risk his partner's losing her equilibrium by detaching himself from her too suddenly.

May I be permitted, in speaking of the ladies' waltzing, to venture on an observation, which may be pardoned in the frankness of the professor, and which, besides, is but the result of the avowal of a great number of my pupils. Good waltzers are at present extremely rare among the gentlemen; but it must also be acknowledged, even at the risk of being accused of a want of gallantry, that the number of good lady waltzers is equally restricted. And this is an astonishing fact, when one reflects on all these natural qualities of grace and lightness which facilitate for them the execution of all dances. It is supposed, however, that the study of the waltz is almost superfluous for ladies, and that their part consisting in leaving themselves to be directed, they have only to follow the impulse which is given to them, without any need of previous acquirement.

Doubtless, the part of the gentleman is less easy, and apparently demands more care and detail, since he has, at the same time, to direct himself and his partner; but to suppose that the lady's part is altogether negative, and not to perceive she must acquire considerable art and a peculiar skill, is an error against which I cannot too strongly protest. A bad waltzer is, assuredly, a veritable plague for the ladies, that they cannot too carefully avoid; but we must also say, that a bad part-

ner [and truth compels us to avow that such may be found] is not a slight inconvenience for a gentleman.

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

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

A master only can, by virtue of his delegated authority, point out to a lady the steps and attitudes she should endeavor to acquire. Is it in the midst of a ball, when a gentleman leads out his lady to dance, that he dare take upon himself to remark that her step is imperfect, her hand misplaced, that she weighs unduly upon his arm, throws herself back too much, or any other detail, which, from not having been pointed out in the beginning, defects are engendered that are, for the most part, irremediable!

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

After all, and I do not seek to palliate in the least the rigor of my counsels, the few lessons which appear to

me necessary to teach a lady to waltz have in them nothing alarming.

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

I will not terminate these general observations, which might be infinitely extended—so many shades and details are there in the instruction and exercise of the *Valse a Deux Temps*—without reminding professors, that, while regulating the steps and attitudes of their pupils, they should, at the same time, attend to the preservation of the natural physiognomy of each; so that, while displaying elegant and distinguished movements, they may yet learn how to remain themselves.

I have remarked, as others have doubtless done before me, that there are almost as many descriptions of waltzers as of waltzes. This waltzer shines by his impetuosity, his animation—his attitude, without being precisely disordered, has not, perhaps, a strict regularity; but he compensates for this defect by inappreciable qualities of warmth and vigor. Another waltzes placidly, and without the least agitation; if he does not bear away his partner, he impresses upon her a calm, and gentle motion, and moves with a soft undulation, which, if it is a merit opposed to that of vigor, does not the less constitute one of the qualities of a good waltzer. It sometimes happens, that, without precisely springing, certain waltzers appear at every step alightly to quit the floor by a kind of continued movement, which is not

without grace, and facilitates considerably the execution of the quick waltz.

The master should be upon his guard against endeavoring to reform these peculiarities of the waltzer which are often the result of constitution and nature. It is very fortunate that one may be equally a good waltzer, with qualities quite opposed; thus the questions of *Amour Propre* and rivalry between waltzers are reduced to nothing. That one waltzer should be preferred to another, can neither be surprising nor offensive; the fact generally being, that the one is neither superior nor inferior to the other, but that the waltz of the one agrees better with the waltz of this or that lady. Similar varieties to those which exist among gentlemen, are, of course, to be found in the other sex. These diversities, or affinities, constitute one of the attractions of the *Valse a Deux Temps*. The skilful waltzer has the charming prospect of finding in every partner a new description of waltz. Uniformity only exists with novices and the unpracticed.