

A GUIDE
TO THE
BALL ROOM,
AND ILLUSTRATED

Polka Lesson Book:

BEING A COMPLETE COMPENDIUM
OF THE
ETIQUETTE OF DANCING.
WITH THE
FIGURES
OF ALL THE QUADRILLES, GALOPADES,
POLONAISES, WALTZES,
NEW MAZOURKAS, REDOVA VALSE,
VALSE A DEUX TEMS, VALSE MAZOURKA, OR
LA CELLARIUS, POLKAS,
ETC. ETC.

BY A MAN OF FASHION.

CORRECTED AND IMPROVED EDITION.

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THE BALL - ROOM.

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AUTHOR'S ADDRESS.

The Author of the *Ball Room Guide*, pursuant to his engagement in former editions "to record faithfully any variations which may periodically arise in the arrangements of *La Danse*," has spared no pains for the purpose of securing that authentic information, on which alone he could presume to trespass on the public kindness, so extensively and so liberally bestowed upon his previous labours. He is now enabled to present in a complete form the *Second New Mazourka Quadrille*, and the *Redová Valse*. With a general knowledge of the art, a lady or gentleman may thus readily become a proficient in captivating dances which have recently obtained a primary rank in courtly accomplishments throughout Europe.

In announcing a New Edition of this Work (now making, in the whole a demand for nearly 60,000 copies), he cannot help imputing so flattering a popularity to the circumstance of his being possessed of the best and most authentic information from the highest sources, Parisian and English. With reference to the changes in *La Danse*, the Author has immediate access to the Palace itself; and therefore can confidently put forth his remarks as forming a Text-Book for the entire round of polished society.

In addition to a minutely correct account of the contre-danse "Sir Roger de Coverley," all those dances more particularly adopted at Court, and the changes which have successively taken place, will be found to have been minutely detailed in other portions of the work.

THE IMPORTANCE OF LEARNING TO DANCE.

I WILL suppose one to whom nature has been bountiful as to exterior, but who is so self-conceited as to imagine that a polished manner, grace of movement, and a knowledge of the minute elegancies of the Ball Room, are a work of immediate inspiration. He enters a room, crowded with beauty and suffused with the *bienséances* of society, and—what is he to do? He knows not (as Lord Chesterfield has well observed) where to place his *hands*, in the first place; and this manifest indication of awkwardness causes the eyes of many to be directed upon him. Of course, scrutiny but adds to his confusion: he is tongue-tied, or stammers; bows at the wrong time,—sits in the wrong place. If, on being asked to dance, he should *venture* to approach a young lady in order to make her his partner—will she accept him?—and if she should, what a fate were hers! He must necessarily throw the whole set into

confusion, tread upon the ladies' toes, come into rude collision with them and their partners, be voted a vulgar bore, and make every thing more conspicuously ridiculous by his *apology*.

Of course he is too contemptible for chastisement; but the laugh which drives him ultimately from the room would be well exchanged (as far as positive suffering is concerned) for abundance of stripes!—On the other hand, view a *gentleman*, accomplished in the art of pleasing. Habit and instruction have taught him to dance with the same ease as that with which he walks: he enters a room perfectly self-assured, but without any deficiency of a modest demeanour: he converses without familiarity, but with ease; he selects a partner gracefully, and leaves in the end an indefinable impression of his fitness for good society. To him the pages of *this treatise* have been like the counsellings of an intimate friend: and, for the infinite gratification of which they have been pro-

ductive, he is open to all the impulses of gratitude. We have no hesitation in concluding, that thousands of young persons have been stimulated by the *Guide to the Ball Room*, to achieve those perfections of manner which must lay the foundation for a happy advance in the paths of fortune; and we appeal to them for their continued support (great as it has hitherto been) by a heartfelt recommendation of what, to themselves, has been a source of so much utility. On the *fair sex* we urge this claim with confidence the most entire, seeing the reflected homage which they must derive from the polish of those with whom they are born to associate. And now we will briefly conclude this dissertation by quoting the impartial and comprehensive eulogium of the *Standard*;—"If any person wishes to learn the best rules of the best society, we recommend a purchase of this beautiful little production. There is nothing better in the language."

A

Guide to the Ball Room.

PART I.

AN ESSAY ON DANCING.

"A YOUNG man," said the Abbé Meunier, "who cannot dance, should go to battle and lose a leg, with all possible expedition, as he will then have a palpable excuse for his awkwardness!" This, we must confess, is a severe alternative, and one that we, in a milder spirit than that of our Gallican contemporary, are not inclined to recommend; but at the same time we do consider Dancing a very necessary adjunct to the edu-

cation of all whose sphere in life brings them into contact with the accomplished and refined. Nay, we may go further—much further—and say that at the present period, when intellect is so far advanced as to humanize all classes, more or less, Dancing should be cultivated by all who are removed from the contagion of absolute poverty. In Prussia, Dancing is made, under the direction of Government, a part of the education of *all*, as well as singing and drawing (where there is any aptitude for these latter), and a better regulated people than the Prussians cannot be found. Turn next to France.

The poorest peasant dances with the grace, if not the agility, of a *Perrot*; and few scenes can be more

communicative of pleasure than the rustic fêtes of Provence. These are, indeed, *Fêtes Champêtres* in every sense. As the sun declines in that beautiful country, the villagers assemble in their gayest attire, on the green lawn attached to some noted *cabaret*. Two violins and a bass form the band (and an excellent one, for the French are, very generally, musicians), and the captivating *grisette* or *jolie paysanne*, each in her fanciful costume, is led out with easy gaiety by the man of her choice. The natural grace and acquired precision of the dancers, are quite equal, if not superior, to that of the middle classes of society in this country, and the scene is much heightened by the clear softness of the climate, and the warmth of character of these

“Southrons,” with their dark flashing eyes and passionate modes of expression. Well might the Abbé, as a Frenchman, make the remark we have quoted! Dancing dates its origin from the earliest periods of society. The first priests among all the ancient nations were both dancers and musicians, and all of them considered dancing as most pleasing to the gods; they accordingly had sacred dances. The chief were,—the armed dance, executed by warriors in full armour, which was said to have been invented by Minerva, in commemoration of the defeat of the Titans: this was the most ancient. The dance of the Curates and Corybantes, invented by the ministers of religion under the former Titans, to stifle the cries of young Jupiter

they executed this dance to the sound of drums, fifes, and pipes, to the tinkling of bells and the clatter of arms. The dance of the Salians, instituted by Numa Pompilius in honour of Mars, was executed by twelve armed priests, named Salians, and selected from among the nobles. The dance of May-day, originally established at Rome, is still partly retained in most parts of Europe on the same day. The Bacchic dances,—instituted by Bacchus, and executed by Satyrs and Bacchanalians: some were grave, others gay, and others were a medley of both gravity and liveliness. The rural dance was invented by Pan, and executed in summer time in the woods by youths of both sexes, crowned with oak leaves, and decked with garlands of

flowers. The dances of Banquets, instituted by Bacchus on his return from Egypt, were balls, pretty much resembling ours, and not altogether religious: lastly, Funeral dances, which were as grave and majestic as the ceremony required which occasioned them. The dancers wore crowns, and bore branches of cypress. Even among savage nations dancing is held in high esteem; it may therefore be considered a natural exercise wherewith to promote exhilaration of mind, and the ends of good fellowship among all classes of society.

CHARACTERISTICS OF DANCING IN VARIOUS COUNTRIES.

It is of no use attempting to evade the established truth, that, in France,

Dancing has arrived at a degree of finish that approaches perfection. The boldness and lightness of the Ballet is transferred to the social Ball Room, in such a way as not to infringe upon the recognised delicacy and decorum of private life. In England we strive, as far as possible, *not* to imitate operatic dancing, and therefore we run into an opposite extreme; for many persons, men and women, affect a ridiculously languid air and WALK through a dance! Anything more absurdly incongruous it is impossible to imagine. The English of both sexes are, for the most part, finely formed, and therefore only require good training and an avoidance of mere affectations (like the above) to be admirable dancers.

The Spaniards dance well and vigorously, and have several National Dances peculiar to themselves, requiring a more than common share of agility and grace. In Italian Dancing there is little of sprightliness; but much sentiment; it is a compound of indolence and sensibility, and agrees well with their climate. The Germans model themselves after the French school. As to the Turks, Greeks, Moors, and Egyptians, they are still very far behind in all that relates to Dancing as an *art*.

LEARNING TO DANCE.

LET no one essay to *teach him or herself* this difficult art. Even the directions and instructions of amateurs are much to be distrusted. Let every one, therefore, who would

pass muster in the Ball Room take lessons from a Professor, and then *practise at home*; and let him take opportunities of attending professional Balls, so as to fit himself for bearing his part, without effort, in every society where dancing may prevail. We remember an instance where a gentleman fondly imagined he could teach himself to dance, and spent six months in the study; but when he entered an Assembly Room, he soon found out the difference between theory and practice; for what with *mauvaise honte*, want of ear for the music, *gaucherie*, and dancing *on his heels*, he was the laughing-stock of all present.

PART II.

ETIQUETTE OF THE BALL ROOM.

PUBLIC BALLS.

EVERY public Ball Room has its own special Regulations suited to the locality and to the description of its visitants; it is, therefore, impossible to give a code of universal application: in fact, by doing so, we should *mislead*, and *our* object is to *guide*. The Masters of Ceremonies, whether at Bath, Brighton, Buxton, Cheltenham, Tunbridge Wells, or elsewhere, hold a situation of considerable responsibility. It is their business to provide partners for ladies or gentlemen, as required; and in

doing so, they are expected to estimate the *positive respectability* of each. In spite, however, of all their vigilance, it frequently happens that the introductions of the public Assembly Room reflect lasting disgrace in more ways than one. It will, therefore, be obvious that, in all cases, it is desirable to *form a party* before resorting to mixed assemblies, and so avoid unpleasant consequences. This, of course, will not apply to towns where almost every person is known, even to places as extensive as Manchester, Liverpool, Bristol, York, and Edinburgh; it is to the *Watering Places* that we more particularly allude. Again, the Balls held at Almack's are all of a privileged kind. Then we have the *Nobility's*, the *Caledonian*, and a

dozen others, all distinct, and the members of which are subscribers, balloted for by a Committee, and well known to the latter. And it is from this Committee that a card of the *regulations* emanates, and must be scrupulously adhered to by the new Subscriber.

It will not be irrelevant in this place to call attention to a work on ENGLISH ETIQUETTE,* recently published, which exhibits not only all the general principles of politeness and fashionable demeanour, whether in the Ball Room, Drawing Room, at the Dinner Table, &c.; but also minutely particularizes the "Way and the How," so that no person who peruses the work with attention *can ever be at fault*.

* GUIDE TO ENGLISH ETIQUETTE, with the Rules of Polite Society for Ladies and Gentlemen, in all the relations of life. Published by C. Mitchell, Red Lion Court, Fleet Street, London.

GENERAL RULES AS RESPECTS PUBLIC BALLS.

To the Gentlemen.

1. Your dress should be a black dress coat, fitting to a charm; a white satin vest; linen frilled, and superbly white; plain wristbands, black trousers; black silk stockings (if with shoes); a handsome white satin stock, having a neat bow; a very fine cambric handkerchief, plain border, slightly perfumed. Gold guard-chain; *Brequet en veste*, slight chain and seal, &c. White kid or lemon-coloured gloves, exactly fitting the hand; the *chaussure* (shoe or boot), insurpassably neat, and of patent leather; tie, a *small* bow.
2. The hair must be exceedingly well dressed.

3. The air and manner must be perfectly *dégagé*; for if a person be not as much at home in a Ball Room as in his own house, he had better shut himself up in the latter. This ease of manner must, however, be quite free from anything approaching to effrontery, which, next to affectation, is a most disgusting attribute of either sex. Never forget, that it is much easier to dance than to be a gentleman. Never go to a Public Ball before a *late hour*.

4. It is deemed *hors de règle* to dance more than *four* sets with a lady, even if she be of your own party.

5. You may converse with your partner *sotto voce*, but only furtively with any other lady while standing up in the dance.

6. Eschew all imitation of the *Grimacier* or Jack Pudding in your dancing. There are some men who aim at this species of distinction, in order to create a laugh. They are to be pitied!

7. You cannot be *too attentive* to your partner, nor must you leave her while engaged to dance with her; you must either stand or sit near her.

3. 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 *débutante* 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!*"

To the Ladies.

1. However rich the materials of your dress may be, let it be remarkable for its simplicity; and let the *hair* be as little decorated as possible.

2. Avoid affectation, frowning, quizzing, or the slightest indication of ill-temper, or you will infallibly be *marked*; and it should be the grand object of your life, whether in public or in private, to pass along, noiselessly and beloved, and leaving only the impress of fairy footsteps.

3. Create not the heart-burnings of jealousy, and perhaps lasting misery to yourself, by *forgetting* a lover for some newer face in a Ball Room!

4. No loud laughter, loud talking, staring, or any act which appertains to the *Hoyden*.

5. Your handkerchief should be fine as a "snowy cobweb;" it should be bordered with deep rich lace, and delicately perfumed. As to *gloves*, white kid; *shoes* small, wafer-like, yet strong, fitting exquisitely: and silk *stockings*—all the taste you or your female friends possess must be exerted to have them PERFECT.

6. You are permitted to command the most unlimited services of your partner; but you should impose this task upon him in such a manner as to make it delightful rather than onerous, constantly bearing in mind the remark of a fair writer in one of

the most deservedly popular works of the present day.*

“A man who bestows his attentions on a woman, deserves, in return, her most grateful acknowledgment. He has chosen her from among many, and can there be a more delicate flattery? Let her therefore be invariably kind in her demeanour, and, above all things, shun the temptation to *coquette!* Half the old maids in these realms might appropriately write *that* little word on their escutcheons!”

THE PRIVATE BALL ROOM.

The previous remarks will apply in part to the private Ball Room. At the same time, much greater license is admitted in this latter, as it respects conversation, and the number of sets

* WOMAN, as MAIDEN, WIFE, and MOTHER, “A little book every woman in England ought to read.”—*Atlas*.

Published by C. Mitchell, Red Lion Court, Fleet-street, London. Price 1s. 6d.

which any gentleman or lady dance together. *La fiancée* and her lover, for instance, frequently dance together during the evening; though this makes the lady appear somewhat *trop exigéante*. Invitations to Private Balls should be given seven or ten days before-hand, by means of an enamelled card, *couleur de rose*, engraved, and filled up with the pen, as to the name of the person invited, and the day on which the Ball is held. Go to a Private Ball at an hour suitable to the habits of those who invite you. Some will expect you as early as seven o'clock; others would be astonished if you arrived before eleven.

PART III.

ALL THE DANCES,

OR an exact description of the FIGURES of the various *Quadrilles*, *Galopades*, *Mazourkas*, *Polonaises*, *Polkas*, *Valse à Deux Temps*, &c. &c., so as to enable any person to dance them with precision.

QUADRILLES.

THE FIRST SET.

1. LE PANTALON. Right and left. Balancez to partners: turn partners.
Ladies' chain.
Half promenade: half right and left.
2. L'ETE. Leading lady and op-

posite gentleman advance and retire: chassez to right and left.

Cross over to each others' places: chassez to right and left.

Balancez and turn partners.

3. LA POULE. Leading lady and opposite gentleman cross over, giving right hands: re-cross, giving left hands, and fall in a line.

Set, four in a line: half promenade.

Advance two, and retire (twice).

Advance four, and retire: half right and left.

4. TRENISE. The first couple advance and retire twice, the lady remaining on the opposite side, the two ladies go round the first gent., who advances up the centre, balancez and turn hands.

5. LA PASTORALE. The leading

couple advance twice, leaving the lady opposite the second time.

The three advance and retire twice.

The leading gentleman advance and set.

Hands four half round : half right and left.

6. GALOP FINALE. Top and bottom couples galopade quite round each other=advance and retire, four advance again and change the gentlemen=ladies' chain=advance and retire, four, and regain your partners in your places=the fourth time all galopade for an unlimited period.

OR,

All galopade or promenade eight bars, advance four *en galop oblique*, and retire, then half promenade eight bars, advance four, retire and return to places with the half promenade,

eight bars. Ladies' chain, eight bars, repeated by the side couples, then by the top and bottom, and lastly by the side couples, finishing with grand promenade.

NOTE ON THE FIRST SET.

LE PANTALON is twice executed ; by the top and bottom couples first, then by side couples.

L'ETE. Four times executed.

1. By leading lady and gent. *vis-à-vis*.
2. By first gent. and lady *vis-à-vis*.
3. By lady at right of top and gent. *vis-à-vis*.
4. By gent. at right of top and lady *vis-à-vis*.

LA POULE. The same.

LA TRENISE. Four times.

1. By top couple.
2. By bottom couple.
3. By couple right of top.
4. By fourth couple.

LA PASTORALE. The same. This quadrille is never danced with Trenise.

LA FINALE. Same as L'Été.

THE LANCERS.

1. The leading lady and opposite gentleman advance and retire, and turn with both hands to places.

The leading couple join hands and cross over, while the opposite couple cross outside them to their places: the leading couple return to their places, outside the opposite couple, who return with hands joined to their own places.

All set at corners and turn.

2. The leading couple advance and retire: advance again and leave the lady in the centre; the gentleman retires.

Set and turn to places (eight bars).

All advance and retire in two lines: turn partners to places.

3. The leading lady advance to the centre and stop: the opposite gentleman do likewise: both retire, and turn to the right.

Double ladies' chain.

4. The leading couple set to the couple on their right, then to the couple on their left.

Chassez croisez with couple on their left, set, and return to places.

Leading and opposite couple right and left.

FINALE. The grand chain.

The leading couple promenade

round the inside, and face the top: the side couples fall in behind them.

All chassez croisez.

All cast off, ladies to the right and gentlemen to the left, meet at the bottom, and lead partners up the centre.

. Fall back in two lines, ladies forming one and the gentlemen the other; advance in lines and retire: turn partners to places.

Grand promenade for the finale.

THE CALEDONIANS.

First Set.

1. The two leading couples hands across and back.

Set to partners and turn.

Ladies' chain.

Half promenade: half right and left.

2. The leading gentleman advance and retire twice.

All set at corners and turn, each lady passing into the next lady's place.

All promenade quite round.

3. The leading lady and opposite gentleman advance and retire twice.

Leading couple cross over with hands joined, while the opposite couple cross over outside them: the same reversed.

All set at corners and turn partners.

All advance and retire twice, in a circle, with hands joined.

4. The leading lady and opposite gentleman advance and stop: their partners immediately do the same: both couples turn partners to places.

Ladies to the right, each into the other's place ; gentlemen to the left, each into the other's place.

Again ladies to the right ; gentlemen to the left.

Promenade and turn partners.

5. The leading couple waltz round inside the figure.

The four ladies advance, offering right hands and retire ; the four gentlemen the same.

All set to partners and turn.

Grand chain, half round.

All promenade to places, and turn partners.

Chassez croisez, and set at corners, offering right hands: all return to places and set at corners.

Promenade for finale, the last time only.

THE CALEDONIANS.

Second Set.

1. Ladies' chain: first couple and couple *vis-à-vis* advance and retire ; half right and left: side couples do the same: all promenade to places, and turn partners.

2. First gentleman advance twice: first lady and lady *vis-à-vis* advance and retire ; change places: first couple and couple *vis-à-vis* advance ; take partners again, and return to places.

3. First lady and gent. *vis-à-vis* advance and set ; turn with both hands to places: first couple and couple *vis-à-vis* advance and retire, and turn partners, while side couples change sides and back again: all set at corners, joining right hands,

and turn to places : all set in a circle, and turn partners: half promenade: half right and left: first couple and couple *vis-à-vis* advance and retire: set to couple at right; all change places with partners, and set: all turn partners to places.

5. All change sides, join right hands at corners, and back again: first lady advance twice; all the gentlemen advance and retire: all set to partners: all chain figure a quarter round, and set: gentlemen swing ladies quite round with right hand: chain figure again into opposite places; swing partners with right hands quite round: all promenade to places, and turn partners. Finish, change sides.

THE FIRST SET.

With the Old Finale.

The figures in italics are sometimes left out, and the 4th or 5th quadrille always.

1. PANTALON.

2. L'ÉTE.

3. LA POULE.*

4. LA TRENISE. *Ladies' chain; balance and turn hands; the first couple advance and retire twice, the lady remaining on the opposite side; the two ladies go round the first gent., who advances up the centre: balance and turn hands.*

5. LA PASTORALE. The first couple advance and retire twice; the first lady now on the other side and second couple advance and retire twice; one gent. advance and retire

* As First Set, on p. 29.

twice: hands four half round, and half right and left.

LA FINALE. *Grand round*: figure of l'Été: ladies' hands across and back; balance all eight; chassez across, or grand round at the end.*

SECOND SET.

1. Right and left: set, turn partners: ladies' chain: half promenade: half right and left.

2. First lady and gentleman *vis-à-vis* advance, retire: chassez right and left: cross: chassez right and left: re-cross: turn partners.

3. First lady and gentleman *vis-à-vis* cross, right hands: back, left hands: set, four in line: half promenade: two advance and retire twice:

* In this and all other sets where there are six quadrilles, the fourth or fifth is invariably left out.

four advance and retire: half right and left.

4. Ladies' chain double: all set, turn partners: first lady and gentleman *vis-à-vis*, advance, retire: chassez right and left: cross: chassez right and left: re-cross, turn partners: half promenade: half right and left.

5. Join hands (all) and set in circle: four advance, set: change ladies, retire: advance *encore*: take partners again: retire to places: set and turn partners: right and left: four opposite promenade all round.

6. First gentleman advance twice, retire: lady *vis-à-vis* same: set, turn partners: ladies' hands across and back: all set in cross, gentlemen outside: all turn partners to places. Finish, grand promenade.

THIRD SET.

1. Right and left: set and turn partners: ladies' chain: half promenade: half right and left.

2. First lady and gent. *vis-à-vis* set, retire: chassez right and left: cross, chassez right and left: re-cross, turn partners.

3. First lady and gent. *vis-à-vis* cross, right hands: back, with left hands: set four in line: half promenade: two advance, retire, *dos-à-dos*: four advance, retire: half right and left.

4. First couple advance twice, leave lady at left of gent. *vis-à-vis*, first gent. retires: two ladies cross, change sides, first gent. passes between them: same repeated to places:

set, turn partners: ladies' chain: half promenade: half right and left.

5. First gent. with partner, and lady at left, advance twice: allemand with the two ladies: hands three round and back to places.

6. All set in circle (*en cirque*): two advance, chassez right and left: cross: chassez right and left: re-cross, and turn partners: ladies' hands across: all set and turn partners. Finish, change sides.

FOURTH SET.

1. Right and left: set and turn partners: ladies' chain: half promenade: half right and left.

2. First lady and gent. *vis-à-vis* advance, retire: chassez right and left: cross: chassez right and left; re-cross, turn partners.

3. Cross with right hands : back, left hands : set in line : half promenade : two advance and retire twice : four advance, retire : half right and left.

4. First couple advance twice, leave lady at left of gent. *vis-à-vis* ; first gent. retires : hands three round : first gent. advances twice and retires : three advance twice and set : hands four half round : half right and left.

5. All change sides, back again : first lady and gent. *vis-à-vis* advance, retire : chassez right and left : cross : chassez right and left : re-cross, turn partners ; turn at corners so as to form two lines : advance two lines and retire : all set, turn partners : all promenade.

FIFTH SET.

1. Right and left ; set, turn partner : ladies' chain : half promenade : half right and left.

2. First lady and gent. *vis-à-vis* advance and retire : chassez right and left : cross : chassez right and left : re-cross, and turn partners.

3. First lady and gent. *vis-à-vis* cross, right hands : back with left hands : set, four in a line : half promenade : two advance and retire twice : four advance, retire : half right and left.

4. Ladies' chain : set, and turn partners : first couple advance twice, leave lady at left of gentleman *vis-à-vis*, first gent. retiring : two ladies cross, change sides, first gent. pass-

ing between them: same repeat to places: set, and turn partners.

5. All promenade: first lady and gent. *vis-à-vis*, advance and retire; cross: chassez right and left; re-cross, turn partner: ladies' hands across and back: all set in cross, gentlemen outside, turn partners to places. Finish, change sides and back again.

THE ALBERT QUADRILLES.

FIRST FIGURE.

Nouvelle Pantalon.

The top and bottom couples advance and retire, and half right and left (8 bars), all eight balacez (*i. e.* set) in the corners, and turn both hands (8 bars), half ladies' chain, and half promenade (8 bars); the four advance and retire, advance again,

retake partners, and turn into places (8 bars).

SECOND FIGURE.

Nouvelle L'Eté.

First lady and opposite gentleman advance and figure round (*i. e.* chassez round) before the side couples, and face each other (4 bars), advance again, and chassez round to the right and face each other at opposite side (*i. e.* top and bottom) (4 bars), chassez to the right and to the left (4 bars), advance, and give the right hand, and turn into places (4 bars). Side couples, idem.

THIRD FIGURE.

Nouvelle Poule.

All eight (in the corners) cross over, giving the right hand, and turn

half round (4 bars), return back, giving left hand, and the right to partners (4 bars), all eight holding hands, *balancez (en chaîne)*, and half promenade to opposite places (8 bars), first lady and opposite gentleman advance and retire (4 bars) *dos-à-dos* (4 bars) hands four half round, and right and left back. N.B. All eight being now in opposite places, the figure commences again, and at the finish (4 bars) they will have regained original places.

FOURTH FIGURE.

The first couple advance and retire (4 bars), advance again, the lady going to the left of the opposite couple, while the partner returns to his place and rests (4 bars); the gentleman with the two ladies in line

advance and retire twice (8 bars), (*à la pastorale*), the two ladies traversez and chassez across, while the first gentleman passes between (*à la trenise*) the two ladies retracez to places, the gentleman returning to his place (4 bars), the four *balancez*, and turn both hands. The other couples idem.

VICTORIA FINALE.

All eight promenade *à la galopade*, first lady advance alone and retire (4 bars), opposite gentleman idem (4 bars), top and bottom couples chassez to the couples on their right, and set (4 bars), the four gentlemen with contrary partners galopade open to the top and bottom, and turn both hands half round, forming two

lines (4 bars), all eight (in the two lines) advance and retire (4 bars), advance again and retake partners, turning into places (4 bars).

GALOPADE TO FINISH.

N.B. These figures can be performed to the music of any of the French quadrille sets.

THE QUEEN'S OWN.

This=denotes eight bars, and this—four bars.

1st FIGURE, LE PANTALON, or—Grand square—the top and bottom couples cross over to the opposite sides, giving their right hands, return giving their left—the ladies' hands across and back—balancez all eight in a line, and turn to places.

2nd FIGURE, L'ETE, or—The top

lady and gent. *vis-à-vis* advance and retire twice—all the gents. swing the lady to the left with their right hand quite round, then the next lady with the left hand—the next with the right hand, and their partners half round with the left, which brings all parties to the opposite side of the quadrille—the second time of the figure will bring all parties to their places, the third to contrary sides, the fourth as they commence.

3rd FIGURE, LA POULE, or—Double ladies' chain—top couple advance and retire twice, turning inwards—the four ladies join their right hands in the centre, giving their left hands to their partners, swing the gents. to the centre, and then the ladies return to the centre—all chassez across in a star, and turn hands to places.

4th FIGURE, LA'TRENISE (short*), or—First gent. swing the lady on his left with his right hand, and give his left to his partner, retire, holding hands, with the two ladies, who advance and chassez across in front of gent.=gent. passes over between the two ladies and turns round: they re-chassez, and hands three round to places=half promenade, half right and left.

5th. GALOP FINALE. Top and bottom couples galopade quite round each other=advance and retire, four

* Short Trenise requires 24 bars of music, or three parts; Long Trenise, 40 bars or five parts, but is seldom danced. The Pantalou, La Poule, Pastorale, and Finale, 32 bars, or four parts for each figure; the L'Été only 24 bars, or three parts. A long Finale, 48 bars, six parts, is only required for the Lancers and Caledonians.

advance again, and change the gentlemen=ladies' chain=advance and retire, four, and regain your partners in your places=the fourth time all galopade for an unlimited period.

SPANISH DANCE;

OR, SARABAND OF SPAIN.

Danced in a circle or a line by 16 or 20 couples.

The couples stand as for a Country Dance, except that the first gentleman must stand on the ladies' side, and the first lady on the gentleman's side.

First gentleman and second lady balancez to each other, while first lady and second gentleman do the same, and change places.

First gentleman and partner balancez, while second gentleman and partner do the same, and change places.

First gentleman and second lady balancez, while first lady and second gentleman do the same, and change places.

First gentleman and second lady balancez to partners, and change places with them.

All four join hands in the centre, and then change places, in the same order as the foregoing figure, four times.

All four pousette, leaving the second lady and gentleman at the top, the same as in a Country Dance.

The first lady and gentleman then go through the same figure with the

third lady and gentleman, and so proceed to the end of the dance.

This figure is sometimes danced in 8 bars time, which not only hurries and inconveniences the dancers, but also ill accords with the music.

RULES TO BE OBSERVED IN WALTZING AND GALOPADING.

In this age of waltzing, we need not dilate at length upon the general rules to be observed, but we consider it highly necessary parties should strictly adhere to the following hint. Either of the above are danced by an unlimited number of couples following each other in a circle. Any couple, from fatigue or other motive, should be careful to retire to the centre of the circle, by which means

confusion with the following couple is avoided.

WALTZ QUADRILLES.

First Set.

1. Leading and opposite couples right and left.

The same couples set and swing partners half round with right hands.

Again set and swing back to places, giving left hands.

All poussette round the places.

2. Leading couple promenade within the figure, and turn partners into places.

Ladies' chain.

All promenade quite round.

3. Leading and opposite couples cross over, giving right hands.

The side couples do the same.

All set and turn partners half round.

All promenade to places.

All poussette quite round to places.

WALTZ QUADRILLES.

Second Set.

1. The first and opposite couples advance and retire.

Half right and left.

Ladies' chain.

Advance four and retire.

Half right and left.

2. The leading lady and opposite gentleman cross over, giving right hands.

Re-cross, giving left hands.

Leading couple join hands and cross over, while the opposite couple

pass outside them to their places; then the leading couple return to their places, outside the opposite couple, who return, with hands joined, to their own places.

The same figure again.

The grand chain to places.

3. All promenade quite round

All join hands and set in a circle.

Turn at corners, half round.

Set in a circle and turn at corners, half round to places.

All poussette quite round to places.

Grand promenade for finale.

WALTZ COTILLION.

Places the same as a quadrille; first couple waltz round inside, first and second ladies advance twice and cross over, turning twice; first and

second gentleman do the same, third and fourth couples the same, first and second couples waltz to places, third and fourth do the same, all waltz to partners and turn half round with both hands meeting the next lady; perform this figure until in your places; form two side lines, all advance twice and cross over, turning twice; the same, returning; all waltz round; the whole repeated four times.

LA GALOPE

Is an extremely graceful dance in a continual chassez. An unlimited number may join; it is danced in couples, as waltzing.

THE GALOPADE QUADRILLES.

1. Galopade.
2. Right and left, sides the same.
3. Set and turn hands all eight.
4. Galopade.
5. Ladies' chain, sides the same.
6. Set and turn partners all eight.
7. Galopade.
8. Tirois, sides the same.
9. Set and turn partners all eight.
10. Galopade.
11. Top lady and bottom gentleman advance and retire, the other six do the same.
15. Set and turn partners all eight.
13. Galopade.
14. Four ladies advance and retire, gentlemen the same.
15. Double ladies' chain.

16. Set and turn partners all eight.
17. Galopade.
18. Poussette, sides the same.
19. Set and turn.
20. Galopade waltz.

THE MAZOURKA.

This is a dance of Polish origin. It was introduced into this country by the Duke of Devonshire, on his return from Russia. It consists of twelve movements; and the first eight bars are played (as in quadrilles) before the first movement commences.

KOLO. POLISH SET.

The first couple advance to the centre: the lady passes round the gentleman, set: leaving his partner in the second lady's place, the same

gentleman repeats the figure with the other three ladies. The other gentlemen do the same.

RIGHT AND LEFT POLISH SET.

The first gentleman leads his partner, with the lady on his left, round inside the figure, and turns both ladies: the three set, turning to their place: the other gentlemen do the same.

GRAND CHAIN.

The first gentleman leads his partner round inside the figure, and kneels: the lady passes round him: he rises at the eighth bar, set, turning to their places; the other gentlemen do the same.

FINISH WITH KOLO.

THE POLONAISE.

What can be more beautiful than the music of the Polonaise? What more graceful or conversational than the dance so called. And yet it can scarcely be called a dance, since the only variation is a change of hands.

A gentleman, placing himself at the top of the line, claps his hands, and becomes the partner of the first lady, displacing the whole line: one gentleman is thus excluded, who either retires or returns to lead off at top.

This dance is a very great favourite at the Northern courts, and the most celebrated musical composers have devoted themselves to perfect the *Polonaise*.

HIGHLAND REEL.

(As danced at Blair Athol.)

Usually danced by two couples; but, being a favourite, the admission of many is not unusual. The company form parties of three along the room; the lady's position being between two gentlemen, and fronting the opposite three: all then advance and retire, each lady performing the reel with her right-hand partner, and the opposite gentlemen to places: hands three round, and back again: all six advance and retire; after which lead through to the next three, continuing the figure to the end of the room.

Adopt the Highland step, and music, of three parts tune.

PART IV.



THE ILLUSTRATED

Polka Lesson Book;

OR,

LE COURS DE POLKA,

COMPLETE IN ITS DETAILS,

AND

SIMPLE IN ITS DIRECTIONS.

By means of which, with a general knowledge of the Art, a lady or gentleman may readily become a proficient in this still popular Dance.

ORIGIN OF THE POLKA.

EVERYWHERE curiosity has been excited respecting the singular name and origin of a dance, which, on its first appearance in Paris, occasioned an anxiety and commotion that resembled a popular frenzy or a sort of epidemic. By one writer, whom the rest have followed, it is supposed to have originated in Poland, from the resemblance of the name, Polka. But *polk* or *pulk* is the name of a regiment of Cossacks, and is an old Scythian word, originally applied to a tribe. It, therefore, included both the male and female members of a nomadic horde. This derivation accounts for those remarkable features of the Polka which distinguish it from every other dance. The spurs, the tapping of the ground with the heel, flourishing a battle-axe in the air, and other gestures of a warlike nature, are all the accompaniments of the Polka when danced by the Servians, among whom it was first observed, though subsequent inquiries have found it equally practised in Hungary and Bohemia, and probable conjecture derives it from the warriors of the North.

In Servia it is danced in spurs to the

sound of an instrument resembling the bagpipe. The gentlemen taking their partners by the hand, so as to extend in one right line across the whole length of the saloon, advance gradually and orderly forwards, when suddenly the centre retreats, and the two wings unite so as to form a circle. In this order they dance round and round several times; then, by a sudden movement, they separate into a number of independent groups of couples, who execute the various picturesque evolutions of the dance.

The Bohemian Polka is performed by forty or fifty couples, who begin by two and two, then four and four, until all the company are engaged in an inextricable, confused, and disordered *mêlée*, in which each couple dances at pleasure, whirling here and there with astounding rapidity, but with such wonderful adroitness as to avoid hurting one another. The step is the same in both dances, and the same that is described in our instructions for the Polka.

The Hungarians, besides the spurs, which are common to all, use a little batchet, which they brandish while dancing, and on which, at certain moments, they support themselves, as they place one knee upon the ground.

It is danced in Russia, and in all parts

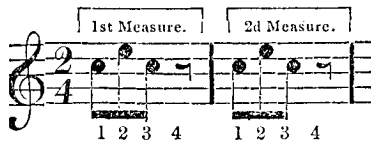
of Germany; but the circumstances above stated are strongly characteristic of a warlike dance, apparently representing the tramp of horses, the clangour of accoutrements, the brandishing of weapons, and other particulars of a furious charge, of which the disorderly *mêlée* at the finale appropriately represents the tumult and confusion of successful collision. The sword dance of the ancient Scandinavians is well known; and it is not improbable that the Polka—the dance of the battle-axe and spurs—originated among the northern warriors. The Magyar, or ancient invaders of Hungary, the ancestors of the present inhabitants, came from the confines of Scandinavia; and *polk*, or *pulk*, is the etymological cognate of the Norse, *fylk*, a troop of from 50 to 100 warriors, with their wives and families. This is our impression of the Polka; and, whether it be strictly correct or not in every respect, we have little doubt it will be found applicable in explanation of the peculiar steps, and some of the evolutions of a dance in most of its features, the reverse of a love-dance, to the representation of which a French author would exclusively restrict the principal movements.

LESSONS IN THE POLKA.

Choregraphy of the Step.

THE Polkaic step being the same for all the figures, we shall content ourselves with describing it here.

It is executed in four Times:—

*Musical Rhythm of the Polka.*

1st Time. The left foot, behind the ankle, is raised to the commencement of the right calf, and it is glided along from the point to the heel, while lightly springing on the point of the foot.

2nd Time. The right foot is brought behind the left.

3rd Time. The left foot is again

advanced with a slight stamp of the heel, and beating time more strongly.

4th Time. At length the right leg is raised behind, by an acute bend of the knee.

This last Time is connected with the first of the step following, which is executed in the same manner, setting out this time with the right foot, and so on.

The lady makes exactly the same steps, only she begins with the right foot in such a manner that she has always her foot opposed to that of her partner.

In retiring (*go en arrière*), the step is the same.

1st Time. Spring lightly on the point of the left foot, bringing the right leg behind from the point to the heel at a distance of six inches.

2nd Time. The left foot is brought near the right foot.

3rd Time. The right foot is again withdrawn.

4th Time. At last, the left leg is raised, throwing the foot higher behind the right leg.

This last time is equally connected with the first of the following step :

FIGURES.

The general Polka is composed of the ten figures following, of which, only the first five are yet recognized in fashionable assemblies.

1st. The Promenade.—2nd. The Waltz.—3rd. The Waltz *à rebours*, (reversed, or contrary to the usual manner).

4th. Waltz *tortillée*.

6th. The Bohemian step to change of arms.

6th. Bohemian step in changing arms and waltzing.

7th. Moulinet (*flourish*) with one hand.—8th. Moulinet, in following the lady and turning her.

9th. Double pass.

FIRST FIGURE.

The Promenade.

The gentleman takes, with his right hand, the lady's left hand to the height of the bosom; in executing the 1st Time he lowers it lightly, turning himself a little to the left; at the 4th Time, on the contrary, he turns towards the lady, and the hands are then found in a raised position.

Several movements are thus made round the room, and when this balance-like movement is well per-



formed, it is full of grace and beauty.

There is, however, another promenade which is in still greater usage. The gentleman takes his partner by the waist as for the *galop*, holding with his left hand the right hand of the lady at some distance from the

body and a little lower than the waistband. He then executes the same promenade, *en avant*, if he likes, or *en arrière*, if he prefers it.

The promenade is performed in right lines.

SECOND FIGURE.

The Waltz.

The gentleman takes his partner as for the common waltz, and executes the step in the manner of making a revolving movement.

In this figure, springing and marking the measure by too strong an accentuation of the movement, must be avoided; for, as the Polka consists in redoubtable extensions of the limbs, it is requisite, in waltzing, to restrict the steps so much as to give the least inconvenience to the lady.

THIRD FIGURE.

Waltz à rebours (contrariwise).

The gentleman takes his partner as for the common waltz. He moves his left foot behind, and marks the two Times with his right foot, pivoting on the same foot, and drawing his partner towards him in a lively manner.

FOURTH FIGURE.

Whirling Waltz, or Valse tortillée.

The gentleman places himself opposite his partner, holding her as for the waltz, and performs the step, always setting out with the left foot, and impressing on the lady a movement in half circle from right to left, and from left to right, as often advancing towards, and as often retiring.



Sometimes the gentleman takes his partner, as shown in the illustration, holding her right hand in his right hand, and executing divers changes of the hands.

FIFTH FIGURE.

Bohemian Step.

The gentleman executes the step,

holding his partner as for the waltz; but at the fourth Time, in place of resting his right foot on the floor as in the ordinary step, he stretches forth his leg, poises his heel, the point or toe in the air, then the point, the heel being raised, slides his foot forward and recommences the same step.



This step is executed the same *en arrière* (behind or backward), and also to the right and left in the manner of tracing a cross.

SIXTH FIGURE.

Changing Arms.

The gentleman begins as for the promenade, holding his partner by the waist; at the given signal he raises her with his right arm, and casts her with vivacity into his left arm extended to receive her, and reciprocally. While performing this movement, he continues to mark the step, and the lady should instantly fall back into the measure, or keep time.

It is evident that this movement derives all its interest from the manner and air of the dancers. Con-

sidering the Polka as the representation of a charge by male and female warriors on horseback, the movement depicts, in pantomime, the fall of a wife or a mistress, in the heat of pursuit, and the support which she receives from her cavalier. In this point of view, the movement may be executed on the part of the gentleman with an air of anxious solicitude, to which the lady should correspond with a frank confidence in his care.

SEVENTH FIGURE.

Bohemian Step, Changing Arms and Waltzing.

This figure, as the title indicates, is a triple combination of the Bohemian step, the waltz, and the preceding figure; combining grace and poesy.

EIGHTH FIGURE.

Moulinet of one Hand.

This is a charming figure, and easy to execute, provided the room have a certain extent. The gentleman holds his partner as the engraving indi-



cates, and turns after her, marking the figure, and recommences the same

movement, taking in his left hand the lady's right hand.

NINTH FIGURE.

Moulinet, following the Lady, and making her turn.

This moulinet, of which the engraving is a faithful representation,



as danced by the Hungarians, is much more difficult than the other. The gentleman causes his partner to pass before him, then makes her turn while marking the pace, and the lady should execute her part with great quickness. This is a figure scarcely yet introduced into France or England, but as recorders of *La Danse*, we have, in pursuance of our duty, placed it before the public.

TENTH FIGURE.

Double Pass.

Finally the gentleman takes his partner in his right hand, and makes her pass before him, taking her in his left hand, and causing her to make a half turn. Then, to execute this figure, *en arrière* (backwards), he takes his partner with his left hand,

makes her pass behind him, then takes her again with his right hand, and causes her to make the same half turn. This figure may be easily executed.

DRAWING-ROOM POLKA.

La Polka, as now danced in Paris and London, is elegant, graceful, and fascinating in the extreme; it is replete with opportunities of showing care and attention to your partner in assisting her through its performance.

The steps are two.

In La Polka, before commencing the figures, there is a short introduction, consisting of four measures, danced thus:—leading your partner from her seat, and giving her her place in the circle, and placing your-

selves *vis-à-vis*, you take her left hand in your right, and make the first step



four times—first forward, then backward, forward again, and then backward, taking care to gain ground in the forward steps; you then start with the

FIRST FIGURE.

At the one, lightly spring off the ground with the right leg, lifting or doubling up your left leg at the same moment; at the two, put your left leg boldly forward on the ground; at the three, bring your right toe



up to your left heel; at the four, advance your left foot a short step forward; now at the one in the next measure or bar of the tune, lightly spring on the left leg, doubling or lifting up your right leg, and so on—proceeding in this step with your arm encircling your partner's waist round the room.

As the change of figures and duration of each in this dance is left entirely to the gentleman, as also the most careful guidance of the lady round the room, we must be supposed to be addressing ourselves to them in these remarks, though, at the same time, our definitions will be equally understood by their fair partners.

SECOND FIGURE.

Still adopting the same step, with

your right arm round your partner's waist, and her right hand in your left, you place your lady exactly before you, and back all round the room, the lady pursuing; you then reverse this figure, and let your partner execute the back step whilst



you pursue her, and at the same time carefully guide her round the room.

In backing, the leg which in figure 1 you put boldly forward on the ground, you now fling boldly backward, and are thus enabled to effect your progress round the room.

THIRD FIGURE.

With the same step you waltz round the room—in other words, you perform the galop waltz, substituting the Polka step just described.

FOURTH FIGURE.

This also is a waltz with the second step, which we will now describe as the Heel and Toe step. At the one, make a little hop on the right leg, dropping your left heel, close to the right foot; at the two, another

little hop on the right leg, pointing your left toe *not forward, but as close to the right foot as possible*; at the three, another little hop on the right leg, advancing one step forward with the left foot; at the four, bring up the right foot, turning at the same instant, and passing your partner over to your left arm from your right arm; in the next measure return the lady to the left arm, and so on.

FIFTH FIGURE.

This is termed the back waltz. The step adopted in it by yourself and partner is the back step described in figure 2; and you turn in this waltz exactly the contrary way to that in which you turn in all other waltzes—hence its name.

POLKA QUADRILLES.

By attention to our preceding instructions for the Polka step, and the license always accorded to the Polka dancer to form any figures that may be agreeable to the taste, so long as they are performed with the Polka step, and harmonize with its characteristic music, its adaptability to the Quadrille is obvious. Figures to the "Royal Polka Quadrille":—

FIRST FIGURE.—*Pantalon.*

The gentleman is to lead his partner forward with the first step during the playing of the first four bars of the music, and return during the next four; waltz once round with the Polka figure in the time of eight bars; *balancez*, turn partner half round with the right hand, and back to places

with the lefthand. These movements, and the promenade to follow, are to occupy each four bars of the music, and must be performed with the second, or toe-and-heel step. Promenade forward, turn round without parting with your partner's hand, and promenade back to places; the whole of this movement filling the time of eight bars of the music. The others in the dance then repeat these figures.

SECOND FIGURE.—*L'Eté.*

The first couple is to waltz, or, with the Polka step, lead up to the couple facing, in eight bars of the music; to turn them half round with the right hand, in four bars; to turn them back with the left, in four bars; and then to waltz or dance back to their places in eight bars. The other

couples in turn repeat the figure. The half-round-and-back-again must be done with the toe-and-heel step.

THIRD FIGURE.—*La Poule.*

The first couple to waltz back to the couple on their right with hands across, occupying together eight bars. Moulinet half round with the right hand in the next four bars, and return with the left hand in the like time, using the second, or toe-and-heel step, for both parts of this figure; the first couple then waltz to their places, in eight bars, half promenade with the couple opposite, in four bars, and waltz back to their places in the last four bars of the air. The others repeat the figure.

FOURTH FIGURE.—*Trenise.*

During the first eight bars, the first couple advance waltzing, the

gentleman four times passing the lady from the right hand to the left. In the next eight bars, hands four round, passing the ladies four times from the left to the right, and reforming the round after each *pas*. The first couple then waltz back to their places, and the others go through the figure in like manner.

FIFTH FIGURE.—*Finale.*

The whole dance the grand round, in eight bars, and *balancez en carre*, eight bars. The first lady then dances over, followed by her partner; and the gentleman dances back, followed by the lady, each section of the figure filling four bars, the arms placed akimbo, *à la Polka*. The same couple waltz once round, in eight bars; and the others successively repeat the figure.

• VALSE À DEUX TEMS.

To the author of the Ball Room Polka we are indebted for the following clear description of this beautiful waltz, which has proved itself to be so great a favourite in fashionable circles.

The *Valse à Deux Tems* contains three Times, like the other waltz; only they are otherwise divided. The first time consists of a sliding step, or *glissade*; the second is marked by a *chassez*, which always includes two Times in one. A *chassez* is performed by bringing one leg near the other, then moving it forward, backward, right, left, or round.

The gentleman begins by sliding to the left with his left foot; then performing a *chassez* towards the left with his right foot, without turn-

ing at all during these two first Times. He then slides backwards with his right leg, turning half round; after which he puts his left leg behind, to perform with it a little *chassez* forward; turning then half round, for the second Time. He must finish with his right foot a little forward, and begin again with his left.

The lady waltzes after the same manner, with the exception, that on the first Time she slides to the right with the right foot, and performs the *chassez* also on the right. She then continues the same as the gentleman, but *à contre jambe*, that is, she slides with her right foot, backwards, when the gentleman slides with his left foot to the left; and when the gentleman slides with his right foot,

backwards, she slides with her left foot to the left.

One of the first principles of this waltz is never to jump, but only to slide. The steps must be made rather wide, and the knees kept slightly bent.

Several gentlemen, who may be considered to excel in waltzing, have danced the *Valse à Deux Temps, à rebours* (or contrariwise); the effect is very pretty, though, at the same time, its execution is difficult. The principles are the same as already described, but danced *à contre pied*, that is to say, the *left* foot is slid backwards during the first Time, and the *right* sideways, during the second Time.

PART V.



THE

Redoba Valse,

FIRST NEW MAZOURKA QUADRILLE,
SECOND NEW MAZOURKA QUADRILLE,
VALSE MAZOURKA, OR LA CELLARIUS

AND

SIR ROGER DE COVERLEY,
As danced at the Palace.

ALL LUCIDLY ARRANGED AND DESCRIBED
WITH EXACTITUDE.

THE REDOVÁ.

(Valse.)

This dance enjoys great Continental, and more especially Parisian celebrity, and bids fair, on account of its extreme simplicity and elegance, to retain its popularity for some time to come.

The name of this dance has been pronounced in a variety of ways, but that which is appropriate to its origin is accented strongly on the *last syllable*, as marked in the above title.

The REDOVÁ consists only of *one* step, which contains *three* movements, *viz* :—a hop with one foot, and at the same time passing the other forward, bending the knees, (which counts two ;) the right being

brought up to the left, and the left being immediately elevated with a slight hop, which makes the third.

THE
FIRST NEW MAZOURKA QUADRILLE
AND
VALSE MAZOURKA.

(La Cellarius.)

As far as we are enabled to trace the history of the MAZOURKA, it appears to be of Polish origin; exceedingly simple in its first formation, and gradually improved, and rendered more complicated as society advanced in refinement. Introduced into Russia about the time of Peter the Great, it became after a lapse of years much

modified, and was so great a favourite as at length to acquire a sort of national character quite independent of the place of its origin. There are those who deem that it has been improved, but others on the contrary are of opinion that the simplicity of the original dance is much more to be admired than its more complex descendant. In another part of this work allusion is made to a version of the Mazourka introduced by the Duke of Devonshire several years back, and which, as it never became popular, is only generally described.

A very cursory glance will show that the First New

MAZOURKA

is a dance resembling the olden one in its general features, but wholly

differing in detail. The Poles greatly excel the Russians in executing this dance: the former being easy and animated, and prone to indulge in a variety of neat and beautiful steps: whereas the Russians walk through it with a gravity approaching to *hauteur*. Assuredly the end and aim of dancing is lost sight of by a manner so adverse to exhilaration, and which we have had occasion to condemn in but too many of our own dancers of the common Quadrille.

The *Mazourka* adapts itself to the exact degree of proficiency of the dancer, as far as the STEPS are concerned: those for beginning being extremely easy, whereas the more difficult require all the skill of the practised Amateur.

We have already spoken of the two obvious divisions by which the dance is distinguished,—the Polish and Russian; and we now, therefore, proceed to describe the former:—

THE POLISH MAZOURKA.

The First Figure.

NOT less than four couples can execute this dance, and they are placed as is usual in Quadrilles.

1. The four couples join hands, and perform a grand round, first to left—then to right, 4 bars each way, second step of C. V.

2. Each gentleman, after separating, performs with his partner, a turn in place (*holubiec*), 8 bars.

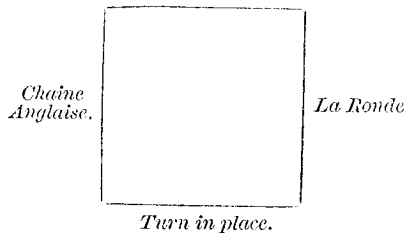
The following Figures are then executed:—

FIRST FIGURE.

3. The first gentleman (the *Cavalier Conducteur*) promenades with his partner, 4 bars inside the quadrille, finishes in own place, with face turned towards outside of the quadrille, he passes his partner from his right hand to his left, before him, while he slightly recedes; he then as slightly moves forward, and at the same time passes the lady behind him, receiving her with his right hand; they turn quickly round, and then *holubiec* 8 bars—while the 8 bars *holubiec* is being danced by the first couple, the second then commence, and the rest do likewise.

Finale consists of the grand chain, and *holubiec* in place.

THE SECOND FIGURE.

Hands across.

1. First couple continue promenade to second couple, and perform *la ronde* (round) first to left—then to right, four bars each way; second step.

2. First couple promenade to second couple, join *hands across* with them to left and then to right, and regain their places, four bars each way; first step.

3. First couple promenade to third couple, and execute with them the *chaine Anglaise*, one step.

4. The second, third, and fourth couple in succession repeat this figure by progressing round.

THIRD FIGURE.

1. First couple promenade round eight bars, finish opposite couple to right.

2. The gentleman, still holding his partner's hand, passes her to left, and takes the hand of lady on the right with his left hand.

3. The two ladies join hands behind the gentleman (as sometimes occurs in *Pastorelle*), and execute a promenade of three, four bars. Gentleman stoops and passes backwards under the ladies' joined hands

his own are by this means crossed with theirs, one step; hands round (three) four bars, *holubiec* to places.

4. Second gentleman continues figure with third couple; the next repeat successively.

THE FOURTH FIGURE.

1. First couple promenade; the gentleman conducts his partner to the centre, eight bars, one step.

2. The gentleman and his partner execute *la chaine*, exactly as in "*Le Boulanger*," with second, third, and fourth ladies, by an alternate movement to right, sixteen bars.

3. The gentleman conducts his partner to her place, and performs *holubiec*; the other three couples perform the same figure, one step.

The Mazourka, as danced by the

Russians, admits of an indefinite number of couples, with precisely the same steps and figures as the Polish Mazourka. At the same time it must be observed, that the Russians very frequently add a great variety of figures invented by themselves.

STEPS.

No dance requires a more exact accentuation of the melody than this,—or a nicer ear; and this may perhaps account for the exquisite finish apparent at the late Polish Ball, when it was danced by M. Coulon and Mrs. Nicholas Henderson, to Jullien's music.

In this place we must not lose an opportunity of giving all honour to the duum-virate, MM. Coulon and Jullien, who have as it were combined the genius of their distinct pro-

fessions, in order to elicit a great triumph. The First New Mazourka Quadrille and Valse were introduced into this country, and have derived all their vogue from M. Coulon and Mrs. Nicholas Henderson.

The principal feature in this Mazourka Quadrille, is the *Holubiec*—a movement replete with grace, but requiring for its performance the closest application of the pupil. Also in striking the right and left heel alternately: and in the stamp, *glissade*, and jump,—which, together, comprise the *matériel* of the steps,—a flowing movement must be sedulously observed. The heel is very lightly struck in the instance referred to. In what may be termed the step *pointu*, care must be taken by

both lady and gentleman to point the toe well downwards.

In the *glissade* and jump, *two* are counted in *three* time. In the *Holubiec* the gentleman puts the lady on his left arm, the gentlemen behind, and the lady in front,—the steps left and right being alternated.

THE SECOND NEW MAZOURKA QUADRILLE.

THIS very elegant dance was introduced into this country by M. Coulon, and first danced in public at Almack's by Mrs. Nicholas Henderson, of Newman Street, and her pupils.

It has one very manifest advantage peculiar to itself, namely, that of being danced by *from four to twenty-four* persons at a time. It

thus admits of adaptation to any circle whether large or small, with the step of the Redovà Valse except where it is contradicted. This, in addition to its general attractiveness, may account for its universality. The arrangement is as follows:—

INTRODUCTION.

Eight Bars Rest.

Hands round to left (all), with second step of Cellarius Valse	8 Bars.
Hands round to right (all)	8 Bars.
<i>Petit Tour</i> forward (formerly called <i>Holubiec</i>)	4 Bars.
<i>Petit Tour</i> back	4 Bars.

Eight Bars Rest.

FIRST FIGURE.

Right and left (top and bottom couples)	8 Bars.
Advance	4 Bars.

Gentleman presenting his left arm to the opposite gentleman, and passing quickly round each other. The ladies cross over at the same time, and *petit tour* with opposite gentleman in opposite places

4 Bars.

Right and left, 8 Bars: forward
4 Bars.

Gentlemen present right arms, pass round, and *petit tour* 4 Bars with their own partners in own places.

The sides do the same.

Eight Bars Rest.

SECOND FIGURE.

Top and bottom couple advance together, gentlemen holding their partners' hand	4 Bars.
Retire	4 Bars.
Promenade to left	4 Bars.

<i>Petit Tour</i>	4 Bars.
Advance as before . . .	4 Bars.
Retire	4 Bars.
Promenade to left . . .	4 Bars.
<i>Petit Tour</i>	4 Bars.

Sides do the same.

Eight Bars Rest.

THIRD FIGURE.

Ladies cross over, presenting right hands, into opposite place	4 Bars.
Return, giving left hands to each other, which they retain	4 Bars.
Form four in a line, by the gentlemen placing their left arms round their partner's waist, and holding her right hand with his right: in this position promenade	4 Bars.
<i>Petit Tour</i> in opposite places	4 Bars.
Hands across, Cellarius Valse step,	6 Bars.

Retire, still finishing in opposite places	2 Bars.
Ladies re-cross, presenting right hands: return, giving left: form four in a line; in this position, as before, promenade to places; and <i>vetit tour</i> in places	4 Bars.

Sides do the same.

Eight Bars Rest.

FOURTH FIGURE.

Top couple promenade within the circle	8 Bars.
<i>Petit tour</i> , forward and back	8 Bars.
Advance	4 Bars.
The gentleman turns quickly round, giving left hand to opposite lady, still retaining his own partner: ladies join hands behind him, and advance (three)	4 Bars.
Retire	4 Bars.

Gentleman passes under ladies' arms quickly: hands round to left, 4 Bars: retire with own partners to places 4 Bars; second step of Cellarius Valse.

Petit Tour 4 Bars.

Sides do the same.

FIFTH FIGURE.

Eight Bars Rest.

Half right and left 4 Bars.

Petit Tour 4 Bars.

Half right and left 4 Bars.

Petit Tour 4 Bars.

Hands round to left, second step of

Cellarius Valse 4 Bars.

Petit Tour 4 Bars.

Right and left 8 Bars.

Petit Tour 8 Bars.

Sides do the same.

Hands round (all) 8 Bars.

Back again 8 Bars.

Grand Chain *to* places, and "Petit Tour" *at* places, first step of Cellarius Valse.

This is done forward, and backward, and round, and then the reverse way, and in all directions.

Finally, a most comprehensive way of illustrating the step of the REDOVA, is a statement of the fact, that it is a very slight alteration of the *Pas de Basque*, the only difference being in the hops.

THE VALSE MAZOURKA.

(*La Cellarius.*)

THIS very beautiful dance is the invention of M. Cellarius, of Paris, and derived from three steps of the Mazourka. It may be danced by any number of couples.

The accentuation is not that of the usual waltz: it is in three-four time.

In each bar, the *first* and *third* measures are those dwelt on—and it is this feature (a national one) which chiefly marks its originality of character. Finally, as will be inferred from what we have said, the steps of this waltz are essentially the same as those of the Quadrille.

We have no doubt whatever that the introduction of variations of the *Polka* and *Mazourka* will form a lasting improvement in the most delightful of social recreations, by substituting grace and animation for the unmeaning, insipid, and drone-like method, which has been so long prevalent.

In conclusion, we may add that M. Jullien has published some beau-

tiful music specially adapted to the varieties of the dance described.

SIR ROGER DE COVERLEY.

(As Danced at the Palace.)

THE dance under this name is now two centuries old. It has of late enjoyed considerable vogue, and has been danced at the Palace precisely as described in the following account, which has been subjected to the professional taste and discrimination of Mrs. Nicholas Henderson, of Newman Street. With the partial modernization of the figure, a certain slow stateliness of step has been introduced, which adds much to its gracefulness, and *in costume*, has an admirable effect.

Form in two lines: ladies on the left from the top.

All advance (two bars): retire (two bars): cross over (four bars): re-advance (two bars): retire (two bars): re-cross over (four bars).

Top lady advances to bottom gentleman and curtsies. Top gentleman does the same with bottom lady; top lady re-advances with six gentlemen, and they present right hands, and pass quickly round each other to their own places.

The top lady gives her right hand to her partner and passes behind the next two gentlemen: she then crosses the line, giving her left hand to her partner, and then passes behind the next two ladies, and this order is kept up all the way to the bottom of the line, (the gentleman of course performs the same figure, and at the same time.)

The lady presents her left hand to her partner; and they promenade to the top of the line.

(Sometimes this figure is omitted.)

They make a *congé* and cast off, ladies to the right, and gentlemen to the left, all following the top couple, who remain at the bottom of the line, and let all the other couples pass them under their arms (or not, *ad lib.*) until all arrive at their own places, except the top couple—who remain at the bottom. The figure is repeated until all the couples have gained their places.

A FEW

HINTS ON SOCIAL POLITESSE,

IN CONCLUSION.

I. Never answer notes verbally or in pencil. In preference to sealing wax use fancy wafers. Never return a note, unless you choose not to open it.

II. A *lady* should in no instance move *first* to a partial stranger. Her aspect will indicate whether the gentleman is to move or not, either in the street or elsewhere.

III. Kissing the hand is exploded.

IV. Let conversation on meeting in the street be as brief as possible.

V. To persons older than yourself (I address this to the male sex), or

distinguished for their talent, always move first.

VI. Never find fault with servants in the presence of strangers.

VII. Ladies may wear gloves at all times; gentlemen in the ball-room, at a *r union*, morning call, at the opera, or when walking or riding.

VIII. There should be no hesitation whatever when asked to sing, or to play on the piano-forte.

IX. The *ladies* of the family should always (at the dinner-table) be assisted before a *stranger*, of whatever rank or distinction he may be; at the same time the lady of the house *may* waive any portion of this ceremony if she please.

X. When requested (at dinner) to sit next the lady of the house, on no account refuse.

XI. When assisted, it is exceedingly ill-bred to pass your plate to another person.

XII. Drinking healths may or may not prevail at the house at which you dine: follow the rule.

A GLOSSARY

OF FRENCH TERMS USED IN DANCING.

Chaîne Anglaise—the top and bottom couples right and left.

Demie chaîne Anglaise—the four opposite persons half right and left.

Chaîne des dames—the ladies' chain.

Balancez—set to partners.

Tour des mains—turn both hands.

Demie queue de chat—the four opposite persons half promenade.

Demie promenade—all eight half promenade.

En avant deux et en arrière—the first lady and opposite gent. advance and retire. In many sets of quadrilles *en avant* only is named, still it is understood that the dancers retire also, unless otherwise expressed.

Chassez à droite et à gauche—move to the right and left.

Traversez—the two opposite persons change places.

Retraversez—the opposite persons re-cross.

Traversez deux en donnant la main droite—the two opposite change places, giving right hands.

Retraversez en donnant la main gauche—the two opposite re-cross, giving left hands.

Balancez quatre en ligne—the four dancers set in a line, holding both hands.

Dos-à-dos—the two opposite persons pass round each other.

En avant quatre et en arrière—the four opposite persons advance and retire.

En avant trois deux fois—advance three, twice.

Les cavaliers seul deux fois—the gentlemen advance and retire twice.

Demie tour à quatre—four hands half round.

Chassez croisez, tout les huit, et dechassez—gentlemen all change places with partners and back again.

Les Dames en Moulinet—ladies right hands across, half round, and back again with left.

Balancer en Moulinet—the gents. join right hands with partners, and set in the form of a cross.

Pas d'Allemande—the gentlemen

turn their partners under their arms.

Grande promenade tous les huit—all the eight dancers promenade.

A la fin—at the finish.

Contre partie pour les autres—the other dancers do the same.

Chaine des dames double—the ladies' chain double, which is performed by all the ladies commencing at the same time.

Chaine Anglaise double—the right and left double.

Le grand rond—all join hands and advance and retire twice.

Balancer en rond—all join hands and set in a circle.

La grande tour de rond—all join hands and dance quite round to places.

Le petit carré—the four opposite

advance and set, the gents. pass round ladies at their left, the ladies pass round the gents. at their right to respective places.

Le grand quarré—the top couples advance while the side couples separate from each (each moving to their respective sides), the top couples move to the sides while side couples move to the centre, and all to places.

Figure à droite—advance to the couples at the right.

Les tiroirs—the top couple advance to the place of the opposite couple, who simultaneously glide to the situation of the top couples; the bottom couple join hands and to places, while the top couple glide to their places.

Queue de chat entière—the four

opposite persons promenade quite round.

Figurez devant—dance before.

A vos places—to your places.

Tour à coin—turn the corners.

Balancer au milieu, et tour de mains—the gents. all set to partners, turning their backs to the centre, and turn partners to places.

Demi Moulinet—the ladies all advance to the centre, giving right hands, and return to places.

La même pour les cavaliers—the gentlemen do the same.

Pas de Basque—this step is peculiar to Southern France, and bears a strong resemblance to the step of the REDOVA.

The following is the opinion of the Editor of the **ILLUSTRATED NEWS**, as expressed in that publication.

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