



Eugene Coulon  
THE BALL-ROOM POLKA, POLKA COTILLON AND VALSE A DEUX TEMS  
London  
1844

from the collection of Richard Powers



(Page 21)

THE POLKA COTILLON - THE SPAR.

THE  
Ball-Room  
**POLKA**

POLKA COTILLON,  
AND  
Valse à deux Temps;  
AS TAUGHT BY  
Mons. E. COULON,  
Ex-Maitre de Danse to the Royal Family of  
Holland and the Duke of Saxe Weimar.  
WITH THE MOST ESTEEMED  
QUADRILLES, GALOPADES,  
MAZOURKAS,  
And other Fashionable Dances.

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INTRODUCTION.

THE present little work contains, within a small compass, all the information which is interesting to the world of dancing at the present time. It has been deemed best to limit the dances described to those which are the most fashionable and approved; the main object of the work being to comprise only such as are really authentic and deserving of attention. The Editor has bestowed considerable pains on the description of THE POLKAS, and the VALSE A DEUX TEMS, and he has endeavoured to render the contents of this brochure worthy of general approval. His information has been chiefly derived from Monsieur E. Coulon, whose reputation, as one of the first maitres de danse in Europe, is a sufficient guarantee for the correctness of the various figures.

THE POLKA.

Arranged for the Piano Forte.

Piano

The musical score is presented on two staves. The upper staff is in Treble clef and the lower staff is in Bass clef. The time signature is 2/4 and the key signature has one sharp (F#). The piece starts with a forte (F) dynamic marking. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes or ornaments indicated by small symbols above the notes.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is divided into two systems of staves. The top system consists of two staves, and the bottom system also consists of two staves. The notation is dense and complex, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including *pp* (pianissimo) and *sf* (sforzando), scattered throughout the piece. The paper shows signs of age, with some discoloration and wear at the edges. The handwriting is in black ink, and the overall appearance is that of an old manuscript or score.

The musical score is written on two staves. The left staff is the treble clef and the right staff is the bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various dynamics such as *pp*, *p*, *fz*, and *f*. There are also markings for *8va* and *lacc*. The music consists of rhythmic patterns typical of a polka, with many eighth and sixteenth notes.

### THE POLKA.

ORIGIN OF THE POLKA.

THE origin of this celebrated dance, which is at present turning the heads of all our fair countrywomen, seems to have set at defiance the hard-earned erudition of antiquarians. Some contend that it was brought from the East to Germany, where it has since become the delight of the great and the humble: others affirm it was never brought to, but, on the contrary, originated in the latter country. Be this as it may, the question remains still involved in obscurity; and, in spite of what those professors say, who proclaim themselves as having

learnt the Polka in Germany, or being indebted for it to an Hungarian nobleman, we are far from placing confidence in their assertions, and would more willingly trace the origin of this celebrated dance nearer home. In our opinion, Paris is its birth-place, and its true progenitor, undoubtedly, the now far-famed Monsieur Cellarius, for whom his offspring has gained, besides an European celebrity, a pretty considerable portion of the precious metal.

As soon as this new dance had started into life, it became at once a favourite with the Parisians; and the vogue in which it was held by them, soon degenerated almost into a mania. Still the epidemic would have most likely been kept within the walls of the French capital, had not the spirited Monsieur E. Coulon, of

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Marlborough Street, decided it should happen otherwise. In order to obtain his information at head-quarters, this talented professor set out for Paris, where he soon learned, from Cellarius, Laborde, and Coraly, the mysteries of this graceful dance; and, on his return, the Polka was introduced to London society. At

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first the attempt seemed to be a bold one. We generally pride ourselves on being a grave nation, and we often laugh at our neighbours for their dancing propensities; there seemed, therefore, little chance of the Polka becoming as popular with us as it had been in Paris; but, as the French say, "*Il n'est pire eau que l'eau qui dort!*" and never has this saying been better illustrated than in the present instance. At this time, the Polka exercises a despotic sway over us, and divides the public attention with the most important questions of state: in fact, we have caught the Terpsichorean epidemic to a still greater extent than our more volatile neighbours: thanks to the magic spell which M. E. Coulon has thrown around us. Since the return of that gentleman, his house

in Marlborough Street has been literally besieged by the leading members of our nobility; nor has the *furor* been confined to the limits of London society, it has also extended itself to the inhabitants of our provinces. Crowds of professors from Manchester, Dublin, Bath, Cheltenham, Margate, &c., are daily pouring in at M. E. Coulon's, to learn from the instructor *en chef*, the secret of turning Polka into gold; so that this gentleman's journey to Paris will have been not only productive of some good to himself, but also beneficial to the profession at large,—a service which we hope his colleagues will not fail to acknowledge in some shape or other.

**DESCRIPTION OF THE POLKA.**  
All who have beheld Perrot and Carlotta Grisi, attired

in their Hungarian dresses, execute that extraordinary dance at Her Majesty's Theatre, must have at once pronounced it as very pretty, graceful, and picturesque; still, of all the Polkas of the stage, the only one which can give an adequate idea of the *Polka des Salons*, is that danced some time ago, at the St. James's Theatre, by Madame Albert and Mademoiselle Forgeot; yet, M. E. Coulon, the instructor of those two ladies, in order to give proper effect to its performance on the stage, was obliged to introduce into that Polka two figures more properly belonging to the *Polka Cotillon*, — the latter we shall describe anon.

As to the Polka danced lately at Her Majesty's Theatre, by Cerito and St. Leon, it is no Polka at all, but an imitation of the celebrated *pas Styrien*.

In fact, the *Polka des Salons*, as it is danced in the Paris or London ball-rooms, differs essentially from the Polka of the stage, the former being a happy *mélange* of the galop, the waltz, and the *sauteuse*; it has, besides, a great advantage over the two last-mentioned, as the dancer, in performing the Polka, is at liberty to turn the other way, should he feel giddy.

The Polka must be danced quietly, gracefully, and without any awkward gestures, such as lifting up the leg too high, or starting off in an abrupt manner.

MODE OF DANCING THE  
POLKA.

1. There are but three times in the Polka, the fourth time being only a repose, to admit of preparation for the ensuing measures. The first time com-



mences by the gentleman raising the left foot nearly behind. He then jumps slightly on the right foot, and almost simultaneously slides the left foot forward. During the second time, he brings the right foot forward by a *glissade*; and at the third time, he advances a step with his left



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After having thus laid down the principles of the Polka, we shall confine ourselves to a few general observations, which seem to us the more necessary, as all teachers are not equally proficient in the method of imparting it.

Both lady and gentleman must take care, as they begin, not to stretch the arms, nor to turn to the right or left violently, which is a mode generally adopted by the more practised *artistes* on the stage.

There are only two *pas* in the Polka. The first consists of the previously-mentioned jump and *glissade*; the second is performed by touching the ground lightly with the foot on each measure, viz., with the heel when the leg is forward, and with the toe when backward. All other *pas* belong either to the Mazourka or to the Crakovien.

b

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All sorts of *chassez* must be carefully avoided, as bringing the Polka too near the mere quadrille, and taking away all the characteristic features of the dance.

Some professors have vainly endeavoured to reduce the Polka to a precise set of figures; but by doing this, they have only proved themselves

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totally unacquainted with the very spirit of the Polka. Those who have seen it danced in Paris know that the gentleman has alone the right of forming the figures, leading his partner as he pleases, either backward or forward. There is, it is true, a very pretty derivation from the Polka, which is beginning to find favour with the fashionable world. This dance M. E. Coulon, to respond to the wishes of his numerous pupils, has also introduced in London, as he saw it danced when at a grand ball given by Monsieur Cellarius, during his stay in Paris. To the kindness of the latter gentleman we are also indebted for a description of

#### THE POLKA COTILLON:

1. Chairs are to be placed round the room; after which,

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each gentleman makes choice of a lady, and sits on her left.

2. The gentleman who leads the way promenades round the room, holding his partner's hand; each couple rise to follow him, and perform the same figure, till they all reach their former places and sit down again.

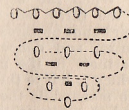
3. As soon as the last couple have resumed their seats; the leader rises again to commence another figure, either turning to the right or left, or touching the ground with the heel and the toe.

4. Figure of the *pyramide*. Six ladies are thus placed:—



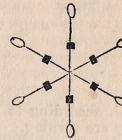
Six gentlemen, holding each other's hands, pass *en zigzag* in front of the ladies, till each

of them reaches his partner, thus:—



At a given signal, the six couple Polk again round the room, and resume their places.

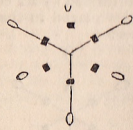
5. The figure of the star is to be performed by six couple, the ladies placed in the middle, thus:—



Three ladies holding their hands upwards, and the three

others having theirs a little lower. When the signal is struck, the three ladies who hold their hands upwards leave the centre, and dance with their partners in the narrow space which is left to them.

In the meanwhile the three other ladies continue to turn slowly one way or the other; still holding, in the middle of the star, either the right or the



left hand, according to which side they are turning.

These figures we have chosen as being the most graceful. There are a few more, which

can hardly be described upon paper, and for the better explanation of which we hardly need recommend Monsieur E. Coulon himself. Four lessons taken at his house, 47 Marlborough Street, or at his academy in Brook Street, will perfect any one acquainted with the principles of dancing.

At the last ball given at Apsley House by the Duke of Wellington, in commemoration of Her Majesty's birthday, the Polka *furor* rose to such a pitch as to be danced, we are told, six times during the evening. Now this will not do. In our opinion, the Polka, as an addition to the various amusements of a ball, stands certainly without parallel: still it ought by no means to detract from the usual amusements, by superseding all other dances. Were the spirit of a Nash to rule



once more over the arrangements of our ball-rooms, it would, no doubt, resist such an encroachment, no matter how high the quarter in which it might originate. It would also put down any attempt to break through the following order of dances:—a quadrille, then a waltz, then again a quadrille, then a Polka; and so on. By observing this order, dancers would not feel so soon fatigued, and the quadrille would continue to act as a pleasant relief to the waltz or Polka; leaving, at the same time, an opportunity for gentlemen to converse with their fair partners.

The vogue of the Polka has of course set all our musicians to work, and, in some instances, has given rise to compositions of no small merit. Jullien's Original Polka (No 1, illustrated by Brandart),

and his Rage of Vienna and Royal Polkas, are great favourites. So also have proved Pugini's Opera Polka, and Cootie's Polkas, the Redowa, and Burgmuller's Paris, published by Chappel of New Bond Street. Ricardo Linter has arranged two very popular sets of Polkas, which may be obtained at Messrs. Golding and D'Almaine's. There are numerous inferior candidates in the field, but the pieces we have mentioned are all of real merit.

#### VALE A DEUX TEMS.

As taught by Mons. E. COULON.

This waltz came out at the court of Vienna, whence it was brought to us, and has become such a very great favourite as to have driven all other waltzes from the field.

Unfortunately, as it generally happens in fashionable dances, there are many who launch into them without having taken the trouble of learning the first step. For the benefit of these enterprising waltzers, we shall here lay down the principles by which they may be safely guided.

The *Valse à Deux Temps* 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 chasseur, which always includes two times in one. A chasseur 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 chasseur towards the left with his right foot, without turning 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 chasseur 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 chasseur 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 designated as *les étoiles de la Valse*, 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.

We shall conclude our remarks by recommending the *Valse à Deux Temps* by Jullien, —the prettiest we have heard, and certainly the best calculated to bring the rhythm to the understanding of beginners.

## QUADRILLES.

### PRELIMINARY REMARK.

MASTERS in general are fond of composing new figures, but their great variety is apt to confuse the dancers; particularly where persons who have been taught by different masters happen to meet in the same ball-room. Dancing is an art, and ought to be taught as an art.

### INTRODUCTORY RULES.

The order of dancing the First Set is as follows:—

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

L'ETE, and LA POULE after it, are performed each four times; both in the following

order:—First, the leading lady and opposite gentleman perform the figure; second, the first gentleman and opposite lady; third, the lady at the right of the top and opposite gentleman; and lastly, the gentleman at the right of the top and opposite lady.

LA TRENISE, and LA PASTORALE after it, are also each performed four times, in the following order:—First, the top couple perform the figure; second, the bottom couple; third, the couple at the right of the top; and lastly, the fourth couple.

In dancing this set, either La Trenise or La Pastorale is to be omitted.

LA FINALE is performed four times, in the same order as L'Eté.

Previous to the commencement of the figure, and while the music plays the first part,

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the gentlemen should bow and the ladies courtesy to their partners.

#### PAINÉ'S FIRST SET.

1. LE PANTALON.—Right and left; set and turn partners; ladies' chain; half promenade, and half right and left.

2. L'ÉTÉ.—First lady and opposite gentleman advance and retire; chassez right and left; cross over; chassez right and left; re-cross, and turn partners.

3. LA POULE.—First lady and opposite gentleman cross over, giving right hands, back with left; balancéz four in a line and half promenade; two advance and retire twice; four advance and retire; half right and left.

4. LA TRENISE.—Ladies' chain; set and turn partners; first couple advance

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twice, leaving the lady at left of opposite gentleman, and first gentleman retires; two ladies cross over and change sides, while first gentleman passes between them up the centre; the same repeated to places; set and turn partners.

5. LA PASTORALE.—First couple advance twice, leaving the lady at left of opposite gentleman, and first gentleman retires; three advance twice and retire; first gentleman advances twice and retires; hands four half round, and half right and left.

6. LA FINALE.—All in rond; advance and retire twice; first lady and opposite gentleman advance and retire; chassez right and left; cross over; chassez right and left; re-cross and turn partners; ladies' hands across and back; all set in a cross, gentlemen outside; all turn partners to

places, finish with grand promenade.

#### CALEDONIANS.

##### FIRST SET.

1. The first couple and couple opposite hands across and back again; set and turn partners; ladies' chain; half promenade; half right and left.

2. First gentleman advances twice; the four ladies set to gentlemen at their right; turn with both hands, each taking next lady's place; promenade quite round.

3. First lady and opposite gentleman advance and retire; join hands and turn to places; top couple lead between the opposite couple; return, leading outside; set at the corners, and turn with both hands to places; all set in a circle.

4. First lady and opposite gentleman advance and stop, then their partners advance;

set to partners; turn partners to places; the four ladies move to right, each taking next lady's place, and stop; the four gentleman move to left, each taking next gentleman's place, and stop; ladies repeat the same to right; then gentlemen to left; all join hands, and promenade round to places, and turn partners.

5. First gentleman leads his partner round, inside the figure; the four ladies advance, join right hands, and retire; the gentlemen do the same; all set and turn partners; chain figure of eight, half round, and set; all promenade to places, and turn partners; all change sides, join right hands at corners, and set; back again to places; finish with grand promenade.

SECOND SET.

1. Ladies' chain; first couple opposite advance and retire;

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half right and left; then the side couples do the same; all promenade to places and turn partners.

2. First gentleman advances twice; first lady and lady opposite advance and retire; change places; first couple and couple opposite advance; resume partners, and turn to places.

3. First lady and opposite gentleman advance and set; turn with both hands to places; first couple and couple opposite advance and retire, then turn partners; at the same time the 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.

4. First lady and opposite gentleman advance and retire; back to back; set and turn partners; half promenade; half right and left; first couple and

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couple opposite advance and retire; set to couple at their 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 advances twice; all the gentlemen advance and retire; all set to partners; all chain figure a quarter round, and set; then the gentlemen swing the 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 with change sides.

#### THE PARISIAN.

##### FIRST SET.

1. LE PANTALON.—Right and left; set and turn partners; ladies' chain; half pro-

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menade, and half right and left.—Le Pantalon is twice performed; first by the top and bottom couples, and then by the side couples.

2. L' ETE.—Two opposites advance and retire; chassez to right and left; traversez; chassez to right and left; set and turn partners.—L' Eté is performed four times: first, by leading lady and gentleman opposite; second, by first gentleman and opposite lady; third, by lady at right of top and gentleman opposite; fourth, by gentleman at right of top, and opposite lady.

3. LA POULE.—Two opposites traversez, giving right hands; re-cross, giving left hands; four in line balancé, and half promenade; two advance and retire twice; then four advance and retire; half right and left.—La Poule is executed the same number of

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times, and in the same order,  
as L' Eté.

4. LA TRENISE.—First couple advance and retire twice, the lady remaining at the opposite side; the two ladies go round the opposite gentleman, who advances up the centre; balangez, and turn hands.—La Trenise is performed four times: first, by top couple; second, by bottom couple; third, by couple right of top; fourth, by fourth couple.

5. GALOPE FINALE.—The top and bottom couples galopade quite round each other; advance and retire; four advance again, and change the gentlemen; ladies' chain; four advance and retire, and regain partners in places; the fourth time all galopade.—La Finale is danced in the same order as L' Eté.

#### LANCERS.

GENERALLY CALLED "HART'S  
SET."

1. LA ROSE.—The first lady and gentleman opposite advance and set; turn with both hands, retiring to places; top couple lead between opposite couple; return leading out side; set and turn at corners.

2. LA LOBOISKA.—First couple advance twice, leaving lady in centre; set in centre; turn to places; all advance in two lines; all turn partners.

3. LA DORSET.—First lady advances and stops, then opposite gentleman ditto; both retire, turning round; ladies' hands across, quite round, while the gentlemen lead round outside to the right; all resume partners and places.

4. L' ETOILE.—First couple set to couple at right, then



to couple at left; change places with partners, and set; turn partners to places; half right and left with couple opposite.

5. **LES LANCIERS.** — The grand chain; the first couple advance and turn, facing the top, then couple at right advance behind top couple, then couple at left, and couple opposite do the same, forming two lines; all change places with partners, and back again; the ladies turn in a line to the right, the gentlemen in a line to the left; each couple meet up the centre, and advance, the ladies in one line, the gentlemen in another; advance and retire; turn partners to places; finish with the grand chain.

**WINDSOR CASTLE.**

1. **LE PANTALON,** or—The opposite couples advance and

retire; again advance, the gentlemen exchanging partners; *balançez*; turn partners; the four advance and retire as before, resuming partners; half promenade; half right and left.

2. **L'ETE,** or—The four gentlemen advance and retire; ladies do the same; the first lady and gentleman, *vis-à-vis*, advance twice, and pass round each other to places; right and left.

3. **LA POULE,** or—Ladies' chain; half promenade; half right and left; ladies' hands across, half round; back again, joining left hands; each gentleman joins right hand with partner; set and turn to places.

4. **LA TRENISE,** or—The gentleman and his partner advance twice, leaving the lady at the left of the gentleman opposite; *chassez* to the right and left; turn to their places;

half promenade; half right and left.

5. LE GRAND ROND, L'ÉTE, or—All change sides; the first lady advances and retires; opposite gentleman does the same; the two advance and pass round each other; turn partner; right and left.

#### THE QUEEN'S FIRST SET.

USUALLY KNOWN AS "PAINE'S SET."

1. LE PANTALON.
2. L'ÉTE.
3. LA POULE.

These three are danced in the same order as the Parisian first set.

4. LA TRENISE.—First couple advance and retire twice, the lady remaining on the opposite side; the two ladies go round the first gentleman, who advances up the centre; set, and turn hands.

5. LA PASTORALE.—First couple advance and retire twice; first lady, now on the other side, and second couple advance and retire twice; first gentleman advances and retires twice; hands four half round, and half right and left.

LA FINALE.—Figure of L'Été; ladies' hands across, and back; balancé all eight; chassez across, or grand round at the end.

#### THE QUEEN'S SECOND SET.

ALSO CALLED "PAINE'S."

1. Right and left; balancé, turn partners; ladies' chain; half promenade, half right and left.

2. First lady and gentleman opposite advance and retire; chassez right and left; traversez; chassez right and left; re-cross; turn partners.

3. First lady and gentleman opposite traversez, right hands; back, left hands; balancez, four in line; half promenade; two advance and retire twice; four advance and retire; half right and left.

4. Ladies' chain, double; all set, turn partners: first lady and gentleman opposite advance and retire; chassez right and left; traversez; chassez right and left; recross, turn partners; half promenade; half right and left.

5. All join hands and set in circle; four advance and set; change ladies, retire; again advance; resume partners; retire to places; set and turn partners; right and left; four opposite promenade round.

6. Right and left; first gentleman advances twice and retires; lady opposite does the same; set and turn partners; ladies' hands across and

back; all set in cross, gentlemen outside; all turn partners to places. Finish with grand promenade.

#### ROYAL VICTORIA QUADRILLES.

COMMONLY CALLED  
"MARSHAL'S."

1. Ladies' chain, double; ladies' hands across half round, and back again to places; all promenade, turning partners at each side, all eight swing partners with right hand, and back with left to places. Twice.

2. Top and bottom couples set to couples on their right, lead through, and back to places; top and bottom ladies advance, retire, and *dos-à-dos*; gentlemen the same; all eight chassez-croisez and turn corners. Twice.

3. Top and bottom couples advance and retire, and advance and balance in centre; the four change places all round; the two ladies advance, retire, and advance and stop in the centre; two gentlemen do the same; hands four round. Four times.

4. Grand square; ladies' hands across, all round, holding right hand up in centre; gentlemen do the same; all eight join hands and set, the gentlemen with their backs facing the inside of the figure, and turn partners. Four times.

5. Grand chassez of eight round the figure, the first couple leading outside the couple on their right; finish in two lines, and turn partners; the ladies lead round to the left inside the figure, the gentlemen at the same time to the right outside the figure, and finish in two lines, the two

centre couples hands four round to places, and turn partners. Four times.  
Finish, grand chain, and turn partners.

HER MAJESTY'S FAVOURITE.

FIRST FIGURE, LE PANTALON, or—Grand square; top and bottom couples traversez, giving right hands; return, giving left; the ladies' hands across, and back; set all eight in a line, and turn to places.

SECOND FIGURE, L'ETE, or—The top lady and gentleman opposite advance and retire twice; all the gentlemen swing the ladies to the left with their right hand quite round; then next lady, with the left hand; the next with right hand, and their partners half round with left. This brings all parties to the opposite side of the quadrille; the second time of the figure restores all



parties to their places; the third time brings them to contrary sides; and the fourth leaves them as at commencement.

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

**FOURTH FIGURE, LA TRE-NISE,** or — First gentleman swings the lady on his left with right hand, giving his left to partner, retires, holding hands, with the two ladies, who advance and chassez across in front of gentleman, who passes over between the two ladies and turns round; they re-chassez, and hands three round

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to places; half promenade, half right and left.

**FIFTH, GALOPE 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 partners in places; the fourth time all galopade as long as they choose to do so.

#### **THE CIRCASSIAN CIRCLE.**

This is a dance of modern introduction into this country: all the company may join in it; for which reason it is well adapted as a concluding dance.

The couples are arranged in a circle round the room, the ladies on the right hand of the gentlemen: the first and second couple commence the

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figure, facing each other; at the conclusion, the first couple with the fourth, and the second with the third couple, recommence the figure, and so on until they go completely round the circle, meeting at the place from whence they first started: the dance is then concluded.

The figures to this dance may be taken either from the country dance, or from the quadrille: the waltz figures may also be introduced with advantage.

#### SPANISH DANCE.

The couples are arranged as for a country dance; the lady and gentleman at top changing places previous to commencement of figure; they then set with second couple, crossing into their places, set to partners, cross over again to second couple, and then to

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partners; all join hands, advance, retire, and turn round, four times repeated; concluding with poussette.—Danced to waltz music; and sixteen or twenty couples may take part in it in a circle or line.

#### LA GALOPADE.

LA GALOPADE, to be danced without confusion, ought to be limited to eight, twelve, or sixteen couples. It may be classed amongst the most graceful dances in chaszez. With each couple it should assume a bold attitude; the gentleman holding the lady with his left hand, the other round her waist, similar to waltzing. All the couples perform the first figure at the same time.

1. Round the room with galopade à-la-chaszez till in

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places; right and left; side couples do the same, all the ladies facing their partners; chassez to the right and left; turn partners; galopade à-la-chassez to places.

2. First gentleman with lady opposite turn in the centre to their places; they advance between the couple opposite; in returning, they lead outside, all the ladies facing their partners; and chassez to right and left; turn partners; the other six do the same; finish with the galopade a-la-chassez to places.

3. Hands across with the ladies only, with right hands, the left being given to the gentleman opposite, and turn round; hands again; turn partners; the ladies facing their partners; chassez to the right and left; turn partners; balançez, turn at the corners; galopade à-la-chassez to places.

#### GALOPADE QUADRILLES.

1. Half double ladies' chain; turn corners; first couple advance and salute; same with opposite partners; second, third, and fourth couple, the same figure; half double ladies' chain; turn corners; four ladies advance to the centre, and salute to the left; four gentlemen the same figure; half promenade to places; turn partners.

2. Grand promenade, with galopade à-la-chassez; top and bottom couples lead to right, and set; hands four round; separate in two lines; first gentleman and opposite lady lead down the centre, other couples following, and return outside; finish with quick galopade step.

3. All turn with right hand

to partners; set in a circle, and turn to places; first couple advance and leave the lady at left of opposite gentleman; first gentleman salutes round with partner; then with opposite lady; hands four round to places; turn partners; half chassez-croisez; turn corners; repeat same to places.

4. WALTZ FINALE.—Balan-  
cez, turn corners, each lady  
taking next lady's place; re-  
peat the figure until each lady  
is with her partner; first cou-  
ple advance and retire with  
the lady at left; reel with the  
same lady; ladies waltz quite  
round to right; gentlemen at  
the same time waltz half round  
to the left; ladies' hands across,  
half round, giving left hand to  
partner; set and turn part-  
ners; waltz to places.

#### THE MAZOURKA:

OR, RUSSIAN COTILLON.

This well-known Polish dance  
was introduced into this coun-  
try by the Duke of Devonshire,  
on his return from Russia,  
after his residence there as  
British ambassador. It re-  
sembles the quadrille, from  
being danced by sets of eight  
persons in couples, the lady in  
each couple taking the place  
to the right of the gentleman;  
and the first and second cou-  
ple, and the third and fourth  
couple, face each other.

The dance consists of twelve  
different movements; as in the  
quadrille, the first eight bars  
of the music are played before  
the first movement commences.

The first movement is pre-  
paratory, and has no *figure*;  
it consists merely of a motion

from right to left, and then from left to right, by each person, four times repeated. The steps are three, and of a character that gives an eccentric air to the dance; they consist of a stamp, a hop, and a sliding step, or *glissade* — all three being known by the term Holupka.

In the next movement, the leading gentleman passes in a circle round each lady, to his right, beginning with his own partner, who accompanies him and is followed by all the party, the step being still the Holupka. This movement, in the course of sixteen bars, brings each couple to the spot whence they started.

A movement commences now, occupying the same number of bars (sixteen), in the course of which the dancers set to each other with their

shoulders forward, clap the hands once, and then place the back of the hands on the hips, pointing the elbows forward. The next movements include some of those in the quadrille and the waltz, continuing till about the middle of the dance. At this period the most characteristic feature of the dance takes place, consisting in each lady turning, first round her partner, and successively round every other gentleman of the set; each couple passing under the raised arms of all the other couples; each gentleman kneeling on one knee, while his partner passes round him, holding his hand; and finally, some of the first movements having been repeated, and the first couple having regained their original place, the first gentleman has the privilege, as leader, of moving forward wherever he

pleases (even into a different room), all the other couples following, and repeating his movements.

**ROYAL DEVONSHIRE  
MAZOURKAS.**

1. Mazourka step to right and left; promenade; turn partners; each gentleman Mazourka step to next lady and set; same all round; lead round to opposite couple's place; half tirois; turn partners.

2. All advance; cross partners; cross to opposite couple's place; ladies change places; half ladies' chain; half right and left; turn partners.

3. First and third couples advance to centre, change places; second and fourth same figure; ladies' hands across, half round; set, each gentleman turning the lady he

is setting with to his place; pass the lady completely round with right hand; *dos-à-dos*; repeat the same; all advance; first and second couples half *chassez-croisez*; each gentleman waltzes with his own partner to places; lead round; cross to places; turn partners.  
*Kolo* is a term used in this dance, signifying hands all round, either to right or left.

**THE POLONAISE.**

This dance, if it can be called a dance, is also of Polish origin, as the name will testify. It is merely a dignified and graceful march. It is exceedingly social; the couples advance lightly, marking the time with their feet, and enjoy every opportunity for agreeable conversation. The only figure which varies this dance is a change



of hands, resembling a movement of the minuet.

At the commencement, a gentleman presents himself at the head of the line, and clapping his hands, becomes the partner of the first lady; the gentleman superseded takes the hand of the next lady, and so on through the whole file. The last gentleman, who is by this means deprived of a partner, either retires, or advances to lead off in his turn.

This dance is a great favourite at the northern courts, and has been imitated, but with much variation, by other nations. Many of the most celebrated composers have exercised their genius in attempting to perfect the music of the *Polonaise*, which is generally written in two strains, and its movement, though stately, is smooth and fluent.

#### THE WALTZ COTILLON

Commences by six or eight couples waltzing round the room; a chair being placed in the centre, the first gentleman seats his partner in it, and presents each of the other gentlemen in succession; if the lady rejects, the gentleman discarded retires behind the chair, but with the favoured one she springs up, the tone and accent of the music being quickened, and off she waltzes with the chosen one; the other gentlemen resume their partners, and the circle is continued. All in turn go through the ceremony of presentation.

Three chairs are next placed, in one of which a lady is seated between gentlemen, who ardently solicit her reluctant regard, till at length she

decides in favour of one, with whom she waltzes off, followed as before.

A gentleman is next seated in the centre chair, blind-folded, and a lady on each side; on a sudden he decides for right or left, and waltzes away with the chance-directed partner, followed as before.

The chairs are now placed triangularly, and three ladies thus seated; the gentlemen pace round them, till each throws her handkerchief, and away they again whirl.

The gentlemen then appear to deliver to each, but to one alone is given, a ring, and the dance concludes by the ladies passing through arches made by the arms of the gentlemen; each takes his partner, and once more waltzes round.

#### SCOTCH REEL.

This lively dance is so simple, and so well known in the ball-room, that it does not require particular description here. It is easily learned, and when once acquired, continues always a favourite. A reel is usually danced by two couples; but it is capable of admitting a larger number, if necessary. Reel music is generally written in common time, four crotchets in a bar, but sometimes in jig time of six quavers.

What is called the HIGHLAND REEL, is danced to a three-part tune. Those taking part in it are arranged in parties of three, down the room, as follows:—A lady between two gentlemen facing the three opposite, all advance and retire; each lady then performs

the reel with the gentleman on her right, and the opposite gentlemen to places; hands three round and back again; all six advance and retire; then lead through to the next three, and continue the figure to the bottom of the room. It is generally danced with the Highland step.



