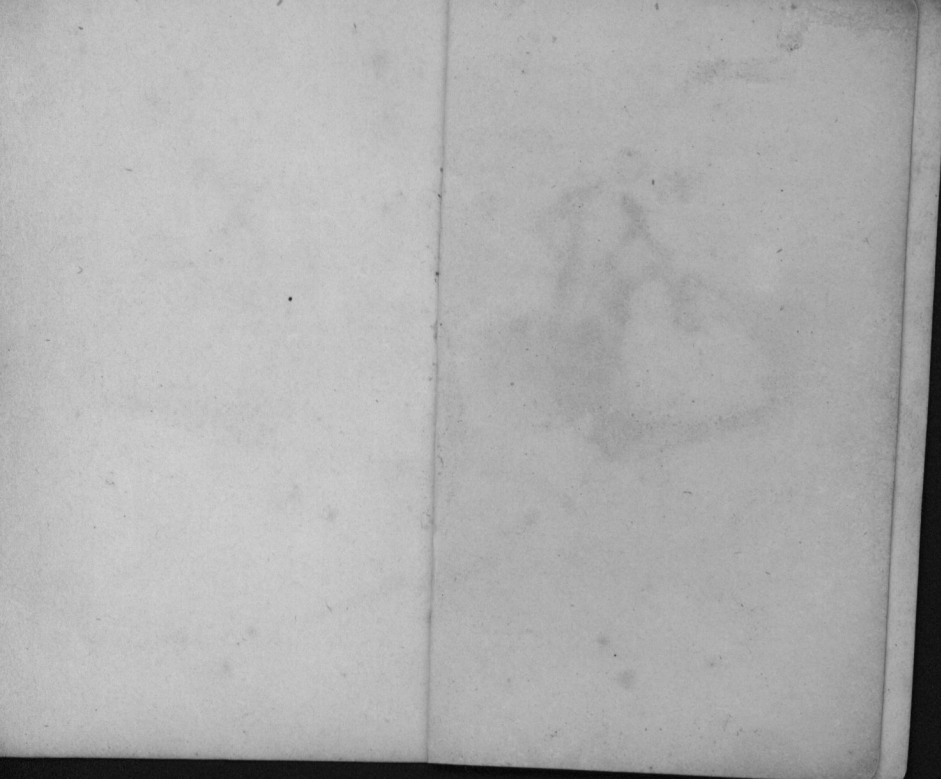


BACK'S

HANDBOOK



From the collection of Richard Powers





W. & A. London

The Polka

ROCK'S
BALL-ROOM HAND BOOK,
QUADRILLE PRECEPTOR,
CELLARIUS INSTRUCTOR,
MAZURKA AND POLKA
COMPANION,
AND
VALSES À DEUX TEMS
DANSEUR,

TOGETHER WITH ALL THE MOST GENERAL AND
FASHIONABLE FIGURES AS DANCED AT
STATE BALLS AND AT ALMACK'S.

EDITED BY
GEORGE LEMORE SAUNDERS.

THIRD EDITION.

LONDON:
ROCK, BROTHERS, AND PAYNE.

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PREFACE.

THE publication of Rock's Ball-Room Hand Book was occasioned by the evident want of a new arrangement of the Quadrilles according to the present style of dancing them in all the fashionable Assemblies, many of the old figures being discontinued and others danced in their places, and even where the figures are retained, the method of dancing them has been changed.

Secondly, the inutility of all the old Ball Room Preceptors, from the badly adopted way of explaining the figures.

Thirdly, the many technical and useless French terms inserted throughout all the old books.

And fourthly, the want of many dances not published and now become fashionable; for instance, the Cotillions, Gallopade, Prince of Wales's First Set, Mazurka, La Polka, &c.; these are not to

be found in the majority of Quadrille Guides, but other figures, such as 2nd, 3rd, 4th, 5th, and 6th sets of Paine's Arrangement, together with the "Guards," Polonaise, Hibernians, &c. &c., are inserted, though very seldom danced.

All the above faults, together with many others, are corrected in this little book; the present style of fashionable dancing is carefully marked, and the figures are clearly explained. But few technical or French terms are used, and no sets of figures are inserted but those now danced or which are likely to come into fashion. The "Prince of Wales's First Set" has already been danced in many large Assemblies.

With these few remarks, this little work is sent upon the wide ocean of public opinion; sincerely trusting that no storms or hidden rocks will destroy it, but that the mildest zephyrs will waft it into a port of safety.

THE EDITOR.

THE ADVANTAGES DERIVABLE

FROM THE

STUDY AND PRACTICE OF DANCING.

DANCING, was looked upon for ages, as a mere amusement, and indeed, it is only within the last few years that it has been considered a necessary part of education, or known to be capable of both improving the health and perfecting the figure. The astonishing advances which the arts and sciences have made, and are still making, have tended greatly to set aside many narrow and ridiculous notions of past times, respecting the evil tendencies of this art; the wide spreading of information and knowledge has at length dissipated all objections to its study; and experience has undeniably proved this truth, that the art of dancing deserves the title of a true benefactress of mankind.

Two-thirds of the diseases and complaints endured by man, have their origin in youth; sedentary habits, close confinement, and fashion, all contribute to destroy the healthy actions of the various

organs of the human body. Look at a young lady engaged all day in studying the various branches of her education, scarcely ever moving from the chair, unless, indeed, to take a slow and solemn walk; the muscles, joints, and organs of the body are never brought into active play; languidness is introduced into the system, and consumption generally follows, all of which might have been prevented by healthy exercise, such as dancing.

It has been proved that in those schools where dancing is generally taught, illness is rendered less frequent than in seminaries where it forms no part of general education. If health is desired, hours must be set aside for genial exercise. This particularly applies to ladies' schools.

Dancing does not, as is too frequently imagined, take away the attention from the proper studies of a school; the hours requisite to be devoted to its practice are few, and pupils will be found to return, after dancing, to their studies, with renewed energy and strength, ready to imbibe instruction, with a light heart and a ready will. I was once told by the master of a large school, "that he never

found his scholars go to their lessons so cheerfully as on the day the dancing master attended."

Dancing may be made a bad use of; what may not? Reading, writing, sleeping, talking, walking, eating, drinking, may all be badly applied, but it is to be hoped that most classes of society in the present age, are able to judge what is good and what is not, and to say, "so far will I go, and no farther."

Observe the young lady who has just danced—see how quickly and freely the blood courses through the veins—health blooms on her cheek, and happiness sparkles in her eye.

Dancing cannot be studied at too early a period. Children from four years old to twelve are the most likely to receive benefit from its practice; as in the early part of youth the limbs are not set, and are, therefore, more easily formed to gracefulness than at an advanced period, though much good may be done to the formation of the figure of even adult pupils by care and attention.

In conclusion, I must state that there is nothing yet discovered so capable of improving a bad figure or perfecting a

good one as dancing, especially when joined with the arm exercises; round backs, high shoulders, knocked knees, flat feet, turned-in feet, &c., are all prevented and corrected by the judicious teacher of dancing. Much mischief has been done to the general study of this art by ignorant professors of the art; men who, because they have received a few lessons themselves, imagine they can teach, and consequently set up to give instructions in an art they are completely unacquainted with, and which it is totally out of their power to explain or even to understand. It is not enough for a master to be able to *tell* his pupil *what* to do; to be of any service, he must be capable of *showing* what he wishes to be executed; this unfortunately *is* and *can* be done but by few; the consequence of which has been that parents finding their children make slow or no improvement in dancing or general deportment, began to cry down the study and practice of an art thought useless, when all the fault should have been attached to the presumptuous, ignorant, and pretending professor.

A

BRIEF ACCOUNT OF DANCING.

If we are to believe the mythologists, the Curetes, or Corybantes, a people of Crete, who were *produced from rain*, first invented the dance, that they might amuse the infant Jupiter; but setting aside mythology, dancing was doubtless coeval with the primitive ages of man for it occurs in the customs of all people, either as a recreation or as a *religious* ceremony. David danced before the ark; the daughters of Shiloh danced in a solemn yearly festival; and the Israelites danced around the Golden Calf.

The ancients were remarkably fond of dancing, both in person and by animals; and the feats of the latter distance all the efforts of the bears, dogs, and monkeys of our modern times. Suetonius, Seneca, and Pliny tell us of elephants who were taught to *walk the rope* with all the agility imaginable; and such was the confidence reposed in the dexterity of the animals,

that a person sat upon the elephant's back while he walked across the theatre upon a rope stretched from one side of the stage to the other. Busbeguis saw an elephant dance a *pas seul* at Constantinople; and Suetonius says, that in his time, twelve elephants, male and female, danced a country dance. In the seventeenth century horses were taught to dance upon ropes.

Socrates, who held death in contempt, learned to dance when an old man, of Aspasia, the nurse of Grecian eloquence. The Romans were so attached to dancing, that on seeing Pylades and Bathyllus dance in the theatres, they forgot their loss of liberty,—

“——— the air we breathe,

If we have it not, we die.”

Cato Censorius danced at the age of fifty-six. Didius Julian, the Roman Emperor, was so fond of dancing, that he had the celebrated Pylades to dance before him on the night of his election; yet greatly as dancing was encouraged and admired by the ancients, it was not universally approved by them. Cicero reproached a Consul with having danced; and Tiberius banished all the dancers

from Rome, as also did Domitian. Among the modern Italians and French, there have been found enemies to dancing. Alfieri, the poet, disliked it; and the bishop of Noyou once presided at some deliberations respecting a minut.

The French, however, are great and enthusiastic dancers. They have their *bals parès* and their *salons de danse* in almost every street; they dance out of doors when the weather permits, and under tents when it does not.

The English have always been a dancing people; and it forms the principal feature in all their sports, as may be proved by the May-poles, wassails, and wakes of rural life, and the Morris-dance, the latter being a kind of modern Pyrrhic dance. In the time of Henry the VII., dancers were well paid, (*I wish they were now*), for in his exchequer accounts we find the following:—

Paid to a Spye, in rewarde ..	£2	0	0
To Petrie, the fool, in rewarde	0	6	8
To Richard Bedux, for writ.			
of books.....	10	10	0
To the young dameysell that			
danceth.....	30	0	0

In the days of Shakspeare, dancing was an elegant accomplishment. Thus, in the "Merry Wives of Windsor," "What say you to young Mr. Fenton? He capers, he *dances*."

Locke thus alludes to the graceful motions which dancing lends the human frame;—"The legs of the dancing-master, and the fingers of a musician, fall as it were naturally, without thought or pains, into regular and admirable motions."

The oddity of some ideas of dancing is really ludicrous. The Cambrio Britons, till very lately, used to be played out of church by a fiddle, and to form a dance in the church-yard at the end of the service. The Chinese have exceedingly strange notions of dancing. When Commodore Anson was at Canton, he gave a ball, and invited some of the principal Grandees, one of whom, while they were dancing, said very quietly, to an Englishman near him, "Why don't you let your servants do this for you?"

The last historical notice of dancing that I shall take is from Sir John Hawkins's "History of Music," wherein he mentions, "That it is not many years

since the Judges, in compliance with an ancient custom, annually danced on Candlemas-day; and by an order made by the Inns of Court, it appears that the under barristers were by decimation put out of commons for example sake, because the whole bar was offended by many not dancing on the Candlemas-day preceding, according to ancient custom, when the Judges were present; this rule was therefore made, "That if the like faults were afterwards committed, the offenders should be fined or else disbarred."

From the above historical anecdotes, it appears that dancing has ever been esteemed most highly, as indeed it should be, for nothing is so conducive to health, to the formation of an elegant figure, and the creation of grace and dignity, as its study and practice.

RULES FOR WALTZERS
AND
GENERAL DANCING.

THE Waltz consists of two parts. The lady commences with one, and the gentleman with the other.

The lady must face the middle of the room, and commence with the right foot. The gentleman faces the lady* and begins with the left foot.

When many couples are waltzing in a circle, the waltz step is first performed straight forward without turning.

When a couple wish to stop, they should waltz to the *centre* of the circle, and not finish *in* or *outside* the ring.

Should either the lady or gentleman commence the step improperly, they must stop and begin again.

No more than four or five couples can conveniently waltz in one circle. The circles should be small, allowing several in a room.

The lady and gentleman must lean well back, keeping the feet close together; the

* Etiquette never allows a lady to be placed with her face to the wall.

hands should be held firmly, and the right arm of the gentleman kept perfectly straight.

When giddiness is felt, the dancer should turn swiftly round the reverse way.

The greatest attention should be paid by the ball-room dancer to the carriage of the arms and body, and indeed to the whole person, for the best dancing will ever be spoiled by an ungainly and awkward deportment.

More than eight couples never should attempt to dance the "First Set;" or more than four "The Lancers;" tearing from one side of the figure to the other is not dancing; nor can elegance be gained where both ladies and gentlemen have to make large spreading steps.

If you are not well acquainted with the figures, stand at the side, you then will have an opportunity of seeing the other couples dance first.

Both jumping and hopping should be avoided, and such steps as require either, should never be danced; the present fashionable style is founded upon gracefulness and dignity, both of which are destroyed by hops and jumps.

Avoid a bad dancer. Dancing should

afford amusement, which it cannot, when you are forced to be continually watching and guiding your partner. There is *no* excuse for bad dancing, since a few lessons from an able master, would soon make the dullest do well.

The arms of the lady should be slightly bowed and brought forward, when the dress is taken hold of, and well extended from the shoulders when the hands are offered to an opposite dancer. The elbows should never be placed near the side.

The gentleman must carefully avoid spreading the fingers out; the hand ought to be held in the same form as when writing, only extending the little finger. The arm, as with the lady, should also be well extended when offered to another dancer.

It need scarcely be mentioned, that no dancing can look well unless the feet are turned out, the toes pointed, and the head held well up.

By attention to the few foregoing remarks, an apt pupil, in six lessons, may become an excellent ball-room dancer, that is, competent to stand up in all the generally-danced figures, and to galope and waltz with elegance.

PANTALON.

Repeat the first eight bars, for Half Promenade & Half right and left.

L' E T E .

Repeat the first eight bars, for Set to Partners & Turn Partners.

LA POULE.

Repeat the first eight bars, for Advance four & retire, & Half right & left.

First Set of Quadrilles.

LA TRENISE.

S
Ladies Chain.
Set to Partners. Turn
Partners. First couple advance twice, leave the lady.

The two Ladies cross over & change places, & first Gent. passes up between them.
Repeat the first eight bars, for Set and turn Partners.

LA PASTORALE.

S
First couple advance twice & leave the Lady.
The three advance & retire twice
first Gent. advances
& set.

Repeat the first eight bars for Hands four half round & half right & left.

FINALE.

S
Chassez croisez.
Advance two & retire.
Chassez right & left. Cross over.

Repeat the first eight bars for Set to Partners & Turn Partners.

All promenade for finale.

FORM OF QUADRILLES.

THE *first* couple is that nearest to (or which backs) the orchestra, or top of the room; the *second* couple must face the first; the *third* couple on the right of the first; and the *fourth* on the left.

ORCHESTRA.

1st Couple.

L. G.

3rd Couple.
G.
L.

4th Couple.
L.
G.

G. L.

2nd Couple.

PAINE'S FIRST SET.

Pantalon.

First and opposite couple right and left.

Set and turn partners.

Ladies' chain.

Half promenade.

Half right and left.

Side couples the same.

Et'c.

The first lady and opposite gentleman

advance and retire twice—cross over, giving right hands—re-cross, giving left.

Two couples set, and turn partners.

Repeated by the three other couples.

La Poule.

First lady and opposite gentleman cross over, giving right hands—re-cross, giving left—and fall in a line.

All four set in a line.

Half promenade.

First lady and opposite gentleman advance, move to the right, bow, and retire.

Two couples advance and retire.

Half right and left, to places.

Repeated by the three other couples.

La Tennis.

First and opposite couple, ladies' chain.

Set and turn partners.

First couple advance and retire twice—second time, the lady remains on the left of opposite gentleman.

The two ladies cross over and change sides, first gentleman passing between them—the same to places.

Set and turn partners.

Repeated by the other three couples.

The following figure is sometimes danced for the fourth, instead of the above:—

First couple advance and retire twice—the second time the lady remains on the opposite side.

The two ladies cross over and pass each other.

The two gentlemen cross over between, and set—the same to places.

Set and turn partners.

(The chain is here left out,)

La Finale.

All promenade or gallopade round to places.

First and opposite couples gallop forward and back twice—the second time the gentlemen change partners, taking the opposite ladies.

Ladies' chain.

The two couples again gallop forward and back twice—the second time the gentlemen retire with their own partners.

All gallope round.

The side couples advance and perform the above figure.

All gallope round.

The first couples again do the figure—all gallope.

The side couples do the figure again.
Grand gallope. _____

A *general* figure and *L'Ete* is still
sometimes danced instead of the above.

THE LANCERS.

(Arranged by Duval.)

La Dorset.

First lady and opposite gentleman
move to right and left, and swing round
with right hands to places.

The first couple join hands and cross
over, while the opposite couple pass
outside.

The leading couple return, passing
outside the opposite couple, who join
hands and return to places.

The four gentlemen join left hands in
the centre, and give their right to part-
ners.

All form a cross and set.

The gentlemen change places with the
ladies, who, coming to the centre, join
both right and left hands together in the
form of a cage.

The four ladies move round to the
left, while the gentlemen singly dance

Lancer Quadrilles.

№ 1.

First Lady & opp. Gent. advance & retire & turn to places.
First coup cr. over hands of opp. co. d. outside. The same reversed.
All set at corners and turn.

B. the next rep. of the figure commences with the tune

№ 2.

First coup. advance & retire.
leaving the lady. Set and Turn to places.
D.C.

Repeat the first eight bars, for Advance & retire in 2 lines & Turn to places.

№ 3.

First Lady advance to centre & stop, opp. Gent. the same
both bow. turn to the right & retire. Ladies' hands across & back
& Gentlemen round to the right to places.

Lancer Quadrilles.

№ 24.

First couple set to right hand couple, set
to left hand couple. Chas. crois. with D^o. set, and
return to places. D.C.

Repeat the first eight bars for Right and Left.

Lancer Quadrilles.

№ 25.

Grand chain.
first coup. prom. round inside, side couples fall in behind them.
All chas crois. then L to right G to left, meet at bottom and lead Part up centre.
All back in two lines advance and retire & turn partners to places.
Grand chain.

Grand Promenade for finale.

Rock & C^o London

round to the right—turn partners to places.

Repeated by the three other couples.

Lodoiska.

First couple advance and retire—again advance, the lady remaining on the opposite side—gentleman retires.

First lady and gentleman move to the right and left and turn to places.

First and opposite couples right and left.

All set at the corners, turn, and advance in two lines—turn partners to places.

La Natièe.

First lady must advance and stop—opposite gentleman the same—both move to the right, turn, bow, and retire—four ladies join right hands together, giving left to gentlemen—all move round to the left in a circle—four gentlemen turn their partners round to places.

Repeated by the three other couples.

Les Graces.

First couple, with the lady from the left, advance and retire twice, the gentlemen being between the two ladies, and

having hold of the right hand of one, and the left hand of the other.

Three set—the gentleman turns the ladies under his arms—all bow—hands half round and back again to places.

Repeated by the three other couples.

Les Lanciers.

Right and left (or chain) all round to places—setting each time, the right hand is given.

First couple move half round, and stop with their backs to opposite couple—the side couples fall in behind the first—all chassez across and set—back again and set.

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

Form two lines—ladies on one side, the gentlemen on the other—all advance and retire, then turn partners to places.

Concluding with the Grand Square :—

Viz.—First and opposite couples move forward and meet, while the side couples move from their partners to the sides—first and opposite couples take opposite partners, and move open straight to the sides, while the side couples move forward

—first and opposite couples leave partners and move strait back, while the side couples taking opposite partners move to the centre—first and opposite couples return to places, while the side couples do the same.

Repeated for the three other couples.

When the side couples commence the figure, the square is reversed—the side couples going forward, and the top and bottom couples moving open.

LANCERS.

SECOND SET.

This set, usually known as Hart's set, is often danced in place of Duval's. It is not, however, so elegant.

La Rose.

The first gentleman and opposite lady advance and set—turn with both hands, retiring to places—top couple lead between opposite couple—return leading outside—set and turn at corners.

La Lodoiska.

First couple advance twice, leaving the lady in the centre.

Set in the centre—turn to places—all advance in two lines—all turn partners.

La Dorset.

First lady must advance and stop, then the opposite gentleman—both retire, turning round—ladies' hands across quite round, at the same time the gentlemen lead round outside to the right—all resume partners and places.

L'Etoile.

First couple set to couple at right—set to couple at left—change places with partners and set—turn partners to places—right and left with opposite couple.

Les Lanciers.

The grand chain.

The first couple advance and turn facing the top, then the couple at right advance behind the top couple, then the couple at left, and the opposite couple do the same, forming two lines.

All change places with partners and back again.

The ladies turn in a line on the right, the gentlemen in a line on the left.

Each couple meet up the centre.

Set in two lines, the ladies in one line, the gentlemen in the other.

Turn partners to places.
Finish with the grand chain.

PRINCE OF WALES'S

FIRST SET.

(Arranged by Mr. Saunders.)

The form of this dance is the same as the "Plain Set,"

First Figure.

All promenade round.

The four ladies advance, take hold of right hands, and move to the gentlemen on the left.

All eight set—the gentlemen then turn the ladies quite round.

Four ladies again take hold of right hands and move to next gentleman on the left.

All set and turn as before.

This is repeated until the ladies arrive in their own places.

All set and turn.

Grand promenade.

Second.

All join hands and advance and retire in a circle twice.

First lady and opposite gentleman advance and set—turn round with right hands and stand still.

Second lady and opposite gentleman advance and do the same.

The two couples hands across and back again to places.

Side couples repeat this figure.

All set and turn partners.

All advance and retire in a circle twice.

Third.

All chassez across to corners, and set—back again to places.

First and opposite couples move to the side couples on their right—all set and turn—the gentlemen with their new partners move to the right and to the left—set and turn.

The four couples chassez to the middle of the figure, when the gentlemen take the ladies from opposite corners and retire to places—again meet in the centre of the figure and change partners, each gentleman taking the lady he at first advanced with, and retire (as before) to corners.

The four couples then meet down the

sides, and turn their own partners to places.

All set and turn.

Chassez across to corners—set and back again.

Fourth.

Grand chain (as in the Lancers).

The four ladies advance and set, then hands round to places.

The four gentlemen do the same.

All set at corners, and turn, the ladies remaining in the next place on their right.

All promenade round.

Set to corners—turn to next place—promenade round.

This is repeated until the ladies are in their own places.

All set and turn.

Grand chain.

Fifth.

The four ladies move in a small circle to the right, the four gentlemen making a larger circle round the outside—turn partners to places.

First and opposite couples advance and swing round to opposite places.

Side couples do the same.

First advance and swing to places.
 Side couples the same.
 Double hands across—round to places.
 Set and turn partners.
 The four ladies dance in a small circle
 to right, gentlemen going round to left.
 Side couples commence the figure.
 Grand promenade for finale.

THE COTILLION.

The couples stand as in the First Set, from which it only differs in the following respect:—there are but two figures danced and two tunes played, which figures are danced five times, beginning each time with a different general figure called the change. The dancers commence with the tune, and do not wait eight bars, as in other quadrilles. Cotillions flourished at a time when dancers *really* danced; it was a vigorous and healthful exercise, being a display of activity and grace in perfect keeping with the capabilities of the human species;—the dancers took great pains, by frequent practice, to acquit themselves well in steps, grace, and figures;—the steps

were of the most enlivening kind, and the figures often elaborate.

First Figure.

Promenade all round.
 The first and opposite couple advance and retire—again advance—the gentlemen change partners, set, and turn.
 The four again advance and retire, resuming partners.
 Half promenade.
 Half right and left.
 Repeated by the side couples.

Second.—SECOND TUNE.

Grand chain.
 First lady and opposite gentleman advance and retire twice.
 The four advance, set, and back to back (or bow)—set to places.
 Half right and left.
 Poussette (or quick waltz) to places.
 Repeated by the three other couples.

Third.—FIRST TUNE.

Double hands across.
 Repeat first figure.

Fourth.—SECOND TUNE.

All advance in a circle twice—turn to places.

Repeat second figure.

Fifth.—FIRST TUNE.

Set at corners and turn to places.

Repeat first figure.

Grand promenade for finish.

GALLOPADE QUADRILLE.

The four (or more) couples stand corner ways, in the form of a diamond.

First Figure.

The four couples gallop round, and turn in each corner—to places.

First and opposite couple half right and left.

Side couples the same.

First and opposite couple right and left to places.

Side couples the same.

All set and turn partners.

Second.

All gallop round.

First and opposite couple half ladies' chain.

Side couples the same.

First and opposite couple chain to places.

Side couples the same.

Set and turn partners.

Third.

All gallop round.

First and opposite couple advance and retire—advance again—bow and retire.

Side couples the same.

All set and turn.

Fourth.

All gallop round.

The four ladies advance and retire—four gentlemen the same.

This is repeated.

All set and turn.

Fifth.

All gallop round.

First and opposite couples advance—gentlemen change partners and retire.

Side couples the same.

First again advance, and turn their own partners to places.

Side couples the same.

All set and turn.

Grand gallop for finale.

THE CALEDONIAN QUADRILLE.

First Figure.

The first and opposite couples hands across and back to places—set and turn partners.

Ladies' chain.

Half promenade.

Half right and left.

Repeated by the side couples.

Second.

The leading gentleman advance and retire twice.

All set at corners, each lady passing into the next lady's place on the right.

Promenade by all.

Repeated by the other couples.

Third.

The first lady and opposite gentleman advance and retire twice, the second time bending to each other.

First lady and opposite gentleman pass round each other to places.

First couple cross over, having hold of hands, while the opposite couple cross on the outside of them.

The same reversed.

*Caledonian Quadrilles.*N^o 1.

First two couples hands across and back
(D.C.) Set to Partners & turn. D.C. Ladies' Chain.

Repeat the first eight bars for Half Promenade & Half Right & left D.C.

N^o 2.

First Gent. advance and set.
All set at corners
and turn. each Lady to next Lady's place.

Repeat the first eight bars for All Promenade. D.C.

N^o 3.

First Lady & oppo. Gent. advance and retire
Pals round each other in centre. First couple cr. over hands, 1^{mo}
& oppo. couple 2^o outside. The same reversed. All set at
corners & turn partner.

Repeat the first eight bars for All advance & retire twice in a circle, hands joined. D.C.

Caledonian Quadrilles.

N^o 4.

Play the first eight bars then

First Lady & oppo. Gent. advance & up partners the same. Turn partners to places. Ladies to the right to next place. Gentlemen to the left. D^s. Ladies to the right. Gentlemen to the left. D.C.

Repeat the first eight bars for All join hands to places & Turn partners.

Rock & C^o London

Play the first eight bars then N^o 5.

First couple prom. round inside. Four ladies adv. off right hands & retire. Gentlemen the same. All set to partners & turn. Grand chain half round. All promenade to places & turn partners. D.C.

Repeat the first eight bars for Chas. crois. Set at corners, Return to places & set. Prom.

All set at corners.

All advance and retire twice in a circle.

Repeated by the other couples.

Fourth.

The first lady and opposite gentleman advance and stop—their partners do the same—both couples turn to places.

Four ladies pass to the right into the next place.

Four gentlemen do the same to the left.

Ladies again move to the right—gentlemen again to the left.

All promenade to places and turn partners.

Repeated by the other couples.

Fifth.

The first couple promenade round, inside the figure.

The four ladies advance and retire—the four gentlemen the same.

All set and turn partners.

Grand chain half round to opposite sides.

All promenade and turn to places.

All chassez across, offer right hands and set at the corners, back again to places.

Repeated by the other couples.

Grand promenade for finale.

WALTZ QUADRILLE.

The couples stand as in the "First Set."

First Figure.

First and opposite couples right and left—set and swing partners—half round with right hands—again set, and swing back to places, giving left hands.

All poussette (quick waltz) round to places.

The side couples then begin.

Second.

First and opposite couples cross over, giving right hands.

The side couples do the same.

All set and turn partners, half round, to places.

Repeated by side couples.

Third.

All promenade twice round to places.

All join hands and set in a circle—ladies turn at corners on their right—again set in a circle, and turn at corners. Performed four times till the ladies are again in their places.

All poussette round to places.

Fourth.

The first lady and opposite gentleman

cross over, giving right hands, recross, giving left hands.

First couple join hands and cross over, while the opposite couple pass outside them to their places.

The first couple return to their places, passing outside the opposite couple, who join hand and return to their places.

This figure is repeated.

Grand chain for finale.

ORIGIN OF LA POLKA.

THE Origin of La Polka is involved in mystery. Many maintain it to be purely Hungarian, whilst others as stoutly argue that it is Bohemian. Miss Frederika Bremer thinks it Norwegian; but whether Hungarian, Bohemian, or Norwegian in origin, it now is most decidedly European, and natural to every country of the Old Western World. Originally the dance was of a boisterous and even inelegant character, the Dancers throwing themselves into a variety of fantastic attitudes and forms;—at present, through the talents of M. Cellarius, of Paris, and M. Coulon, of London, La Polka is one

of the most graceful and refined of Dances.

The Polka is now danced everywhere, from the palace to the cottage, the beauty of its movement having made it an established favourite. Politics are forgotten, religious feuds are set aside, and envy and hatred are silenced to the magical influence of La Polka.

On its introduction into Vienna, Paris, and London, everything was named La Polka, from the dresses worn to the food partaken, and even in the provinces this *furor* raged.

Nor did this great celebrity soon die away, for being the most elegant and fascinating of dances, also simple in its character, and easily learnt by those who are acquainted with the common and general Ball-room figures, it could not fail to be successful.

LA POLKA STEPS.

There are but two principal Polka Steps, all other *Pas* belong to fancy dances, such as Mazurka, Cracovienne, Cachuca, the latter steps are taught by

many professors who are unacquainted and ignorant of the real Polka, and thus much mischief and inconvenience is likely to arise from improper steps being brought into the Ball-room.

First Step.

The gentleman raises the left foot slightly behind the right, the right foot is then jumped upon, and the left brought forward with a *glissade*. The lady commences with the right, jumps on the left, and *glissades* with the right. The gentleman during this step has hold of the lady's left hand with his right.

Second Step.

The gentleman lightly hops the left foot forward on the heel, then hops on the toe, bringing the left foot slightly behind the right. He then *glissades* with the left foot forward—the same is then done, commencing with the right foot. The lady dances the same step, only beginning with the right foot.

There are a variety of other steps of a fancy character, but they can only be understood with the aid of a Master, and even when well studied, must be introduced with care.

The Polka must be danced with grace and elegance, avoiding all ungainly steps and gestures—the leg must not be lifted high, nor should the dance be commenced in an abrupt manner.

FIGURES IN LA POLKA.

The *first* and *second* steps in the following figures have reference to the steps above named :—

First.

The first step is performed round the room—the gentleman with his right having hold of the lady's left hand.

Second.

The lady and gentleman *Balançant*, right and left going forward, during the first measure, the dancers are *vis-à-vis*, and during the second *dos-à-dos*.

Third.

The same step is performed going back.

Fourth.

The gentleman then takes his partner by the waist as in the Waltz, and both

dance the *second* step, figuring *en avant* and *en tournant*. This is also performed round the room.

Fifth.

The second step is then danced quite down the room, the dancers facing the way they are going.

Sixth.

The whole dance is concluded by La Polka Galope.

The Figures may be danced in different forms—thus after the *first*, the *third* or *fifth* may follow, then the *second* and *sixth*, or after the *first*, the *fifth*, the *second*, *third*, and *sixth*, indeed, the greater the variety given to the figures, the more fantastically elegant will the dance appear.

LA POLKA COTILLION.

THE Polka Cotillion, if danced in the following form, is not only exceedingly simple, but graceful and elegant.

The four couples stand thus :

Lady—Gent. Lady—Gent.

Lady—Gent. Lady—Gent.

First Figure.

The first couple, followed by the 2nd 3rd, and 4th, perform the first step round the room to places.

Second.

The four couples then perform the Polka Galope round the figure, ending in their places.

Third.

The four gents turns their backs to the middle of the figure, the ladies face their partners, all perform the first step with each foot towards the centre, then retreat with two steps to places; all then do four steps to middle of figure, two steps are then done towards places, and two back to centre, when all perform four steps to places. The couples have hold of hands during this figure.

Fourth.

This figure is the same as the third, only the couples part hands and turn their right and left shoulders towards each other.

Fifth.

The couples then dance the second

step in small circles round each other during a full strain.

Sixth.

The four couples do the second step all round the room *à la* Waltz, and again go round with the *Valse à Deux Temps*.

POLKA WALTZES.

THE couples take hold of hands as in the usual Waltz.

First Waltz.

The gentleman hops the left foot well forward, then back; and glissades half round. He then hops the right foot forward and back, and glissades the other half round. The lady performs the same steps, beginning with the right foot.

Second.

The gentleman, hopping, strikes the left heel three times against the right heel and then jumps half round on the left foot; he then strikes the right heel three times against the left, and jumps on the right foot, completing the circle.

The lady does the same steps with reverse feet.

Third.

The gentleman raises up the left foot, steps it lightly on the ground forward, then strikes the right heel smartly twice, and glissades half round. The same is then done with the other foot. The lady begins with the right foot.

VALSE À DEUX TEMS.

THE Valse à Deux Tems is formed like other Waltzes of three times, but these times are differently divided. The first step is a *glissade*, the second a slightly-marked *chassez*.

The gentleman commences by sliding his left foot to the left, and then does a *chassez* towards the left with his right foot. During this step there is no turn made.

The right foot is then made to slide back whilst turning half; a small *chassez* is then performed with the left foot, and the right foot is brought a little forward as the circle is completed.

The lady commences with the right

foot and performs the *chassez* with the right. The lady then does the same as the gentleman à *contre jambe*; or in other words, the lady slides the right foot back when the gentleman slides to the left; and when the gentleman slides his right foot back, the lady slides her left foot to the left.

In this Waltz there must be no jump: all must be smooth and even—the steps being only *glissades* and *chassez*.

To dance “*La Polka*” and the “*Valse à Deux Tems*” with elegance, it is quite necessary to receive instructions of a professor; for though a Ball Room Guide may keep the dances in the memory of those who have studied, yet it can never thoroughly instruct, unaided by a master.

LA MAZURKA.

THE Mazurka, like the Polka, is of foreign growth, and belongs equally to Russia and Poland. Some few years back, a Mazurka, elegant and graceful, yet difficult of attainment, was introduced into this country by his Grace the

Duke of Devonshire; it never, however, became very generally danced, being too difficult and of too elaborate a description. The present new Mazurka differs materially, both in steps and figures, from the old one, and was introduced into England by M. Jullien.

It must be almost needless to say that, great as is the elegance required by *La Polka*, that *La Mazurka* requires much more; indeed an awkward and inelegant person need never attempt to dance the Mazurka, for all his efforts will be vain.

MAZURKA STEPS.

In the Mazurka there are but three steps used.

First Step.

The gentleman puts his *left* foot to the *side*, and *slightly* hops upon it, drawing the right up behind; the left is again put to the side, the right drawn behind, and the left hopped off the ground.

Second.

The *left* foot is placed to the side and

hopped upon, striking the *right* heel at the same time against the *left*, the right foot is then sprung upon.

Third.

The left foot is placed to the side, the right is drawn behind, the left is again put to the side, and the right pointed forward and back.

The lady commences each step with the same foot as the gentleman.

LA MAZURKA FIGURES.

The music for *La Mazurka* is a slow 3-4 time.

First Figure.

Four couples stand in the same form as for Paine's set.

The four couples take hold of hands and perform the *first* step in a half circle, back to places, *each* couple then perform the *second* step in a small circle. The first gentleman promenades with his partner round the inside of the figure, leaving her with the second gentleman, whose lady he takes, and continues the promenade, exchanging the second lady

for the third, the third for the fourth. Each couple performs this figure.

Second.

The *first* couple promenade to the *second*, and *chaine Anglaise*; the promenade is then continued to the *third* couple, with whom a round is performed; the first couple then promenade to the fourth couple, and hands across, returning to their places; repeated by each couple.

Third.

The first couple promenade to the centre of figure, and then set to the second couple; the promenade is again done, and the set performed to the first couple, the same to the fourth, repeated by each couple.

Fourth.

The first gentleman takes the right hand of the *fourth* lady, and executes a promenade with his own partner and the fourth lady, both ladies having hold of hands behind; the gentleman stoops and passes under the ladies hands, a promenade in place is then done, and the fourth lady returns to her place. All take hold of hands and dance the first step in a

circle, concluding with the second step as a *turn* in place.

CELLARIUS VALSE.

The Mazurka or Cellarius Valse is danced to the same music and time (slow) as the Mazurka; the steps are of four kinds, and are distinguished by the following names,—the *Mazurka*,—the *Cachuca*,—the *Arab*,—and the *Moresca*.

THE MAZURKA.

The gentleman hops upon his right foot, puts the left forward, and draws the right behind; the left foot is then hopped upon, the *right* put back, and the *left* drawn in front; the left heel is then struck three times against the right, and then the right heel is struck three times against the left,—a slight spring is given each time the heel is struck. The lady does the same step with reverse feet.

THE CACHUCA.

The gentleman steps the left foot forward, and hops on it; the right foot is then placed back and hopped upon,—

three steps are then walked, commencing with the left foot, and three with the right, completing the circle.

THE ARAB.

The left foot is placed down and hopped upon, drawing the right behind; the left is again put down, and the right foot neatly hopped in front.

THE MORESCA.

The left foot is raised and the right hopped upon; the left is then put down and the right closed behind.

The above is repeated with the right foot.

The lady commences each step with the right foot. Although in the above steps the word *hop* is used, it is not intended for the dancer actually to hop off the ground, but merely to make a graceful *rise* from the instep; all these steps and figures require the aid of a master, in order to impart that elegance and ease so necessary in the *Mazurka* and *Cellarius Valse*.

FINIS.

MAZURKA POLKA.



CARNEVAL POLKA.

A musical score for a polka, consisting of four systems of music. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

RAGOCZI POLKA.

A musical score for a piece titled "Ragoczi Polka". The score is written on five staves, each with a different clef: the first staff is a treble clef, the second and fourth are bass clefs, and the third and fifth are treble clefs. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte), and some phrasing slurs. The score concludes with a double bar line.

MÜNCHNER POLKA.

Musical score for 'MÜNCHNER POLKA'. The score is written on five staves, arranged in two systems of two staves each, with a single staff at the bottom. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are present throughout the piece. The score is printed in black ink on aged, slightly yellowed paper.

ALEXANDER POLKA.

The musical score for "Alexander Polka" is presented on a single page with five staves. The notation is arranged in two columns. The left column contains the first two staves, and the right column contains the remaining three staves. The music is written in a 2/4 time signature, indicated by the '2' over the '4' in the first staff. The key signature is one flat, shown by a single flat symbol (B-flat) in the first staff. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), placed below the notes. The score concludes with a double bar line and repeat dots at the end of the fifth staff.

MARGARETHEN POLKA.

Musical score for Margarethen Polka, featuring five systems of staves. The score is written in 2/4 time and includes a treble clef, a key signature of one sharp (F#), and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

