

THE  
**BALL-ROOM BIJOU,**  
AND  
**ART OF DANCING.**

CONTAINING THE FIGURES OF THE  
POLKAS, MAZURKAS,  
AND OTHER  
POPULAR NEW DANCES;  
WITH  
RULES FOR POLITE BEHAVIOR.

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1848.

Charles Durang  
THE BALL-ROOM BIJOU,  
AND ART OF DANCING  
Philadelphia

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THE GRACES.

THE  
**BALL-ROOM BIJOU,**

AND

**ART OF DANCING.**

CONTAINING ITS

**RISE AND PROGRESS,  
EXERCISES AND POSITIONS,  
THEATRICAL AND  
PRIVATE DANCING,**

WITH

DESCRIPTIONS AND FIGURES

OF

**ALL THE POLKAS,  
MAZURKA QUADRILLES,  
GALLOPADES, WALTZES, &c.**

TO WHICH IS PREFIXED

**RULES FOR CORRECT DEPARTMENT.**

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PHILADELPHIA :

TURNER & FISHER, 15 NORTH SIXTH ST.;  
AND 74 CHATHAM STREET,

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1848.





## PREFACE.

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The object of the following work is to accommodate the frequenters of the Ball room and Terpsichorean parties, with a guide through all the most popular and fashionable dances, in a cheap, concise, and convenient form.

To those who do not happen to possess the leisure or inclination to peruse or study an elaborate work on the subject, containing a minute detail of all the peculiar and distinct forms of dancing, as practised in various national assemblies, the publishers thought that an *epitome* like the following would be both necessary and valuable; as the reader can almost at a glance as it were, acquire such a knowledge of the necessary articles of dress etiquette, behavior, rule, order and ceremony, as will inspire ease and confidence in all ordinary assemblies greatly augment his enjoyments at the Ball room, and at the same time, initiate him in such rules of conduct and demeanor as will render him easy and acceptable in all parties and private circles.

The following pages contain all the requisite instruction relative to the fashionable Polkas and Mazurka Quadrilles, Waltzes, &c., and the fact of their being abridged and compiled from the best, as it is the only legitimate and really artistical work on the subject pub-

## PREFACE.

lished in America, "DURANG'S TERPSICHORE," is, it is confidently hoped a sufficient guarantee for its correctness and practical utility. The publishers humbly think that their connection with the work alluded to should not deter them from rendering justice to the author, and candor to the public, by declaring that Mr. Durang has displayed in the composition of his treatise on Dancing, the combined qualifications of a thorough *master* of his art, and a teacher of general etiquette. His classical knowledge of the Muses with whom Dancing had its birth, and his long and reputable connection with their high temple, the *Stage*, enables him to blend with his instructions a classic grace and picturesque effect which adorns every movement with a poetical life and charm.

The circumstance of the plates or pages having been selected from the book in question, will account to the observant reader for the irregularity of the folios, the publishers deeming it of the most consequence to appropriate such portions as they thought best suited to their object in arranging a concise compendium, without regard to their order.

With these few preliminaries they respectfully introduce their humble offspring to the world's Ball room, and trust that it may be received and cherished as an agreeable *Guide* and *Companion*.

## RULES FOR POLITE BEHAVIOUR,

The love for Dancing, and for the mirth and gaiety of the Ball Room, should not be a selfish feeling; in the enjoyment of this most healthful and innocent pleasure, there should ever be a desire to promote the enjoyment of others: consequently, every attendant at a Ball, to be perfectly agreeable to himself, should study to be agreeable to others. This very desirable end can only be attained through a knowledge of the rules and order of Etiquette which should govern the conduct in all dancing assemblies.

A gentleman attending a lady to the Ball, should escort her to the door of the lady's dressing room, in a polite and easy manner; having done this, he should repair to the gentlemen's room, where he will find an attendant to receive his hat, cloak, &c. Let him never enter a dancing assembly with boots on, a heavy scarf upon his neck, or dark gloves upon his hands. Having tied on his cravat, smoothly drawn on his kid gloves, and well-polished pumps, he will proceed to the door of the ladies *entree* saloon, for the lady or ladies he has accompanied, and usher them into the Ball-room. A gentleman may introduce his partner, or the ladies whom he has escorted, to any gentleman of his acquaintance, for the purpose of dancing. Let the ceremony of introduction be given in a genteel and unaffected

RULES FOR POLITE BEHAVIOUR.

manner, as nothing is so damping to the social feelings as to receive a new acquaintance in grave pomposity, or cold and stiff formality.

“Here, free, polite, and courteous mirth,  
Alone can give enjoyment birth.”

A gentleman may request the master of the ceremonies to introduce him to a lady with whom he may desire to dance; but this should never be done without the permission of the gentleman who accompanies her. Should the parties be personally unacquainted, the request should be accompanied by the gentleman's name or card. Ball-room introductions are merely understood as given solely for the occasion, as acquaintanceship made in such an assembly should cease with the evening. It is deemed as an offensive rudeness to salute or speak to a lady afterwards, without another introduction. Although, a lady on meeting a gentleman after the Ball, may salute him, still the propriety of such a recognition would be questioned by a well-bred person.

After the opening promenade ceases, the dancers will take their positions on the floor, at the summons in the orchestra, or at the call of the master of the ceremonies. A gentleman attending a lady, should invariably dance the first set with her, after which, he may, by permission, introduce her to a friend, for the purpose of dancing.

It is considered a breach of etiquette in all

genteel assemblies, for a man and wife to dance together.

Should a lady decline to dance with you, receive her declination with graceful mildness, and never descend to any movements or conduct that evinces a disposition to annoy her or attract her attention; should you afterwards see her dancing with another, appear not to notice it, as ladies are in this instance, considered free from all explanation.

If a lady whose hand you solicit for a set, be engaged, but afterwards promises to dance with you, be careful to observe the promised time or set, and be very respectful in your attentions to her, remember that the impression thus left may be the source of enjoyment to you afterwards.

Should any person or persons in the assembly, exhibit any rudeness, impertinence, affectation, or dandyism, pass it over in dignified, and gentlemanly silence; the vulgarity of any boor or rowdy, should not cause you to forget that you are a gentleman; in fact, let no indignity or even personal insult, destroy your self-command or induce you to resent it by any word, look, or gesture.

When dancing with a lady to whom you are a stranger, be courteous, but not familiar, converse in an under tone, let your conversation be modest, pleasant, and as limited as a short acquaintance always prescribes.

On the finish of a dance, lead your partner

#### RULES FOR POLITE BEHAVIOUR.

to her seat; and bowing to her as she seats herself, modestly tender your services for the gratification of her slightest wishes, or desires. When you take your position in the Quadrille, bow to your partner, and then to the lady on your left corner. It is not proper to engage a lady to dance beyond the fourth set on her list.

In entering a Ball room, or private party, the visitor should always bow to the company.

The dress worn at a Ball, should be as neat and modest as the manners of the wearer. Avoid all attempts at decoration, as well as the effort to copy the extreme of the fashion, or foppishness. White gloves should always be worn, even if the dress should be of deep black, which is the prevailing color, for a gentleman, a white vest, is perhaps in best keeping with custom and the occasion, avoid guard chains, or other heavy, and glaring metal decorations.

Avoid all loud beating of time, or humming with the music of the orchestra while you are seated; and refrain from all remarks, boisterous mirth, laughter, winking, pointing or quizzing, as a despicable vulgarity.

In short, let the regulations of the Ball room, the ceremonies of the floor, with your own gallantry and grace of demeanour, govern your conduct, and you will be ever certain of sharing the respect due to a gentleman, and the true enjoyments of the Ball.

THE  
RISE AND PROGRESS OF DANCING.

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Dancing, as at present practised, may be defined, "an agreeable motion of the body, adjusted by art to the measures of instruments;" but, according to what some reckon more agreeable, to the true genius of the art, dancing is "the art of expressing the sentiments of the mind, on the passions, by measured steps, or bounds that are made in cadence, by regulated motions of the body and by graceful gestures; all performed to the sound of musical instruments or the Voice." These definitions apply, properly, to two very different practices; the first, the ordinary dance; the second, the ballet dance; the one an exercise, the other a performance, as an exercise, or amusement; artificial dancing is nothing more than a methodized act instinctive in the human frame. To teach dancing, is to teach the activity of the body to display itself in a manner regulated by principles of grace, or in imitation of steps and gestures which others have used with approbation. Dancing is a most salutary exercise, by its mechanical effects on the body, it inspires the



mind with cheerfulness. The music which accompanies it, has effects on the body as well as upon the mind; it is addressed through the avenue of the ears to the brain: the common centre of life and motion, whence its oscillations are communicated to every part of the system, imparting to each that equable and uniform vigour and action upon which the healthy state of all the functions depend. By the power of music, many remarkable cures, particularly of those disorders which are much connected with the nervous system, are known to have been performed. Dancing should not be used too often; nor continued till weariness comes on nor should the dancer too soon encounter the cold air. Dancing is usually an effect and indication of gaiety; but Pallypat assures us, that there are nations in South America, who dance to express sorrow. It has been in use among every people, civil and savage, with *more or less* of enthusiasm as circumstances of habit or climate shaped the temperament of the people, many examples may be adduced, ancient and modern, of its use in religious ceremonies.

The former appears to have been created for climates that are under the influence of a torrid sun. It is a pleasure every where.—*There* it is a passion; warned by an incessant heat, the glowing constitution of the Native South contains the seed of every pleasure; each moment of his rapid existence seems to

him made only for enjoyment. The inhabitant of the north, forced by nature to maintain a constant combat with the rigors of the seasons, seldom aspires to delight:—His whole care is engrossed in securing himself from snows and frosts. The roughness of his manners almost extinguishes his sensibility; and the delicate sentiments that voluptuousness imparts are to him wholly unknown.

How could dancing, that amiable offspring of pleasure display her gracefulness and attraction amid perpetual ice and never melting snow?

Music and dancing are nearly coeval with the world.

The Egyptians, the Persians, the Indians, the Jews, and the Arcadians, the most ancient of nations; Amphion, Orphens, Chiron, Thamyris, the prophetess Miriam, DAVID, and others, together with the dances that the Israelites performed in honour of the golden calf, proclaim its antiquity. These two arts were in the sequel reduced to certain rules and limits by ingenious and inventive artists.

We are informed by Moses that the inventor of music was Jubal, who was of the family of Cain; and that his brother, Tubalcain, was a worker in brass and iron? It is, therefore, to be supposed that he conceived the idea from the reiterated blows of his brother's hammers on the anvil, the sounds of which induced him to

compose musical tones, and regulate their time and cadence. But Macrobius and Boetius give the honour of the discovery to Pythagoras, which he made in a similar, manner. They say, that as the philosopher passed by a forge, he remarked the sounds that issued from the anvil as the hammers struck on its rotation; and the variety of notes thus produced, gave him the first hint towards lying down rules for the art of melody.

With respect to the origin of dancing, Burette has gathered the following information from ancient writers:—opinions do not agree as to the the names and country of those from whom the Greeks received the first lessons of such an exercise (dancing.) Some pretend, and amongst the number theophrastus, that a certain flute player, named Andron, a native of Catania, in Sicily, was the first who accompanied the notes of his flute with various movements of the body, which fell in harmony with his music.

Lucian attributes its invention to Rhea, who taught it to her priests in Phrygia, and the Island of Crete. Others suppose that it is owing to the Tourans, or, at least, that it was they who brought it to perfection. These last seemed more than any other people destined by nature to practise it. They excelled in voluptuous dances.

Dancing and music were more particularly cultivated by the Greeks than by the rest of the ancients. The Athenians were fond of the former in the extreme. Plato and Socrates approved of it; the Thessalians and Lacedemonians deemed it equal in rank, with any other of the fine arts.

Cliophantes, of Thebes, and Eschylus greatly advanced the progress of dancing. The latter introduced it in his pieces, and, by uniting together all the imitative arts, gave the first models of theatrical representations. Painting had a great share in adding to their charms, and the pencil of Agatharcus, under the directions of that celebrated dramatist, traced the first ornaments of the stage. This Agatharcus wrote a work upon scenic architecture, which must have then been very valuable and useful.

A few centuries afterwards, when the Romans exhibited magnificent and ravishing spectacles in the same style as the Greeks, dancing obtained the praises of Lucian, Apuleius, Martial, Seneca, &c., and was especially practised in pantomimes, a sort of performance wholly unknown to the Greeks. These pieces were composed of comic or heroic subjects, expressed by gesture and dances. The names of Pyladus, and Bathyllus, the original authors of the pantomimic art, remain celebrated on the pages of history, as famous performers of

these kind of ballets, then called *Italic dances*.

“La Pantomime est due a l'antique Italie, oùmeme elle eclipsa Melpomene et Thalie,”  
*Chenier.*

The Romans were all enraptured with these pantomimes and blessed the tyrant (Augustus,) whose policy well knew how advantageous it was to him to afford them amusement.

The primitive Romans called dancing *Saltatio* and the Greeks, *Orchesis*. Salius, an Arcadian, was the first who taught the former the *Ars Saltationis*.

With them, therefore, the original dance was the Salian, which consisted in the imitation of all the gestures and motions that man can possibly make. In this class of gymnastics, the mimicks and buffoons usually exercised themselves.

According to the information we derive from such authors as have treated of the dances of their times, confirms the opinion that this *Saltation*, properly so called, must have been something very similar to the grotesque kind of performances so prevalent in Italy, a few years ago, but which seems at present almost banished from the theatres of that country. The Italian grotesque is nothing but leaps, tumbling, feats of strength, &c, and cannot be endured except in ballets of the burlesque and extravagant kind. Marino

describes a grotesque actor in the following manner:—

“One who ventures on prodigious exertions, so extraordinary, and so dangerous, that they inspire at once both horror and admiration.”

The corruption that had crept into the theatrical exhibitions of ancient Rome, induced Trajan to forbid them entirely; some time after that emperor's death they again made their appearance, but still accompanied with the same obscenities, to which they owed their decline, the christian pontiffs, therefore, followed the example of Trajan by prohibiting them again.

At length after a lapse of some ages, modern Italy, brought forth *Bergonzo di Botta*, the reviver of dancing, music, and histrionic diversions. He signalized himself in the fete which he prepared for Galeazzo, Duke of Milan, on the marriage of that prince, with Isabella of Arragon. The taste and magnificence displayed in his superb festival at Fortona, was imitated by all the principal towns of Italy, who seemed eager to concur in the regeneration of those agreeable arts.

Italy has at different times been the garden of every art and science. It was there that Dante Columbus, Galileo and Machiavel were born; and there also was the enchanting Terpsichore honoured under a more pleasing and

elegant form, than antiquity had bestowed upon her.

“D’ogni bell’ arte non sei madre, o Italia?”

SILVIO PELLICO.

We may therefore, say that the Italians were the first to subject the arms, legs, and body to certain rules, which occurred about the 16th century.

Taste and experience, having at length, established precepts whereby the steps, attitudes, and motions, were systematically arranged, all was done afterwards, according to method, and in strict harmony with the time and cadence of the accompanying music. The works of the best sculptors and painters must have served as models towards the attainment of grace and elegance, in the various postures adopted in dancing, as they did to the Greeks and Romans in their dumb shows, &c. The Artists of antiquity pointed out the goal to us, and we have obtained it. The pleasures of dancing, are universally known, at least to those who practice it: such as do not, cannot be deemed competent judges. Let us, therefore, now examine its utility. This is not the slightest of its advantages, nor that which must excite the smallest interest.

Dancing was upheld, no less than music as an object of much importance by the ancients. Religion claimed it as one of her chief ornaments on all solemn occasions, and no festivals were given without uniting it to the other cere-

monies or diversions. The holy writings mention it in many places. It was not only reckoned in a high degree honorable, but, as Pariset and Villeneuve observe, it was, the object of a number of laws made by various ancient legislators, who introduced it into education, as a means of strengthening the muscles and sinews, of preserving the agility and developing the gracefulness of the human frame.

Plato the greatest philosopher of antiquity, did not consider music and dancing as mere amusements, but as essential parts of religious ceremonies, and military exercises. In his book of laws he prudently prescribed such limits to music and dancing as were most likely to keep them within the bounds of utility and decency.

The Greeks frequently amused themselves with dancing, and carefully practised it, on account of its immediate tendency to the improvement of gesticulation, from whence it derived the name of *\*Chironomia*. Theseus, Achilles, Pyrrhus, and even Socrates, as also many other illustrious men; often diverted themselves by means of this art. In short from the remotest ages a multiplicity of high authorities have successively proved that dancing tends equally to our amusement, and to our instruction. The whole body moves with more freedom, and acquires an easy and agreeable appearance, the

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*\*Chironomia* a word signifying the art of making gesticulations.



shoulders and arms are thrown back, the inferior limbs attain greater strength and elasticity, the muscular masses of the hips, thighs, and legs, are systematically displayed, the feet are constantly turned outwards, and in the gait there is something peculiar, by which we immediately discover a person that has cultivated dancing.

Dancing is of signal service to young people at that time of life when motion is almost a natural want, and the exertions of their strength is the surest means of increasing it.

Dancing ought to form a part of the physical education of children, not only for the better health, but also to counteract the many vicious attitudes and habits which they too often contract.

The art of dancing is not only necessary, but almost indispensable to those who are fond of society. The manner of presenting one's self, and of receiving others, in company, with a graceful propriety, and the easy and polite demeanour which is so becoming in society, is acquired most effectually by those who have studied the art of dancing.

All persons, whatever may be their condition in society, wish for strength and activity; all, I may next venture to say, are, or would be glad to possess physical beauty. It is a natural desire. And among those whose rank or fortune enables them to frequent good company, there are very few who do not wish to

unite to those three good qualities, elegance of carriage and deportment. Now nothing can render the frame more robust and graceful than dancing. Every other kind of gymnastics strengthen or beautify particular parts, whilst they weaken others, and make them in a manner *difform*. Fencing invigorates the arms and legs, but renders the frame somewhat unshapely. Horsemanship increases the thickness of the loins, but debilitates the thighs. In short, all other exercises leave something disagreeable about those who practice them; neither singly nor conjointly, can they bestow that becoming aspect and those agreeable manners which dancing, when well taught, never fails to impart. By it the head, arms, the hands, legs, feet, in short all parts of the body are rendered symmetrical, pliant and graceful.

Dancing is extremely useful to women, whose delicate constitutions require to be strengthened by frequent exercise, and must be very serviceable in relieving them from that unhealthy inaction, to which so many of them are usually condemned.

Captain Cook wisely thought that dancing was of special use to sailors. This famous navigator, wishing to counteract disease on board his vessels as much as possible, took particular care, in calm weather, to make his sailors and marines dance to the sound of the violin, and it was to this practice that he mainly

ascribed the sound health which his crew enjoyed during voyages of several years continuance. The dance they generally indulged in is called the *Hornpipe*; is of a most exhilarating character, perhaps more vivid than the *Tarantella* dance.

Bodily exercise, says an English writer, is conducive to health, vigor, liveliness, a good appetite, and sound sleep; but a sedentary occupation occasions many derangements in the nervous system, which saddens and often shortens existence, disturbs repose, produces a certain disrelish for every thing, and brings on a continued languor and listlessness, of which it is sometimes difficult to discover the cause.

The most celebrated disciples of Hippocrates concur in recommending dancing as an excellent remedy for a number of diseases. *Tissot* absolutely orders it to be practised in all the schools, for the minds of young persons, burthened with continual study, require some amusement above the trivial kind, on which it may fix with pleasure.

A laborious and painful life are a capital regimen for melancholy and sadness. Mr. Owen, the philanthropist, establishes dancing as the most rational and innocent of amusements, for the little commonwealth of his operatives at the cotton factories, at Lanark, Scotland—which had the obvious effect of elevating their minds and habits above demorali-

zing pastimes and by softening their manners, increased in a ratio their social affections.

The Prussian government, has made music and dancing a part of the education of all—knowing well its refining influences; and the educational system of that country has been held up here, as the envied model of perfection. If we look at France, the soil of universal gaiety, innate politeness and smiling faces, we cannot fail to trace such results, but to the innocent exhilarating effects of music and dancing. As the evening shades cast their mellow and cooling mantle over the verdant lawn, the peasantry assembles in their best attire, and with a band of two or three violins and a bass, "*trip it on the light fantastic toe*"—"until tired nature invites to sweet repose." Those who have witnessed these rural sports in that beautiful country, may well exclaim with Sterne, a cheerful and contented mind is the best adoration to pay its creator.

Since the period of *Beauchamp*, who may be said to have founded the opera dancing in the reign of Louis the 14th of France, it has undergone many changes and novel improvements. No one will deny that it is not conducive to pure pleasure, and this desirable result has been effected through the medium of classic taste arranging all the accomplishments of the fascinating Goddess—and which

has had the tendency to ameliorate one of the most elegant and rational of amusements.

In conclusion; dancing besides the amusement it affords, serves to improve our physical, and even to animate our moral powers; gives relief in certain diseases, affords a cure in others, promotes the harmony of society, and is a most requisite accomplishment for all who have the happiness to possess a good education.

“Quacunq̄ue potes dote placere place.”—*Ovid.*

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## PRIVATE DANCING.

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"They move easiest who have learn'd to dance."  
*Pope.*

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Several persons have employed themselves in writing systems for teaching private dancing, but their works contain the universal fault of every performance that has appeared upon the subject of dancing in general, namely, a want of principles, positively and clearly stated: such works are read, but almost nothing can be learned from them.

In giving theoretical laws for the formation of any art, and presenting means to bring that art to perfection, not only ought the laws to be clear, but the means should be practised. Never can we demonstrate so plainly to others, as when we ourselves have seen and experienced that upon which we discourse. In the mean time, we dare flatter ourselves that our treatise will not be found to deserve those criticisms which we, from a regard to the interests of the rising generation, have been obliged to pass upon other performances of the same nature. We have, therefore, been particularly careful in the lessons to pupils, upon the grace of their position, and the elegance

of *contour* in their attitudes while dancing; attainments in the art which are both delightful and essential; but, at the same time, extremely difficult to acquire. To arrive at this desirable object, we shall more clearly explain ourselves by the aid of engraved figures, representing every position of which this species of dancing is capable. In designing these figures, we have been careful to adhere to the dictates of taste and art. Any dancer may be capable of executing a *chassé a pas de bourrée*, a *contre-tems*, &c.; but that genteel air, those gracetul manners, and picturesque action, which are expected from those who have learned the art of dancing, are not to be acquired from all dancing masters, many of whom are usually unwilling, or unable, so profoundly to study their art, as to produce on their pupils this important effect.

Although the system of private dancing does not require, of those who practise it, either extraordinary abilities or an intense application, in order to arrive at perfection; there must, however, be inherent in them certain physical qualifications, and some capacity to insure success. Without these, a person would appear awkward and ridiculous in dancing; and it is far preferable to be a passive spectator than a clumsy performer. It may be observed also, that while a knowledge of dancing adds to the attractions of a figure,

naturally symmetrical and agile, it serves but to render still more conspicuous, those who are incurably ill-shaped, unconquerably heavy, or insensible to any graceful motion.

Private dancing derives its origin from the theatrical dancing, and, therefore, may be made serviceable to the amateur, as well as the professors of the art; such as, for instance, the *common mode of carrying oneself*—the *gait*—some of the *practical movements*—some of the *postures*—*a certain number of the steps and footings*, and in short, the *gracefulness, the lightness, the liveliness, the elegance*, which are qualifications almost indispensable to every genteel person. The manifest utility and advantages to be derived from it, even by those who do not practise this attractive art, excepting simply for their amusement, or as a kind of finish to an accomplished education; we shall now, more particularly, treat of the mechanical part, the theory of that species of dancing which is practised in polite society, and studied by well-bred and fashionable persons.

As soon as the dancing-master shall have ascertained the natural qualifications and abilities of the learner, it will be his business to begin by showing him the *five positions*, in each of which he must make him bend, and then raise himself upon the point of the toe. He will then teach him to make *petits balte-*



*mens tendus* upon the insteps ; and, also, even *petits rond-de-jambes á terre*, inwards and outwards. The learner must, at first practise with holding, and then afterwards without, in order to acquire the proper balance.

The master ought to place the body and arms of the learner in a right position, so as to render all the attitudes commanding and graceful.

The art of stepping with grace, of making a bow, of introducing oneself, and of carrying oneself in company, are essential points, and such as ought to be rendered as natural as possible to the learner.

To execute the bow properly, the following rules must be observed :—When walking, stop in such a manner that the weight of the body may rest upon that leg which is advanced ; then, moving the one behind, cause it to assume the fourth *hinder position*, the *third*, and the *second*. Having arrived at the latter, shift the stress of the body upon the leg forming it, and bring the other leg round into the *first position*, the heels being placed against each other, and the toes turned outwardly. (See cut 1.) After having bent the knees properly, incline the body according as it is represented in the figure. Let your arms fall easily and naturally, and let your head assume an unaffected inclination ; for every movement must be executed with an easy air. Having made the salute,



THE BOW.



THE BOW.

slowly raise your body to its usual perpendicular attitude, regain your customary deportment, disengage the leg which had been placed in the first position behind, changing it into the fourth behind, and shift the weight of the body upon that leg. Whether you intend to renew the salute, or to continue your walk, always finish upon the advanced leg. Usually, and in society where it is not absolutely necessary to observe a strict etiquette, the salute is generally executed in the *third position*, but the feet must be always turned outwardly. (See cut 2.)

Ladies, when performing their courtesy, must proceed in the same manner as gentle-



THE CURTESY.



THE CURTESY.

men, excepting that, they should incline, after the foot has assumed the *first position*, in order to stop on the *fourth position* behind, when the knees must bend, and the head and body incline, to complete the courtesy.

The remaining positions and attitudes of ladies and gentlemen in Quadrilles, will appear plainly from the cuts appended to the cotillions.

After these introductory studies and exercises, which constitute the ground work of dancing, and which lead the way to the perfection of every thing that is connected with it, the master ought next to give his pupil an insight into the knowledge of steps, the observance of time, Quadrilles or country dances. Waltzing—*Polka Quadrilles*, and every other description of dancing which is in request in good society. The pupil must be cautious how he progresses in the above named dances, until after he has practised for some time upon the inceptive principles; for his good or bad success entirely depends upon the first lessons, and upon his assiduity in the rudimental task. Care must be continually taken to draw a line of distinction between private dancing and theatrical dancing. It would be improper to introduce certain scientific steps and elevated movements into a ball-room, where every circumstance shows, that movements of this

description would be out of place, and, consequently, would produce an improper effect.

Private dancing requires steps *terré-a-terré*, and the most simply natural postures possible. The ladies, in particular, ought to dance with a sort of amiable circumspection and a becoming grace, which, indeed, add to their charms, and heighten their attractions. Gentlemen ought always to be attentive to their partners; and they should all of them move in unison in every step and attitude. They ought also to be careful in paying attention to the air of the music, and in showing that they feel all the harmony and expression of it.

The learner must preserve his arms placed in the position which is termed *demi-bras*. With respect to the collocation of the joints, and the inflections of the body, it will be necessary for the learner to subject himself to the same practise as the theatrical dancer, in order that his dancing may produce a pleasing effect.

We may here observe that, even amateurs, both in the preparation during the performance, and at the conclusion of their steps and *enchainemens*, ought always to stand in the *fifth position*, and not in the *third*; for the more the feet are crossed, the more precipitate the footing is, and the more showy the dancing: it is a natural consequence, and it cannot be obtained, except by accustoming the learners

not to cross their feet but in the *third position*. Besides, this method assists the dancers in turning, and enables them to acquire the pleasing quality, turning with facility. He who has not his feet well turned out, loses all the beauty of his steps. As to the movements of the body, they are nearly the same as those practised by stage dancers, with this difference only, that they should not be carried to that grandeur and elevation, should have less impulse, and be modified, and adapted to the circle of private dancing. The legs ought to be raised from the ground but very little above the method of the second position; however, gentlemen may raise them something higher: the peculiar style of their dancing being more powerful and unrestrained, will admit of more elevated steps. It is not necessary that the arms and bust should be kept in violent motion, they may rather remain in graceful repose. Let the head be held erect, and the chin in a very slight degree elevated; gracefully incline the head to the motion of the body and arms. Let your countenance be expressive of cheerfulness and gaiety, and let an agreeable smile ever play about your mouth. Keep your shoulders down, bring your chest forward, let your waist be compressed, and sustain yourself firmly on your loins. Let your bosom project a little, for this confers gracefulness on the dancers attitude. Let your shoulders move

with elegance, and naturally—let your elbows be curved, never squared, your fingers so grouped together as to correspond with the contour of the arms.

Ladies must hold their dresses with the tips of their fingers; their arms must be placed similar to the gentlemen's. The arms serve for an ornament to the body and they ought to follow its movements with easy elegance. Let your body recline, as it were, upon the hips, and let the latter expand themselves, in order to facilitate the motions of the legs. Turn out your knees, and strive to give them pliancy, and to curve them well. By this means they will aid all the movements of the time and the steps. Let your feet be always turned out, and let your insteps acquire a degree of suppleness, and at the same time of strength, a circumstance which will give you a facility in curving the feet, in rising upon the toes, and in shifting the legs. The toes ought to be kept firm to the ground, and they should assist in giving effect to the steps, and in making the time. In short, let each succeeding step be well connected with the other, and let all be executed with an easy elegance, and steady grace.

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## FIRST EXERCISES AND POSITIONS,

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The following cuts illustrate the five positions as taught in private dancing.

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### FIRST POSITIONS.

In the first positions the legs are much extended, the two heels close to each other, the feet turned completely outwards in a straight line; the body without stiffness should be kept perfectly erect; the shoulders are thrown unrestrainedly back—the arms gently rounded, the fore-finger and thumb holding the drapery or part of the dress, the back of the hand arched, the



fingers gracefully grouped.



In the second, the legs are more apart, but only by the length of the foot. It is formed by moving the right foot from the first position sideways, the toe resting on the floor, the heel raised—the instep arched—the toes on a parallel with the shoulders. (See fig. 2.)



In the third, the feet half cross each other, and are close together. This position is executed by drawing the right foot from the second position to the middle of the left foot; the heel of the right resting in the hollow of the left—both feet flat, the toes well out. (See fig. 3.)

The side view of the fourth position, the feet flat on the ground. (See fig. 4.) The fourth is very similar to the third, with this difference, that the feet half cross each other without

touching. This position is formed by moving the front foot its own length forward from the third position, turning the heel out in its progress, which will bring the right knee and toe out.



The fifth position, the pupil draws the right foot in the fourth position back to the left foot, that the right heel may touch the toes of the left, the feet crossing each other entirely. The right heel, in this position, is gradually brought to the ground as it approaches the left foot, as in drawing the left foot from the second to the third. (See fig. 5.)

In all these positions the knees must be bent without raising the heels in the least from the ground; but to give flexibility and strength to the instep they should be often practised on the toes.



6

The following mode of practise in *Battemens en evant*, (before) and *Battemens en arriere*, (behind) may be found of great utility in private dancing.

Cut 6—*Battemens en evant*, (before.)

Cut 7—*Battemens en arriere*, (behind,) are executed by casting the right foot up behind in the fourth position.



7



Cut 8.—Battements on the second position may be made in the same manner as cut 7.

Cut 9.—Representing the pupil rising on the points of the toes. After the pupil is easy in her bendings, she will by degrees, endeavor to rise on the toes. In this exercise the pupil will be careful not to change the position from which the rise shall have been made. It is effectual in strengthening the instep—muscles of the ankle and toes, imparting to the whole nether limb elasticity, firmness and certainty of execution.



9



10

arisen from the bend ; or, may be assumed as the position before or after the curtesy.

Cut 10—*Petits Battements sur le coude-pied*, or on the instep. These more properly belong to theatrical dancing. They are practised to impart ease and elevation in what is technically termed the aplomb, or a steady perpendicular.

Position of the curtesy, (cut 11) is the bending with the right foot in the fourth position, behind. Cut 12—standing in the fourth position in repose, after having

11



12



## THEATRICAL POSITIONS.





5

Cut 1—First position. Arms in the second.

Cut 2—Second position. Feet flat on the ground. Position of the arms, *demi-bras*; or, half arm.

Cut 3—Second position on the toes.

Cut 4—Bend in the second position.

Cut 5—Manner in which a dancer should hold himself in practising; leg in the second position.

Cut 6—Legs in the third position, half arm in opposition, *demi-bras*.

Cut 7—Position of the body, *demi-bras*, and legs in the fourth position, side view.



6



7

Cut 8—Arms extended in opposition; legs in the fifth position.

Cut 9—Arms encircling over head, and legs in the fifth position on the toes.

Cut 10—Fourth position forwards and in the air; arms







in the second position—side view.

Cut 11 — Same position on the toe—arms in opposition.— Front view.

Cut 12 — Fourth position, leg in the air, behind.— Side view.



12

**Cut 13**—Position of a pirouette on the instep.

**N. B.**—The position on the toes of the first, third and fourth positions, and the bendings in the four others, are omitted, not for the sake of increasing the number of cuts; but that these positions are very easily understood, and executed without the assistance of cuts.



13

## BATTEMENTS.

*Battelements* consist of the motions of one leg in the air, whilst the other supports the body. They are of three kinds, viz: *Grand battelements*, *petits battelements*, and *battelements on the instep*.

The first are done by detaching one leg from the other, and raising it to the height of the hip, extending it to the utmost. (Cut 5.) Which shows also the manner in which a beginner must hold himself. After the performance of the *battelements* the leg falls again into the fifth position. They may be crossed either behind or before. *Grand battelements* enable a dancer to turn his legs completely outwards, and give much facility to the motions of his thighs, for high developments, and the execution of the *grand tems*; *grand battelements* are made both forwards and backwards. When they are done forwards, the leg must be in the positions of cuts 10 and 11—when backwards, its position must be as cut 12.

*Petits battelements* are performed after the same way, but instead of raising the leg into the air, you only detach it a little from the other leg, without letting your toes leave the ground. These *battelements* make the legs lithsome, because the pupil is obliged to redouble his motions. (See cuts 6, 7, and 8, of Private Dancing.)

*Petits battements* on the instep. It is the hip and knee that prepare and form these movements; the hip guides the thigh in its openings, and the knee, by its flexion performs the *battements*, making the lower part of the leg cross either before or behind the other leg, which rests on the ground. Suppose that you are standing on your left foot, with your right leg in the second position, and the right foot just touching the ground at the toe, cross before left, by bending your knee and opening again sideways, then bend the knee again, crossing your foot behind, opening also sideways; and so continue to do several of these *battements* one after the other. Gradually increase in quickness, till you can perform them so rapidly, that the eye cannot count them. These *battements* have a very pretty effect, and give much brilliancy to the motions of the legs. They should also be practised a great deal with both legs resting on the toes. These last are appropriate to private dancing — (See female positions, Nos. 6, 7, 8, 9, and 10.)

#### ROND-DE-JAMBES.

To begin your *rond de-jambes* from the outside, take the same position as that in which you commence your *petits battemens*. Suppose it is the left leg that stands on the ground, whilst the right, in the second position, is prepared for the movement, make it describe a

semi-circle backwards, which brings your legs to the first position, and then continue on the sweep till it completes the whole circle, ending at the place from whence it first started. This is what we technically term *ronds-de-jambe*.

The *ronds-de-jambes* from the inside are begun in the same position; but the right leg, instead of commencing the circle backwards, must do so forward. After the pupil has practised the *rond de-jambes* on the ground, he should exercise himself in performing them in the air, holding the leg that supports his body, on the toes.

The pupil must at first practise in resting his hand on something, that he may keep himself upright, and exercise each leg alternately. When he has acquired some facility in this, let him practise without holding, which gives him uprightness and equilibrium, essential qualities in a good dancer. He will also thereby gain strength, and means of executing, with ease, every kind of step. He must repeat his practise daily to establish his execution; for were he gifted with the rarest talent, he can never become perfect, but by incessant application and study.

#### OF THE TEMS.

We call *tems* a movement of the leg.

## OF THE PAS.

The *pas* denotes the various manners of arranging one's steps in walking or in leaping, either as he moves in front or turns round. It generally means a combination of steps arranged to some musical air: thus we say, such a one made a beautiful *pas* on such a *chaccone*, such a *gigue*. *Pas* are often combined for the performance of two or more persons; *pas de deux*, *pas de trois*, *quatre*, *cinq*, &c.

## OF THE LESSON.

The combination of elementary exercises, and of the principal steps of dancing, is what is usually termed the *lesson*.

The learner first exercises himself in bending his knees in all the positions, in the practise of *Grands et petits battements*, the *Rond-de-jambes* on the ground and in the air, the *petits battements* on the instep, &c. Afterwards come the *tems de courante simples et composés*, the *coupés à la première, a la second, et composés*, the attitudes, the *grands rond-de-jambes*, *tems de chaccone*, the *grands fouettés*, facing and revolving, the *quart-de-tour*, the *pas de Bourrée*, and the various movements of different kinds of pirouettes. These exercises tend to form a good dancer, and afford him means of obtaining success. The *lesson* concludes by the practice of pirouettes, of *tems*

*terra-à-terre*, and *tems.de-vigueur*. But after the pupil is enabled to perform all the exercises which the lesson comprehends, he does not yet attain that end which he in the beginning hoped to reach. To become a finished dancer, he must divest himself of that school-boy appearance which necessarily hangs about him, and by his boldness and ease of execution, at length show that he is master of his art. Let his whole attention be then directed to delight his beholders, by the elegance of his positions, the gracefulness of his movements, the expressive animation of his features, and by a pleasing *abandon* diffused throughout his whole performance. These qualities constitute a truly finished dancer, and, with them, he is certain of enrapturing all who behold him.

#### GAIT.

A graceful manner of walking on the stage is of much importance to a dancer, although a number of our artists neglect it, both in moments of repose and in presenting themselves to the public for the execution of a *pas*, which is a serious defect, as it, in the first place, offends the eye, and, secondly, deprives the performance of its pleasing illusion.

A good style of walking is very useful, for in that consists one of the first qualities that dancing imparts, which is a graceful carriage. Let your legs be well extended in their move-

ments or steps, and your thighs turned perfectly outwards, all the lower parts of your legs will then be turned in the same manner

Your steps should be no longer than the length of one of your feet. Avoid stiffness in their motions, which must be neither too slow nor too quick; as both extremes are equally displeasing. Do not separate your legs from each other sideways. Carry your head upright, and your waist steadily; by which means your body is kept in an elegant position. Let your breast project a little, and your arms fall naturally on each side.

#### STUDY OF THE ARMS.

The position, opposition, and carriage of the arms, are, perhaps, the three most difficult things in dancing, and, therefore, demand particular study and attention.

*Noverre*, speaking of opposition, says, that, "of all the movements executed in dancing, the opposition or contrast of the arms to the feet is the most natural, and, at the same time, the least attended to."


Opposition gives the dancer a very graceful appearance, as he thereby avoids that uniformity of lines in his person so unbecoming a true favorite of *Terpsichore*. Should the pupil be not favored with well made rounding arms, you cannot bestow too much attention on them; and endeavor to supply by art what nature has left you defective in.—Diligent



study and exercise often render a thin, long angular arm, tolerably round and elegant. Learn also to hold them as best accords with your physical construction. If you are short in stature, let them be higher than the general rule prescribes, and if tall, let them be lower. Take care to make your arms so encircling that the points of your elbows may be imperceptible. From a want of proper attention in this respect, they are deprived of all softness and elegance; and exhibit nothing but a series of angles, destitute of taste and gracefulness.

Let the arms be level with the palm of your hand, your shoulders low, and always motionless, your elbows round and well supported, and your fingers gracefully grouped together. The position and carriage of your arms be soft and easy. Let them make no extravagant movement, nor permit the least stiffness to creep into their motions. Beware lest they be jerked by the action and *reaction* of your legs: this is a great fault, and sufficient to degrade a dancer, what perfection soever he may possess in the exercise of his legs.

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 As some obvious errors have occurred in the drawing of the professional figures through the inadvertency of the artist, especially in the disposition of the arms, the taste and judgment of the pupil can correct them in practise, by a reference to the principles of the lesson, which are very lucid, and full in description.

POLKA QUADRILLES,  
AND  
GRAND POLKAS.

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These novel dances in this city have been triumphantly successful, and bid fair to banish (for a few seasons at least,) all other styles from the ball saloon. The figures are simple, the step (which has been tacitly adopted with us,) of the hop waltz kind, in combination with the waltz position, make it a very animated movement and fascinating dance. As there is a mania for waltzing; the Polka as danced, largely partaking of all its characteristics, will doubtless eclipse the old cotillion, and reign the ruling star of the *La belle Assemblée*.

☞ A word as to the present Polka step, "New York Step," "Butler Trot," and various other vague appellations by which it is called. The original Polka waltz step, as applied in the Polka Quadrilles, has been materially modified in practice, being the result of what may be termed *accidental invention*, by our dancers. The Polka composition requires four beats to the bar, one more beat than the waltz. The step now universally used is a very animated movement; unique in style, imparting much spirit to the dancers. Its

frame work, however, is an old Scotch jig step; and, as executed with the toes inclined inward, the carriage of the dancer perfectly erect, without any undulation, may thus be deemed inelegant. If taught with the toes turned out and a gentle inclination of the body, it would be as graceful as vivid in effect. This step, the result in a measure of chance, strange to say, is almost acquired by the pupil instinctively, a proof of its attractive attributes.

We herewith subjoin a chorographical description of the various Polka Quadrille figures and Polkas, for two or more couples.

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NOTE.—When the dancers form into Quadrilles, while the first eight bars are playing, the couples bow and courtesy to each other, and to corner partners.

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## FIGURES

OF THE

## POLKA QUADRILLES.

BY STEPHEN GLOVER.

AS TAUGHT BY MR. DURANG AND DAUGHTER.

1. PANTALON.—Lead forward four, (4 bars,) change hands, return to places; (4 bars,) Polka waltz figure, once round, (8 bars,) balancé en carré, (8 bars,\*) promenade forward, (4 bars,\*) turn without quitting hands, promenade to places, (4 bars,) counterpart for side couples.

2. ETE.—The first couple promenade or waltz up to their vis-à-vis, or opposite couples, (8 bars,) turn the vis-a'-vis half round with right hand, (4 bars,\*) turn back with the left hand, (4 bars,\*) first couple waltz to their places, (8 bars.) Counterpart for the others.

3. POULE.—First couple waltz around the side couple on their right, finishing in front of them, (8 bars,\*) Moulinet (hands across) half round with the right hand, (4 bars,\*) ditto back with the left hand, (4 bars,\*) first couple waltz to their places, (8 bars,\*) half promenade with their vis-a'-vis, (4 bars,) waltz back to places, (4 bars,) Counterpart for the others.

4. **TRENIS.**—The first couple forward with Polka waltz—Cavalier changing the lady from the right to the left hand four times; (8 bars;\*) four take hands and execute the passes, ending with the heel and toe each time of passing and rejoining hands; (8 bars; †) first couple waltz back to places, (8 bars.) Counterpart for the others.

5. **FINALE.**—The grand promenade step, all eight, (8 bars,) all balancé en carré, (8 bars,) coquette figure; the first lady crosses over, followed by her partner, (4 bars,) the gentleman waltzes back to his place, followed by the lady; (4 bars;) first couple waltz once round, (8 bars,\*) all eight grand promenade round, (8 bars,) all balancé en carré, (8 bars.)\* The coquette figure, &c., executed by the other couples.

N. B. The arms are generally placed a kimbo in most of the figures.

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\* Figures marked thus \* require the heel and toe as *setting step*, or, as a finish to a part.

† This figure was originally executed thus:—Four take hands round, pass the ladies from the left to the right hand four times, reforming the round after each pass. The passes adopted have been found more graceful and convenient.

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POLKA ILLUSTRATED  
FOR GLOVER'S QUADRILLES.  
FIRST QUADRILLE FIGURES.



*Lead forward four.*



*The Balance en Carre.*

## SECOND QUADRILLE FIGURES.



*Waltzing up to opposite couple.*



*Turning vis-a-vis with right and left hands.*

THIRD QUADRILLE FIGURES.



*Waltzing round.*



*Moulinet, or hands across.*



## FOURTH QUADRILLE FIGURES.

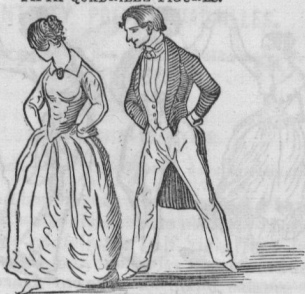


*Gent. changing lady from right to left hand four times.*



*The passes—changing four times, executing heel and toe at each pass.*

FIFTH QUADRILLE FIGURES.



*Coquette, or Love Chase.*



*Balance en Carre.*



*Grand promenade all eight.*



*Waltz all eight.*

## MONTEREY POLKA QUADRILLES.

*Figures arranged to five popular Polka airs, from celebrated Composers.*

BY C. DURANG.

FIRST:—GEN. TAYLOR.

*Polka Dance,—by J. Offenback, 8 bars introduction.*

Top and bottom couples advance (4 bars,) with Polka waltz and retire to places; (4 bars;) *demi chaine anglaise*, or half right and left, forming hands four, the ladies facing outward, the gentlemen inward; *allemand balancé* to partners, then to your opposite partner, (8 bars) waltz with your partners to each others places, ending with forming four in line; (8 bars;) the top couple join their left hands, the bottom couples their right hands, and the top gent. and bottom lady their right and left hands in centre—thus the line is formed, the centre dancers facing one way, and the outside gent. and lady the other. In this position the partners *balancé en carré* around each other, and when in places again renew the line as before, (8 bars,) all eight *allemand* at corners, (the trio part 8 bars,) and then with partners, (8 bars,) top and bottom couples waltz to their places, (8 bars.) The sides repeat the same.

## SECOND:—GEN. WORTH.

*Russian Polka*,—by J. Labitzky. 8 bars introduction.

Top and bottom ladies execute the ladies' chain half, then the top and bottom gentlemen execute the same, until in each other's places, the two ladies finishing opposite to their partners, or the partners vis-à-vis, (16 bars;) the ladies heel and toe and chassé to the right and back to places; the gents. do the same; (8 bars;) they then *hey*, or straight right and left to their places, (8 bars.) The sides repeat the same.



*The Hey figure.*

THIRD:—GEN. TWIGGS.

*Theodore Polka,—by G. Blessner.*


Top and bottom couples Polka waltz up to each other, ( 4 bars,) give right hands to their vis-a'-vis, swing half round, and then give left hands and re-cross, the gents. taking their partners as they return by the right hand, with their left hand, and the ladies in the side couples with their right hands, and forming hands three in their own places; the gents. with the ladies in this position, viz.—hands three; execute an allemand figure, by passing under the joined hands of the ladies, until all their faces are reversed outward, and then return back by passing backward in the same way; the gents. then make a Pas d' allemand, by turning the ladies under their right and left arms, and holding one lady by her right hand, and his partner by her left hand, the gent. in centre; the six then execute a chassé to the right and back again, returning the side ladies to their places. The four ladies then advance to centre and retire, the four gents. then advance and retire; all eight waltz half round, until in opposite places; then all face right, the gents. behind their respective partners; ladies waltz round to their places followed by the gents, which is called the grand and petit chase. The sides repeat the same.

## FOURTH:—CAPT. BRAGG.

*La Carlotta Grisi Polka,—by Julien.*

Top couple promenade or waltz up to right side couple, hands four and set, (8 bars,) first gent. then waltzes with the third lady to the bottom couple, leaving his own lady in the place of the third lady; he then hands four with bottom couple as before, taking the second lady and waltzes with her to the fourth couple, leaving third lady in her place; he executes the same figure with the fourth couple, setting in hands four, and then waltzes to his own place with the fourth lady; each lady will have been left in succession in each other's place; (trio part 16 bars;) the whole

*Polka Bremen Step.*

eight with partners exchanged, execute a promenade round, using the *Polka Bremen step*. The third second and fourth gentlemen execute the same figure, going off always to the right first, until the four ladies have regained their own places.  The grand promenade always ends each figure, or after the dancing gent. has made his three changes and in his own place. The trio part is always played for the promenade.

FIFTH :—FINALE.—COL. MAY.

*The celebrated Fashion Polka Quad.—8 bars prelude.*

FIRST. *Le grand Quarré*.—Top and bottom couples promenade up to each other at centre, (4 bars,) simultaneously the side couples separate from each other to the right and left, (each moving out to their respective corners;) the leading couples draw out to the vacated sides, while the sides occupy their places; the sides then move to the centre, on meeting their partners, take hands and draw to their places; the top and bottom couples having regained their places by a movement precisely the same as the first one of the side couples. (16 bars.)

SECOND.—Four couples heel and toe, and chassé across, four times, the gent. holding the lady's right hand with his right hand. (8 bars.)

This last figure will bring the dancers to the end of the second part, each part in dancing being repeated twice. The third part of the air begins with *Le Moulinet*.





*Le grand quarre, or square figure. (See glossary.)*



*Heel and toe and chasse across.*

THIRD.—The four ladies hands across with right hands, the gents. take their partner's disengaged hand with their left hands, thus forming a cross; the ladies balancé to each other, and then to their partners, four times, (4 bars,) chassé to the next gentlemen, (who remain stationary in places,) and balancé to him, and so round to each gentleman, until they arrive at places, or regain the hands of their partners; the cross being kept perfect while going round.

This figure ends the third part of the air, played twice.



*Grand Cross.*

FOURTH.—The ladies disengaging hands in centre, still retaining the left hands of their partners, takes the next gentleman's right hand, thus forming a ring, the gents. facing inward and the ladies outward; all balancé (en chaine) to each other, (4 bars,) turn partners to places, (4 bars,) in waltz position, heel



*Balance en rond en chaine.*

and toe and chassé round in your place. (8 bars.) This ends the fourth part of the air. All eight right and left round, doing heel and toe, at each time of taking hands in going round with right and left foot alternately until in places. (16 bars.) This ends the fifth part of the air.

FIFTH.—All eight waltz round, (8 bars,) the first part of the air being played for it. The sides begin the figure again.

NOTE.—The foregoing Polka airs being very popular with our citizens, the idea of adapting figures to them suggested itself; they were accordingly introduced into the ball room; the flattering reception with which they were received, gained an additional zest from the patriotic motive of imparting to them a name commemorative of *one* of our most brilliant triumphs in arms.

## BUENA VISTA POLKA QUADRILLES.

MUSIC COMPOSED BY I. HAZZARD, PHILA.

*The following new figures from London, have been arranged for them. Glover's Polka Quadrilles, or any of the Cotillion figures may be danced to them.*

## NEW FIGURES.

*8 bars introduction to each Quadrille.*

1. PANTALON.—Swing corner partners half round with right hand, (4 bars,) back to places with left hands, (4 bars,) top and bottom couples waltz around each other to places; then lead up to each other, (4 bars,) return to places; (4 bars;) the side couples repeat the same; commence with swinging corner partners.

2. ETE'.—Top couple waltz around inside of Quadrille, ending at third couple on their right, (8 bars,) with whom they execute an allemand right and left; (8 bars;) the same couple perform a double waltz around each other to places. (8 bars.) Each couple in succession do the same.

3. POULE.—First couple waltz around the side couple on their right, finishing in front of them, (8 bars,) hands across, half round with right hand, (4 bars,) back again, (4 bars,) double waltz by same couple to places, (8 bars,) back waltzing by all four couples until in places. (8 bars.) The other couples repeat the same in rotation.

4. **TRENIS.**—Top couple forward in waltz position, the lady and gentleman passing each other four times in advancing to their vis-à-vis; (8 bars;\*) form four hands, they then execute a round by the gents. passing their partners from right to left four times, until in places, joining hands at each pass; (8 bars;†) these couples waltz around each other until in places. The others do the same.

5. **FINALE.**—Grand promenade round all eight; (8 bars,) balancé en carré all eight with corner partners; (8 bars;) the double love chase, the top lady and bottom lady go off right respectively, around the inside of Quadrille, followed by their partners, until in places (8 bars,) then waltz around each other, (8 bars,) waltz all eight, (8 bars,) balancé en carré with corner partners, all eight; (8 bars;) side couples perform the love chase, &c (8 bars) The love chase figure is repeated by the gentlemen leading off followed by their partners, all the figures following in the same order.

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\* This figure is nearly the same as in Glover's

† The step used in this figure, is the heel and toe and chassé. Gentlemen always commencing with the right foot, the lady with the left.

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## NEW YORK POLKA.

AS DANCED AT PARKER'S BALLS.

DANCED IN COUPLES OF TWO.

1. Promenade round with waltz step, hand in hand.
2. Waltz round, lady's hand on gentleman's shoulder.
3. Four Polka steps forward, waltz round, back step. This figure is executed four times.
4. Plain waltz round.
5. Bremen step, heel and toe.
6. Waltz round, hands on waist
7. Grand chassé, two steps forward, two steps back.
8. Polka figure with hands up, elbows down, three steps and coupée back.
9. Turning waltz, heel and toe.
10. Gallopade step, *quick*.

## A POLKA FINALE QUADRILLE.

*To the popular Evergreen air, or any other Polka.*

FIGURE.—Top couple waltz to the couple on their right, gents. take each other's partners and back waltz around until in the places they left; take partners and waltz around each other, the top couple execute the same with the bottom couple, and the fourth couple; all four couples waltz round; the other couples perform the same severally, until complete; the last waltz continued for an unlimited period.

## GRAND POLKAS.

## DURANG'S GRAND BADEN POLKA.

FOR TWO OR MORE COUPLES.

AS TAUGHT BY C. DURANG AND DAUGHTER.

	<i>Bars.</i>
1. Grand promenade round,	16
2. Polka chase step round, gent. following lady,	16
3. Polka waltz round, ending with heel and toe,	8
4. Allemand passes and poses, heel and toe,	8
5. Pas d'allemande, gent. turning lady back and forward,	16
6. Oblique elbow allemand figure, finishing with heel and toe,	8
7. Polka sissone, lady receding,—gent. following with the Mazurka step, and vice versa,	16
8. Coquette chase around, lady deceiving four times,	16
9. Allemand passes ( <i>tour sur place</i> ,) heel and toe,	16
10. Coquette chase resumed, gent. leading,	16
11. Polka waltz round,	16
12. Waltz (a la Polka) (4 bars,) grand chassé, four times going round, the waltz and chassé intervening,	32
13. Waltz or promenade, (4 bars,) allemand passes, forming Poses with lady right hand and left hand, ending each arabesque or attitude with heel and toe,	16

14. En Carré Polka step, or square balancé, 16  
 15. Bremen step round, 16  
 16. Grand waltz,—FINI.

The Polka is ended sometimes with a change to the New York Polka air, played very quick, the dancers performing in Valse position, a Polka reel step. This is discretionary with the dancers.

*A Gallopade may be substituted.*



*Allemande attitude in the Baden Polka.*

NOTE.—This Polka has been modified and embellished with the Allemand passes and groupings, to relieve the monotony otherwise pertaining to its plain waltz character; and, which may be deemed suitable for the modern Ball Room, into which has recently been introduced, the light Ballet movement of the Opera.



MISCELLANEOUS POLKAS,  
THE RAVEL POLKA QUADRILLE.

*Composed by M. Keller.*

Which is danced as a Quadrille, at C. Durang's Soirees, at the Museum Ball Saloon, Philadelphia.

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EVERGREEN POLKA.

DANCED IN COUPLES OF TWO, LIKE THE WALTZ.

MUSIC BY CONNER.

*A very popular dance, to which there is no particular figure.*

It may be performed in couples, like the New York Polka, or the waltz. A figure has been formed to it.

The dancers arrange themselves as in the Spanish dance. The couples opposite each other waltz around to places, then execute a back waltz with opposite partner, then with their own partner, (8 bars each,) then poussette two couples, which leads to next couple, as in Spanish dance. Thus continue until every couple have met and executed the same.

---

JINNY CRACK CORN POLKA.

A VERY POPULAR AIR.

To which the new figure of the Jealousy may be danced.

## MONSIEUR HAZARD'S POLKA.

FOR TWO OR MORE COUPLES.

## INTRODUCTION.

	Steps.	Bars.
1. Grand promenade,	8	8
2. " Waltz,	8	16
3. Polka Gallop,	8	16
4. " Waltz,	8	16
5. Inconstante, (the lady changing four times,)	16	16
6. Petite chase, (twice,)	16	16
7. Grand chase, (twice,)	16	16
8. Valse croisée,	8	8
9. Figure composée,	24	24
10. Carré,	16	16
11. Love chase, in which the gentleman tries to look at his lady, then turns round her, (twice,)	16	16
12. Chain three and half times around,	16	16
13. Coquette, (twice,)	16	16
14. Valse croisée, (heel and toe,)	8	16
15. Polka waltz, (change sides,)	8	16
16. Double waltz, <i>ad libitum.</i>		

## THE ORIGIN OF THE MAZURKA QUADRILLES.

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The Mazurka is the national dance of the Poles, and was brought by the Russians into Russia, on the subjection of that ill-fated country.

It was first introduced in England by the Duke of Devonshire. It has become very popular in the polished circles of Paris and London, since judicious modifications, with great good taste, have engrafted the light and graceful movement of the French ballet on its coarser features, without impairing any of its national characteristics. The Russians rather *walk* than *dance* it, with a military and dignified air, but lack the graceful animation of the Poles. There are but *three* steps strictly pertaining to its entire execution. The first, a *terre-a-terre*, or a *ground step*; one of a *sissone* kind, which constitutes the chief Mazurka step, consisting of three hops on each foot alternately. The original *Holubiec*; or, as it is called in Poland "*Holupca*;" a name taken from the metal heels commonly worn in that country; and which they strike, whilst dancing, to mark the time; this has recently been modified in England into a light elevated movement, executed by the lady and gentleman in a waltzing position. As thus performed, novelty, grace, and fascination of action in grouping are pleasingly developed, and more in consonancy with our ideas of the "*Divine dance*," than the peculiar masculine movement of the Russian *holubiec*, which requires brass heels to execute with effect, and is out of its appropriate sphere in the polite ball-room. The time is  $\frac{3}{4}$  and  $\frac{3}{8}$ , but slower than the Waltz, and, for these reasons, the remodelled Mazurka is here given.

FIGURES OF THE  
MAZURKA QUADRILLES,  
AS DANCED AT ALMACK'S, LONDON, AND TAUGHT  
BY MR. DURANG AND DAUGHTER.

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FIGURE I.

*Situations as Quadrilles or Cotillions.*

- 1st. Eight bars of music are played, then commence the *Kolo* or *grand round*; four bars left, and four bars right, to places.
  - 2d. All le tour sur place. (*Eight bars.*)
  - 3d. All *holubiec*. (*Eight bars.*)
  - 4th. The leading couple, (who commence all the figures,) promenade around the inside of Quadrille with Mazurka step. (*Eight bars.*)
  - 5th. Le tour sur place, with same step. (*Eight bars.*)  
Solus.
  - 6th. *Holubiec*. (*Eight bars.*) Solus.  
Counterpart for all the other couples.
- 

FIGURE II.

- 1st. *Grand Round* as before.
- 2d. All eight le tour sur place. (*Eight bars.*)
- 3d. All eight *holubiec*. (*Eight bars.*)
- 4th. Leading couple lead up with the Mazurka promenade, to the right side couple, (*four bars*); hands four half round and back. (*Eight bars.*)
- 5th. Ditto to the other leading couple, and moulinet half round and back. (*Eight bars.*)
- 6th. Lastly, they promenade to the fourth couple, with whom they execute the *Chaine Anglaise double*,

after which they promenade to their places, executing the tour sur place, and holubiec, solus. This figure is successively repeated by the second, third, and fourth couples.

FIGURE III.

*The Graces.*

1st. Grand round as before.

2d. All eight execute tour sur place. (*Eight bars.*)  
*Ditto*, the holubiec. (*Eight bars.*)

3d. Leading couple promenade to the couple on their right, (*four bars*); during which the cavalier passes his lady to the left, without quitting her hand, and takes the hand of the second lady on the right, and passes her behind him to his partner—the two ladies join hands behind the gentlemen, they then perform a round (*four bars*) to the left; the gentleman then stoops, and passes backward under the ladies' joined hands, making a pas d'allemande, without breaking hands, until the three dancers are faced inwards—thus forming the attitude of the Graces—in this position they perform a round, first to the left (*four bars*), and then to the right (*four bars*); at the end of which the cavalier conducts the second lady to her place, and his partner to her place, with the Mazurka promenade.

4th. *Tour sur place.* (*Eight bars.*) Solus.

5th. *Holubiec.* (*Eight bars.*) Solus.

The other couples execute the same figure successively.\*

\* The figure of the Graces is only executed *once* by each couple; the entire set being long, and fatiguing in their performance, but may be curtailed at pleasure.

FIGURE IV.

*Le Boulanger.*

1st. Grand round as before.

2d. All eight tour sur place. (*Eight bars.*)

3d. All eight holubiec. (*Eight bars.*)

4th. The leading couple commence by swinging with their left hand to the centre of Quadrille; the gentleman then executes a chain, (*as in the French figure le boulanger,*) by swinging the lady on his right with the right hand, and then his partner with the left hand, and so the third and fourth ladies, and his own lady, successively, keeping up as near as possible the figure of a chain.

5th. Tour sur place. (*Eight bars.*) Solus.

6th. Holubiec. (*Eight bars.*) Solus.

The second, third, and fourth couples execute the same figures alternately.

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FIGURE V.

*Finale.*

1st. Grand chain. (*Eight bars.*)

2d. All eight tour sur place, (*Eight bars.*)

3d. All eight holubiec. (*Eight bars.*)

FINI.

N. B. There are but three steps used in this dance—each step adapted to the figures. They being so peculiar in character, that any analysis of them here is impossible, tuition and practice alone will enable the pupil to execute them with grace and ease.

## KOLO. POLISH MAZURKA 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 places; the other gentlemen do the same.

## THIRD FIGURE.

The first gentleman leads his partner round inside the figure, and kneels; he rises at the eighth bar, set, turning to their places; the other gentlemen do the same. *Finish with Kolo.*

## MAZURKA QUADRILLES.

BY JULIEN.

*As danced at Mr. Whale's Balls. (See his Programme.)*

*Les Russes.*—A set of Mazurkas, as danced and arranged to the Cellarius Valse, which are too descriptive in length for our limited little work, to insert; but may be found in extenso attached to the music, with others, at the various music marts. The Mazurka we publish is admirably adapted in performance to the musical arrangement of Monsieur Hazard.

## LA GALLOPADE.

This extremely graceful dance is performed in a continued chasse. It is danced in couples, as waltzing—an unlimited number may join in it.

## FIGURE OF A GALLOPADE QUADRILLE.

1. Gallopade.
  2. Right and left; sides the same.
  3. Set and turn hands all eight.
  4. Gallopade.
  5. Ladies' chain; sides the same.
  6. Set and turn partners all eight.
  7. Gallopade.
  8. Tirois; sides the same.
  9. Set and turn partners all eight.
  10. Gallopade.
  11. Top lady and bottom gentleman advance and retire, the other six do the same.
  12. Set and turn partners all eight.
  13. Gallopade.
  14. Four ladies advance and retire; gentlemen the same.
  15. Double ladies' chain.
  16. Set and turn partners all eight.
  17. Gallopade.
  18. Poussette; sides the same.
  19. Set and turn.
  20. Gallopade waltz.
-



## THE POLONAISE.

This graceful dance is of a conversational character, perfectly *ad libitum*, as to movement, wherein gaiety and *jeu d'esprit* may float unrestrained, bounded only by decorum. It can hardly be called a dance, since the only variation is a change of hands.

A gentleman placed at the head 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 great favorite with the fashionables of Northern Europe; and the most celebrated musical composers have devoted themselves to impart new charms to the polonaise.

## THE WALTZ.

This dance, which, as we have already said, came to us from Switzerland, has been modified and embellished by passes and groupings, in order to introduce variety to its monotony. The waltzes we term *La Russe* and *La Sauteuse*, are derived from it. It is composed of two steps, each of three beats to a bar, which also contains three *tems*, according to musical principles.

Each of these two steps performs the *demi-tour*, or half turn of the waltz, which lasts during the bar; the two steps united, form, therefore, the whole waltz, executed in two bars. These steps differ one from the other, yet so as to fit one into the other, if it may be so expressed, during their performance, and in such a manner as to prevent the feet of one from touching and endangering those of the other; thus while the gentleman performs one step, the lady dances the other, so that both are executed with uninterrupted exactness, as will be clearly demonstrated.

In order to perform one of these waltz steps, place your feet in the third position, the right foot forward, then advancing the right foot in the natural way, not turning it out, to place it in the fourth position, (first time,) then immediately bring forward the left foot, turning the toe inward, and placing it crossways before

the other foot to form the fourth position, that foot being raised immediately, and the body is, at the same time, turned half round; in placing the foot for the fourth position, (second time,) that foot which you have raised, while placing the last mentioned, must then be placed before the other in the third position, and outwardly, resuming its ordinary posture, and to perform the third bar. The step being thus executed while turning half round, will bring the face where the back was.

In order to execute the second step and to perform at the same time the other half turn, *demi tour*, which completes the waltz, turn out the side of your left foot, the toe being inward, and moving the body round at the same time, place it in the second position, (first beat,) put the right foot behind the left, always continuing to turn the body, (second beat,) then bring the left foot before you, turning the toe inwards, the body turning also, to come half round, at the moment you are placing the left foot in the second position, to execute the third beat of the second step, and the second half-turn, which completes the waltz.

By this example, it may be seen that a waltz is composed of two steps, each of which contains three *tems*, or beats, making six for both, and for the entire figure of the waltz, which is performed during two bars; also, that when either of the two persons waltzing advances

the right foot to begin the first step described above, the opposite person draws back the left foot at the same time to begin the other step, allowing his partner an opportunity of advancing her foot, both performing then the *demi-tour*; when one repeats the step the other has just executed in the the second *demi-tour*, to complete the waltz. When the position for the waltzing is taken, in order that the step may be properly commenced, and that both persons may be in unison, the lady being on the right of the gentleman, he must go off on the left foot, turning himself before his partner, as if that had been his first position; and with respect to the second step described before, it is always performed by that person who has his back towards the side on which the waltz begins, as the person who faces that side always executes the first step.

To waltz properly, all the beats, or *tems*, should be clearly marked; being attentive not to turn upon *les pointes*, or toes, in the same beats, such a system not being convenient for the turning of two persons at once; every turn in a waltz should be clearly and fully performed, so that on finishing, the waltzers should come always opposite to the same side as they were on setting out; without which, the course of the waltzers cannot be followed, and the waltzer would, in consequence, fall

upon those who are coming behind him, or who are in the middle of the room, which is very frequently the case.

Care should be taken not to make use of those vicious attitudes, the second of which is even more indecent than the first, and which, indeed, have their origin in loose society.

The gentleman should hold the lady by the right hand, and above the waist, or by both hands, if waltzing be difficult to her; or otherwise, it would be better for the gentleman to support the right hand of the lady by his left. The arms should be kept in a rounded position, which is the most graceful, preserving them without motion; and in this position one person should keep as far from the other as the arms will permit, so that neither may be incommoded.

## WALTZ QUADRILLES.

## FIRST SET.

FIRST.—Top and bottom couples waltz around each other to places; the same couples waltz to partners, and swing half round with right hands; again waltz to each other, and swing round with left hands to places; the four waltz round in places.

SECOND.—Leading couples half promenade around, and waltz back to places; ladies' chain; all waltz quite round.

THIRD.—Leading couples waltz across into each other's places; the side couples do the same. All turn their partners round in their respective places in waltz position; all waltz to places; the sides repeat the same.

## SECOND SET.

FIRST.—All eight waltz around; half right and left leading couples; waltz to places; advance four and retire, waltzing.

SECOND.—The ladies hands across, as they meet each gentleman in going round, (who remain in places,) they disengage their right hands and waltz round with him, rejoining hands each time, until they thus reach their own partners, with whom they waltz until in places; grand chain, waltzing round, without giving hands.

THIRD.—The sides do the same; the same figure repeated by all eight; all eight set in a circle; all poussette quite round to places; grand promenade or waltz, for finale.

## LA VALSE HONGROISE.

The national waltz of the Hungarians is one of the most pleasing dances in Europe; and, in the country from which it takes its title, is performed on festive occasions with equal zest by the magnate and the peasant. Its distinguishing movements being characterized by simplicity and elegance which have deservedly placed it among the most favored and fashionable dances of the continent. The Hungarian Valse has been always received with pleasure when presented in the ballets; and *Rossini* has, with his usual taste and brilliancy, assisted its successful introduction in his popular opera of *Guillaume Tell*.

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## THE REYDOWAK.

Is the native dance of the Bohemians. The first part of the dance, comprising 16 bars, and composed in three-quarter time, is that of the promenade, or walking movement, the second, containing a similar number, is in two-quarter, and called the *Reydowtzka*. This is the waltz.

From the *Reydowak* originated the present beautiful Redowa, now danced with so much *éclat* in the ball rooms of Europe and the United States.

## THE NEW REDOWA.

AS TAUGHT BY C. DURANG AND DAUGHTER.

This celebrated Bohemian Valse which is being danced this season in the most fashionable Parisian saloons, and at Almacks, London. has just been received from Paris, and is now published for the first time.

The music, steps and figures of this new and brilliant Ball room dance are quite original,—and from the *eclat* which has attended its reception in the circles of taste and fashion in Europe, induced the publishers to present the music to the votaries of *Terpsichore* here, as an offering for the season. A description of the peculiar steps and figures in print or diagram is deemed impossible; as it must be seen in the execution to be admired: and learned only by tuition. The principal step in its performance is neat, beautiful, and original in construction; differing materially from the old waltz movement: which, consists of two steps, each of three beats to a bar, which also contains three *tems*, according to musical principles. The *Redowa*, now offered, is composed of *three steps* and *three figures* only. But, the neatness and elegance of the steps and figures, harmonize with the simplicity and character of the music:—*one* being evidently composed as analogous in tone to the *other*. It is free from all complicated movement; a desirable object in society dancing: and, no doubt will become highly popular in our Ball rooms.



We here subjoin a brief Sketch of  
THE REDOWA.

Lady and gentleman promenade round hand in hand, with the *pas basque* step; then the waltz step in waltz position; as, thus, they execute a *pas basque* together, beginning each with right foot, disengage with the left foot; *jetè* with left foot, again disengage leaving their right feet front, either in the third or fourth positions, which completes the entire step with which they continue to waltz with *ad libitum*. Third, the *poursuite*, the gentleman holding the lady's two hands glissades back with right and left foot alternately, making a back *coupé* at the finish of each glissade, the lady following with the *pas basque*. (The arms will propel always with the motion of the body.) Then four Polka waltz steps, the *poursuite* repeated, the lady retiring; the steps exchanged by the partners. The waltz resumed, &c.

This dance, although extremely simple in appearance, requires great neatness and tact in execution, consequently much practise. It may not be animated enough for the Ball room, but makes a very beautiful and charming dance for the private party, as it is executed in couples—four, six, or two may perform it.

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## CELLARIUS WALTZ.

DANCED IN COUPLES.

FIRST.—Mazurka hop step round, or promenade.

SECOND.—The instep step (*Bistem*) twice going round.

THIRD.—Mazurka hop step, the gentleman passing behind the lady from right to left, making three beats each time of passing, the music directing the beats.

FOURTH.—Mazurka hop step round.

FIFTH.—Hop all round with one foot, lady right foot, gentleman with left foot, ending with *arongé*, or *arrondir*. Mazurka step all round.

The fifth figure in this Valse has been changed to a waltz movement, executed with the *Bistem step*, viz., instep step in going round. This renders it more agreeable and less fatiguing—as the hopping all round on one foot made it extremely tiresome.

☞ The music of the Cellarius Waltz, is the same as that of the Mazurka Quadrille. It is three-quarter-time, rather slow, and accentuated differently to the waltz, the first and third beats in each bar are most dwelt on, and, it is this which makes its national character. The difficulty in a soirée of meeting eight persons capable of perfectly dancing the figures of the Mazurka Quadrille, suggested to M. Cellarius this waltz, composed from three steps of the Mazurka, which can be danced in couples like the Polka.

## WALTZ COTILLION.

### FIGURE.

Places the same as a quadrille; top couple waltz around inside.. First and second ladies waltz up to each other and cross over, turning twice; the gentlemen of the top couples do the same—the side couples do the same. The first couples waltz to places: the side couples do the same; the gentlemen take their partners by the right hand with *their* right hand; all waltz, (*four bars*) and turn their partners under their arms; all the gents go out right to each lady, executing this figure until in places. Form two lines at the sides, all advance twice and cross over, advance again and re-cross, and to places; all eight waltz round: the sides execute the same; the whole repeated four times.



## A GALLOPADE QUADRILLE,

### AS A FINALE.

All eight promenade *a la gallopade*; first lady advances alone, and retires, (*four bars*); opposite gentlemen *idem*, (*four bars*); top and bottom couples chassez to the couples on their right, and set, (*four bars*); the four gentlemen, with contrary partners, gallopade open to the top and bottom, and turn both hands half round, forming two lines, (*four bars*); all eight (in the two lines) advance and retire, (*four bars*); advance again, and retake partners, turning into places, (*four bars*).

RULES TO BE OBSERVED IN WALTZING  
AND GALLOPADING.

As waltzing almost approximates to a passion with our dancers; and, is universally indulged in, by all frequenters of the fashionable soirée; we need not comment at length upon the general rules to be observed, or the avoidance of seeming indelicacies, to which prejudice and fastidious decorum may be furnished with a reasonable objection. The propriety of this dance has often been mooted, even by the liberal minded. Dancers of good sense and correct taste can never offend delicacy and modesty; but, must even delight in the gracefulness and neatness of their step and mien.

The couplet of the poet, although trite, with a slight verbal alteration, may with some force be quoted here for the waltzer's guidance.

“Immodest mien (words) admits of no defence,  
For want of decency is want of sense”



But we deem it necessary as an incentive to harmony, convenience, and good breeding, that, those mingling in the “mazy dance,” should observe the following hints:—The above are danced in an unlimited number of couples, following each other in a circle; when the couples become fatigued, or, from any other reason, feel desirous to withdraw, they should be careful to retire within the circle of the dancers, thereby avoiding confusion with those couples following.

## PAS DE MATELOT.

A SAILOR HORNPIPE,—OLD STYLE.

1. Glissade round, (*first part of tune.*)
2. Double shuffle down, do
3. Heel and toe back, finish with back shuffle.
4. Cut the buckle down, finish with shuffle.
5. Side shuffle right and left, finishing with beats.
6. Pigeon wing going round.
7. Heel and toe haul in back.
8. Steady toes down.
9. Changes back, finish with back shuffle and beats.
10. Wave step down.
11. Heel and toe shuffle obliquely back.
12. Whirligig, with beats down.
13. Sissone and entrechats back.
14. Running forward on the heels. [place.
15. Double Scotch step, with a heel Brisé in
16. Single Scotch step back.
17. Parried toes round, or feet *in* and *out*.
18. The Cooper shuffle right and left back.
19. Grasshopper step down.
20. *Terré-à-terré*, or beating on toes back.
21. Jockey crotch down.
22. Traverse round, with hornpipe glissade.  
Bow and finish.

☞ Each step takes up one strain of the tune. There are a variety of other shuffles; but the above are the principal, with their original names.

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**BALL ROOM**  
**GUIDE.**

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EMBRACING A DESCRIPTION OF THE

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**POLKA AND MAZURKA**  
**QUADRILES ;**  
**GALLOPADES, POLONAISES,**  
AND AN ESSAY ON  
**WALTZING ;**

WITH ALL THE OTHER POPULAR MISCELLANEOUS  
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