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Dancing at home and abroad.

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*Dance*


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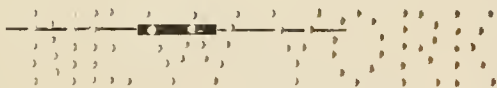
DANCING.

AT

Home and Abroad.

BY

C. H. CLEVELAND, JR.



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TO

My Honored Father,

PROFESSOR C. H. CLEVELAND,

TO WHOM I AM INDEBTED FOR ALL THAT I KNOW CONCERNING  
THE PRACTICAL PARTS OF MY PROFESSION, AND FOR  
MANY VALUABLE SUGGESTIONS IN THE THEORIES  
ADVANCED IN THE FOLLOWING PAGES;

AND TO

My Patrons, Pupils, and Friends,

THIS ESSAY

IS RESPECTFULLY AND GRATEFULLY

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## INTRODUCTORY.

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To those who are prejudiced against dancing and the dancing-academy, without having made themselves acquainted with the beneficial results of a knowledge of the one, or the merits as an educational institution, when properly conducted, of the other, I do not address the following words; well knowing, that, as there are "many men of many minds," there are also people whose ideas and opinions run all in grooves dug out and fashioned by rules of their own, and to whom their own views and theories are amply self-sufficient.

Neither do I appeal to the courtesy or the consideration of those who with narrow minds and narrower feeling denounce, "on principle," every thing cheerful, graceful, and refined; who rail and sneer at fashion — not because of its extravagance and too often conspicuous bad taste, but because, from association and predilection, they are incapable of understanding or indulging its demands on their time and abilities; who regard richness of dress and whiteness of hands as frivolous affectations, characterize the pleasures of social intercourse as sinful follies; who can not or will not understand that good manners are not incompatible with good morals; and, in short, whose "Golden Rule" may be summed up in the words, "Do as I tell you to do."

Nor yet do I mean to attack or to denounce the con-

victions of those who reprehend the practice of dancing when it becomes a dissipation, in late hours, excessive and indiscriminate indulgence, or ungraceful and boisterous movement. On the contrary, I shall attempt to prove that my own views are in accord with theirs to that extent; that I consider dancing not the least among the fine arts — the intellectual agents that have so wonderfully developed the feeling, sympathy, and all sensibility of mankind, ever since the dispersion of tongues at Babel; that a knowledge of dancing with its collateral advantages should be acquired by those who are qualified with taste, intelligence, and means, just as necessarily as music, painting, poetry, sculpture, and letters; or, to be even more practical and explicit, just as necessarily as the rules of commerce, the laws of mathematics, or the syntax of language.

It has been my good fortune, during the few years I have devoted to the profession, to have received the countenance and patronage of clergymen and prominent members of nearly every enlightened religious denomination.

In the use of the term “enlightened,” I am aware that I have made a rent in my armor whereat certain critical porcupines may dart their quills; but as I am not writing in a controversial spirit, and only with an earnest desire to uphold the dignity and advance the interests of my art, I do not fear to meet any fair-minded criticism; and as for any antagonism founded on prejudice, and sustained by partiality, I trust to the liberality and sense of justice of my readers to place it where it belongs.

Therefore I address myself to that element in society composed of people with liberal and comprehensive minds, quick and courteous sensibilities, and artistic tastes. To my present and former patrons and pupils, and to those who may hereafter extend to me their patronage, especially

do I appeal for a considerate reception of this little book ; assuring them and all others that I shall write only that which I believe to be true and correct, and that if I fail in my efforts to please them, or commit any error in thought or word, such failure and such error will be the result of accident, and not of design.

Very respectfully,

THE AUTHOR.

GALVESTON, 1877.



**PART I**





## THE DANCING ACADEMY.

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### THE BUILDING.

CONCERNING the architectural requirements of a private dancing-academy, there can be but one opinion,— that it should be built with every convenience necessary to the accommodation of pupils of all ages and both sexes; with not less than two large, comfortable, and well-furnished dressing-rooms, each supplied with all the accessories to the toilet that might be required in emergencies.

Abundant ventilation, to be secured by large, well-shaded windows on four sides, and by a dome with air-valves and frosted or colored glass skylights in the centre, should be a prominent consideration in building.

If the hall should be on the second story (which would be preferable), broad stairways with wide steps should lead in and out at both ends of the building; and the seating-capacity of the hall, independently of the open floor, should be double that required for dancing, so that during the intervals between dances, not only spectators, but participants, might find comfortable resting-places. I have seen and danced in many of the largest halls North and South, and have never found in any of them this self-evident necessity supplied.

The formation of a floor for dancing should also be carefully considered. The foundation should be solid and firm, and perfectly level and smooth, with water-tight

seams and joints. In areas for a private academy, sixty feet by eighty of clear space for dancing may be regarded as sufficient; while the galleries and chair-ways should contain seats, each distinct from the other, and yet sufficiently near together to admit of conversation, in modulated tones, between those who sit next each other.

With reference to catacoustics, as applied to buildings of this character, I confess that I am not qualified to give a competent opinion, never having studied architecture except by observation and comparison. It may be safely asserted, however, that halls constructed with as few angles and as many curves as the model of the structure will furnish, will be found best adapted to the proper reflection of musical tones, for the reason that, in one particular respect, sound is like water: whenever it strikes an angle, its compactness is shaken; it splits, trembles, becomes confused, and often takes for a short time a contrary and unnatural direction.

This will be at once apparent to any one who may have observed the difference in the roundness and sweetness of echoes coming across still waters, and those reverberating and bounding over rocky hills, or through uneven woodlands.

The theory is also illustrated in the tones of the human voice, which, when the vocal organs and channels are healthy and full, yet, to a certain extent, yielding and flexible, are clear and pure; while, if they are inflamed or angularly contracted, the tones are uneven, irregular, harsh, and dissonant.

The stage or stand for musicians should be raised at least as high as the heads of the dancers, and placed half-way between the head and foot of the hall, so that the music may not be torn by mingling with the company, but float freely over all, equally distinct in all parts of the room.

The head of a dancing-room is usually opposite to the main entrance ; but, in my own experience, I have found it more convenient to designate the end opposite the musicians as head, in order to have the first or leading couples in square dances facing the music and the director of ceremonies.

Believing, as I do, that the dancing-academy is an "*alma mater*" to its specific purposes, and not, as some people regard it, a place where men, women, and children are taught only to hop and "cut capers," I consider its location and surroundings to be of paramount importance.

It should be situated apart from the business thoroughfares, away from the neighborhood of bar-rooms, beer-saloons, and other places of public resort ; and under no circumstances, except for the most select social and amateur entertainments, should it be devoted to other than its legitimate uses ; so that the patrons and pupils, especially ladies and children, might visit it at any hour, without fear of being rudely stared at, and perhaps approached by dissolute characters, or of having their delicacy shocked by vulgar language.

And here I cannot lose the opportunity to deprecate the custom of setting up bar-counters and beer-stands in the building on the occasion of balls or other social entertainments. The custom is prevalent with the Germans ; but with them it is both national and natural. By taste and temperament they are moderate and economical drinkers ; and the rule, as applied to them, is different in effect to that which should govern the habits of the nervous and impressionable American.

It is no compliment to a lady to take her to a ball, and then resort to beer, wine, or alcohol for that inspiration and pleasure which her society and conversation should afford.

## MUSIC AND MUSICIANS.

To say that dance-music is different from all other music, is to utter a truism; but all dancers do not know, and many musicians seem not to know, in what this difference particularly consists. As an illustration, it may not be inappropriate to write a brief account of the origin, character, and popularity of the polka, — the dance of all others best adapted to the comprehension and ability of beginners.

Czerwinski (a high authority in matters relating to the dance) says, "Somewhere about the year 1831, a young peasant-girl, who was in the service of a citizen of Elbeteinitz, in Bohemia, performed a dance of her own invention, one Sunday afternoon, for her own special delectation, and sang a suitable tune to it. The schoolmaster, Joseph Neruda, who happened to be present, wrote down the melody, and the new dance was soon after publicly performed for the first time in Elbeteinitz. About 1835 it made its entrance into Prague, and then obtained the name of polka, from the Bohemian word *pulka*, or half, from the half-step prevalent in it. Four years later, it was carried to Vienna by a Prague band. In 1840 a dancing-master of Prague danced the polka with great success at the Odeon in Paris, whence it found its way with extraordinary rapidity to every dancing-room."

The polka was introduced in the United States about the same time it appeared in Paris. Col. Gabriel de Korponéy, a Polish gentleman whose absence from his own country was considered a "military necessity," came to this country in 1840; and, being without sufficient means to live up to his tastes and habits, his wife and

infant being with him, went on the stage temporarily in New York, Washington, Philadelphia, and Baltimore, where he had engagements to dance the polka and Hungarian mazurka at two hundred and fifty dollars a night. His military accomplishments being discovered by the authorities at Washington, he was appointed professor of cavalry tactics at West Point, and served with distinction in the Mexican war, where, on one occasion, he assaulted and carried a difficult position by mounting an infantryman behind each cavalryman in his command; charged the enemy, and, when at close quarters, wheeled the command, dropped the infantrymen, and retired with the horsemen. The foot soldiers being thus safely placed in the most advantageous position, charged with irresistible *élan*, and the Mexicans were routed.

After the Mexican war, Col. *dé Korponéy* retired from service; and, meeting my father in Philadelphia, they formed a connection, and taught dancing together for several years in the Southern States. But, begging pardon for this biographical digression, I will return to the polka.

It will be seen from *Czerwinski's* account, that the music was accommodated to the dance, and not *e contrario*, as many musicians will contend should be the case.

In a bar of music written for a polka or schottische, and sometimes for a march, there are four distinct beats or notes (no matter how many *tones*) of equal and arbitrary value; and, when played for a general assemblage of dancers, this mathematical precision should be undeviatingly adhered to from the beginning to the ending of the composition, never altered, accelerated, or modulated, to suit the whim or preference of an individual among the dancers, or to display the taste, expression, or pleasantry of the musicians. Dance-music *can* be played with both taste and expression by a competent timist, without de

stroying either its evenness or regularity, when proper regard is paid to the material requirements of the dance in the length, character, and duration of the step, gesture of hands and arms, and, in short, the carriage of the whole person.

Therefore, while it is not claimed that one must be proficient in dancing in order to play dance-music properly, it is suggested that musicians who play for dancing would afford their employers more of pleasure and satisfaction, and themselves more of profit and reputation, if they would take some pains before attempting to play a piece, — for figure-dancing especially, — to acquaint themselves with the relations existing between measure in the music and motion in the dance.

For an illustration, observe the manner in which our musicians here at balls play the third and fourth figures of the “Lancers.” In the third figure, they compel the dancers to make the salute with a quick and stiff movement abruptly terminated; while in the fourth figure, the chord intended to express the salute is distended, distorted, and drawled out, until, in some instances, spinal paralysis appears to be imminent, so long and so painfully are the dancers kept *en salaam*, awaiting the indicative cessation of tortured sound precedent to the beginning of the next four bars of music.

Again, with reference to waltzes. Now that the taste of society for the moderate, easy, and graceful movement of the glide has become almost universal, it would certainly seem that musicians, from interested motives if from no other, would by this time have accommodated their music to the great and indisputably commendable change in this most graceful and enjoyable of all round dances. That they have not done so is no less surprising than true; and the fact may be attributed to a number of causes: first,

ignorance of the character, mechanism, and *andante* of the dance; second, the professional idea of trade-work with which they agree to furnish so much sound for so much money, the *job* to be completed in as little time as possible; and finally, the egotistical contempt with which they regard all dance-tunes as compared with what they call the “æsthetic,” the “*magnifique*,” the “*meum est*” of music.

And so, in defiance of good taste, society’s preference, and their own professional reputation and interest, our musicians go on playing waltzes with the same rapid time and “*staccato*” accent with which they played them when the “*deux temps*,” “hop waltz,” and “redowa” were popular and fashionable, sometimes jumping from “three-four” into “six-eight” time, and jumbling notes, chords, and bars together in inextricable confusion.

It is not to be wondered at, that intelligent clergymen, and others with refined tastes and correct moral principles, should preach and exclaim against the waltz and other round dances, when they are performed to music that compels the dancers to whirl and prance and jostle each other without regard to grace, dignity, or propriety. And it is not altogether fair to apply the fable of “The Dog in the Manger” to Lord Byron, in criticising his bitter and yet beautiful satire on “The Waltz.” Although Byron *was* lame, and could not dance, he had a true poet’s sense of the beautiful and appropriate; and his travesty on the waltz was a protest against the abuses to which he felt the exciting dance must lead under the influences of bad music, bad management, bad taste, and ignorance.

It is the office and the duty of the dancing-teacher to correct these abuses, to elevate by his precept and example this taste, to enlighten this ignorance, and to improve this management wherever he may find it, when, as is

invariably the case, it militates against the real beauty and dignity of his art.

Therefore, without making the shadow of a claim toward being considered a practical musician myself, I may surely, without meriting the imputation of vanity, claim to know the difference between a concert-polka and a ball-room polka. The one illustrates the idea and theory of a dance carried through all its possibilities, as self-suggested to the composer, — the ideal brain-dance of an individual enthusiast; while the other is a simple arrangement of regular tones arbitrarily controlled by certain mathematical and peremptory physical movements. Perhaps I write a little severely on this subject; but, if so, I write from feeling and conviction, owing to the fact that I have never yet danced after agreeable music at our large balls, and have never been able to employ competent musicians at my own annual hops, except on the one occasion of my closing ball in May, 1876, when the orchestra was led and controlled by Miss Bingham at the piano.

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### SYSTEM IN TEACHING.

Parents whose children have acquired certain proficiency in dancing object to sending them to the school at the beginning of the season, under the impression that for the first month or two they will not advance as rapidly as they would do later, after the novices had made certain progress in rudiments. So far as positions, steps, and figures are concerned, the objection is not without reason; but the dancing-teacher who devotes his talent and energy only to the development of the physical abilities of his pupils is himself but a tyro in his profession; and the pupil whose only object in attending the school is to



learn to keep time with the feet to music, neither understands nor appreciates the beauties, proprieties, and utilities of the art, or the value of the money expended in its pursuit; nor does he regard the teacher with that deference, which, if he is a capable one, is his due, and which it is his object and ambition to inspire. Even admitting that it is to a certain extent detrimental to the pedal progress of advanced pupils to class them with beginners, what shall be said of the beginners themselves?

In a general school where the terms of tuition are the same for all, and the hours and facilities for teaching (owing to exorbitant rents, and the demands of other branches of education on the time and means of pupils) are confined and arbitrary, I have always observed that the timid, sensitive, and less talented pupils acquire confidence, courage, and ease of manner, much more readily and less painfully when associated with those who are naturally quick and apt in receiving and retaining impressions, and who have had the advantage of more extended experience, than when isolated, and made to feel by direct observation their own dulness and inaptitude. In this association of timidity with courage, constraint with confidence, bashfulness with ease, the one acts as a counterpoise to the other. There is an instinctive appeal from the weak to the strong; and, among children whose dispositions have not been badly managed, the appeal is rarely made in vain. Magnanimity is natural with children, as perfume is with flowers; and it is one of the instincts of nature that keeps its purity longest undefiled in the human heart. It is not until experience with natural misfortune, contact with pain, care, selfishness, and ingratitude, deaden the sensibilities, and warp the sympathies, that generosity gives place to calculation, and the heart grows callous to the sufferings of others. It is

among children, when their minds and hearts are fresh and pure, that these natural forces and feelings find the readiest and most beneficial expression. Here the virtues of gratitude, patience, self-sacrifice, and disinterested courtesy, are prompted and exercised; and, although the apt and capable pupil may be somewhat retarded in the acquirement of physical dexterity, more than an equivalent will be gained in the higher accomplishments, — the mental and moral graces. When dancing-schools were first instituted in Europe, and after they had become established in this country, there was a much more rigid order of discipline and regulation observed than is the case at the present day; and for obvious reasons. Young people, in those days, were children until emancipated from the schoolroom, and had taken their places regularly in society. Deference to age and authority was inculcated and taught as a cardinal virtue, a foundation for the superstructure of character. There were boys and girls, and youths and maidens. Now we have misses and masters, and sirs and young ladies, at ages varying from three to thirteen. Nurses are called “*bonnes*,” and nurseries “*boudoirs*.”

It is not meant to make these assertions sweeping ones: it may be admitted even, that such conditions are exceptional, and that the great reduction in the average of longevity in the nineteenth century, and the consequent necessity for the precocious development of mankind, leave no time for the probationary period of childhood between infancy and old age. Be the causes what they may, the effects are gravely to be regretted; for it cannot but be plain to the observant, that, as a people, Americans are gradually eliminating from their thoughts and social policy the three most beautiful words in our language and legend, — spring, home, and youth.

On the principle that example is better than precept, I have adopted the plan of illustration by movement, in giving a lesson, rather than the more elaborate and (to the pupils) tiresome system of oral explanation, accompanied, as such explanation must be generally, by technicalities and platitudes.

It is a difficult and delicate task to excite and control within proper limits the emulation of a child, and at the same time to engage its intelligent attention.

Children are more apt to remember what they see than what they hear; for the reason perhaps that sight is a natural and independent reflector, while hearing requires the aid of voluntary memory in order to utilize its experiences.

With grown people the same rules hold good, but from rather different premises. The object with which ladies and gentlemen generally attend the dancing-school is to learn steps and figures briefly and practically; and they will usually make more rapid progress by imitation than by deduction.

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## DAYS, HOURS, AND SEASONS.

Owing to the fact that dancing is generally considered only an amusement, or, at best, a recreation for children, and therefore not to be compared in importance with other branches of education, the dancing-teacher is compelled to accommodate himself to the convenience of his patrons and the leisure of his pupils, and usually to confine himself to one or two hours in the late afternoon, when other schools have been dismissed.

Many families dine at a late hour; others live at inconvenient distances from the academy; and by the time the children have refreshed themselves after the tiresome

confinement of the grammar-schools, and gone through the ordeal of dressing and fretting, they are either too late for the dancing-lesson, or have become so excited and flushed with haste and impatience, that it is a punishment rather than a pleasure to them to submit to the necessary exercises. These are among the many reasons why the dancing-school should be, at a certain and stated season, open at all hours during the day, so that pupils might attend at any time, when not engaged with other duties.

Under the present condition of rents, and the great demand for halls during "the season," it would be impossible for one with ordinary means to carry out this plan to a successful issue. Therefore, should it be my good fortune in the future to meet with sufficient encouragement to justify the investment, I shall endeavor to provide a hall, to be under my exclusive management, to be used distinctively as a dancing-academy, and for no other purpose. Until that much-desired object shall be feasible, I shall continue to strive with the obstacles that present themselves, and trust to the liberality of the community to sustain me.

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## DIVISION OF CLASSES. — GENERAL AND SPECIAL.

### LADIES.

In a general school, where, as is necessarily the case, ladies attend in the daytime, and gentlemen, owing to the inconvenience of leaving their business, are taught at night, many difficulties are presented in the way of imparting a rapid and correct knowledge of the proprieties of dancing as they should be observed when ladies and gentlemen are dancing together.

That reciprocal courtesy which is always the distinguishing feature of good-breeding cannot be illustrated by proxy — if I may use the term ; and it is always an embarrassing duty for the teacher, in the presence of a large class of young ladies (who are presumed to have acquired at home, at the seminaries, and in society, a sufficient knowledge of etiquette), when circumstances and a just sense of his obligations to his pupils and to himself render it necessary for him to suggest modifications in manner, speech, gesture, or movement.

That this necessity does sometimes occur, will be admitted, when I invite the attention of my lady-readers to one instance of what I can only call their occasional forgetfulness ; and that is, when once having taken a position on the floor with a *vis-à-vis*, they retire from the set without making an acceptable excuse to the couple thus apparently slighted. There can be *no* justifiable excuse offered in such cases, except the single one of a previous engagement to dance *vis-à-vis* to some other couple, or a sudden indisposition on the part of the retiring lady, that renders it impossible for her to dance at all. And even then, ladies, your regrets should be offered in a manner that would rather imply a compliment to the opposite couple, than to leave an impression that you were acting from selfish motives.

I am fully aware of the dangerous, the combustible constituents, that lie sleeping under the surface of the ground I am now surveying ; but allegiance to my art will not permit me to pause, since I have fortified myself with the necessary courage to make the invasion. I am not personally in the presence of my audience, and can afford to display my valor without fear of being overwhelmed with frowns and cold shoulders. I feel also, that, while there are few ladies who would not be offended

if personally reminded of any of the discrepancies referred to, there are still fewer who will bear me any ill-will for what I may write here, when I assure them that I am only actuated by a desire to prove my high regard for them by suggestions made in the most general and deferential spirit.

And so, assuming that I am pardoned by anticipation for questioning in any manner their prescriptive rights, I will go a little farther into the dangerous country, and refer as briefly and delicately as possible to another feature in the landscape.

I refer to the manner in which ladies sometimes permit themselves to be supported by gentlemen in round dances. The attitude of both the lady and the gentleman should be erect and firm, without being rigid. It is neither necessary nor respectful for any part of the gentleman's person to touch the lady voluntarily, except his right fore-arm and hand, and his left hand, both placed firmly but gently in position, — the right hand on the lady's waist, below the shoulders, and as nearly central as the respective heights of the two will render easy and comfortable, while his left hand should hold the lady's right, or support her arm with the palm and fingers at the elbow, according to her preference. The author is compelled to say, that he has sometimes seen ladies and gentlemen waltzing to our furious music, in attitudes that more plainly illustrated the language of Melnotte in "The Lady of Lyons" than any acting he has ever seen on the stage: —

"Two souls with but a single thought,  
Two hearts that beat as one."

And it is only just that he should add, that he has rarely witnessed this display from his own pupils, or those of any other competent and conscientious teacher of society dancing.

I have introduced these remarks in the chapter devoted to ladies, for the reason that the remedy for the evil is in their own hands. No lady can be blamed for declining to dance with a gentleman, if his "style" or movement is not respectful; and a few sharp and timely rebukes, administered courageously, would soon produce a change.

Such remarks as the preceding could not appropriately be made in the schoolroom, without wounding the pride or sensibility of some member or spectator; and, when such a misunderstanding happens between the teacher and the pupil, the efficiency of the one and the confidence of the other are impaired. The teacher feels that he is misunderstood; and the pupil becomes either defiant, inattentive, or disgusted. A gentleman, whether in a professional or a personal character, never designedly offends the sensibilities of any one, and especially is he always careful in his manner and language to ladies and children; but there are sometimes "corners" in courtesy, as well as in commerce; and it requires quite as much diplomatic ability to equalize values in the one case as in the other.

With yet another reference to the trials of the dancing-teacher, in contending with the difficulties of his profession, I will pass on to the gentlemen.

In a class composed exclusively of ladies, it is frequently the case that many, if not all, are strangers to each other,—live in different parts of the city, and perhaps move in different circles of society. Thrown together for the first time with a common object, each hesitates to make the required and necessary advance to such an acquaintance as will render the union pleasant and advantageous for the time being; and some even seem to consider that having come to the school, paid their tuition, and taken their seats, all their duties are performed, and all responsibility ended: the rest must

devolve on the teacher. It is this sensitive timidity, this reluctance to act independently, on the part of his pupils, that often tries the patience of the teacher. He cannot remonstrate with ladies as plainly as with gentlemen, and is frequently at his wits' end for an appropriate stimulant to the distressing apathy of his class. Ladies are more sensitive in their pride of movement than gentlemen. The latter will generally take their difficulties in learning to dance as matters of course, and laugh at their own awkwardness; but ladies do not like each other as critics, and, for fear of exciting such criticism, prefer to remain seated, imagining, erroneously, that they can learn by looking at the others.

Sometimes all the class, acting under this impression, remain seated; and then "the others" are rather mythical. When the class is a large one, it is impossible for the teacher to dance with each pupil in turn; and, even had he the time and physical endurance to do so, the process would be monotonous, tiresome, and uninteresting, not only to him, but to those who would have to wait for the exercise — perhaps for hours.

Good humor, forbearance, and a general disposition to assist each other, are the moral elements that will insure success in learning to dance in classes. Without these, pupils cannot acquire the proficiency they desire, nor can the teacher creditably acquit himself of his obligations. It is more a pleasure than labor to teach ladies to dance when they really try to learn. Being more lightly and symmetrically fashioned than men, more susceptible to the genius of music, and by nature and habit softer and more graceful in their movements, they seem instinctively to interpret the poetry of motion, and to understand the language of sound. It requires only a slight assertion of individuality and self-reliance to enable any lady to



become a graceful dancer, and in a much shorter time than is usually requisite for a gentleman to attain the same proficiency.

And here, at the close of this, the most difficult chapter in my book, I beg my fair readers to believe, that, while I have "nothing extenuated," I have "set down nought in malice;" that I am writing from a sense of duty to them, and to myself as the exponent of the true dignity of an art of which I am a humble student; and that my great appreciation of all the beauties and graces of true womanhood is second to that of no one who may have had opportunities of comparing the societies of different countries, to the infinite advantage of American gentlewomen.

#### GENTLEMEN.

In this chapter, designed especially for the entertainment of gentlemen, I feel less of constraint, and freer to discuss my subject in all its bearings.

While the relative positions of the sexes remain as they now are, it will always be the case that the social habits, tastes, manners, and accomplishments of gentlemen will influence, and to a great extent control, those of ladies. Especially is this true with regard to recreations and amusements. Our domestic and social policies are so arranged, that young ladies are almost entirely dependent on the contingent attention of their gentlemen acquaintance for their social enjoyment. To balls, parties, theatres, and excursions, they cannot go, satisfactorily to their pride, unless invited by some one of the gentlemen on their visiting-list. Many young ladies have fathers, brothers, or other male relatives, who might, much oftener than they do, accompany them to places of amusement. Brothers generally (but, to the credit of the order, be it said, there are shining exceptions) prefer to "go out"

with some other gentleman's sister; or, when they do go with their own, wear the look of martyrs to fraternal duty. Perhaps the sisters are as much to blame for this as the brothers. In either event, custom and habit are the two agents that have established this order of affairs, and at present there is no remedy. This very fact of the ladies' dependence should impress gentlemen with the delicacy and responsibility of their position, with reference to the courtesy to be shown whenever they are honored with the company and confidence of ladies.

It is with his gentlemen's class that the dancing-teacher must exercise all his ability in theory and in practice. A gentleman, before inviting a lady to join him in a dance at a ball or private party, should be sure that he is fully competent to direct and conduct her through all its intricacies. If a quadrille, he should be thoroughly conversant with all its figures; and above all things should know precisely at what numerical bars in the music to begin and end the movements.

We will take the Lancers quadrille for an example, and endeavor to explain. As an introduction to each figure (except the fifth — and sometimes to that also), eight bars are played before the dance begins. If the figures are "called" by a prompter, the "call" should be made during the bar of music immediately preceding that with which the movement is to begin.

For instance: "First four forward and back." This call should be made during the eighth bar of the introduction, taking sufficient time, as will be seen, for the voice of the prompter and the last note of the eighth bar to expire simultaneously; so that, when the first bar of the following strain begins, the dancers may move at the same instant with it. The next call, "turn," being composed of but one word, does not require to be given with so

much space. To make the forward and back movement, requires four bars of music; and to "turn" at the centre of the figure and retire to places, requires four more. Therefore the order "turn" should be given during the fourth, or last, bar of this first movement, so that the "turn" may begin with the fifth, and end with the eighth.

This rule will apply generally to all square or figure dances; and if gentlemen would bear it in mind, they would avoid much of the embarrassing confusion to which they often subject themselves and their partners through forgetfulness or carelessness.

It is to be hoped that the time will come when "calling" will be obsolete in our ball-rooms and parlors; and when the gentlemen who manage our social affairs will *all* be competent to conduct themselves and their partners through the mazes of the fashionable and popular dances without the assistance of a prompter.

Gentlemen will therefore perceive that the point of departure from which they must shape their course in learning to dance is pre-eminently self-reliance.

However naturally graceful one may be, hesitation or uncertainty will give him an appearance of awkwardness. He must know precisely when and where to begin and end each particular figure in the dance, and how to keep time and distance with every tone and suggestion of the music. Having acquired this knowledge and proficiency, he is competent to lead any lady — even though she may not have attempted to dance previously — through the figures of the ordinary square dances, with pleasure to her, and satisfaction to himself.

In round dances, however, the responsibility of the gentleman is greatest; and his first and most necessary qualification must be the knowledge how to support, sus-

tain, and guide the lady in her movements. He may be the most graceful, skilful, and attractive dancer, in his own person, in the room ; and yet, if his support and management of the lady be not equally easy, confident, and skilful, he will neither do himself credit, nor afford his partner satisfaction.

Especially is it necessary, now that ladies are wearing drawing-room and dinner dresses at balls, that he should understand the engineering of "trains" in all their most extravagant curves, lengths, and contortions. Also he must be sure of his footing and vertical equilibrium, when dashing through a crowd to the "clear-the-track" music of the galop, or he will be in imminent peril of being swept into a corner with the rush of a "flying train." The mere technical rules of dancing, as applied to the education of the feet, are simple enough, and may be easily mastered under the direction of a capable teacher.

It is the higher branch, the "*savoir vivre*" of the art, that renders it not only a desirable accomplishment, but also a valuable educational study, and social agent.

A gentleman who has learned at dancing-school, either in his youth or later, how to approach and bow to a lady, how to offer his hand to conduct her in a dance, how to sit or stand when in the presence of ladies, will find the knowledge valuable to him, not only in his social relations, but in professional and public life as well.

It is not intimated that these accomplishments cannot be acquired outside of a dancing-school.

Leaving out the practical features of his profession, it is to the cultivated manners, intellectual dignity, and moral and social accomplishments of the majority of his patrons and pupils, that the author is indebted for some of the most valuable of the theories here advanced ; and the great ambition of his work is, not that he may gratify a

morbid taste for criticism to the disadvantage of any, but that he may excite the worthy emulation of all, and finally experience the satisfaction of having in some sort contributed to the equalization of the accomplishment of all his pupils, so that, instead of glaring contrasts, there may be appropriate comparisons only.

When a gentleman has taken position on the floor with a lady, he should remain at her side until the dance begins, as well as during the intervals between the figures, unless it should be necessary to leave temporarily to perform some service for her, or in answer to a call from some other lady on a matter of importance. In either case, he should excuse himself, and remain absent as short a time as possible.

Voluntarily to leave the lady you are dancing with, for the purpose of conversing with another, is disrespectful to your partner, and an intrusion on the privilege of the gentleman who may be dancing with that other lady. Generally there is ample time between dances to say all that the general etiquette of the ball-room requires to the different ladies of your acquaintance. If you desire, however, to have an extended conversation with any other than your partner for the time being, engage her to dance, and claim her company as soon after the dance preceding that for which the engagement was made, as will be convenient and agreeable to her.

Engagements, even when there are programmes, should not be made beyond the third or fourth dance ahead. Gentlemen who arrive early, and rush about, eagerly dividing among themselves all the choice dances on ladies' programmes, evince a want of consideration for the enjoyment and possible preferences of those who may arrive later (both ladies and gentlemen), that is not consistent with true courtesy.

Ladies like to be popular ; and naturally it affords them satisfaction when all the spaces on their programmes are filled early ; and yet they are often annoyed when some particular friend, not expected perhaps, enters the room late, and, requesting the pleasure of a dance, must be disappointed, or, with the lady's permission (which is sometimes accorded), commit the rudeness of writing his name over one already on the card.

In the latter event, the neglected gentleman owes it to himself to accept the lady's affront in dignified silence ; but he is quite justifiable in showing his contempt for the favored one who had not the gentlemanly breeding to avoid placing himself in such a position.

When a lady and gentleman meet on the street, or at any other public place, if they are only casually acquainted, it is the lady's privilege to make the first sign of recognition ; and a gentleman who has been introduced at any general entertainment should always, on meeting the lady for the first time afterward, wait for her to make such sign before saluting or addressing her. Should the lady pass without recognizing him, it is generally an intimation that she declines to know him ; and no true gentleman will express his mortification at the slight. Her failure to recognize him may be from forgetfulness ; but in such event, if the gentleman be really worth knowing, pride will enable him to bear the infliction without any great damage to his self-esteem. If he is not worth knowing, he has only received a merited rebuke. The degree of acquaintanceship that will authorize the gentleman to bow first can only be positively determined from the circumstances of each particular case. Generally it is admissible, when the two have met several times, and the lady has signified her willingness to continue the acquaintance.

When one has been presented to a lady at her own, or

the house of an intimate friend, by any member of her own or the family or familiar guests of such friend, it is quite proper for him to make the first sign of recognition on meeting her again. Should the lady fail to acknowledge the salute, it is quite likely that she has reasons satisfactory and sufficient to herself, and the gentleman must submit in silence, or make his inquiries as to the cause in a dignified and deferential manner through the friend who presented him, and abide by the result of the investigation. Should the lady's conduct prove to have been the result of affectation, coquetry, or arrogance, the gentleman may easily afford to dispense with the acquaintance, and to apply, at the same time, as a salve to his wounded sensibilities, the generous reflection: "Dux foemina facti."

To compose a complete code of social etiquette for the guidance of his pupils, prescribing rules of conduct for every occasion and emergency, is more than the dancing teacher's duties require him to do, and more than any one individual could perhaps accomplish. Different societies and peoples have different habits and customs; and true courtesy is an art that must adapt itself to all situations. There are, however, certain definite and comprehensive rules of action and of manner, that may be considered generally and necessarily applicable at all times and places. Among them the author has found the following, from reading, association, and observation, and offers them to his readers, not dictatorially, but suggestively:—

#### TO GENTLEMEN.

In saluting a lady or an aged gentleman on the street, always lift the hat, and incline the head, with an air of deference.

In making the salute, if the lady or gentleman is to your *right*, use the *left* hand; and *vice versa*.

In taking a lady's hand, extend yours with the palm upward, slightly concaved, and with the fingers grouped.

While holding the lady's hand, use only sufficient strength to retain it without causing pain or unnecessary warmth; and in dancing, when you lead the lady forward, or turn her, raise the hand as high as her shoulder, allowing the length of *one* arm between.

When dancing with ladies, always wear gloves, either kid, silk, or thread, according to your means and the temperature of weather.

Never wear a colored necktie to a ball or party. Colors are the exclusive property of ladies, and one of the distinguishing marks of a man of frivolous tastes.

Gentlemen with short necks and broad faces do not look well in standing-collars.

Gold watch-chains appear richest and best with black vests; black-silk cords, or narrow ribbon, with white.

Patent-leather shoes are not now in fashion. Pure-white kids are only appropriate at weddings and funerals.

In conversation with ladies, avoid slang and borrowed wit.

When attending a lady at any entertainment, do not leave her alone during an intermission to go out and "get a drink." If you cannot deny yourself the gratification for a few hours, it would be more respectful to the lady to leave her at home.

Do not enter or leave a church during prayer; nor a theatre, when your movements and the noise of your footsteps will disturb the audience in the enjoyment of an impressive scene.

On taking leave of a lady, retire, on reaching the doorway, backward, and with a bow.

Never make "clog-dance" or "jig" steps in a parlor or ball-room. They may be very skilful, and possibly (to



some) funny ; but they are also rude and coarse. It has been said that “ a ‘ jig-tune ’ will bring out all the vulgarity at a ball.”

Always apologize when you step on a lady's train. She may not forgive you ; but she will accept your apology, and probably feel more amiable with the train.

In going up or down a narrow stairway with a lady, take the lead.

If a lady, while under your protection, is insulted to such an extent as will warrant your interference, see that she has another competent escort, before involving yourself, and possibly her, in unpleasant consequences. Generally ladies do not like to be too readily championed on such occasions, but prefer to rebuke impertinence in their own way ; and usually they are quite equal to the emergency. In the rare event of a coarse and brutal insult, you will be justified in resorting to extreme measures.

On your own account, never resent, or seem to notice, an ordinary affront, when ladies are present. Arrange all such matters with as little notoriety as possible.

When you attend at a private entertainment, pay your respects to the hosts as soon as possible without being too conspicuous in making your way to them. Regulate your conduct on such occasions so that you may appear to be there as much for the enjoyment of the company as for your own. To sit during the whole evening in a bay-window, with one lady, will not be quite consistent with this policy.

When waltzing in a crowd, do not bend your head down, and whisper to your partner, thus making yourself and the lady subjects for unkind criticism, possibly for ridicule. At the same time, by your inattention, you run the risk of coming in violent collision with other dancers.

Never prolong an argument as to right and precedence with reference to any particular position on the floor. If you cannot gain your point without an altercation, consideration for your partner and respect for yourself should influence you to retire. Arrogance and presumption are very irritating; but it is better to submit to these, even, than to create an inharmonious, possibly disgraceful scene, by a too determined resistance.

At a theatre, concert, or other entertainment, with or without ladies, it is neither courteous to the performers, nor does it evince a sufficient consideration for the pleasure and convenience of those of the audience who may wish to witness the performance to its conclusion, to rush from your seat before the curtain falls, and while, perhaps, an interesting and impressive recitation is being made.

The fact that you *paid* for the privilege of attending the entertainment does not invest you with the additional privilege of making yourself a nuisance and a bore to others who have also paid the price of admission.

There is also a custom with young men and boys, of congregating around the doorways of places of public entertainment, to whittle sticks, chew and smoke tobacco, and, in many instances, to use bad language.

It is the fashion, in these days, for the youth of our country to be sceptical, to assert their convictions on the question of "the conflict between religion and science" with all the unction and assurance of theologians and *savants*.

This state of things is a condition consequent to the free thought and too free journalism of the age in which we live; but the controversy between scientific and religious thought does not necessarily involve the social amenities; and it is not necessary to stand in front of a church-door, with a cynical expression on your face, and

a leer in your eye, directed at the whole female congregation, as it files out of church, in order to prove that you are a young man of superior wisdom in an independent line of thought.

You don't do this to display your contempt for religion, but to show your admiration and appreciation of beauty? You go just before the services are concluded, in order to avoid the contribution-box, and, at the same time, to be on hand for an opportunity to walk home with your "girl" (as is the popular title-general, I believe). Well, if the young lady happen to be one of those whose beauties are confined to the trimmings on her bonnet and basque, she will no doubt appreciate this second-hand civility. If, however, she be one who attends church from a conscientious sense of religious duty, and the graces of her person be, as they should be, the natural reflections of moral and mental purity, her opinion of you, although she may not evince it, will not be of that elevated and admiring kind that your vanity may have led you to expect.

This custom is not localized. Unfortunately there yet remain in the country, towns and villages where you may observe long lines of young men, drawn up on the borders of pavements, in front of the churches, about the time of the conclusion of services; and in all places they have appeared to be armed and equipped alike, — rattan canes, exaggerated coats, collars, and boots, — and they are everywhere alike annoying to that portion of the audience who attend places of worship for devotional purposes.

Church is dismissed, the congregation comes forth, the ranks of the sentinels dissolve and mingle with the tide of worshippers, and the young man who has possibly been spending the morning hours in disreputable society walks home with the young lady who has just been repeating the

Creed, the Lord's Prayer, and the Ten Commandments, while reading a note written on the fly-leaf of a Bible by some "miserable sinner" in the next pew — who got there perhaps by mistake. None of the objectionable practices referred to were ever taught at a respectable dancing-school; nor has it ever been the habit of a conscientious teacher of dancing to inculcate such precepts as would lead to rudeness, idleness, vulgarity, or levity in manner, speech, principle, or movement.

Instead of such vices, the contrary virtues are suggested and taught; and young men especially are advised to remember that Providence, nature, and custom have appointed and commissioned them the champions and guardians of all womanhood; that no man can be a thorough gentleman who does not acknowledge and illustrate this great responsibility, both in thought and in deed; and, finally, that to be in truth a perfect gentleman, is to have attained to a state of mortal excellence in which every virtue, every moral, mental, and delicate physical accomplishment, is illustrated and exemplified.

#### CHILDREN.

If any particular argument were needed to support the assertion that dancing is a beneficial exercise and accomplishment for children, it would be only necessary to direct attention to two opposite "*tableaux vivants*:" the one composed of a large assemblage of young people where dancing is prohibited; and the other, of an equal number, where it is permitted as a prominent feature of the occasion.

I have often attended children's parties where a proposition to dance, or to play a dance "tune," would have been considered an insult and a sacrilege; and in the interest of art, and in order to pursue the study of nature,

— child-nature, — have observed closely the recreations and pastimes introduced or invented for the amusement of the young people.

Among the number of harmless indoor games, those of “oats, peas, beans, and barley,” “pillow,” and “snap,” may be mentioned as types and examples. These games are so well known that a description of them would be superfluous. “Snap,” however, presents so many ludicrous contrasts in movement, attitude, and etiquette, to the refined and gentle exercise of dancing, that a laconic synopsis of its prominent features may not be out of place. Two young people of opposite sexes stand with clasped hands at arms’ length, and facing each other, in the centre of the floor. The juvenile audience is seated around the room. Suddenly the young girl who has been designated as leader springs from her seat, “snaps” her fingers at a particular boy, and takes refuge behind the two central figures. The “snapped” young gentleman immediately gives chase, with the object of catching and kissing the “snapper.” Now the “fun” begins. Round and round the pivot posts fly the hunter and his quarry. They “dodge,” spring, rush, and turn about, until by a skilful feint the hunter “doubles,” and with an agile bound seizes his prey. A short struggle, a faint shriek, a flash of tangled curls; the reward is won, and the penalty paid. The young girl, flushed, exhausted, possibly bruised, returns to her seat, and the successful hunter becomes in turn the snapper and victim. This boisterous game is kept going until each boy and girl has, in turn, been caught and kissed. When the sport is over, there is an intermission of fifteen minutes devoted to antidotes, remedies, and repairs. Thread, needles, hooks, eyes, buttons, and pins are brought into requisition to mend rents, and to restore order in disar-

ranged toilets; while hartshorn, valerian, arnica, and zodique are administered to shattered nerves, sprains, contusions, and bruises.

For the out-of-door amusements there may be different names from those of a few years since : such as “fox and geese,” “puss in the corner,” “How many miles to Miley Bright?” “hide and seek,” “prisoners’ base,” *et cetera, ad infinitum*. But the *grande finale* of all, the old and the new, is about the same: a boisterous chase, a noisy applause, an abrupt and often rude consummation, punctuated generally with a shock either to the person or feeling of one or more of the participants. The great want of the children of the present era — so precocious and rapid is the development of the juvenile mind — is intellectual and at the same time recreative amusement. Especially is this true of female children, whose habits — owing to sex, nature, and custom — are more confined and sedentary than those of boys; and who grow up, and enter society as “finished” women, before young men of the same age are half through the intermediate courses of a collegiate education.

Many parents and guardians seem to consider (and the suggestion is made with all deference) that their duty to sons and daughters and wards, between the ages of five and ten years, is conscientiously done when they have supplied them with fitting habiliments, careful nurses, and attractive toys; and later, when they have been entered at a grammar-school, provided with a music-teacher (whether they have musical talent or not), and compelled to attend regularly at church and at Sunday school, that another climax has been reached in the course of obligation; and finally, that the whole duty of parent or custodian has been discharged when the boy has been sent to Harvard or Yale, Lexington, Annapolis, or West

Point, from whence, too frequently, he returns more accomplished in field sports, aquatics, and the slang and equivocal morality of the mess-table, than learned in science and classics, or educated to efficiency in commercial practicality, naval or military tactics and discipline, or social polish and dignity.

The young girl leaves home in pinafores and other juvenile paraphernalia, enters a seminary at Staunton, Elmira, Boston, or Baltimore, to be formed and finished; and comes home, after two or three years, in "pull-backs" and paniers, elbows angled "à la mode," with an unhealthy and unnatural bend of body, learned in the arts of "crochet" and "croquet;" apt in the colloquialisms of "the period," ambitious for nothing perhaps more elevated than conspicuous celebrity in ball-rooms, parlors, and at festivals; eager, like a bright-winged butterfly fresh from the chrysalis, to taste the honey in every blooming flower, although its colors may be flagrant and its perfume insidious and nauseous. Those who have watched, reflectively, the growth and direction of American sociology for the past twelve years, will not consider this picture too highly colored. At no period in the chronology of great social revolutions, has the Latin proverb, "The times are changed, and we are changed with them," ever been more comprehensively illustrated than it is now, in the general condition of all civilized societies.

In our own country, the mad race after notoriety, speculation, and display, consequent to the inversion of society after our civil revolution; the mental and moral fermentation set to work by the social and political heat of the times, — developed a condition of manners, tastes, and customs foreign to our national characteristics and incompatible with the spirit of our individual and general social and educational theory and habit, and for the refor-

mation of which conditions years of patient industry and perseverance will be required.

It is the mission of the authors and educators of the present and future time, to sow the seeds that shall bear again the food and flowers from which, of old, we derived our mental and moral food and fragrance ; and these seeds must be sown with the greater taste, care, and judgment, in the fertile soil of infant and youthful minds and hearts, because of that natural and unavoidable law of dependence which *places ignorance and innocence in the power of knowledge and experience.*

I think that the most profound and beautiful sentiment to be found in the whole catalogue of imaginative literature occurs in the language of Victor Hugo in his novel entitled “ ’93.” He writes : “ A bird sings, a child prattles ; but it is the same hymn, — hymn indistinct, inarticulate, but full of profound meaning. The child, unlike the bird, has the sombre destiny of humanity before it. This thought saddens any man who listens to the joyous song of a child. The most sublime psalm that can be heard on this earth is the lisping of a human soul from the lips of childhood. This confused murmur of thought, which is yet only instinct, holds a strange unreasoning appeal to eternal justice ; perchance it is a protest against life while standing on its threshold ; a protest unconscious, yet heart-rending. This ignorance, smiling at infinity, lays upon all creation the burden of the destiny which shall be offered to this feeble, unarmed creature. *If unhappiness comes, it seems like a betrayal of confidence.*

“ The babble of an infant is more and less than speech ; it is not measured, and yet it is a song ; not syllables, and yet a language ; a murmur that began in heaven, and will not finish on earth ; it commenced before human birth, and will continue in the sphere beyond. These lisplings



are the echo of what the child said when it was an angel, and of what it will say when it enters eternity. The cradle has a Yesterday, just as the grave has a To-morrow; this morrow and this yesterday join their double mystery in that incomprehensible warbling; and there is no such proof of God, of eternity, and the duality of destiny, as in this awe-inspiring shadow flung across that flower-like soul."

Parents and guardians, mentors and moralists, do you realize and appreciate this grave and difficult responsibility, when, looking in the face of your child or pupil, you observe, breaking through the mists that darken and confuse its struggling mind, a deep or a brilliant thought mirrored briefly on its face, or flashing brightly like a meteor across a clouded sky, leaving but a faint reflection behind of its impetuous and startling passage? And do you, as should be done, search by patient and gentle means to find the cause, comprehend the effect, and explain both to the true and wise understanding of the child?

How frequently and painfully are the natural tastes and peculiar talents of children perverted and misapplied through lack of comprehension and careful attention on the part of parents and teachers; and owing, too, to the servility with which "Society" bows itself down to the rule and regimen of Fashion!

Every girl, with or without adaptability, must scream through "Norma" and "Martha," and pound desperately on the keys of a piano, at the passionate sound-language of Rossini and Bellini, and the purer and more sublime prayer-music of Haydn and Händel; while the boy, possibly an incipient Vanderbilt, or (to make the antithesis complete) a Verdi, must cram the saws of Solon, and demonstrate the differential and imaginary calculi, or sink into idleness, apathy, or mediocrity, because those who

should do so have made no effort to develop the true and valuable possibilities of his individuality.

The rule being, as it is, that all children whose parents can afford it *must* learn music of some sort, and with a certain degree of proficiency, without regard to the individual qualification, genius, of the child, it cannot be disputed that the earlier and more gradually the preparatory training shall begin, so much the better for the child, and for the interest of music. Time, in all its relations to musical tones, is the great desideratum and foundation for a musical education; and in no way can children so readily, so effectually, be made to understand and appreciate this value of time, as in the motion and demonstration of the dance, with its many variations in method, movement, and measure.

It will possibly be objected by the amateurs and professors of the "*meum est*" schools of music, that this premature tutelage of the mind to the precision and specialization of dance-tunes will pervert and vulgarize the taste and capability of the pupil, and so systematize the musical powers, that originality and profundity will be sacrificed to simplicity and frivolity. It need not be necessarily so. Genius and talent judiciously encouraged always find their level. Every creature with mental and animal life, from man to the lowest orders of animate creation, is influenced more or less pleurably by sweet sounds and gentle motion. Among all nations and tribes of peoples, and all classes of animals, the emotions of joy and pleasure are illustrated and expressed by movement, attitude, and gesture, as well as by speech and song; and it is claimed here that the frequent association of the mind and instinct of even an infant in arms with the combined arts and graces of music and motion, *must* arouse and refine its sensibilities, lend impetus to its mental development,

and prepare it to receive understandingly in later life the higher æsthetics of any or all of the fine arts.

With reference to the art of dancing particularly, it may be asserted that early training and constant practice are absolutely essential to insure ease and proficiency. It may be imagined — often it is imagined — by those who form their opinions from casual observation, that to teach dancing is an easy, pleasant, almost frivolous pursuit. To all such as indulge these views, there can be but one answer, — “Try it.” And yet I cannot deny that the most pleasant and profitable hours of my life have been passed in the schoolroom among my junior pupils, where, in addition to the pleasure I have experienced in watching the growth and development of the talents of the children, I have acquired and appreciated much useful information in the study of contrasts and comparisons, and in individual and collective characteristics.

It is my belief, that the great secret of success in training the thought, habit, and accomplishment of children, consists in the ability on the part of the teacher to accommodate his language, manner, and motion to the peculiar disposition of each individual child. It may be necessary, in order to arouse its mind from apathy, inattention, or resistance, to speak quickly and peremptorily to one, while the greatest gentleness, persuasive encouragement, and patient repetition of words, may be required with another; and this talent of adaptability on the part of the teacher must be spontaneous and unerring in its application. He must be able to comprehend at a glance the emotional organization and mental status of the pupil, and never shock its sensibility by inappropriate language, nor confuse its understanding by too intricate illustration and example.

And another particularly necessary qualification on the part of the teacher is the knowledge how to hold, guide,

and control the child while practising with it the evolutions of round dances, so as to fix its attitudes, regulate its steps, and render its whole movement easy and graceful. An infant is an unwritten poem; childhood is the Indian summer of life; and it is during this time that we, who may, should repeat the poetry and replant the flowers of our own youth, by cheerful association and intellectual companionship with children.

Finally, in closing this chapter, in justice to my pupils (and not without some personal pride), I believe I may point to the young people in Galveston and elsewhere, who have favored my schools with their attendance, as worthy examples of what may be accomplished in this branch of education by a conscientious teacher, when his efforts have been seconded and assisted by the talent, intelligence, and amiability of his pupils.

#### SPECIAL CLASSES AND "SPECIALISTS."

By "special classes" is meant, classes composed of a certain number of pupils, organized of themselves for the purpose of learning certain particular dances. The meetings of these special classes are generally held at private houses, but sometimes (and more satisfactorily) at the dancing-academy, during hours specially set apart for their accommodation. To the pupils composing a special class, there is one advantage which those in a general school do not always enjoy; and that is the advantage of mutual and agreeable acquaintance, and the absence of the embarrassment that so frequently attends the first efforts of pupils in the general school. These classes, too, are numerically small in comparison with others; and enjoying, as they usually do, the additional advantage of some previous knowledge and practice of dancing, their progress in learning new steps and figures is more rapid and satisfactory than would be the case otherwise.

It is rather a matter of surprise, in view of the fact that dancing has been so much improved and modified within the past few years, in Europe and in our Northern cities, that our Southern leaders of fashion do not, by forming such classes, avail themselves of the advantages to be derived from correct instruction in the modern styles, rather than to depend on their necessarily brief and casual observations made during summer-tours, at watering-places and in ball-rooms, where the diversity in the talents and styles of the dancers is apt to confuse and perplex them.

It is hardly necessary to say that these observations are not made from selfish motives. However much to my personal interest it may be to seek to influence social opinion, for the purpose of recruiting my classes, it is more to my credit as a conscientious critic, to point out what I believe to be the abuses of one of the polite arts, and a necessary constituent, at the present day, of cultivated society. And this reflection suggests to me the propriety of introducing here some remarks concerning a class or kind of dancers very appropriately (by Professor Dodworth) called "specialists."

Shortly after the original "two-step Boston," or "the dip," appeared in society (an emanation from and sort of compromise with the stage "can-can," — the dance which many young gentlemen, even at the present time, perform under the mistaken impression that they are dancing "Dodworth's Boston," or, as it is now generally called in the South, "the glide,") — shortly after the appearance of that ungraceful and indelicate dance in the ball-rooms and parlors, certain young men, the "specialists" (who, in large cities, especially in New York, find their way to the *soirées* of "*la crème*," through their well-known proficiency in the physical accomplishment of

dancing, and who are usually invited for no other reason), followed it. And here began that habit (in execrable taste) of “dipping” and “striding” in the “Boston Dip” to every air and tune played by the musicians. Polka, schottische, waltz, mazurka, quadrille, Lancers, *variétés*, or what not; two-four, three-four, four-four, or six-eight time, — were all one to the specialist. He could dance the “Boston Dip;” and he lost no opportunity to advertise the fact to the (as he imagined) admiring eyes of all!

Frequently, while giving lessons at my hall, I have taken occasion to advise my pupils against this display of bad taste; and it affords me real pleasure to be able to say, that, almost universally, they have paid me the compliment to defer to my judgment. I have very rarely, if ever, observed them attempting to dance the glide to any other than glide time; except necessarily, sometimes, when musicians were playing waltzes in *six-eight* time, they were compelled to waltz in *half-time*, — that is, three steps to *two* bars instead of *one*, — in order to avoid complete prostration from violent and ungraceful motion.

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## BALLS AND SOIRÉES.

The capable management of a ball, or even a private party, is an art within itself, and one that is too little cultivated by gentlemen who officiate on committees of floor-management. The duties of invitation and reception committees are to be regulated by natural courtesy, good taste, and judgment, in the usages of cultured society; and it is undoubtedly due to the gentlemen who generally officiate on these committees in our Southern cities, to accord them the palm of highest commendation for the great tact,

true courtesy, and efficiency with which they acquit themselves of their duties.

It is with reference to the floor-management only, — the chorographical arrangement of “sets” and figures, and the regulation of music and musicians, — that I venture to offer a few suggestions.

And first, of what is incorrectly called the “cotillion,” which, with one meaning, is a dance, the “sets” of which are composed of four couples, identical with “quadrilles;” and with the European or French meaning (and spelled “*cotillon*”), it is a circle, or “*rond*,” of dancers, formed for the execution of the figures or evolutions of the “German” (which latter name has been given to it because of its neighborly or family character). However, the name matters little. It is to the dance itself, as executed (and literally so) in our ball-rooms, that I would respectfully except. It is frequently suggested, at large and promiscuous assemblies: “Let us have something that everybody can dance;” and immediately a “cotillion” is announced. In one (and the largest) part of the room, a hollow square, composed of forty or more couples, is formed; another quadrangle, of smaller dimensions and fewer persons, occupies additional space; while two or three still smaller and less numerous squares take up what is left of room.

Here are three squares, of different dimensions, the diameters of which are to be traversed by the dancers, during four bars of music. The largest square may be forty feet in diameter, and the others twenty and ten; and in order to “come out even” with the music, the dancers in the former must gallop or run, while those in the latter must comparatively creep and pace; and when the fifth or final figure is to be executed, such as “ladies [or gentlemen] to the right,” the smaller squares must

keep up a monotonous repetition, or stand, idly waiting, until the dancers in the larger have regained their partners.

It is impossible, with such an arrangement of "sets," to dance either gracefully or correctly; and the whole matter could be simplified, and certainly advantageously corrected, if floor-managers would insist on having an equal number of couples (not more than eight) in each set or square. Professor Emile de Walden (of Paris) calls this "mob-dancing;" and indeed it cannot be denied, that the chaotic confusion usually accompanying the execution of these "cotillions" is far from being either admirable or commendable.

With reference to the management of musicians, very little of useful suggestion can be made, while they continue to ignore or to neglect the peculiar requirements of dance-music. Their playing, however, might be somewhat improved, if there should be appointed from the committee of floor-management, at every ball, a manager and director of music, who should govern the selection, time, and duration, of the music for each dance, and whose control of the orchestra should be absolute and peremptory.

And here, a word of apology for the musicians who are frequently so confused and perplexed by the different orders of different members of different committees; that they know not whom to obey, nor how to regulate their music, either as to time or selection. They may be playing a waltz, with an "*adagio-legato*" movement, adapted to the glide, when some gentleman will hop by, and exclaim, "Faster, faster! We don't want to go to sleep!"

Up goes the baton of the leader, and a furious acceleration, "*piu-mosso*," is prompted and performed; at which startling whirlwind of sound, another distressed



“specialist” approaches, and shouts, “Slower, slower! Heavens, man! we are not dancing a jig!”

And so it goes.

This may be cited as the one exception to prove the rule, that our musicians are behind the age and the art, when they slur over and destroy the measures and melodies of good dance-music.

#### INTRODUCTIONS.

The rules and customs that formerly obtained with reference to introductions at general entertainments no longer prevail; and, in fact, there seems to be at present no particular and definite regulation of this important question. It used to be the case, that a ball-room introduction was entirely “*pro tempore*,” and conferred no privileges beyond the particular dance for which it was made. If the gentleman wished to dance with the lady more than once, he must be introduced each subsequent time with all the formalities and punctilios that had characterized the first introduction; and under no circumstances was the acquaintance presumed to extend beyond the one evening. If it was desired to continue the acquaintance afterward, it was necessary to be presented under the rules governing the social code. While this system was ultra, and, to a certain extent, an affectation, it was not altogether without its advantages; as it certainly relieved the masters of ceremonies of a great deal of responsibility, and obviated much of the embarrassment to which they are liable under our present rather democratical usages. In my own experience I have often been greatly embarrassed by the requests of gentlemen to introduce them to ladies at my weekly hops; and this, too, in communities where *I* have been a stranger, and my pupils and guests generally residents.

Under the existing conditions of etiquette in this particular respect, I can suggest no expedient more likely to insure to each gentleman an enjoyable time at a general or special entertainment, than to take a lady with him, and through her influence and that of her friends and his own, make acquaintances in a legitimate way, and with permanent effect. Should it happen that he is an entire stranger to all who may be present, he had better not attend until opportunities have occurred to make himself favorably known in society.

Surely no *gentleman* would desire to dance with a lady — at a general ball — whom he would not escort to church or the opera; and a lady of delicacy always shrinks from any sort of personal intercourse with a gentleman whom she would not be willing to entertain in her own parlor. Therefore it is suggested that introductions in all places would best be regulated by the rules that govern them in drawing-rooms and family circles, as it is believed that such policy would have a materially beneficial effect in forming the manners, exciting the worthy emulation of our young people, and in simplifying, to a great extent, a very intricate and perplexing question in social ethics.

#### DRESS.

“*Corruptio optimi, pessima!*”

(“The corruption of the best becomes the worst.”)

With the above sentiment as an apology for a possible trespass on sacred ground, I venture to express my views in certain matters relating to toilets. Undoubtedly society is to be sincerely congratulated on the great artistic *renaissance* in the fitness of the *colors* and *materials* of modern costumes. Instead of the positive and glaring colors and fabrics formerly displayed “*en salon*,” the prevailing fashions present a delicate blending of shades

and sheens to which the most fastidious of critics have given unqualified approval, and with whose verdict it would be preposterous for any but the most distinguished leaders of the “*Illuminati*” to disagree.

In our Galveston society there is to be observed a delicate and at the same time an independent taste, that cannot be too much admired, or too highly commended; and that is, in the marked absence at our full-dress entertainments of toilets in the “extreme mode,” i.e., almost exclusively composed of “skirt.”

The fashion-plates; the “Letters of Lucy Hooper,” and the “Extracts from the Note-Book of a Parisian Lady of Fashion,” have not been permitted to revolutionize the purity of our social taste; and although an *habitué* of the drawing-rooms at the court of St. James or of the “salons” of Paris, suddenly transferred from a “crush” at Windsor or Les Tuilleries to Artillery Hall at the annual *chef d’œuvre* of our social *réunions*, might stare, and utter a “By Jove!” or a “*Ma foi!*” his moral eye, if an artistic and truly delicate one, would be charmed, in spite of his European prejudices and precedents.

Long may this custom of *full* dressing prevail; and may no sudden great success of Turkish or Russian arms produce such a hegira in our fashions as followed, for a short time, the social convulsions of the Franco-Prussian war!

The only votaries of (a certain) fashion to be pleased by an introduction of Turkish toilets would be Dr. Mary Walker, and her followers; and possibly Mr. Beecher; while the Russian styles would be advantageous only in a commercial way, from the inducements offered to the ladies to “bear the market” in furs.

The one incongruous feature of our ball-room dresses is the train. Beautiful, graceful, and appropriate when

gliding over a green lawn or a parlor carpet, or posed "*en règle*" in a "*tête-à-tête*," they are yet certainly out of place in a crowded ball-room; and altogether opposed to the proprieties of neatness when sweeping a pavement or street-crossing.

In the dressing of children at the present day, there is perhaps a greater regard for the laws of health, and better taste as to material and proportion, displayed, than ever before; and although it is sometimes the case, that little girls' stockings are too short at the top, their toes crushed one over the other in stilted shoes, their hats poised a little nervously over their brows, and their sashes tied somewhat too tightly about their knees, it is to be admitted that their clothing generally is loose enough and light enough to afford ample space for the growth and development of the limbs and muscles, and to permit the natural exercise of all the vital organs.

The subject of dress in its relations to the health, morality, and artistic intellectuality of civilized peoples, is one offering a broad and engaging field of discussion for the physician and physiologist; but which in aspects so profound could not, consistently with the modest intentions and limited abilities of the present writer, find an appropriate place within these pages. Suffice it to say in concluding these crude reflections, "'Tis not the cloth that makes the man;" neither do rich fabrics, gay colors, and costly jewels, enhance the loveliness of a chaste and beautiful woman.

PART II.



## MODERN FASHIONABLE DANCES.

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IN the following catalogue of quadrilles, will be found such only as have come into general prominence as inventions of the modern professors, and in answer to society's demand for "something new," during the past few years; and also one or two, such as the Prince Imperial and waltz quadrilles, which, although comparatively old, I consider to be among the most graceful and enjoyable of "square dances." These dances, together with the "Variétés Parisiennes," are as generally danced in Europe as are the Lancers and English (or plain) quadrilles in the United States; and I retain them prominently in my system of teaching because I have found none of the local dances of the present time to be equal to them in point of gracefulness in the movement or appropriateness in the music. The Lancers quadrille has, of late, almost entirely superseded the English (or plain) quadrille, which was, not many years since, the standard "square" dance in all of our ball-rooms. At present the latter very rarely finds a place on programmes, and the different figures and various music of the former are so well known that no description of them is deemed necessary.

### FORM OF A QUADRILLE.<sup>1</sup>

First Couple.



Second Couple.

<sup>1</sup> ○ Gentleman.

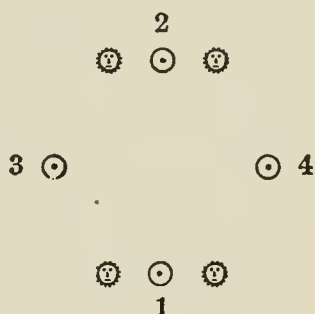
⊙ Lady.

## THE PRINCE IMPERIAL QUADRILLE.

*Two-four and six-eight time.**Music.*

	Bars.
Salute partners and corners . . . . .	8
First four forward to the right, and salute . . . . .	4
Gentlemen of the first and second couples give left hands to right hands of third and fourth ladies (retaining the hands of their partners), and retire backward to opposite places, thus bringing first gentleman and two ladies to second couple's place, and second gentleman with two ladies to first couple's place . . . . .	4

Thus : —

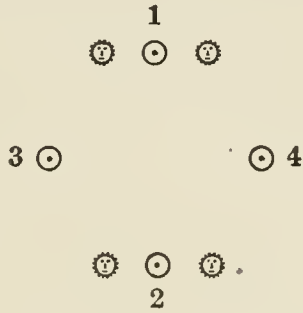


Four ladies join right hands in centre ; make a demi-moulinet or half-circle to the right, and turn with the left hands the four opposite gentlemen ; thus : the first lady turns the second gentleman, the second lady turns the first gentleman, the third lady turns the fourth gentleman, and the fourth lady turns the third gentleman . . . . .	4
Four ladies right hand in centre again, half moulinet to right, and turn partners with left hands . . . . .	4
All face partners ; chassé croisé, and salute at corners . . . . .	4
Face partners again, and turn with both hands to places . . . . .	4
First four forward to right again, and salute . . . . .	4



Second gentleman take right hand of third lady, and  
 first gentleman right hand of fourth lady (retaining  
 partners as before), and retire backward, changing  
 places again . . . . . 4

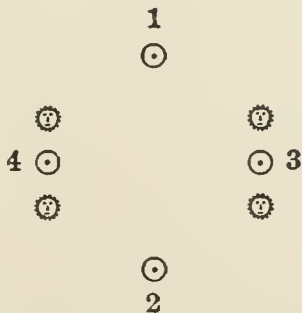
Thus : —



Four ladies right hands at centre, half moulinet, turn  
 same opposite gentlemen as before . . . . . 4  
 Right hands at centre again, turn *partners* with left . . . . . 4  
 All chassé croisé, and salute . . . . . 4  
 Face partners, and turn to places ; both hands . . . . . 4

Side four forward to right, and salute . . . . . 4  
*Third* gentleman take right hand of second lady, and  
 fourth gentleman right hand of first lady, and re-  
 tire backward to opposite places, thus bringing  
 third gentleman with two ladies to fourth couple's  
 place, and fourth gentleman with two ladies to third  
 couple's place . . . . . 4

Thus : —



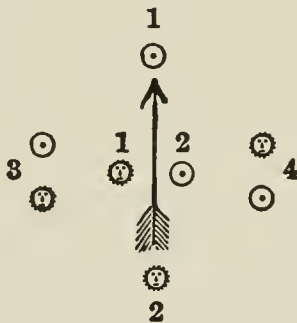
Four ladies half moulinet, and turn with left hand *same*  
 gentleman as before . . . . . 4

	Bars.
Half moulinet again, and turn partners . . . . .	4
All chassé croisé, and salute . . . . .	4
Turn partners to places ; both hands . . . . .	4
Sides to the right again, and salute . . . . .	4
<i>Third</i> gentleman takes first lady, and fourth gentleman takes second lady, and retire backward, changing places again . . . . .	4
Four ladies half moulinet, and turn <i>same</i> gentlemen as before, left hand . . . . .	4
Half moulinet again, and turn partners . . . . .	4
All chassé croisé, and salute at corners . . . . .	4
Turn partners to places, both hands . . . . .	4

*Second Figure.*

Wait . . . . .	8
<i>First</i> lady and second gentleman forward and turn in centre, with both hands (the gentleman makes a half turn and the lady a whole turn), and stop, facing the second lady . . . . .	4
The second lady cross over between the two, and turn first gentleman with left hand, while first lady and second gentleman turn to second couple's place with the left hand . . . . .	4

Thus : —

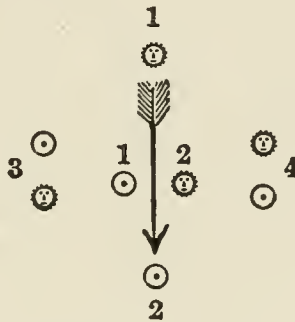


The first four forward and back . . . . .	4
The <i>two</i> ladies half chain to places, turning partners with left hands . . . . .	4

Bars.

- All face partners, *chassé croisé*, and turn (without stopping) at corners, with *right* hand, and partners at places with left hand . . . . . 8
- The second lady and first gentleman turn at the centre (both hands), and face the *first* lady . . . . . 4
- First lady cross between, and turn second gentleman with left hand, while second lady and first gentleman turn to first couple's place with left hands . . . . . 4

Thus : —



- First four forward and back . . . . . 4
- Two ladies half chain to places . . . . . 4
- All* *chassé croisé*, turn at corners with *right* hand, partners with left . . . . . 8

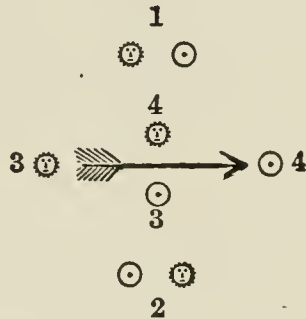
- Third lady and fourth gentleman turn at centre, and face fourth lady . . . . . 4
- Fourth lady cross over between, and turn third gentleman with left hand, while third lady and fourth gentleman turn with left hands to fourth couple's place . . . . . 4

Thus : —



	Bars
Side four forward and back . . . . .	4
Ladies half chain to places . . . . .	4
All chassé croisé, turn at corners with right hand, partners with left . . . . .	8
Fourth lady and third gentleman turn at centre with both hands, and face third lady . . . . .	4
Third lady cross over between, and turn fourth gentle- man with left hand, while fourth lady and third gentleman turn to third couple's place with left hands . . . . .	4

Thus : —

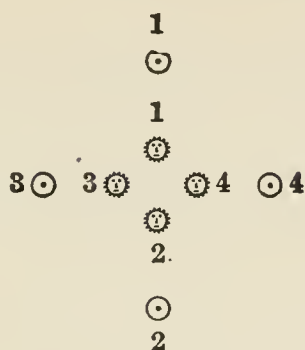


Side four forward and back . . . . .	4
Ladies half chain to places . . . . .	4
All chassé croisé, and turn as before . . . . .	8

### *Third Figure.*

Wait . . . . .	8
First <i>couple</i> forward to centre, the gentleman leaving the lady in the centre <i>facing him</i> , and retires with a bow . . . . .	4
Second couple the same . . . . .	4
<i>Fourth</i> couple the same . . . . .	4
Third couple the same . . . . .	4

Thus : —



Bars.

The four ladies join hands <i>back to back</i> , make a complete turn to the left, and stop, facing their partners . . . . .	4
The four gentlemen advance, and each gives right hand to right hand of his partner and left hand to left hand of next lady to his left, and all salute .	4
All outward from the centre (ladies going forward and gentlemen backward) and inward again (ladies backward, gentlemen forward) . . . . .	4
All turn partners to places by the right hand . . . . .	4
Second couple forward, lady in centre . . . . .	4
First couple same . . . . .	4
Third couple same . . . . .	4
Fourth couple same . . . . .	4
Ladies hands round to left . . . . .	4
Gentlemen forward and salute . . . . .	4
All outward . . . . .	2
Inward . . . . .	2
Turn to places . . . . .	4
Third couple forward, lady in centre . . . . .	4
Fourth, same . . . . .	4
First, same . . . . .	4
Second, same . . . . .	4
Ladies hands round . . . . .	4
Gentlemen forward and salute . . . . .	4

	Bars.
All outward . . . . .	2
Inward . . . . .	2
Turn to places . . . . .	4
Fourth couple forward, lady in centre . . . . .	4
Third, same . . . . .	4
Second, same . . . . .	4
First, same . . . . .	4
Ladies hands round . . . . .	4
Gentlemen forward and salute . . . . .	4
All outward . . . . .	2
Inward . . . . .	2
Turn to places . . . . .	4

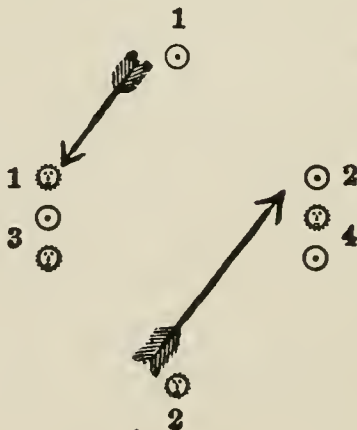
*Fourth Figure.*

Remember your numbers in the figure as follows :—



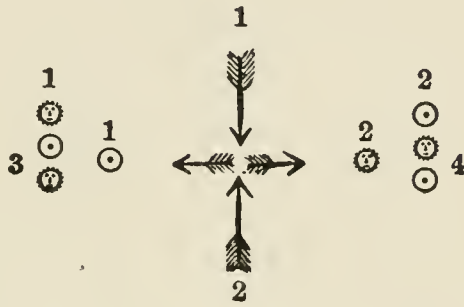
Wait . . . . .	8
First four forward and back . . . . .	4
First lady to left of third couple and second gentleman to right of fourth couple . . . . .	4

Thus :—



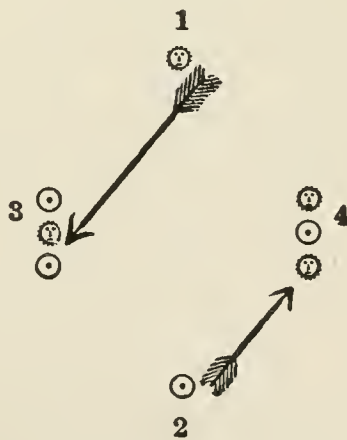
	Bars.
Forward <i>six</i> , and back, twice . . . . .	8
Forward two and back . . . . .	4
Forward two again, and pass round each other, and salute the sides . . . . .	4

Thus : —



Four hands half round, changing places (first with third and second with fourth) . . . . .	4
Half right and left to places . . . . .	4
First four forward and back again . . . . .	4
Second lady to left of fourth couple, and first gentleman to right of third . . . . .	4

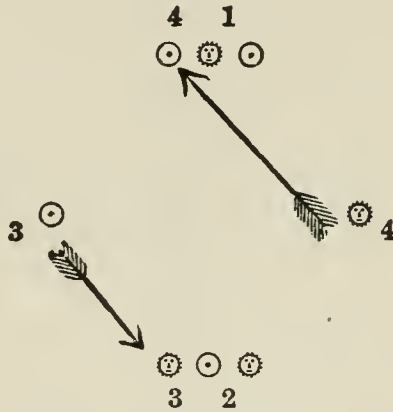
Thus : —



Forward <i>six</i> , and back, twice . . . . .	8
Forward two and back . . . . .	4
Forward two again, pass round each other, and salute at sides as before . . . . .	4
Hands <i>half</i> around (changing places as before). . . . .	4
Right and left to places . . . . .	4

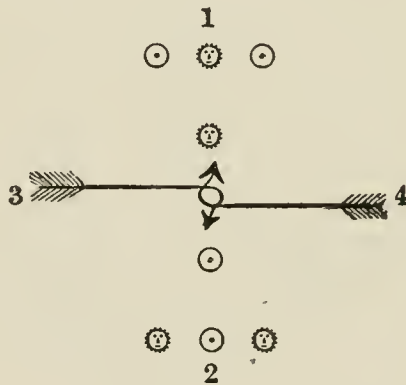
	Bars
Side four forward and back . . . . .	4
Third lady to left of second couple, and fourth gentleman to right of first . . . . .	4

Thus : —



Forward <i>six</i> , and back, twice . . . . .	8
Forward <i>two</i> and back . . . . .	4
Forward two again, pass round each other, and salute at the heads . . . . .	4

Thus : —

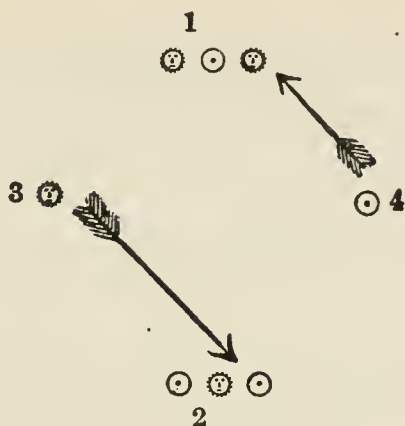


Hands half round (changing places this time first with fourth and second with third) . . . . .	4
Half right and left to places . . . . .	4

Side four forward and back again . . . . .	4
Fourth lady to left of first, and third gentleman to right of second . . . . .	4

Thus : —





	Bars
Forward six, and back, twice . . . . .	8
Forward two and back . . . . .	4
Forward two again, pass round and salute heads as before . . . . .	4
Hands half round (changing places as before) . . . . .	4
Half right and left to places . . . . .	4

*Fifth Figure.*

Wait (or not, according to arrangement of the music)	8
The ladies all advance to the right-hand gentlemen, with whom they cross right arms (joined at the elbows, and held as high as the ladies' shoulders) and make one complete turn (in pivot) . . . . .	4
Advance again to the next right-hand gentlemen, join the <i>left</i> arms, and make another turn . . . . .	4
Go on to the next right-hand gentlemen, and repeat with the right arms joined . . . . .	4
And then to partners with left arm . . . . .	4
First four forward and back . . . . .	4
Cross over (the first couple passing <i>between</i> the second), and stop, facing partners without turning . . . . .	4
Chassé croisé and back (i.e., advance four steps, passing partners, and four steps backward, passing partners again) . . . . .	4
Cross over to places (second couple passing between first) . . . . .	4

	Bars.
Ladies to the right as at the beginning (four bars to turn with each gentleman) . . . . .	16
Side four forward and back . . . . .	4
Cross over (third couple between fourth) and face partners . . . . .	4
Chassé croisé and back . . . . .	4
Cross over to places (fourth couple passing between third) . . . . .	4
Ladies to the right, as before . . . . .	16
First four forward again and back . . . . .	4
Cross over (second between first) . . . . .	4
Chassé croisé and back . . . . .	4
Cross to places (first between second) . . . . .	4
Ladies to the right . . . . .	16
Sides forward again and back . . . . .	4
Cross over (fourth between third) . . . . .	4
Chassé croisé and back . . . . .	4
Cross to places (third between fourth) . . . . .	4
Ladies to the right . . . . .	16
<i>All</i> forward and back . . . . .	4
Swing the ladies to the centre (facing them outward as in third figure), and salute . . . . .	4
Swing the ladies back to places, and salute again . . . . .	4

“ LES VARIÉTÉS PARISIENNES. ”

This dance was introduced (direct from the French Academy) at New Orleans by Professor J. Végas, who

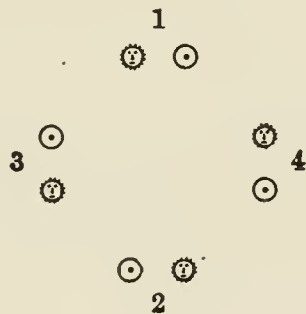
was for many years (until his death) the leading authority in society-dancing in the South.

As its name indicates, it is a dance of variety, each figure having two distinct movements in step and time.

I consider it the most graceful of all the "square" dances; the changes from the quadrille movements in "six-eight" and "two-four" time to the evolutions of waltz, polka, and polka redowa (or mazurka), lending to it a peculiarly pleasing effect, not only to the dancers themselves, but, when well executed, to spectators as well.

It is in this dance particularly that knowledge of the time as well as the steps of the round dances is required.

The quadrille is formed with four couples only (as in fact all *quadrilles*, unless specially arranged otherwise, should be formed).



*First Figure.*

L'INVITATION. — Valse.

*Quadrille movement in "six-eight" time.*

	Bars.
General salute (introduction) . . . . .	8
First <i>couple</i> advance to third couple, and salute (quickly, but not with stiffness) . . . . .	2
Retire (backward) to place . . . . .	2
Forward to fourth couple, and salute . . . . .	2
Retire to place . . . . .	2
First <i>four</i> right and left . . . . .	8

*Waltz movement in "three-four" time.*

Bars.

All balance in place, taking partners in position for waltzing . . . . .	2
All waltz once around the circumference of the figure . . . . .	16
Repeated three times; second, third, and fourth couples taking the lead, each in turn. Always visit the right-hand couple first.	

*Second Figure.*

## L'ETOILE. — Polka.

*Quadrille movement in "two-four" time.*

Wait . . . . .	8
First gentleman and opposite lady forward, and swing half round with left hands, and stop, facing partners . . . . .	4
All four chassé to the right . . . . .	2
Half turn with left hands . . . . .	2
First gentleman and opposite lady forward again, swing half round, face partners again . . . . .	4
Chassé right . . . . .	2
Half turn to places with left hands . . . . .	2

*Polka movement, "two-four" time.*

All polka to the right thus: first couple to third couple's place; third couple to second couple's place; second couple to fourth couple's place; fourth couple to first couple's place . . . . .	2
All balance, one bar toward the centre and the other outward . . . . .	2
To the right again . . . . .	2
Balance . . . . .	2
To the right again . . . . .	2
Balance . . . . .	2

	Bars.
To the right again (places) . . . . .	2
Balance . . . . .	2
Repeat three times (second, third, and fourth gentlemen taking the lead each in turn).	

*Third Figure.*

LE PRISONNIER. — Waltz.

*Quadrille movement, "six-eight" time.*

Wait . . . . .	8
First gentleman conduct the <i>fourth</i> lady to the centre (leaving her there facing inward) . . . . .	2
Then the second lady (same) . . . . .	2
Then the third lady (same) . . . . .	2
Then his partner, and remains "a prisoner," surrounded by the four ladies with joined hands . . . . .	2
Four ladies make a complete turn to the left . . . . .	4
<i>All</i> give right hands to partners, and turn to places . . . . .	4

*Waltz movement, "three-four" time.*

All turn to the centre (the ladies going forward and the gentlemen backward) and form a square, facing outward . . . . .	4
Turn to places (in waltz positions) . . . . .	4
To the centre again . . . . .	4
To places . . . . .	4
Repeat three times; second, third, and fourth gentlemen leading, each in turn, and always taking the lady on the left first, then continue taking them from the left until the four ladies are forward in circle.	

*Fourth Figure.*

L'ALTERNANTE. — Mazurka, or "Polka Redowa."

*Quadrille movement, "two-four" time.*

Wait . . . . .	8
First <i>couple</i> turn to the centre (half round), and face outward . . . . .	4

Bars.

The lady turns to the right then, and gives her right hand to the <i>right</i> hands of the side couple (the fourth), while the gentleman gives his right hand to the right hands of the other side couple (the third), thus forming two triangles. The two triangles make a complete turn to the left. . . .	4
First lady and gentleman forward toward each other and back . . . . .	4
Turn to places with left hands . . . . .	4

*Polka Redowa movement, "three-four" time.*

First four cross over (or <i>half</i> right and left), turning on opposite sides with left hands . . . . .	4
Side four cross over same movement . . . . .	4
First four cross over to places . . . . .	4
Side four cross over to places . . . . .	4
Repeat three times ; second, third, and fourth couples taking the lead, each in turn.	

### *Fifth Figure.*

LA ROSACE. — Waltz.

*Quadrille movement, "two-four" time.*

Wait . . . . .	8
First gentleman and opposite lady forward and back .	4
Face partners, salute, and fall back on the sides, forming two lines . . . . .	4
Two lines forward and back . . . . .	4
Two lines forward again, and the four ladies join right hands across in centre, giving left hands to left hands of their partners . . . . .	4
All balance . . . . .	2
The gentlemen advance to next ladies (ladies all remain with right hands crossed and balance in place) . . . . .	2

	Bars.
All balance . . . . .	2
Gentlemen advance to next ladies . . . . .	2
All balance . . . . .	2
Gentlemen advance to next ladies . . . . .	2
All balance . . . . .	2
Gentlemen advance to partners . . . . .	2
All balance (taking partners to waltz) . . . . .	2
All waltz around circumference of figure . . . . .	16

Repeat three times ; second, third, and fourth gentlemen taking the lead, each in turn. At the conclusion of the dance, there is a "coda" or four additional bars played, during which all will salute partners with low bows.

WALTZ LANCERS.

[By A. MAHLER, St. Louis.]

This dance is a result of the improved taste in society for the slow, easy, and graceful movement of the "Glide," which has become so popular and so generally danced that at private re-unions hardly any other steps are used.

The "German," "Variétés Parisiennes," and "Waltz Lancers," all involve the glide in their evolutions ; and accomplished dancers seem to desire no greater variety on their programmes. Certainly this is a taste to be approved and encouraged ; inasmuch as proficiency in the execution of such figures and movements is undoubted evidence of a correct appreciation of the real beauties and proprieties of the social art of dancing.

In nothing is the great mechanical improvement in society-dancing more observable than in its entire freedom from the stiffness and staginess that characterized it until society itself began to invent and to regulate its own dances independently of the arbitrary dicta of professional schools.

It will be seen that the figures of the Waltz Lancers differ from those of the ordinary Lancers only in the time and step, and the omission of the "balance and turn at corners," and the "grand right and left" in the fifth figure.

Each figure is danced *twice* only, instead of four times, as in the ordinary quadrille.

*First Figure.*

	Bars.
Salute partners and corners very slowly . . . . .	16
First four forward and back (four bars forward and four bars backward) . . . . .	8
Forward again, turn opposite ladies, and retire to places . . . . .	8
Cross over (the first couple waltzing <i>between</i> the second couple, who separate and cross straight over) . . . . .	8
Cross back to places (the second couple waltzing between the first, who separate and cross straight over) . . . . .	8
<i>All</i> waltz round the circumference of the figure . . . . .	16
Sides repeat . . . . .	48

*Second Figure.*

Wait . . . . .	16
First four forward and back . . . . .	8
Forward again, leaving ladies in centre facing partners (salute and turn to places during last four bars) . . . . .	8
First four waltz around each other, and, when returned to places, separate the side couples to form two lines . . . . .	16
Two lines forward and back . . . . .	8



	Bars.
Forward again, take partners, and waltz to places . . . . .	8
Side four repeat . . . . .	48

*Third Figure.*

Wait . . . . .	16
First four forward and back . . . . .	8
Forward again and salute, and back to places . . . . .	8
Same four waltz around each other . . . . .	16
Sides repeat . . . . .	32

*Fourth Figure.*

Wait . . . . .	16
First four forward to the right, and salute very slowly . . . . .	8
Pass around to the left (the gentlemen turning backward), and salute . . . . .	8
Retire backward to places, and salute partners . . . . .	8
Same four waltz around each other . . . . .	16
Sides repeat . . . . .	40

*Fifth Figure.*

All ready to waltz . . . . .	1 chord.
All waltz around circumference . . . . .	16
First four continue to waltz around each other; on returning to place, first couple face outward as in ordinary Lancers . . . . .	8
Third couple take place behind first . . . . .	4
Fourth behind third . . . . .	4
All chassé croisé . . . . .	4
Salute opposites very slowly . . . . .	4
Cross back again . . . . .	4
Salute opposites again very slowly . . . . .	4
First <i>couple</i> waltz down between the lines and back to place, where they separate and fall back in lines on the sides . . . . .	16

	Bars.
Two lines forward and back . . . . .	8
Forward again and waltz with partners to places . . . . .	8
Sides repeat (beginning with all waltz) . . . . .	80

## WALTZ QUADRILLE.

*First Figure.*

Wait (salute partners and corners) . . . . .	16
All face partners, give right hands, and balance in place . . . . .	4
Turn (in place) by right hands . . . . .	4
Repeat (balance four bars and turn four bars) . . . . .	8
First four waltz . . . . .	16
Side four waltz . . . . .	16
Grand right and left until all meet partners . . . . .	8
All take partners and waltz to places (to the right) . . . . .	8
All waltz around . . . . .	16
Side four waltz . . . . .	16
First four waltz . . . . .	16
Grand right and left . . . . .	8
Waltz to places . . . . .	8
All waltz . . . . .	16

*Second Figure.*

First and third and second and fourth couples <i>half</i> right and left, and turn with left hands . . . . .	8
First and fourth and second and third waltz <i>half</i> around each other . . . . .	8
First and third and second and fourth half right and left again . . . . .	8
First and fourth and second and third waltz <i>half</i> around each other again to places . . . . .	8
All waltz . . . . .	16

*Third Figure.*

	Bars.
First four forward and back . . . . .	8
Forward again, the gentlemen exchange partners, and back to place. . . . .	8
First four waltz . . . . .	16
Side four forward and back . . . . .	8
Forward again, exchange partners, and back to place	8
Side four waltz . . . . .	16
First four repeat, to regain partners . . . . .	32
Side four repeat, to regain partners . . . . .	32

*Fourth Figure.*

All join hands in circle, and forward to centre and back . . . . .	8
Forward again, and each lady goes back with the right-hand gentleman . . . . .	8
All waltz . . . . .	16
Repeat until all have regained partners, and all waltz again . . . . .	96

*Fifth Figure.*

Four ladies join right hands in centre, and turn to the left . . . . .	8
Give the left hand and turn to the right (giving right hands to partners on arriving opposite places) . . . . .	8
All balance . . . . .	4
Turn by right hand . . . . .	4
Gentlemen join left hands in centre, give right to partners, and balance . . . . .	4
Turn with right hands to places . . . . .	4
And all waltz at will until music ceases.	

The waltz quadrille is more pleasant when danced through from beginning to ending, without pausing between figures.

## MÉNUET QUADRILLE.

[By Professor NOTT, St. Louis.]

This quadrille, I think, is not destined to become popular in our ball-rooms. The centennial excitement revived in society a nine-days' interest in the habits, customs, and accomplishments of our ancestors; Mrs. Grundy suggested the resurrection of "La Ménuet de la Cour;" and Professor Dodworth wrote an elaborate and interesting account of the dance, with steps and figures abounding with technicalities, for a Boston journal. Some of the ultra *beau monde* danced it at their Germans; and some of the dancing teachers taught it—or rather a modern adaptation of it—in their schools.

The following figures on the plan of the "Lancers Quadrille" were arranged by Professor Nott of St. Louis, who says: "In this quadrille the step of the 'Ménuet de la Cour' is taken when walking through the parts not designated as waltz; and through the entire set the movements of ménuet and waltz are alternated with a most pleasing rhythm and harmony. In walking, but *one* step to the bar is taken."

*First Figure.*

## Three-four Ménuet.

	Bars.
Salute partners and corners very slowly . . . . .	8
First four forward and back (making a <i>half</i> salute) . . . . .	8
Forward again, turn opposites, and retire backward to places . . . . .	8

## Three-four Waltz.

First four cross over (first couple waltzing; second couple separate and cross straight over as in Lancers) . . . . .	8
Cross back to places (second couple waltz, first couple separate) . . . . .	8
All waltz round . . . . .	16
Sides repeat . . . . .	48

*Second Figure.*

Three-four Menuet.

	Bars.
Wait . . . . .	8
First four forward and back . . . . .	8
Forward again, ladies in centre, salute, and turn to places . . . . .	8

Three-four Waltz.

Same four waltz round, separate, and fall back on sides . . . . .	16
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Three-four Menuet.

Two lines forward and back . . . . .	8
Forward again and turn to places (waltz last four bars) . . . . .	8
Sides repeat . . . . .	48

*Third Figure.*

Three-four Menuet.

Wait . . . . .	8
First four forward and back . . . . .	8
Forward again, salute in centre, and back to places . . . . .	8
Same four waltz round . . . . .	16
Sides repeat . . . . .	32

*Fourth Figure.*

Three-four Menuet.

Wait . . . . .	8
First four to right and salute <i>very</i> slowly . . . . .	8
Round to left and salute <i>very</i> slowly . . . . .	8
To places and salute <i>very</i> slowly . . . . .	8
Same four waltz round . . . . .	16
Sides repeat . . . . .	40

*Fifth Figure.*

Three-four Waltz.

All ready to waltz . . . . .	4
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	Bars
All waltz round . . . . .	16
First four continue to waltz (on returning to places first couple face outward) . . . . .	8
Third couple behind first . . . . .	4
Fourth couple behind third . . . . .	4
Three-four Menuet.	
All chassé croisé very slowly, and salute when op- posite . . . . .	8
Back again and salute . . . . .	8
Three-four Waltz.	
First four waltz around, separate, and fall back on sides again . . . . .	16
Three-four Menuet.	
Two lines forward and back . . . . .	8
Forward again, turn partners to places . . . . .	8
Sides repeat, third couple taking the lead . . . . .	80
Three-four <i>Coda</i> .	
All waltz round again, finish in places with general salute . . . . .	20

“THE GLIDE,” OR DODWORTH’S “BOSTON.”

As an introduction to the mechanical description of this dance I quote the following language of Professor Allen Dodworth, whose prominence in the profession, high social standing, and thorough acquaintance with the whole subject of dancing, place him at the head of authorities in this country.

“HOW TO DANCE THE ‘BOSTON.’”

“The origin of this dance has been, and is still, a frequent subject of discussion. I incline to the belief that it is not an invention, but a growth springing out of a natural desire in our young people for a change.

“We had been hopping in the ‘hop waltz,’ jumping in the quick ‘redowa,’ for a number of years; had allowed those who

were so inclined free license to tear about in the galop, until this desire for a change to a more composed and gentle style became general. This manifested itself first in subduing the 'redowa,' and, the progress continuing, resulted in the present 'Boston.'

"Let us be thankful for the good taste that has brought about so desirable a change. . . . I value the present opportunity of observing this dance from its beginning, and have noticed how gradually the good taste of our young people has modified what *at first* was a truly *ungraceful* motion, until now it approaches that beautiful old-fashioned dance, the Spanish waltz. In fact, our modern 'Boston,' with the *dipping* motion omitted, is precisely that old-fashioned waltz, and is so named by many at the present time. . . . I felt that in its first stage, and during the transition period, I could not recommend it to my pupils; but in its present form I feel real pleasure in describing it as the latest and best."

The fact that all really accomplished dancers prefer the glide to any other waltz, is evidence of the truth of the saying that *bad* dancers like *fast* time.

*Steps of the Boston.*

Heels together ; toes turned out.

LADY.

- |                       |    |   |  |
|-----------------------|----|---|--|
| One Measure of Music. | 1. | { | Step forward with the <i>right</i> foot eighteen inches ; and in making this step bend the <i>left</i> knee, but keep the right leg straight, allowing the <i>heel</i> to touch the floor an instant before the toes. (This bending of the left knee causes a descent of the body, from which the name <i>dip</i> is derived.) |
|                       | 2. | { | Pass the left beyond the right foot about eighteen inches, at the same time stiffening both legs and rising (slightly) on the toes ; while thus passing the left foot, turn nearly half round toward the right hand.   |
|                       | 3. | { | Bring right heel against left heel, settling down upon both, and thus finish the half turn.  |

## GENTLEMAN.

- One Measure of Music.
4. { Step backward upon left foot eighteen inches, dipping with right knee.
5. { Pass the right foot backward beyond the left six inches, at the same time stiffening the legs as at No. 2, and, while passing right foot backward, turn nearly half round by throwing right shoulder backward.
6. { Bring left heel to right heel, settling down on both, and while doing so finish the half turn.

The lady begins at No. 1, and continues all through the dance, 1, 2, 3, 4, 5, 6, without ever changing.

The gentleman begins at No. 4, and continues all through the dance, 4, 5, 6, 1, 2, 3, without ever changing. It will be seen, then, that while one is making 1, 2, 3, the other is making 4, 5, 6, and this without variation from beginning to end.

*Pursuit Step. — To go forward without turning.*

1. Step forward with right (dipping as at No. 1).
2. Pass the left without turning (same motion as at No. 2).
3. Bring right to left heel (as at No. 3).
4. Step forward with left (dip with right).
5. Pass right without turning (as at No. 2).
6. Bring left heel to right (as at No. 6).

These movements may be repeated forward *ad libitum*.

*Retreat Step. — To go backward without turning.*

1. Step backward with left (dip with right).
2. Pass right beyond left (rising on toes).
3. Bring left heel to right.
4. Step backward with right (dip with left).
5. Pass left beyond right (rising on toes).
6. Bring right heel to left heel.

May be repeated *ad libitum*.



When two are dancing together, one will make the six movements forward while the other will make them backward.

*The Reverse.*

1. Step *forward* with left (dip with right).
2. Pass right beyond left, turning nearly half round toward the *left* hand.
3. Bring left heel to right, thus finishing the half turn.
4. Step *backward* with right foot (dip left).
5. Pass left beyond right (six inches) same time turn half round by throwing *left* shoulder backward.
6. Bring right heel to left, and thus finish one reverse turn.

*To change from the Right Turn to the Left, or Reverse, by a Backward Movement.*

In making 1, 2, 3, 4, 5, 6, as first described, when the dancer arrives at No. 4 (which is left foot backward), make No. 5 straight backward, and then bring the heels together without turning half round, as first described. Then as the right foot steps occur in regular rotation, make that right foot step backward as at No. 1; then pass the left backward, turning half round for No. 2; then bring right heel to left as at No. 3. Next step *forward* with left foot; then pass right beyond left, turning half round, and finish the reverse turn by bringing heels together for No. 6.

*To reverse by a Forward Movement.*

In making 1, 2, 3, 4, 5, 6, as at first described, when arriving again at No. 1, in place of turning upon No. 2, make that motion straight *forward*, and bring the right heel to left without any turn. Then, as the next in rotation is the

left foot, step *forward* with that foot for No. 4; then pass the right forward, turning toward the left hand for No. 5. Next bring left heel to right for No. 6. Then step *backward* with right foot for No. 1; and as the left foot passes beyond backward, continue to turn by throwing left shoulder backward: bring right heel to left heel, and thus finish one reverse turn forward.

The length, direction, and duration of the motions are varied according to circumstances; and it is practice *alone* that can enable one to acquire proficiency, with ease and gracefulness, in this dance.

#### TWO-STEP BOSTON, OR THE "DIP."

(This is the dance referred to by Professor Dodworth as one of the "transitions," from the rapid and tiresome "deux temps," and "redowa," to the slow and easy "glide" (or improved Boston). The present writer can only echo Mr. Dodworth's words of thankfulness, that the good taste of refined society has brought about a change so worthy and desirable, by rejecting the "hybrid" in favor of the genuine dance of true art, and high cultivation.)

1. Step forward upon right foot *twenty-four* inches, making a low "dip" with left knee.
2. Bring left heel to right heel, same time turning half round upon right foot.
3. Rise on toes, and down again.
4. Step backward upon left foot *twenty-four* inches, — low "dip" with right knee.
5. Bring right heel to left, swinging half round upon left foot.
6. Rise on toes, and down again.

I have introduced this last dance here merely for pur-

poses of comparison. Well-bred people never dance it at the present time ; and, in fact, have never done so except for a short time after its first appearance, surprised, by its novelty and high-sounding title, into a brief toleration of it in their drawing-rooms.

#### THE GERMAN, OR "COTILLON."

Of this dance the same may be said that Professor Dodworth has said of the glide, — that it is a growth rather than an invention. Undoubtedly it had its origin in Germany, where it grew through many years from a harvest-dance among the peasantry (and composed of a few simple evolutions), to its present proportions of more than a hundred figures and changes. From Germany the German was carried to Paris, where it was pruned and polished, and from whence it found its way into all the capitals of Europe. It became particularly popular and prominent in our own society, just about the time of the Franco-Prussian war, when — with an avidity only equalled by the volatile Frenchman himself, who shouts (with a tear in one eye and a smile in the other), "*Le roi est mort, vive le roi!*" — our leaders of "ton" threw off the imperial yoke of Eugénie at Paris, and bowed their heads in fashion-worship at the shrines of "*der Kaiser Wilhelm und seine Frau,*" at Berlin.

In the following selection of figures I have chosen those only that I consider appropriate for ball-rooms and large private parties ; and they are few in comparison with the whole number of figures in the dance, some of which are adaptable only to the performance of a limited company of intimate acquaintances, where merriment and even a little choice humor would rather advance than check the general enjoyment.

The success of a "German" (presuming that all who

place themselves in the cotillon are familiar with the steps of the round dances, such as “glide,” “polka,” and “polka redowa,” or modified “mazurka”) depends on the capability of the “conductor,” and the cheerfulness and alacrity with which the dancers obey his signals and follow his directions.

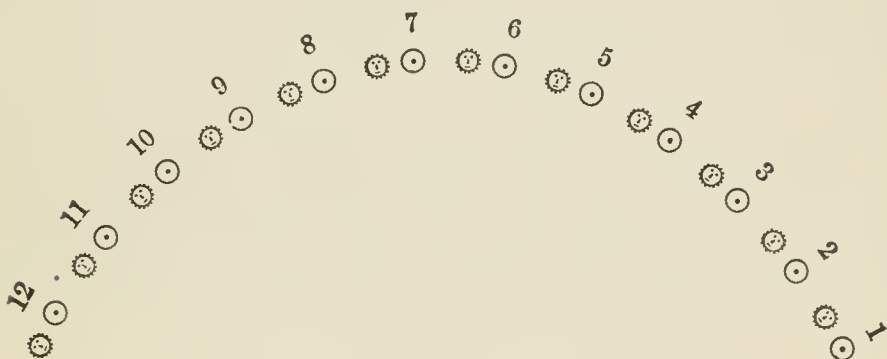
The qualifications necessary for the “conductor” to succeed in his management are not so numerous as they are peculiar. After a knowledge and retentive memory of such figures as he proposes to direct, tact in controlling the evolutions of the cotillon, and in accommodating himself to the dispositions and degrees of efficiency in his dancers, will alone enable him to acquit himself with credit and satisfaction. Occasionally, with the exercise of good taste and ingenuity, he may *invent* figures during the progress of the dance; but should always, before making the attempt, feel assured that his invention will be pleasing as well as surprising, and artistic as well as new.

The German among the ultra fashionable people of our larger cities at one time exercised an objectionable influence on young people, from the extravagance of rivalry in the costliness of the “favors” presented during the performance of certain figures. Diamond rings and studs; fans of ivory and ostrich plumes, inlaid with gold and set with jewels; lace handkerchiefs, opera-chains, toilet-slippers, smoking-caps, and an infinity of other costly trifles, — were offered and accepted between ladies and gentlemen, who in many cases had no other excuses for the extravagance than those of purse pride and personal vanity.

Passing over this feature, which it is hoped that the good taste of my pupils will always reject as an ostentatious vulgarity, I take pleasure in saying that I consider the German, with its great number and variety of figures,

and its adaptability to all social re-unions where dancing is indulged as a refined exercise and recreation, the “par excellence” of good taste and true art.

FORM AND FIGURES OF THE GERMAN.<sup>1</sup>



No. 1 represents the conductor and his partner.

Any number of couples may form the cotillon, which may be arranged as above or in a complete circle, according to circumstances.

The conductor begins a series of figures by waltzing once around the room with his partner; and then designates by signs or verbal instruction such couples as he requires for the execution of particular figures.

*Signs.*

One clap of the hands, loud enough to be heard above the sound of the music, indicates “Form circle.”

Two claps: “Return to seats.”

Three claps: “Music cease.”

Four claps: “Music change” — from waltz to polka, polka redowa, or galop (as may have been determined before beginning to dance).

Any series of signs, if agreed upon and understood generally by the dancers and musicians, will answer.

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<sup>1</sup> ○ Lady.    ⊙ Gentleman.

Where the cotillon is composed of more than twelve couples, — say twenty-four, thirty-two, or more, — it is best for the conductor to seat himself centrally instead of at the end, and select his dancers alternately from each side of him.

In a large ball-room, such as Artillery Hall, when there are dancers enough to form a cotillon composed of fifty or sixty couples, or more, it would greatly facilitate the enjoyable execution of the “German” to divide the dancers, and form *two* cotillons under two conductors, each to confine himself to a given space, and to agree upon signs to be mutually observed when it is desired to stop the music or change the time.

### 1. *La Course.*

Conductor selects two ladies. His partner selects two gentlemen. Form two lines of threes. Forward and back (eight bars); forward again (four bars), and each lady take opposite gentleman; each gentleman take opposite lady, and turn in place (four bars); all waltz to seats (sixteen bars). N.B. — After placing ladies in their seats, gentlemen will immediately return to their own. (The figures repeated by the next couples in rotation.)

### 2. *Les Ronds à Trois.*

Lady selects two gentlemen; conductor, two ladies; form two rounds of three, and revolve rapidly (four bars). At the signal, lady passes under arms of two gentlemen, conductor under arms of two ladies, to meet each other; at the same time the other two gentlemen take the other two ladies (four bars), and all waltz to places (sixteen bars).

3. *Les Chaises.*

Conductor places a chair in the middle of the room, and seats in it his partner, to whom he presents two gentlemen. The lady dances with one of the gentlemen, while the other seats himself in the chair. Conductor next presents two ladies; the gentleman dances with one of them, and the other takes the chair. (Continue the figure until all have danced.)

4. *La Pyramide.*

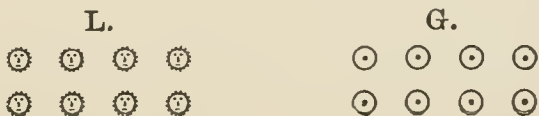
Conductor designates two (or more) couples, beside himself and partner. Each lady selects another lady, to form a pyramid: —



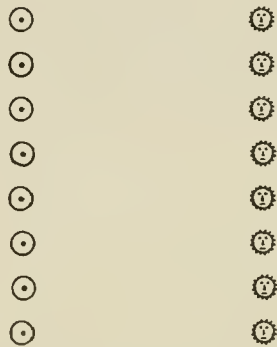
Each gentleman selects another gentleman, and they join hands in a line (conductor leading). The line of gentlemen winds entirely around the first lady, then round the next *two*, then round the next *three* (and so on if more than six couples are dancing), and repeat by reversing the movement until conductor arrives again in front of first lady, with whom he waltzes, while each of the other gentlemen takes the lady nearest him.

5. *Les Petits Ronds.*

*Half* the cotillon begin, if a large one. (If composed of less than twenty couples, all may dance at once.) The ladies place themselves in couples (one couple behind the other, and leaving a space of four feet between each couple). Gentlemen the same, thus: —



The middle *four* join hands, and turn (making a complete circle) to the left (four bars). The *two* ladies pass under the arms of the two gentlemen, and join hands with the *next* two; while the two gentlemen join hands with the *next* two ladies (four bars), and so on to the ends of the column. On passing out at each end of the column, the ladies will form a line at one end, and the gentlemen at the other, *diametrical* to the alignment of the column, thus: —



When the column is exhausted, and the two lines formed as above, all forward, and each gentleman takes the lady opposite him to waltz at will, until signal “Return to seats” is given by the conductor.

#### 6. *Les Bras enlaces; or, “Charge of the Light Brigade.”*

Any number of couples begin. Form a grand round. All forward with joined hands to centre (four bars). Ladies join hands, and stop at centre. Gentlemen join hands *around* the ladies in a larger circle, and all balance (four bars). Ladies turn to the right, and gentlemen to the left (sixteen bars). Then ladies (keeping their hands joined) pass backward (stooping), while gentlemen advance, and (with hands still joined) pass their arms over the ladies’ heads (taking care to have a lady between each two gentlemen, and “*é converso*”). In this position break the circle in two places, and form two lines by going



backward. At a signal, gentlemen raise their arms (hands still joined), ladies pass under and advance, gentlemen following. The two lines of ladies pass each other by letting go hands, and keeping straight on to meet the opposite advancing lines of gentlemen, when each gentleman takes the lady immediately in front of him, and all waltz to seats.

#### 7. *Les Messires au Genoux.*

Form one, two, or more quadrilles, five or six feet distant from each other. Gentlemen all kneel. Four ladies (in each quadrille) give right hands in centre, and turn to the left (complete circle), *passing* by their partners on arriving again at places, and give left hands to *left* hands of the gentlemen on the *left* of their partners; pass once around these gentlemen (who retain the ladies' hands while making the turn), join right hands in centre again, moulinet to the left as before, *pass* the gentlemen just turned, and give *left* hands to *next* left-hand gentlemen, and so on to next, and then to partners, when all the gentlemen rise, and all waltz to places.

#### 8. *Grande Chainé.*

Several couples begin. Ladies select gentlemen, gentlemen select ladies. Form a grand round, and give left hands to partners. Right and left around (as in fifth figure of Lancers), at a given signal swing half round with right hands, and go in the contrary direction; at next signal, arrive half round with left hands, and right and left again as at first. Keep up the changes at each signal, until signal "Return to places" is given.

#### 9. *La Hongarienne.*

(Only to Polka or Mazurka time.)

Form quadrilles. Head couples right and left, with

right-hand side couples (eight bars). *Half* ladies chain with same couples (thus changing partners), and balance (in waltz position) in place (eight bars). All polka once round (eight bars). Repeat with left-hand couples, and all polka again (twenty-four bars). Repeat with right-hand couples; all polka again (twenty-four bars). Repeat with left-hand couples, and all polka again (twenty-four bars). All polka to seats.

#### 10. *L'Étoile et la Cercle.*

Four couples begin. Ladies select gentlemen, gentlemen select ladies. Form two lines facing, four couples in each line. Four middle ladies give right hands across, make a moulinet to the left; then give left hands across, and moulinet to the right. The gentlemen *all* join hands in a circle around these four ladies. The remaining four ladies advance, and give *left* hands to *right* hands of the four ladies in the moulinet, thus forming a star (the ladies) and a circle (the gentlemen). The gentlemen now pass round under the arms of the ladies, and the ladies pass in a contrary direction until the signal is given, when all take partners and waltz to places. (It is sometimes better for the gentlemen to form the star, and the ladies the circle. "Toilette," of course, must govern the matter, as occasionally the ladies find it difficult to raise their hands high enough for the gentlemen to pass under.)

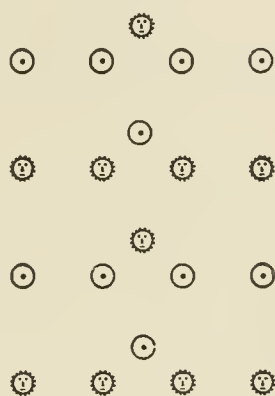
#### 11. *Flag Figure.*

Ten pairs of flags, two of a kind, such as two American, two English, two French, &c. Conductor presents one of each pair to a lady, and the other to a gentleman. The gentlemen then search for the corresponding flags, and dance with the ladies in whose hands they find them. At the signal each lady presents her flag to another gentle-

man, and each gentleman presents his to another lady. Again the gentlemen search for the corresponding flags, &c. (Different pairs of colored ribbons may be used instead of flags.)

12. *Les Militaires.*

Same distribution of flags as in previous figure; then form four lines, with an officer in front of each, thus: —



In this form march around the room twice (to march music). Second time half wheel to the right and left, and form two lines facing; ladies line one side, gentlemen the other; all forward, select corresponding flags, and waltz or polka to seats.

13. *La Trompeuse.*

The leading lady selects six other ladies, and form a line. Conductor selects *seven* gentlemen, and form a line facing the ladies. The line of gentlemen join hands, and the conductor leads them in review along the front of the ladies' line; then behind the line of ladies, changing so as to bring the gentlemen back to back with the ladies. At the signal the conductor turns quickly, and chooses a lady; the other gentlemen do the same. There will be one gentleman (the "victim") without a partner. He must return to his seat unless some compassionate lady in the circle will *volunteer* to dance with him.

14. *La Serpent.*

Conductor leaves his partner at one end of the room. He selects several other ladies, and places them behind his partner, in line, and with three-foot spaces between them. He next chooses an equal number of gentlemen, who join hands *en chain*. The conductor leads this line of gentlemen through the line of ladies from front to rear and back again, passing "zigzag" through the line. On arriving again at the head of the line, make signal, and each gentleman dances with the lady in front of whom he finds himself.

15. *Le Changement des Dames.*

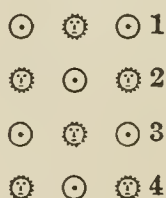
Two (or four, &c.) couples begin. After waltzing around the room, each *two* couples approach, and change partners without losing step or time. After waltzing around again, change partners again, and waltz to seats.

16. *Les Bouquets.*

As many small bouquets as there are dancers in the cotillon. Conductor and his lady each choose a bouquet; and, after waltzing once around, the lady presents hers to another gentleman, and the conductor his to another lady. Repeated until all have been presented with bouquets.

17. *La Phalange.*

Two couples begin. Each lady selects *two* gentlemen, and each gentleman *two* ladies. Form a phalanx as follows: —



The lady in the first line gives her *right* hand to the *left*

hand of the left-hand gentleman, and her *left* hand to the right hand of the right-hand gentleman; these gentlemen join their disengaged hands behind the lady, and hold them up over her head (this forms a group or figure known as "the graces"); the second, third, and fourth lines make the same movement. All dance in this form (the groups keeping close one after the other) once around the room; then the *first* and third lines about-face, and dance with opposites to places.

### 18. *Les Croix Doublé.*

Four couples begin. Form a cross, the gentlemen giving left hands at centre, holding their partners by the right. Each gentleman then calls a lady, and each lady calls a gentleman, who join the four points of the cross (thus doubling the cross). Four more couples take places in the spaces between the points, and waltz while the cross revolves in pivot. At signal take partners, as placed, and waltz to seats.

### 19. *Le Grande Rond.*

Four couples begin. Each lady chooses a lady, and each gentleman chooses a gentleman. Form a circle, gentlemen on one side, ladies on the other; join hands. Conductor leads through the middle (all still holding hands), and passes with his partner through the opposite point in the circle, under the arms of the lady and gentleman. Here the conductor lets go his partner's hand (the others still holding fast), and turns to the left; his partner turns to the right. After describing each a semicircle, they meet, and, breaking off from the circle, waltz to seats. The next gentleman and lady the same, and so on until the circle is exhausted.

20. *Les Cercles Jumeaux.*

Four couples begin. Ladies choose ladies, gentlemen choose gentlemen. Form two rounds, one of the ladies and the other of the gentlemen. The conductor remains in the centre of the round of ladies, and his partner in the round of gentlemen. Both rounds revolve rapidly to the left. At the signal, conductor chooses a lady from the round of ladies, his partner a gentleman from the round of gentlemen; the two rounds break, and form two lines facing. Two lines advance, select opposites, and all waltz to seats.

21. *La Chasse aux Mouchoirs.*

Four ladies form square in centre of room, each holding a handkerchief in her hand. All the gentlemen form a circle round the four ladies, with their backs turned inward. Ladies toss their handkerchiefs in the air, and dance with the gentlemen who catch them. (Costly lace handkerchiefs are not quite appropriate for this figure.)

22. *Le Berceau.*

Four couples begin; form a circle with joined hands; turn backs to partners without letting go hands. Four more couples form a circle around these. The gentlemen all join hands above, and the ladies beneath. Gentlemen raise their arms high enough for the ladies to pass around under them. Ladies pass around to the left. At the signal, gentlemen lower their arms, and waltz each with the lady next to his right arm.

23. *La Pursuite.*

Any number of couples begin. One or two or more gentlemen without partners go among the dancers, and, by clapping hands, take partners from any of the other

gentlemen. When this signal is made, the gentleman dancing must immediately release his partner to the pursuer, and seek another by clapping his hands at the *nearest* couple.

This is one of the final figures of the cotillon, and one of the most enjoyable when conducted properly. The odd gentlemen, however, are apt to display conspicuous preferences for certain ladies; and by dashing about in search of them, or standing idle waiting for them to pass by, they delay the dance, create a coolness and monotony among the dancers, and in a word evince a want of consideration, not at all courteous or well-bred.

#### 24. *Le Palanquin.*

Take a large shawl. Four couples begin; one couple at each corner of the shawl. The gentlemen of these couples hold the shawl up by the corners, with left hands, taking care to keep it well above their heads, and always evenly spread. The four couples then waltz around the room, keeping equal time and distance, while a fifth couple comes under the canopy, and waltzes around with it, always keeping central so as not to come in contact with the bearers.

(This is one of the most difficult figures in the German. To execute it well, the very best dancers are required; and conductors should not attempt it unless certain of the ability of their dancers to execute it.)

#### 25. *La Kangaroo.*

Three chairs side by side, in middle of room. Conductor seats his partner, who must have a fan, in the middle chair. He then presents to her two gentlemen, who seat themselves in the other two chairs. The lady gives the fan to one of these gentlemen, and dances with the

other. The gentleman to whom the fan is given must follow the dancing couple, and fan them, while hopping on one foot.

(Perhaps this figure is better adapted to parlor-Germans than to those of the ball-room, although no just reason can be assigned for the difference. The figure is intended to create a hearty laugh at the expense of one gentleman at a time; and he who submits to this innocent and temporary sacrifice of his "*amour-propre*," with the least display of affected or genuine ill-humor, will generally be found the best-bred man in the company.)

### 26. *Les Zigzags.*

Any number of couples begin. Place themselves behind each other, with three feet of space between each couple; all facing one way, and keeping close to partners. The first couple sets out and waltzes "zigzag" through this column, followed by each couple in turn until all are waltzing, then return to seats.

### 27. *L'Allée Tournante.*

Any number of couples begin. Form circle. Gentlemen swing their partners around, facing them toward the centre, leaving space of three feet between. This forms a double round, ladies within and gentlemen without. Conductor and partner waltz around through this "winding alley," followed by each couple in turn, and all return to seats.

### 28. *Le Carnaval.*

[To be danced with paper costumes, made by the members of the "German," or they can be purchased in sets of thirty or forty pairs by ordering them from parties who usually deal in such articles.]

The ladies all join hands, facing outward. The conductor forms a circle with all the gentlemen in another



part of the room, facing outward. The conductor takes a package of the " favors," and presents it to a lady in the ladies' circle, while his partner presents one to a gentleman in the gentleman's circle. The packages being broken, each couple enters its circle, the conductor and his partner in the ladies' circle, and his lady and her partner in the gentleman's circle. Here the costumes (or whatever may be found in the packages) are put on, and each couple quits the circle to return to their seats. The next lady and gentleman repeat, and so on until all have obtained costumes or favors, and returned to seats. After this the conductor may introduce a number of short general figures, during the execution of which he may occasionally form groups, "*en tableaux vivants*," with his dancers, taking care to suggest such scenes and attitudes as will be consistent with the costuming, &c.

### 29. *Le Rond Final*.

All the cotillon form circle with joined hands. Conductor and partner enter the circle, and waltz once around. Conductor then passes out of the circle backward under the arms of the dancers. His partner selects another gentleman from the circle. They waltz once around, when the lady passes out backward to join her own partner, who must be waiting for her on the outside to conduct her to her seat, or continue to dance at will. This figure is kept up until the circle is exhausted.

This is one of the final figures.

The foregoing twenty-nine figures of the German have been selected from the whole cotillon, and introduced as a basis of the dance. A gentleman, being a proficient dancer, and having memorized this number of figures, will never find any difficulty in leading a German satisfactorily at a ball or private assembly.

In compiling them, I have consulted the works of Professors Dodworth, Ferrero, and De Walden, and have inserted several of my own invention, which latter number I can only claim as offsprings of the former and as the results of a desire to have a share in the originality of professional competition.

Should my patrons and pupils at any time desire the benefit of my professional experience in the arrangement of their programmes, or selection of music and musicians for their social re-unions, it will always afford me great pleasure to respond to their wishes to the extent of my ability.

## CONCLUSION.

### COURTESY.

*Homo sum : humani nihil a me alienum puto.*"

WHEN Terence electrified the philosophy of his age with this magnanimous sentiment, the social arts were only just beginning to exercise a refining influence on the intellectual and sympathetic feeling of mankind ; and we who live in the nineteenth century should be grateful that we can enjoy the results of such influence, without the necessity of passing through the various stages and transitions from barbarism to civilization.

I think it cannot be intelligently disputed, that the natural forces of mind and heart, as developed by education and association, have done more to elevate and polish the human family than all the artificial laws enacted by senates, or the cumbersome precedents established by courts of law.

Society itself — that is to say, the spontaneous amalgamation of individual interests for the common benefit of all — is the highest court of law and equity known in our temporal policy. In other words, as members of society, we have an almost absolute free agency ; and, as no man may justly claim credit for doing what he is obliged to do, an instinctive delicacy, developed by intellectual and emotional progress, has prompted the establishment of codes of etiquette and of courtesy, founded solely on magnanimity and generosity.

One of the most striking examples of this great principle of magnanimity is found in the story of an encounter

between a French and English officer, during a fierce and desperate battle. They met in a charge, in the thickest of the fight. The Frenchman raised his sabre, and was in the act of letting it fall with all the force and dexterity of his arm, when he observed that one of the sleeves of the Englishman's coat was *empty*! He had but *one* arm, and that was employed in the management of his fiery horse. Instantly lowering his weapon, and settling himself again in his saddle, the French officer "presented arms," and, with a smile in which admiration and courtesy were equally blended, wheeled his horse, and sought another part of the field.

How frequently do we, even in the ordinary course of our daily affairs, have opportunities to display a chivalrous forbearance with the misfortunes and weaknesses of others, equal in kind to the noble courtesy of this brave Frenchman! And—alas for the pride and egotism of human nature!—notwithstanding our nineteen hundred years of progress and enlightenment, how seldom do we act *fully* up to such an excellent standard!

We know that there are people in this wonderful world who are so instinctively coarse in their habits, thoughts, and desires, that to extend to them any of the refinements of a delicate courtesy, would seem to be an extravagant waste of sentiment. It is like dropping pebbles in a stagnant lake: it will create, perhaps, a ripple on the surface, and then sink down to be lost or forgotten, buried in the fantastic mass of fungi at the bottom. Following only their idols of selfishness, they mingle in the company of their fellow-beings, and go through life with sensibilities blunted and deadened to all its higher duties; confer no pleasure on others, and themselves experience only such happiness as can be derived from the gratification of animal appetites and human passions.

When circumstances of necessity or of policy bring us in contact with such as these, we are tempted to exclaim, "Ephraim is joined to his idols: leave him alone;" and yet such an application of the spirit of indifference would do violence to the noble philosophy of Terence, and to the laws of spontaneous courtesy. That unique saying of the French, "*Noblesse oblige*" (for which the English language has no equivalent), contains a whole treatise in two words. With Frenchmen the term was originally meant to convey the idea, that people of rank were obliged by the conventional requirements of such rank, to evince greater fortitude under trial, greater generosity in giving alms, and a more lavish display of riches, than people who had not the same advantages of wealth, position, and power. Although a fine sentiment, and, to a degree, a just policy, its meaning and application were narrow and contracted, compared to that with which it is applied by the men and women of Terence's school of philosophy, and the French officer's code of courtesy; who understand the sentiment to mean that there is a nobility of nature confined to no particular class or condition, an attribute inherent in man from his Maker, and that it is the mission of those who have knowledge, wealth, and power, to develop, assist, and sustain this "nobility of accident," by worthy precept, practice, and example.

Finally, what more can be said on the subject of courtesy, than to repeat to ourselves, with every transaction of our lives, that most beautiful and peculiar clause in the whole Christian constitution, "Do unto others as you would they should do unto you"?

Balzac has said, "If those who are the enemies of innocent amusement had the direction of the world, they would take away both spring and youth; the one from the year, and the other from human life;" and the philosopher

might have truthfully added, that they would also rob the winter of its snowflakes, and old age of its cheerfulness. But, happily for the progress and culture of our rising generations, Puritanism has almost strangled itself in its own coils, under the outside moral and intellectual pressure of free institutions. There are no longer laws confining ladies to the use of "bone lace" for trimmings, and gentlemen to the use of "round caps" and woollen mittens. Mental and physical graces may be cultivated, as well as moral thoughts and language. Ladies and gentlemen may nowadays sit "in meeting" together, without needing the supervision of an "elder" or a "deacon." In short, the religion of *courtesy* has done much more than the religion of Puritanism to elevate the mental and moral tone of societies; and it is respectfully submitted that dancing academies have had some influence in bringing about the good result.

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