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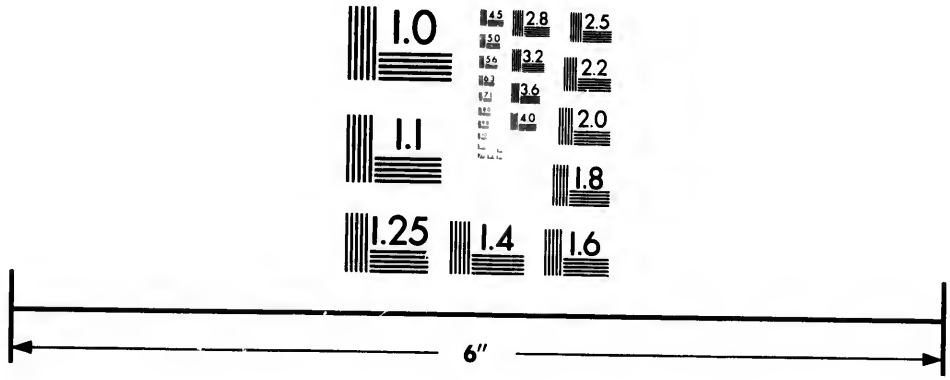

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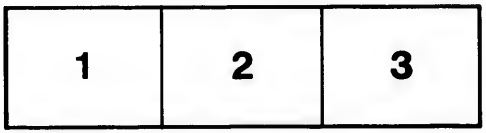

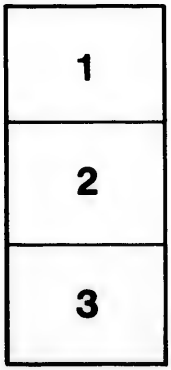

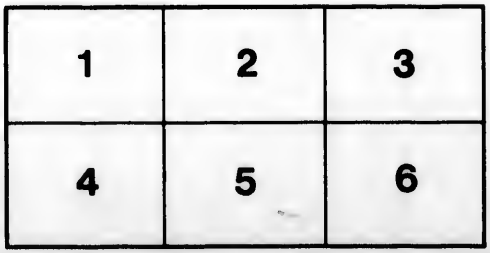

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THE

MODERN DANCE TUTOR;

OR,

SOCIETY DANCING.

ILLUSTRATED.

—BY—

PROF. J. F. DAVIS,

TEACHER OF DANCING AND DEPORTMENT,

Private Academy, 80 Wilton Avenue, Toronto, Ont., Canada.

CONTAINING

Descriptions of all the Latest Fashionable and Popular Dances, viz:—"2 Step Rockaway," "3 Step Rockaway," "4 Step Rockaway," "Glide" Waltz, and "Triune" Glide; also, Grand Square in the Lancers.

TORONTO:

HAWKINS & CO., CHROMATIC STEAM PRINTERS.

1878.

THIS BOOK

IS

RESPECTFULLY DEDICATED

TO THE

SIX THOUSAND

And odd Pupils, who have received instruction from me during the past eighteen years.

PROF. J. F. DAVIS.
Teacher of Dancing

INDEX.

PREFACE.

DEAR PUBLIC:

Making no pretensions to the rank of Author, I have simply aimed to be clear and precise. All books from which any information could be obtained, bearing on the subject under consideration, have been freely consulted, especially in the matter of etiquette and deportment; and will be found to be correct, as the selections have been made from the publications of the most reliable authors.

The mode, however, of conveying the information to the public, viz.: catechetical, is my own, and I believe it to be the only work of the kind, ever placed before the public, in the form of a catechism; at all events, I am certain that, at the present time, it is the only publication on dancing that will be found to contain descriptions of the "Rockaways" and "Triune" Glide, which are the latest fashionable dances; also the latest changes in the "Lancers" and "Quadrilles."

Particular instructions are given for performing these different dances, so that those who have never previously engaged in them, may be able to dance without the assistance of a master. It is not meant, however, that one may learn, unaided by a teacher, the rudiments of he art, but that such as have a fair knowledge of dancing may speedily acquire the latest and most enjoyable of all the round dances.

PROF. DAVIS.

INTRODUCTION.

THE dance of society, as at present practiced, is essentially different from the theatre, and it is proper that it should be so. Most fathers and mothers, including clergymen, send their daughters to dancing schools. Brothers dance with sisters, fathers with daughters, mothers with sons, and all permit friends to dance with those they love best. Those who really think it improper certainly ought not to dance. I would not advise those who receive no benefit or innocent enjoyment from dancing to indulge in it. I do not intend to be so enthusiastic in its laudation as to say, or even believe that dancing is the paramount virtue of life, but it is certainly a commendable part. Exercise may be considered as one of the necessaries of life, and there is no exercise at once so innocent, pleasurable, healthful, universally popular, and appropriately adapted to the joyou intermingling of ladies, gentlemen and children, as dancing. Not only at large balls and parties do the fashionable wor dance, but even if, upon making an evening call, a few friends should accidentally meet, a dance is at once proposed as a relief to the gossip of the day.

"How long will it take to learn to dance?" is a question often asked. That depends on the aptitude, the patience, the perseverance and attention of the pupil, as

well as the ability of the teacher. As a rule, the best dancers are those who have attended dancing schoo several terms. Many go but one term and are satisfied with their knowledge of the art, although, were they to attend longer, their movements would be much more graceful. The most inapt are the most impatient. They become discouraged in two or three lessons, because they cannot accomplish, without practice, what has cost more apt, more persevering, more attentive and more patient persons a considerably longer time. Should a gentleman say, "I am desirous of learning to dance; I can keep time; I can tell the difference between a waltz and a galop; if I do not become perfect in two or three lessons I shall not be too impatient to try longer." I would say ten private lessons or twenty-four class lessons may suffice, and he ought not to forego the pleasures of the dance when it is so easily acquired. An awkward and diffident person should attend dancing school until he rids himself of awkwardness and diffidence. Lest some persons might infer that they cannot learn to dance, I would say, all can learn, except the badly crippled and infirm, provided they be patient, persevering and attentive. With these qualities, aptitude and an ear for music can be cultivated. In my evening classes may be found pupils from the age of fifteen to fifty, composed of physicians, dentists, bankers, brokers, lawyers, merchants, clerks, musicians, teachers, university, medical and law students. "Why do men over fifty years of age attend dancing school?" I am asked. Sometimes for exercise, sometimes for practice, sometimes to learn; and frequently for all three reasons. I say sometimes to learn, because men who still feel young — and they ought not to

feel old at fifty—do not ignore society, on the contrary are fond of it, and although they have neglected dancing so long, something tells them it is never too late to learn and they govern themselves accordingly. In every period of life, the art of dancing facilitates the acquisition of ease and elegance in personal deportment, but especially when acquired in early life. They who have learned to dance in childhood are ever distinguishable in manner from those who have not learned. They enter a room and retire therefrom, or pace an apartment with ease and dignity of carriage. Graceful movement has become a second nature by early training and continual practice. Books alone are not sufficient to teach our art. Personal instruction and discipline are indispensable. A few lessons sometimes suffice for those who are gifted with a delicate sensibility and quickness of apprehension. But a living model, a severe and friendly criticism are necessary to render books of etiquette and dancing available even to those who are naturally elegant.

PERSONAL INTRODUCTIONS.

Q—In making personal introductions by what rule should you be governed ?

A—The one who occupies the lowest station must be introduced to the one of the higher rank.

Q—But should there be no difference in the position of the parties, how would you then proceed ?

A—Seniority must be taken as the guide; that is, the youngest must be introduced to the eldest.

Q—To whom do the above rules apply, exclusively ?

A—To gentlemen.

Q—What is the rule when a lady is in the case?

A—She of course always takes precedence, or in other words, the gentleman must be introduced to the lady.

Q—Is it a breach of etiquette to introduce a gentleman to a lady, without having previously ascertained that it will be quite agreeable to her?

A—It is.

Q—Does the same rule apply to the introduction of gentlemen to each other?

A—Not absolutely ; but then it is well to observe it, for where there has been no previous intercourse between the parties, or where there is any discrepancy in their stations or circumstances, it would certainly be a breach of etiquette not to observe it.

Q—Should morning visitors be introduced to each other ?

A—Not on any account.

Q—If you should find an agreeable person in *private society* who seems desirous of making your acquaintance, can there be any objection to your meeting his advances half way, although the ceremony of an introduction has not taken place?

A—There cannot; his presence in my friend's house being a sufficient guarantee for his respectability.

Q—On introducing a gentleman to a lady, whom should you address first?

A—The lady; as, for example, Miss Williams, permit me to present (or introduce) Mr. King to you; or Mrs. Lee, I have the pleasure of presenting Mr. Davis to you.

Q—On introducing two ladies, one of whom is married, and the other single, how would you proceed?

A—Present the single lady to the married.

Q—What should be specially particularized when introducing a foreigner?

A—The place from whence he came, as "Mr. Camotte, from Italy," or "Mr. La Rue, from France."

Q—When presenting one who has recently returned from travelling in distant lands, how should he be presented?

A—Make him known as "Mr. Thompson, lately from China," etc.

Q—Why should these particular specifications be made?

A—Because they at once afford an opening for conversation between the two strangers, relative to the voyage of the recently arrived.

Q—How should the name be mentioned when introducing any of the members of your own family?

A—In an audible tone.

Q—Would it be considered sufficient to say "My father," "my mother," "my sister," or "my brother."

A—No; the better way would be to say "My father, Mr. Stanly," "my mother, Mrs. Stanly," or "my sister, Miss or Mrs. Timms."

Q—Which one of your sisters is entitled to the surname only?

A—The eldest; as "Miss Stanly."

Q—In what manner should the others be introduced?

A—As "Miss Maud Stanly," or "Miss Ida Stanly."

Q—What must you be careful not to neglect when introducing a clergyman?

A—I must not neglect to put Reverend before his name.

Q—Presuming him to be a D.D., what term should be used?

A—Reverend Doctor.

Q—If he be a bishop?

A—Then the word Bishop is sufficient.

Q—On receiving an introduction is it proper to shake hands?

A—As a general rule hand-shaking is not indulged in; a bow being sufficient. A married lady generally offers her hand, a young lady does not.

Q—Suppose the introduction to be given in a ball-room where it is intended for dancing only, would it then be proper to shake hands?

A—No; never shake hands under these circumstances.

Q—On a gentleman being presented to a lady in a ball-room should the lady rise from her seat for the purpose of bowing an acknowledgement?

A—No; She should remain sitting, a slight bow of the head being sufficient.

Q—What rule might be laid down for your guidance regarding hand shaking on receiving an introduction?

A—That the more public the place of introduction, the less hand-shaking takes place.

Q—Under what circumstances should the hand be tendered?

A—If the introduction be accompanied by personal recommendation, such as—"I want you to know my friend Jones," then the hand is given and warmly too.

Q—At a private ball or party, how often should a gentleman be presented?

A—One presentation at a private ball is sufficient.

Q—At a private party, should a gentleman presume to invite a lady (an entire stranger) to dance without an introduction?

A—He should not.

Q—Is it an act of impropriety for one gentleman to introduce another gentleman to a lady whose temporary accquaintance he himself had formed in the ball-room?

A—It is; a gentleman will not take the liberty, nor be guilty of so doing.

Q—When an introduction to a lady is solicited by a gentleman, should the consent of the lady to make his accquaintance, be asked?

A—It should, in order that she may have an opportunity of declining—(Note): This rule applies to an assembly room or otherwise.

Q—At a public ball, if a gentleman without a proper introduction ask a lady to dance, should she refuse?

A—She should, positively so.

Q—Does an introduction in the ball-room for the purpose of dancing entitle a gentleman to afterward claim acquaintance with a partner?

A—It does not ; all intimacy should end with the dance.

Q—In case a gentleman has two ladies in charge, may he in the absence of friends address a stranger, and offer him a partner?

A—He may, at the same time asking him his name previous to an introduction, and mentioning that of the lady to him, or not, as he may think proper.

A GRAND BALL.

Q—If a gentleman meets a lady friend at a grand ball would he be justified in soliciting her hand for a dance without being presented?

A—No; he should be presented by her escort, before taking upon himself the right of dancing with said lady.

Q—Would it be proper for him to engage the same lady friend for any subsequent dance?

A—Not without the approval of the lady's escort—In short the acquaintance ends with every dance.

Q—On whom devolves the exclusive right to introduce to a lady at a grand ball?

A—The lady's escort, unless the escort delegates with the ladies consent the privilege to the master of ceremonies. or some other person.

Q—Among persons not previously acquainted, when does the acquaintance end?

A—With the dance.

Q—And if the gentleman desire to dance the second time with the same lady?

A—He must be presented again.

DEPORTMENT IN THE BALL ROOM.

Q—What may be considered the first requisite at private or public assemblies?

A—That all should make an effort to render themselves agreeable to everybody present.

Q—Would it be considered improper for a gentleman to shew marked preference to particular ladies, either by devoting his undivided attention to, or dancing exclusively with them?

A—It would; as it savours too much of selfishness.

Q—To whom should a gentleman be particularly agreeable?

A—To that lady among his acquaintances who seems to lack the courtesies of the other sex.

Q—At a private party, can a lady with propriety refuse the invitation of a gentleman to dance?

A—She cannot; unless she have already accepted that of another, for by so doing, she would not only be showing contempt for him whom she refuses to accommodate, but would subject the giver of the entertainment to annoyance.

Q—Would it be proper to ask a married lady to dance when her husband is present?

A—It would not; without having previously ascertained whether it would be agreeable to him.

Q—On whom devolves the duty of seeing that all the ladies are invited to dance?

A—The master of the house.

Q—Of whom should the master take particular notice?

A—Of those who seem to be neglected.

Q—What is the duty of gentlemen whom the master requests to dance with these ladies?

A—They should cheerfully accede to his wishes, and appear to be pleased while dancing with persons thus recommended.

Q—When there are no programmes, when should engagements be made?

A—After the dance is announced.

Q—When the dance is over, what is the duty of a gentleman towards his partner?

A—To conduct her to a seat; and unless he chooses to sit beside her, bow and withdraw.

Q—If there be a supper, what lady should the gentleman conduct to the supper-room?

A—His last partner, unless he have a prior engagement, or is asked by the host or hostess to do otherwise, in which case he should provide his partner with a substitute, at the same time making a handsome apology.

Q—What act of courtesy should a person perform when entering a private ball or party?

A—The visitor should invariably bow to the company, no well-bred person would omit this courtesy in entering a drawing-room.

Q—Should a gentleman offer his services to conduct a lady home without being acquainted with her?

A—Not without having been requested so to do by the host or hostess.

Q—In what manner should a guest retire from a private ball.

A—Quietly, unobserved. It is not necessary even to say good-night, for when people are seen to be leaving it often breaks up a party. An opportunity, however, may previously be sought of intimating to the hostess your intention to retire, which is more respectful.

Q—At what hour should a guest go to a private ball?

A—The time of going depends upon the invitation.

Q—Should the appointed hour be strictly adhered to?

A—Yes; because those who are punctual feel uncomfortable until the other guests arrive, besides when guests enter at a late hour they appear to be of great importance in their own estimation.

Q—Should a gentleman dance frequently with one lady, or engage her for many dances in advance?

A—No; as it obliges her to dance more than may be agreeable to her, or perhaps to forego the pleasure of afterward dancing with a particular friend.

Q—Can a gentleman, with propriety, form an engagement during a dance, or while the lady is engaged with another?

A—He cannot, such a proceeding being contrary to etiquette.

Q—When a young lady declines dancing with a gentleman, is it her duty to give him a reason why?

A—It is; although some thoughtless ones do not. No matter how frivolous it may be, it is simply an act of courtesy to offer him an excuse.

Q—Is it proper for young ladies to saunter through an assembly-room alone?

A—No; they should either be accompanied by their guardian or a gentleman.

Q—When a set of quadrilles is completed, would it be proper for one couple to leave it in order to join another?

A—It would not, it is a breach of etiquette to do so.

Q—Is it a breach of good manners for two gentlemen to dance together in a set or otherwise?

A—It is; ladies do not wish to dance in a set where two gentlemen are *vis-a-vis*.

Q—Whom should ladies and gentlemen first salute on entering a private ball-room.

A—The host and hostess.

Q—On entering a public ball-room, what is the mode of procedure?

A—The gentleman merely conducts the lady to a seat.

Q—To whom should you refer, concerning all misunderstandings respecting the dance?

A—The Master of Ceremonies.

The Ball Room.

Q—What part of the ball-room is known as the head?

A—That end of it which is farthest from the door by which you enter.

HINTS TO DANCERS AND SOCIETY GENERALLY.

All should be at ease in the ball-room or private party as if at home.

No person can be pleased in the consciousness of being awkward.

Ease is to be admired, but carelessness, and negligence are contrary to good manners.

Whoever is admitted to a company of ladies and gentlemen is supposed to be, for the time at least, on an equality with all present, and should be treated with equal respect.

A gentleman should take care that his lady be provided with a partner whenever she desires to dance.

At private parties ladies and gentlemen should not dance exclusively with the same partners, we may, however, without impropriety, ask a lady to join us the second time in a dance.

Never become involved in a dispute if it be possible to avoid it.

Give your opinions but do not argue them.

Do not contradict.

Never lose control of your temper or openly notice a slight.

Never seem to be conscious of an affront, unless it be of a very gross nature.

In company it is not required to defend friends unless the conversation be personally addressed.

Do not give hints or inuendoes.

Speak frankly or not at all.

Nothing charms more than candour, when united with good breeding.

Do not speak in a loud tone, indulge in boisterous laughter, nor tell long stories.

Be careful not to speak upon subjects of which you are ill-informed.

Never seem to understand indelicate expressions, much less use them.

Avoid slang phrases and pet names.

Call all things by their proper names, the vulgarity is in avoiding them.

Never repeat in one company any scandal or persona history you have heard in another.

Anxiety to accommodate and make all happy is a distinguishable mark of a lady or gentleman.

If you have in any manner given offence, do not hesitate to apologize.

A gentleman on accidentally touching you, or passing before you, will ask pardon for the inconvenience he causes.

Never forget that ladies are to be first cared for, and are entitled in all cases to your courteous protection.

Do not cross a room in an anxious manner, or force your way to a lady, to merely receive a bow, as by so doing you attract the attention of the company to her.

If you are desirous of being noticed by any particular person put yourself in their way, as if by accident.

When meeting friends in public, you salute them the first time, and not every time of passing.

In ascending a staircase with ladies, go at their side or before them.

The most obvious mark of good breeding and good taste is a regard for the feelings of our companions.

While conversing with your partner let it be done in an undertone, avoiding all affectation, frowning, quizzing, or the slightest indication of ill-temper.

While dancing a lady should consider herself engaged to her partner, and therefore not at liberty to hold a flirtation, between the figures, with another gentleman.

It is the gentleman's part to lead the lady, and hers to follow his directions.

On no account should a lady be seen parading a ball-room alone, nor should she enter it unaccompanied.

Avoid changing from one set to another; it may serve your purpose for the time being, but will not add to your character for politeness.

Contending for a position in quadrilles indicates an irritable and quarrelsome disposition.

When passing through a quadrille, let your arms hang easily, and avoid any display of agility or knowledge of steps.

Loud conversation, profanity, stamping the feet, writing on the wall, smoking tobacco, spitting or throwing anything on the floor, are glaring vulgarities.

Sets should be formed with as little confusion as possible—running to obtain a position should be carefully avoided.

The ladies' dressing-room is a sacred precinct, into which no gentleman should presume to look; to enter it would be an outrage not to be overlooked or forgiven.

Any provocation to anger should not be resented in the presence of ladies

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Do not form an engagement during a dance, or while a lady is engaged to another.

While dancing the performers should endeavour to wear pleasant faces, and in presenting hands a slight inclination of the head is appropriate and becoming.

If one lady refuses you do not ask another who is seated near her to dance the same dance.

EVENING PARTIES.

Q.—How should the invitation for an evening party be given?

A.—They should be written as follows:

Mr. and Mrs. A—— present their compliments to Mr. and Mrs. B——, and request the honor (or hope to have the pleasure) of their company, on Thursday evening, the 3rd of October next, at 8 o'clock. Object, dancing. An answer will oblige.

No. 18 A—— Street, Sept. 8th, 18—.

Q.—How should the reply be written?

A.—The reply is concluded as follows:

Mr. and Mrs. B—— present their compliments to Mr. and Mrs. A——, and will do themselves the honor (or will have much pleasure) in accepting their kind invitation on the 3rd of October next.

No. 16 C—— Street, Sept. 11th, 18—.

Q.—How should the invitation be declined?

A.—As follows:

Mr. and Mrs. B—— present their compliments to Mr. and Mrs. A——, and regret that a previous engagement prevents them accepting their kind invitation on the 3rd of October next.

No. 16 C—— Street, Sept. 11, 18—

Q.—When should the invitations be sent out?

A.—*At least* three weeks before the day fixed for the event.

Q.—When should they be answered?

A.—Within a week of their receipt.

Q.—To whom should the answer be addressed?

A.—To the lady.

Q.—What benefit would be derived by attending to these courtesies?

A.—The guests will have time to consider their engagements and prepare their dresses, and the hostess will also know what will be the number of her party.

Q.—May a lady, invited to an evening party, request a gentleman to accompany her?

A.—She may, though he may not have received an invitation from the hostess.

Q.—What is the established hour for a lady to be in her parlor, ready to receive her guests?

A.—In families of distinction nine o'clock is the hour and by ten all guests should arrive.

Q.—After completing her toilet, where should the lady wait?

A.—At the door of the dressing-room till the gentleman joins her, and they make their *entree* together.

Q.—As the guests enter the room, is it necessary for the lady of the house to advance each time toward the door?

A.—No; she merely rises from her seat to receive their courtesies and congratulations.

Q.—What arrangements should be made for refreshments?

A.—Provide a separate room, or convenient buffet, to which the dancers may retire, and cakes and biscuits, with lemonade, handed around.

Q.—At what time during the evening should the supper take place?

A.—It usually takes place between the first and second parts of the programme of dances.

Q—Would it be well for the hostess to participate in the dancing to any great extent?

A—It would not, lest her lady guests should have occasion to complain of her monopoly of the gentlemen, and other causes of neglect.

Q—How should the host and hostess deport themselves, during the progress of a party.

A—They will courteously accost and chat with their friends, and take care that the ladies are provided with seats, and that those who wish to dance are provided with partners.

Q—What does it denote for any of the members of the family, at whose house the party is given, to dance frequently or constantly?

A—It denotes ill-breeding.

Q—At a private party, can a lady, with propriety, refuse the invitation of a gentleman to dance?

A—Not unless she be previously engaged.

Q—Should a gentleman dance with his wife at a dancing party.

A—He should be careful not to dance with her, except perhaps the first quadrille.

Q—Would it be impolite to sing at the request of any person, other than the lady of the house?

A—Yes; do not sing at the request of another person, but if you can sing, and are requested to do so by the lady of the house, do so at once.

THE FIVE POSITIONS IN SOCIETY PRACTICE.

In all these positions the body must be kept quite erect the chest advanced, the shoulders thrown back, the limbs straight, and the arms in their natural position. The natural position of the arms is rather in front of the body, with the palms of the hands turned towards the legs. Ladies have the forefinger and thumb occupied in holding out the dress.

Explanation of the Five Positions.

FIRST POSITION.—Place the heels together and turn the toes back so as to form a right angle.

SECOND POSITION.—Move the foot sideways from the first position, to about the distance of its own length from the heel of the other foot.

THIRD POSITION.—Draw the foot (say the left,) from the second position to about the middle of the right, the heel placed in the hollow of the other; in this position the feet are half crossed.

FOURTH POSITION.—Move the foot forward to about its own length.

FIFTH POSITION.—Bring the foot back from the fourth position, and place the heel of one to the toes of the other, the feet being together, forming a right angle.

In social dancing the feet may be turned at right angles, or a little less in all the five positions. When the positions are practiced with the right foot the left is *inactive*, and when the left is active, the right is *inactive*. When rising upon both feet, both of course are *active*. The *inactive* foot rests flatly upon the floor; the toes of the *active* foot may be pointed (the heel raised) in the 2nd and 4th positions. The 1st position in dancing is about the same as the position of a soldier at "attention." Young misses should very slightly bend their elbows, turning them outward from the body, curve the wrists and hold their dresses as already described.

The Bow.

When standing the bow may be made in the 1st or 4th position, both feet should be flat upon the floor, the most of the weight on the backward foot. The legs should be straight, the hands should hang naturally being on a perpendicular line from the shoulders. The movement of the body in bowing consists of a gentle and uninterrupted bending directly forward from the hips, with the slightest possible inclination of the head, and the immediate non-spasmodic resumption of the erect position. The

bow at the commencement of a quadrille is made as follows:—The gentleman is supposed to be standing with his right side toward his partner's left. In order to face his partner he will step forward with his left foot and place most of his weight upon it, turning a quarter round to the right, at the same time pivoting upon the ball of the right foot to turn the toes outward, thus placing himself in 2nd position, counting *one*; then draw the right foot to 1st position, at the same time bowing and casting the eyes downward, counting *two*; then bring the body erect, with the eyes naturally directed, counting *three*; then pivot upon the ball of the right foot, at the same time commencing to turn to the left, counting *four*.

Then in order to bow to the lady on the left, he will step with left foot a little short of 2nd position so as to face her, counting *one*; then draw right foot to 1st position, at the same time bowing, counting *two*; then bring the body erect, counting *three*, *four*. After the bow he resumes his place with his partner.

The Courtesy.

To courtesy to her partner the lady steps off with the right foot, carrying nearly all her weight upon it, at the same time raising the heel of the left foot, thus placing herself in second position, facing her partner, counting *one*; she then glides the left foot backward and across till the toe of the left foot is directly behind the right heel, the feet about one half of the length of the foot apart. This glide commences at the ball of the left and terminates with both feet flat on the floor, and the transfer of the weight to the backward foot. The bending of the knees and casting of the eyes downward begin with the commencement of the glide with the left foot,

and the genuflection is steadily continued until the left foot reaches the position described, counting *two*: then without changing the weight from the backward foot she gradually rises, at the same time raising the forward heel, and liiting the eyes until she recovers her full weight, counting *three ;* and finally transfers the weight to the forward foot, counting *four*.

To turn and courtesy to the gentleman now behind her, the lady will step with the left foot across and in front of the right, (placing her weight upon it,) turning the toe of the left foot inward, at the same time pivoting upon the ball of the right foot, to turn the feet in 2nd position, and face the other gentleman, counting *one ;* she then glides he right foot behind the left (as explained above,) and bends the knees, counting *two*; then rises, counting *three* ; then draws the right foot to 3rd position behind,and places the weight upon both feet, counting *four*.

The lady should endeavour to cause the movements to flow together smoothly and uninterruptedly. In courtesying the knees bend and the body sinks ; in bowing the knees do not bend, and the upper part of the body is projected forward. In courtesying, as well as in bowing, the slightest possible inclination of the head forward is admissable.

QUADRILLE STEPS

There are but three quadrille movements in use, which I shall explain as follows:

No. One.—The *Pas Marche*, or walking step, is used to advance and retire, or to "cross over," etc.

To advance and retire four counts are required each way, that is, walk forward three steps, commencing with the right foot; count *one*, *two three*, then draw the left foot nearly to the 3rd position behind, the left heel raised, and the weight resting on the right foot; count *four* · commence to retire, with the left foot; count *five*, *six*, *seven*: then draw the right foot to 3rd position in front, the weight upon both feet; count *eight*.

No. Two.—An easy, quiet *glisse* (gliding) step; is used in "Balance to corners," "Balance to partners," "*Chasse* to right and left;" it is also used as a substitute for "No. one," or "Walking Step."

The step of No. 2 is as follows: Standing in 3rd position, right foot in front, glide right foot to 4th position (*count one*); bring left foot nearly to third position behind, the heel of left foot raised and the weight on right foot (*count two*); glide left foot forward to 4th position (*count three*); bring right foot nearly to 3rd position behind, the heel of right foot raised and the weight on left foot (*count four*); glide right foot backward to 4th position (*count five*); draw left foot nearly to 3rd position in front, weight on right foot (*count six*); glide left foot backward to 4th position (*count seven*); draw right foot to 3rd

position in front, the weight on both feet (*count eight*). A slight action of the knees accompanies this movement.

No. Three is *Balance sur place*. It consists of a gliding step, moving gently and very slightly forward and backward, or from side to side in the spot on which you stand, and is executed as follows: Standing in third position, right foot in front, glide right foot forward about *two inches*, more or less (*count one*); bring left foot to 3rd position behind, the heel of left foot raised (*count two*); glide left foot back (*count three*); draw right foot to 3rd position in front (*count four*). If four measures are required repeat the movements. A slight action of the knees accompanies the movement.

Technical Terms used in Quadrille Figures.

Forward and Back.—To move toward the centre and back, three steps and four counts each way.

Cross Over.—To go to the opposite place without turning around anybody.

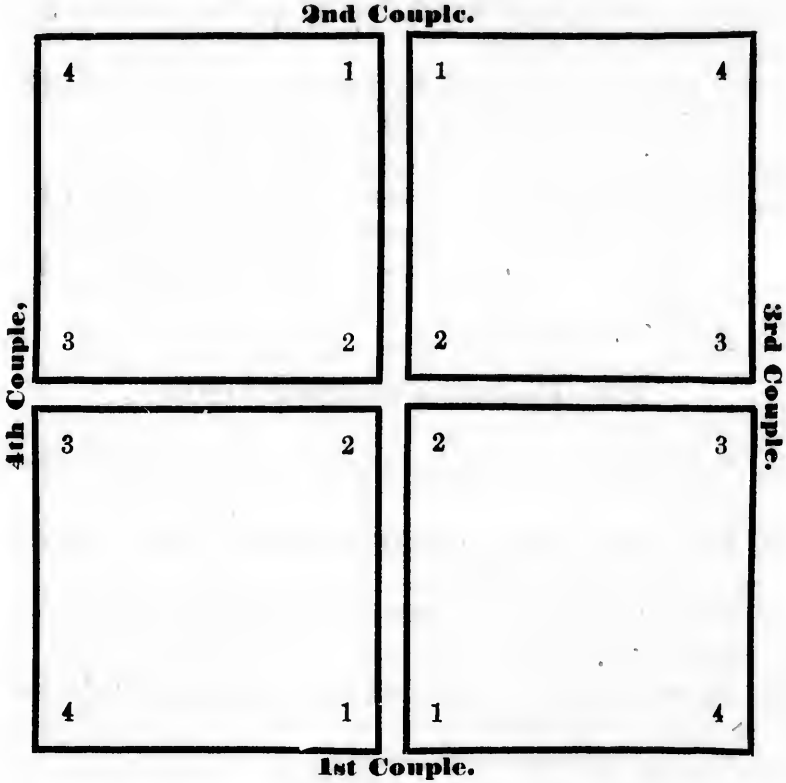
Right and Left.—To change places to the opposite sides. In passing at the centre each lady passes between the opposite couple, her partner dropping behind and crossing diagonally to his place at the left of his partner, returning in the same manner.

Ladies' Chain.—Two opposite ladies advance to the centre, give right hands, pass on, give left hand to opposite gentleman and turn, then return to places in the same manner.

Balance.—To move toward a designated person, or couple, and then back (*counting eight*).

Grand Chain.—Face partner, give right hand to partner, left hand to next, and so on until you regain your place.

GRAND SQUARE.



Explanation:—1st and 2nd couples join the nearest hand to partners and march forward to the centre (2nd angle in diagram); then change partners, giving same hand to *vis-a-vis*, and march to 3rd angle; now face each other and retire to 4th angle; then meet partner in place 1st angle; simultaneously with 1st and 2nd couples, 3rd and 4th couples face partners and retire to 4th angle; then turn and march forward to 1st angle; now give nearest hand to each other and march forward to centre or second angle; then give same hand to partner and

take places (3rd angle). Repeat in Lancers, three steps and four counts on each side of the square, pivot on the angle on fourth count.

TURN PARTNERS.—(with both hands). Turn to the left and keep the hands apart, not crossed.

CHASSE TO THE RIGHT.—To move to the right.

HALF PROMENADE. — Give both hands to partner, the hands crossed, right hand uppermost, cross over to opposite sides, or all move half way round in the circle.

VIS-A-VIS.—The opposite person, or couple.

The Position in Quadrilles.

Q—Which end of the room is head?

A—Generally the end opposite or furthest from the entrance.

Q—If the entrance be upon the side of the room, which end would be the head?

A—Then custom must determine whether it be to the right or left of it.

Q—Having ascertained the head of the room, where do the first couple stand?

A—Nearest the head of the room.

Q—Where do the second couple stand?

A—Opposite the first.

Q—Where do the third couple stand?

A—At the right of the first.

Q—Where does the fourth couple stand?

A—Opposite the third.

Q—When do the dancers begin the figure of the first number?

A—At the commencement of second strain of music.

Q—What should the dancers do while the first strain of

the music is being played?

A—Either stand still, or bow to partners then to corners.

Q—Do the dancers bow at the commencement of every number?

A—No; they stand still during the first eight measures of all numbers except the first.

Q—In the fifth number of the lancers, when do the dancers begin?

A—With the music.

Q—How should the hands be held?

A—At the same height as in shaking hands, but not projected so far forward.

Q—Whose hand should be uppermost?

A—The ladies hand.

Q—Whose hand should be uppermost in turning?

A—The ladies hand.

Q—Should the lady be turned by the waist?

A—Never; except in valse movements, nor by the arms in any of the dances of society.

Having given the preliminary details, we will proceed with the figures of the different quadrilles, as now danced.

POSITION IN QUADRILLES.

The Lancers.

(No. 1.)

Measures.

FIRST AND SECOND COUPLES FORWARD AND BACK..... 4

FORWARD AGAIN AND TURN.—(Turn opposite person with both hands and (retire) to places..... 4

CROSS OVER.—(First couple spassing between the second, without turning partners)..... 4

RETURN TO PLACES—2nd couple passing between the 1st 4

ALL BALANCE TO CORNERS.—(All turn from their partners, lady to the right, gentleman to the left and balance..... 4

TURN—(with both hands.)..... 4

Repeat, except that in "Cross over" 2nd couple first passes between. Counterpart for sides.

(No. 2.)

FIRST AND SECOND COUPLES FORWARD AND BACK..... 4

PLACE LADIES IN CENTRE.—The ladies pass each other keeping to their own left, (marching step) commencing with right foot, march to left hand corner, counting (one, two, three, four,) and on the (fifth) count or step swing round to face partner and courtesy (six, seven, eight). Simultaneously the gentleman advances with the lady (two steps,) then releases her hand and retires with two lengthened backward steps to right hand corner, (three, four,) place right foot in 1st or 3rd position, (five), and bow to partner, (six, seven, eight)..... 4

FORWARD AND BACK—(diagonally)..... 4

LEAD PARTNER TO PLACE—(without turning,) at the same time sides separate from partners and form two lines on the heads..... 4

Measures.

FORWARD AND BACK—(in two lines)..... 4

TURN PARTNERS TO PLACES—(Give both hands)..... 4

Repeat—sides the same.

No 3.

(As now danced.)

FIRST AND SECOND COUPLES FORWARD AND BACK..... 4

FORWARD AGAIN, (one step,) BOW AND COURTSEY (to *vis-a-vis* and return to places)..... 4

LADIES CHAIN..... 8

Repeat—sides the same.

No. 3.

(Original method.)

FOUR LADIES ADVANCE TO THE CENTRE, (slowly and stop,) at the same time the four gentlemen advance and join hands in a circle..... 5

THE LADIES COURTSEY, (back to places, at the same time the four gentlemen raise their arms and pass them over the heads of the ladies and retire with them to places)..... 3

FOUR LADIES CROSS RIGHT HANDS and move half way round in the centre, while the gentlemen go half way round in the opposite direction..... 4

LADIES CHANGE HANDS—(All face about and return in the same manner, gentlemen extend right hand to partner and lead her to place..... 4

The second and fourth times the gentlemen advance to the centre, turn and face partners—all bow and courtesy—gentlemen resume placse—ladies cross hands as above—gentlemen also as explained.

Danced four times.

No 4.

Measures.

There are two 4th numbers, I give the one in resent use first.

FIRST AND SECOND COUPLES LEAD TO THE RIGHT hand couple and salute..... 4

LEAD ON TO THE LEFT hand couple and salute..... 4

CHANGE HANDS WITH PARTNER—Return to places and salute partners..... 4

RIGHT AND LEFT—(with *vis-a-vis*)..... 8

The second time lead to the left, &c.

Same for sides.

No. 4.

This number has a greater quantity of music—four measures more than the preceding No. 4, and is more in accordance with Quadrille music — the second part having sixteen measures, the second part of the other No. having but twelve. This No. 4 is generally danced in Europe.

FIRST AND SECOND COUPLES LEAD TO THE RIGHT AND SALUTE..... 4

LEAD TO THE LEFT AND SALUTE..... 4

CHASSE CROISE ALL. and turn to places..... 8

RIGHT AND LEFT—(first and second couples)..... 8

Repeated by head couples leading to the left and afterward to the right, &c.

Same for side couples.

No. 5.

(Chord of music as an introduction, after which)

GRAND CHAIN, OR GRAND SQUARE.—(See diagram).... 16

FIRST COUPLE FACE OUTWARD—The gentleman takes his partner's left hand in his right, passes her be-

Measures

fore him and both face outward in place, then the couple on the right follow behind leading couple—next couple on the left lead in, the opposite couple remain in place, all face partners and form two lines..... 8

BACK AND FORWARD..... 4

BACK AGAIN AND STAND STILL..... 4

FIRST OR LEADING COUPLE MARCH DOWN THE MIDDLE, change hands and up again without turning around—resume places on the lines..... 8

ALL FORWARD AND BACK..... 4

FORWARD AGAIN AND TURN PARTNERS TO PLACES..... 4

Repeat 4 times—the other couples in their order lead the figure.

Finish with "Grand Chain," or "Grand Square."

The Quadrille (double).

(Known also as "Plain Quadrille," or 1st set).

No. 1,—*Le Pantalon.*

RIGHT AND LEFT—(1st and 2nd couples)..... 8

BALANCE, (to partners and turn)..... 8

LADIES CHAIN..... 8

HALF PROMENADE..... 4

HALF RIGHT AND LEFT TO PLACES..... 4

Side couples the same.

No. 2.—*L' Ete.*

FIRST AND SECOND COUPLES FORWARD AND BACK..... 4

CROSS OVER—Ladies passing between, without changing sides with partner..... 4

CHASS CROISE AND BACK—(Cross and re-cross partners), the ladies passing in front, nearest the centre... 4

Measures.

FORWARD AND BACK..... 4
RE-CROSS TO PLACES—Ladies passing between..... 4
TURN PARTNERS..... 4

Repeated by head couples—Sides the same.

No. 3.—*La Poule.*

CROSS OVER TO OPPOSITE SIDE—1st and 2nd couples cross over, without turning partners..... 4
FORM A CIRCLE—In returning, all give the left hands to *vis-a-vis* and pass, retaining left hand and give right hands to partners, forming a circle in centre of set, (the ladies' hands being crossed and the gentlemen's apart)..... 4
BALANCE IN CIRCLE..... 4
HALF PROMENADE..... 4
TWO LADIES FORWARD AND BACK..... 4
TWO GENTLEMEN FORWARD AND BACK..... 4
FORWARD FOUR AND BACK..... 4
HALF RIGHT AND LEFT TO PLACES..... 4

Head couples repeat—Sides the same.

No. 4.—*La Pastourelle.*

LADIES CHAIN..... 4
BALANCE TO PARTNERS AND TURN..... 8
FORWARD FOUR—(1st and 2nd couples forward and back,) forward again and leave the first lady with opposite gentleman, who retires with the two ladies to his place, (the 1st gentleman bows and retires alone to his place)..... 4
FORWARD THREE, (forward and back)..... 8
FORWARD AGAIN AND LEAVE BOTH LADIES WITH OPPOSITE GENTLEMAN, who advances to receive them,

Measures.

and with them retire to his place (the second gentleman bows and retires to his place)..... 4

FORWARD THREE (forward and back)..... 4

FORWARD AGAIN AND FORM CIRCLE OF FOUR, the first gentleman meeting them in the centre..... 4

HANDS HALF ROUND—Move to the left and exchange places with opposite couple..... 4

HALF RIGHT AND LEFT TO PLACES..... 4

Repeated; except that the second lady will be first left opposite—Counterpart for sides.

No. 5.—*La Finale.*

ALL JOIN HANDS AND FORWARD TO CENTRE AND BACK TWICE..... 4

BALANCE UP, (1st and 2nd Couples cross hands, right uppermost, and advance and retire)..... 4

CHANGE PLACES, (change to opposite sides, each couple keeping to their own right..... 4

LADIES CHAIN..... 8

BALANCE UP..... 4

RESUME PLACES, keeping to right..... 4

JOIN HANDS TO CENTRE TWICE..... 8

Sides repeat—All repeat—finish with all to centre.

The Quadrille (single).

RIGHT AND LEFT..... 8

BALANCE TO PARTNERS AND TURN..... 8

LADIES CHAIN..... 8

HALF PROMENADE..... 8

HALF RIGHT AND LEFT TO PLACES..... 4

Sides repeat.

No. 2.

	Measures.
First Lady and Second Gentleman advance and retire	4
Chasse diagonally to the right and back	4
Cross Over to Opposite Sides (keeping to your own left)	4
Chasse diagonally to the right and back	4
Recross to Places, keeping to the left	4
Turn Partners	4
2nd lady and 1st gentleman repeat, side couples the same	

No. 3.

First Lady and Second Gentlemen Change Places,	4
keeping to your own left)	4
Form a Line—(return and give left hand to *vis-a-vis*, which is retained, and right hand given to partner forming a line	4
Balance in Line —(Balance sur place)	4
Change Places—(1st couple cross over to 2nd couple's place, and 2nd couple to the place of 1st couple)	4
Same Two Advance and Retire—(that is, the lady and gentleman who began	4
Forward and Bow	4
Forward and Back—(1st and 2nd couple)	4
Half Right and Left to places	4
2nd lady and 1st gentleman repeat.	

Counterpart for side couples.

No. 4.

Ladies Chain	4
Balance to Partners	4
Turn Partners	4
First Couple Advance and retire	4

Measures.

LEAVE THE LADY WITH OPPOSITE GENTLEMEN who advances with his partner to receive her, and retires to place..... 4

FORWARD AND BACK three..... 4

FORWARD AGAIN—leave ladies with opposite gentleman, who advances to receive them and retires to place.....

FORWARD AND BACK three..... 4

FORWARD AGAIN AND FORM CIRCLE OF FOUR, the opposite gentleman meeting them in the centre..... 4

CIRCLE HALF ROUND and retire to opposite places..... 4

HALF RIGHT AND LEFT to places..... 4

Repeat, except that second time 2nd couple will be first left oppposite.

Counterpart for sides.

No. 5.

Same as in Quadrille (Double).

The Caledonians.

Measures.

FIRST AND SECOND COUPLES CROSS RIGHT HANDS and go half round: 4

LEFT HAND BACK and return to places..... 4

BALANCE TO PARTNER AND TURN..... 8

LADIES' CHAIN..... 8

HALF PROMENADE..... 4

HALF RIGHT AND LEFT..... 4

No. 2.

FIRST AND SECOND COUPLES FORWARD AND BACK.... 4

FORWARD AGAIN, salute and return to places..... 4

ALL BALANCE to corners..... 4

Measures.

LADIES CHANGE PLACES to the right, turning with both hands the gentleman to whom they "balance," each lady passing into the next lady's place..... 4

ALL PROMENADE—(wi w partners)..... 4

This number is t done four times—all finish in places.

No. 3.

FIRST AND SECOND COUPLE FORWARD AND BACK TWICE.. 8

CROSS OVER— first couple passing between second without turning partners.....

RETURN, Second couple passing between..... 4

BALANCE TO CORNERS, turn, and return to places 8

ALL JOIN HANDS, forward (to the centre) and back twice..... 4

Repeated by head couples—Same for sides.

No. 4.

FIRST AND SECOND COUPLES FORWARD AND STOP..... 4

TURN PARTNERS TO PLACES..... 4

FOUR LADIES CHANGE PLACES TO THE RIGHT..... 4

GENTLEMEN CHANGE PLACES TO THE LEFT..... 8

LADIES AGAIN TO THE RIGHT..... 4

GENTLEMEN AGAIN TO THE LEFT—meeting partners in opposite places..... 4

HALF PROMENADE to places and turn partners..... 8

Four times; third and fourth times, side couples forward and stop.

No. 5.

FIRST COUPLE PROMENADE (round inside)..... 8

FOUR LADIES FORWARD AND BACK..... 4

FOUR GENTLEMEN ditto..... 4

	Measures.
ALL BALANCE to partners	4
TURN PARTNERS	4
HALF GRAND CHAIN to meet partners	8
HALF PROMENADE to places and turn partners	8
ALL CHASSE	8

Four times, each couple in order commencing the figure.

The Eureka.

(Arranged by Prof. Davis.)

No. 1.

FIRST TWO LADIES FORWARD AND TURN IN CENTRE.

First two gentlemen forward and turn in centre

Balance four and turn, facing right hand couple.

Ladies' chain with right hand couple.

Half promenade with same.

Half right and left to places.

Counterpart for sides.

No. 2.

FIRST LADY AND SECOND GENTLEMEN FORWARD AND BACK.

FORWARD AGAIN, and turn in centre.

BALANCE TO CORNERS, turn with the right hand, and partner with the left.

DOUBLE LADIES' CHAIN—(Four ladies cross right hands, move around and turn opposite gentleman with left, cross right hands again, move around and turn partners with left).

ALL PROMENADE.

Second lady and first gentleman repeat.

Sides the same.

No. 3.

FIRST FOUR HALF RIGHT AND LEFT.

HALF RIGHT AND LEFT ON RIGHT with side couples
HALF RIGHT AND LEFT across.
HALF RIGHT AND LEFT to places.
ALL BALANCE to partners and turn.

{2 B & C} *Sides repeat.*

FIRST AND SECOND COUPLES HALF LADIES CHAIN.
HALF LADIES CHAIN on the right with side couples.
HALF LADIES CHAIN across.
HALF LADIES CHAIN to places.
ALL BALANCE to partners and turn.

Sides repeat.

No. 4.

FIRST LADY AND SECOND GENTLEMAN FORWARD TO THE CENTRE—Bow and courtesy. The gentleman takes the lady by the left hand (with his right) and retires to face fourth couple. Bow and courtsey.

CHASSE ACROSS—Gentleman to the right, lady to the left, give right hands and turn half round in the centre, and turn partner with the left hand.

FIRST FOUR RIGHT AND LEFT—Others repeat.

Counterpart for sides.

No. 5.

Chord of music, during which all join hands in a circle.

CIRCLE TO THE LEFT.

BALANCE ALL and turn partners.

FIRST COUPLE FACE OUTWARD—Third and fourth couples take places behind, as in the fifth No. of Lancers.

LADIES MARCH ONCE AROUND THE GENTLEMEN (gentlemen stand).

GENTLEMEN MARCH ONCE AROUND THE LADIES (ladies stand).

LEADING COUPLES TURN INWARD and march down the centre, the rest following.

SEPARATE AT THE BOTTOM (turn outward and march up again)

RETIRE AND FORM TWO LINES (gentlemen on one side and ladies opposite their partners).

FORWARD AND BACK

FORWARD AND TURN PARTNERS to places.

Repeat for each couple to face outward in their turn. Finish with "All circle to the left."

ROUND DANCES.

Although an explanation, in ordinary language, of the various kinds of springs, glides and positions, and exactly the time to execute them, as well as the proper poising of the body, will be of advantage to pupils, it does not suffice to make good dancers of those who receive no practical assistance.

In order to counteract erroneous impressions and the many peculiar tendencies of pupils, including the improper weight of the body, the teacher, when imparting his instructions, is often obliged personally to exaggerate the movements; therefore the reader will profit by his observations of experienced dancers.

The present style of round dancing is of a gliding character—different from the old style of solid stepping and high hopping and leaping—retaining, however, the attendant springs—the bendings and risings or actions of the knees—with the feet turned out in the natural position, a little less than a right angle.

The position is of the utmost importance. The gentleman places his right arm around the lady's waist, supporting her firmly, yet gently; the hand should lie flat upon the waist, with the fingers together, and the elbow raised to prevent depression of his right shoulder.

The lady's left hand rests lightly upon the gentleman's right arm, about the height of her shoulder, or chin, the fingers together and curved, and not grasping or bearing down upon the gentleman's arm.

Q—How should the gentleman hold the lady's right hand?

A—With his left hand, the arm slightly bent, the elbow inclined slightly backward about seven inches from his body.

Q—How does the lady place her hand?

A—Palm downwards.

Q—What would be the result if the gentleman did not rest his arm firmly upon the lady's waist?

A—His hand would slip away, the lady would have no support, consequently he would not sustain her properly, would fail to step in unison with her, and turn himself insufficiently.

Q—What is the position for the shoulders?

A—About equal distance apart.

Q—How should a gentleman regulate the distance between himself and partner?

A—He should not be so close as to prevent freedom of action, nor so far apart as to render a feeble support.

Q—In what manner should a dance be commenced?

A—The position should be taken and the dance commenced at the same moment.

Q—What foot does the lady commence with?

A—Right foot.

Q—What foot does the gentleman commence with?

A—Left foot.

Q—To what part of the foot should the weight be inclined?

A—Forward part, never backward.

Q—Do the heels touch the floor?

A—Sometimes; although little or no weight goes upon them.

Q—In society dancing, what part of the foot should touch the floor first?

A—The toes.

Q—How should the eyes be directed?

A—Over the right shoulder, but do not lean over it.

Q—How should the body be poised?

A—As that of a soldier in "double time," the weight inclined forward from the balls of the feet, and not from the hips.

Q—How should the upper part of the body be kept?

A—Quiet; the head natural, the eyes neither cast up nor down; that is, not immovably set, nor affectedly, or improperly turned.

Q—How should the knees be used?

A—As in walking, one knee bent while the other is straight—an uninterupted non-spasmodic bending and rising.

Q—How should the ancle move?

A—In conformity with the action of the knees.

Q—What should you carefully guard against?

A—All semblance of rigidity, as well as extraordinary looseness, which might be taken for elasticity.

Q—How is the lady to know when you are going to reverse or change to the right?

A—If the gentleman has confidence in himself, does not lose or destroy his step, adjusts his carriage, and properly supports his partner, the lady who understands the step can be guided at will.

Q—What special duty devolves upon the gentleman?

A—The advance, the retreat, the turn to the right or left, in short all the guiding.

In the analysis of the different steps each dance is given separately. Although the steps are analysed mostly for gentlemen, the lady may practice from the same theory, but will commence with the right foot.

Skeleton representation of a strain of music divided into spaces, termed measures:

1	2	3	4	5	6	7	8

The Polka.

(Four counts to a measure.)

I would suggest to the learner to first practice the step sidewise, thus: Place the weight on the right foot, making a slight bend of the knee simultaneously; slide the left foot sidewise to 2nd position (count *one*); draw right foot to 1st position, with the weight upon it (count *two*); glide left foot again to 2nd position (count *three*); rest (count *four*), one measure. Then make a slight spring on left foot, and glide right foot quickly to 2nd position (*one*); draw left foot to 1st position (*two*); glide left foot again to 2nd position (*three*); rest (*four*), two measures; and continue practising from side to side (*sur place*) until the movements become easy.

The Revolving Step of the Polka.

To revolve with this step, I would advise the learner to take a piece of chalk and mark out a square on the floor, making each side about 28 inches in length. Then stand on one corner, or angle, presenting the back to the centre of the square. Make three glides sidewise, as already described, and on the next angle pivot with a slight spring, turning quarter way round to the right, then repeat with the right foot, turning on the next angle, and so on, making three glides on each side and a slight spring at each angle. To turn on a circle or straight line will require a greater revolution than on a square, therefore the dancer must turn steadily, taking particular care to make all the "*ones*" directly sidewise; the "*twos*' with the heels together (1st position) or nearly so; and if he turns steadily the "*threes*" will be backward with left foot and forward with the right.

To reverse: Face the *centre* of the square and make the facings at the angles to the left. To change from one turn to the other make one polka step backward, filling one measure of music, commencing the backward step with the right foot before reversing, and with the left before turningto the rihgt.

N.B.—This ordei of changing the tour in all the round dances is the same.

Backward Step of the Polka.

Glide left foot back to 4th position (*one*); draw right foot near third position in front (*two*); glide left foot backward again to 4th position (*three*); rest (*four*), one measure; glide right foot backward to 4th position (*one*); draw left foot to 3rd position in front (*two*); glide right foot backward again to 4th position (*three*); rest (*four*)—in all two measures of music. To go forward reverse the movements. A slight spring should be made at the rest.

Polka Redowa.

The step of the Polka Redowa is exactly the same as the Polka, omitting the rest, the steps or counts being three to each measure of music, thereby altering the accentuation, the time being 3-4, while that of a polka is 2-4.

The Schottische.

1st Part.—Glide left foot to 2nd position (*one*); draw right foot to 1st position (*two*); glide left foot again to 2nd position (*three*); make a slight spring on left foot (*four*). Repeat to the right—*five*, *six*, *seven*, *eight*—in all, two measures.

2nd Part.—Spring on left foot (*one*); hop upon left foot

at the same time turn half round (*two*); spring from left to right foot (*three*); hop upon right foot, at the same time turn half round completing turn (*four*). Repeat—*five*, *six*, *seven*, *eight*—two measures. Then first part again, and so on *ad libitum*.

The Glide Waltz.

(Erroneously termed "Boston.")

I will now proceed to explain the various steps motions and glides of the different waltzes, now *a la mode*; presuming, that before the pupil has arrived this far he will have made himself familiar with the five positions of society dancing. If not I advise him to turn back and study them well; after which the explanations about to be given will be much better understood. Two things are of the utmost importance in dancing, viz:—Time and accentuation, and in no dance is a deficiency of these two requisites, more visible to the onlooker, nor of more importance to the dancer, than in the waltz; hence the necessity of studying them well at the commencement.

Time.

The time of a waltz is 3-4; or three beats to a measure of music, (see diagram of a strain of music), with an equal division, or interval of time between each beat. They must, therefore, be counted regular, the three beats exactly fitting a measure; thus: one—two—three; (one measure.)

Accentuation.

Accentuation is the mode of making accents; it must be understood in two ways: First, the marking distinctly and perceptably, of the (*first*) beat in each measure of music; second the relation of the remaining steps to the

remaining beats of the measure. These remaining steps may be regular or irregular, as for instance, the waltz is regular, while the same step applied to the Rockaway is irregular.

The Balance Step and the Mode of Beating Time and Accentuation.

The following movement should be practiced until the knees acquire their natural action—the *bendings* occuring upon (one), the *risings* upon (three). (The word bend or bendings, frequently used in the description of the dances, refer to the knees only, and does not imply bowing). To commence the movement, the pupil will place his whole weight upon his right foot, the toe of the left slightly touching the floor, then commence accenting and beating time thus: Rise left foot from the floor, glide it sidewise to 2nd position, throw the weight upon it, rather heavily and distinct, count (*one*); place right foot to 1st position, the heel of right foot raised, the toe touching the floor very lightly, weight remaining upon the left foot (*two*); rise upon the ball of left foot and fall again, the weight still upon the left foot (*three*)—one measure. The same to the right *four*, *five*, *six*, — two measures.

Illustration.

L————————X————————*R*.

Take a piece of chalk and draw a line on the floor as above, about 18 inches in length, then stand in first position upon the right end of the line (marked R. in illustration), the toe of the right foot will then be on R., with all, or nearly all the weight upon it, and the toe of the left will be upon the X., with little or no weight upon it. Now glide the left foot sidewise to left end, at the same time throwing the weight upon it (*count one*); draw right foot

to 1st position with toe placed on X., no weight upon it (*two*); rise upon the ball of left foot and immediately fall again, (*three*); repeat to the right, and continue *ad libitum*. Be sure to place *no weight* upon the X. After you have become familiar with this movement, you may then make your first attempt.

To Move Forward.

Thus: stand on right foot as in previous exercise, then place the left foot to the front, sidewise from the right about six inches; heel of left raised from the floor, with the heel as far forward as the toes of right; knees bent; toes slightly touching the floor. You are now in a position to start forward. Make the accented beat by stepping or gliding the left foot forward to 4th position, the body and foot both moving at the same time, bending the knee (count *one*); then with the weight resting upon the left foot, glide the right foot forward to the front (same position in which the left was before starting) the weight still upon the left (*two*); rise upon the ball of the left foot and fall again, the weight still upon the left foot (*three*); now commence the same movement with the right foot, not forgetting to *step forward* for the accented beat, and continue the practice until you are perfectly familiar with it.

The Backward Movement.

Before proceeding to illustrate the steps of the backward movement of the Glide Waltz, I shall first explain the principle on which I teach it. In a manner of speaking, I dissect or divide the whole waltz into three sections or parts, the first of which I designate a *one, two, three* part, and is *invariably* commenced with a step directly backward; the second I term a *four, five, six* part, and is

invariably commenced with a step directly forward; the third I term a *seven, eight, nine* part, and is performed either directly forward or directly backward.

The *one, two, three* part is the commencement of the revolution to the right or left; if to the right, it is commenced by stepping backward with the *left foot;* if to the left, it is commenced by stepping backward with the *right foot.*

The *four, five, six* part is the completion of the revolution begun by the *one, two, three* part, and is followed up by stepping forward with (if turning to the right) the *right foot*; if turning to the left, the *left foot.*

The *seven, eight, nine* part is used to change the revolution from the right to the left, and *vice versa,* and is executed in a straight line, either backward or forward. The first or accented beat of each part must be made in exact conformity with the forward and backward facings—*never sidewise*—the bendings occuring upon *one* and the risings upon *three.*

The Seven, Eight, Nine,

or Backward part is executed in the same manner as the forward part, that is to say, the same steps or positions are used in conformity with the backward facing. Particular attention must now be given to the poise of the body, as previously explained, viz.: "As that of a soldier in 'double time,' the weight inclined forward from the balls of the feet, and not from the hips."

The steps and positions are as follows: Place the weight upon the right foot, the toes of the left touching the floor *very lightly*, backward, and in a line with the heel of the right; sidewise about six inches; knee bent—you are now in the starting position.

To commence—Step or glide the left foot backward: to 4th position—(body and foot moving steadily together)—placing the whole weight of the body upon it (bending,) count (*seven*); draw right foot backward and place it in the same position in which the left was before starting—sidewise from left about six inches (*eight*); rise upon the ball of the left foot, and fall again (*nine*); commence the same movement with the right foot, not forgetting to glide the foot backward at the commencement of the count seven, in order to make the accented beat, and *always* count *seven, eight, nine.*

The pupil should continue this practise until the movements flow together smoothly and in regular order; after which the practice of

The One, Two, Three Part

may be proceeded with — *to commence the turn to the right* — glide backward with left foot, at the same time bend both knees (*one*); draw right foot nearly to 3rd position in front, toes well turned outward, weight still on left foot (*two*); rise and pivot upon the ball of the backward foot, the toe of the right remaining on the floor and the heel brought nearly to 5th position (*three*). To commence the turn to the left, or the reverse:—Glide backward with the right foot, bending the knees as before (*one*), draw left foot nearly to 3rd position in front, toes well turned outward, weight still upon the right foot (*two*); rise and pivot upon the ball of the backward foot, the toe of the left remaining on the floor and the heel brought nearly to 5th position (*three*). This being the commencement only, of both turns, the practice may be continued (*sur place*) in the same spot, making each turn alternately; first, to the right and then the reverse

The Four, Five, Six Part, or Completion of the Turn.

To complete the turn to the right:—Glide forward with right foot bending (*four*); glide left foot, heel raised, to 2nd position, weight still on right foot (*five*): draw right foot to 3rd position in front, at the same time pivoting and pressing very slightly on the ball of the left foot (*six*). The reverse turn is executed in the same manner, commencing with the left foot. Now, if the three parts have been practiced so that the pupil is thoroughly familiar with them, no difficulty will be experienced understanding the remaining explanations. I will now proceed to instruct the pupil

How to Connect the Parts,

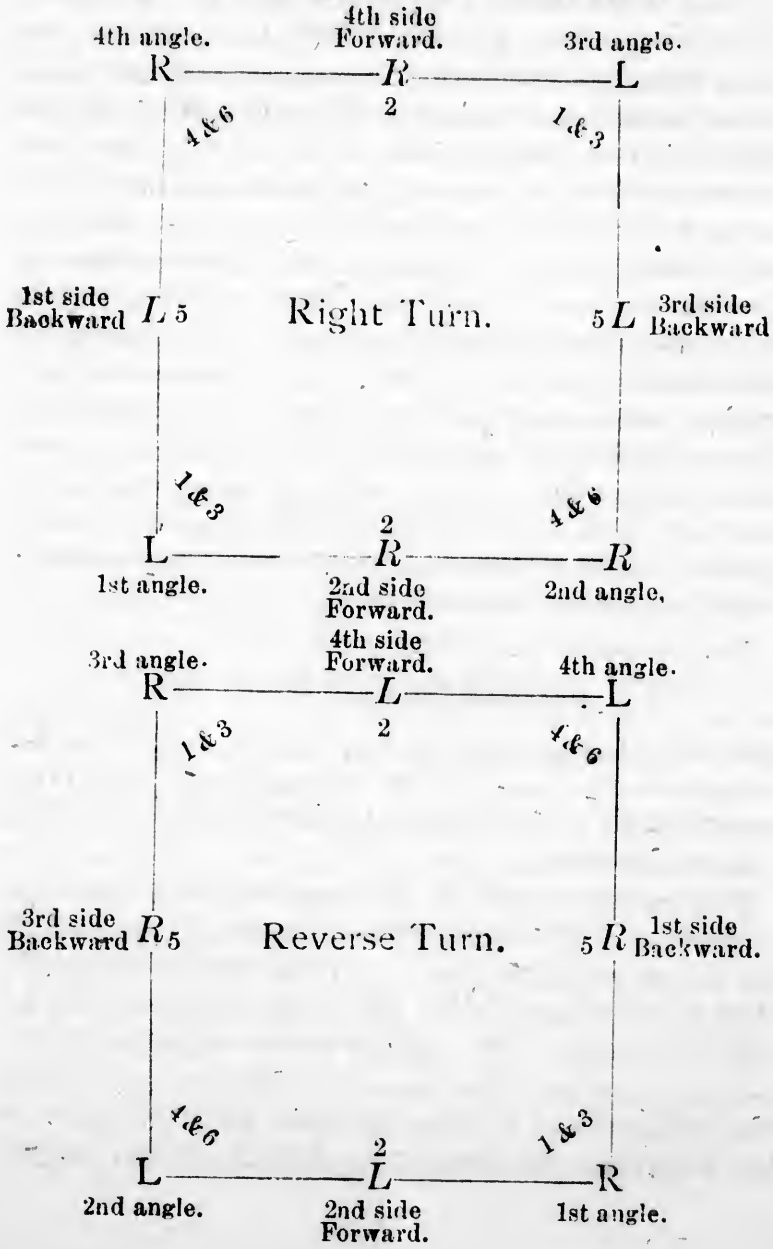
after which he will be able, with a little practice, to execute the waltz very nicely.

I would suggest that the gentleman mark out a square as in the Polka, making each side about 18 inches in length, as diagram on page 57:—

Explanation of Diagram.

L represents left foot; *R* represents right foot; the figures 1-2-3-4-5-6 represent the steps or counts. Commence by standing on the 4th angle, glide directly backward (on the first side of the square) with left foot to 1st angle and execute the *one*, *two*, *three* part thus:—Place the weight upon left foot, (1st angle) count (*one*); then glide right foot to the centre of second side of the square (*two*); rise on the ball of left foot and pivot to face 2nd side of the square (*three*); then glide directly forward on second side of the square, and execute the *four*, *five*, *six*

Waltz Diagram for Learners.



part thus:—Place the ball of right foot on 2nd angle, weight thrown upon it, (count *four*); then glide the left foot to the centre of 3rd side of the square (*five*); rise upon the ball of right foot and pivot to turn the back to 3rd angle (*six*), two measures, and so on upon the two remaining sides of the square, continuing to practice upon the square until the movements flow together smoothly and uninterruptedly. After this comes the practice of the reverse or turn to the left. Take the square again and commence at the right upper angle, (4th in diagram,) glide directly backward (on first side of the square) with right foot and execute the *one*, *two*, *three* part; one measure. Then glide forward (on the second side of the square; two measures) with the left foot, and execute a *four*, *five*, *six* part; and so on continuing the practice upon the square until the movements flow together smoothly and uninterruptedly, as in turning to the right.

Next comes the practice of

Le Changement de Tour,

that is the passage from the turn to the right to the reverse, and *vice versa*. In the first place let the entire movement be made in a straight line from one end of the room to the other.

The gentleman will, at the commencement, face his "direction," and as a gentleman invariably commences the dance backward, his first facing will be backward, that is to say, towards the part of the room to which he intends to move. He will now make one entire revolution to the right, uniting a *one*, *two*, *three* part and a *four*, *five*, *six* part, and finishing by facing his direction as at the beginning, with the left foot behind, and the weight

on the right; then a *seven, eight, nine* part to change the position of the feet, commencing with the left foot and finishing with the right behind. He is now in position to do the reverse turn, and will commence by stepping backward with the right foot, and do a *one, two, three* part, immediately uniting a *four, five, six* part; then step backward with the right foot and do a *seven, eight, nine* part, and so on continuously, commencing each part with the right and left foot alternately.

In order to make a complete turn to the right or left on six steps—twice as much as on a square—the body will require a greater impetus in revolving. This increased impetus will produce the piouretting requisite to an easy, smooth, uninterrupted, non-spasmodic, continuous action. Care must be taken to avoid the natural tendency to glide sidewise on the *ones* and *fours*. The *ones* must be directly backward, and the *fours* directly forward, in exact accordance with the facings.

Another natural tendency of beginners in this dance is to throw the weight upon the backward foot on the completion of the sixth step, time or count. This precludes the possibility of gliding the foot backward until he properly adjusts the weight upon the other foot—the weight should, therefore, be upon the forward foot on the completion of the sixth step, the *right* when turning to the right, and the *left* when turning to the left.

With the instruction now given, we will take leave of the Glide Waltz, advising the pupil to practise steadily and perseveringly, for by practice only, can he ever hope to attain to perfection. He must also use taste, genius and judgment—taste to introduce elegance, genius to create variety, and judgment to direct the whole.

The Boston.

The "Boston" consists simply of revolving with the balancing step of the Waltz, not sidewise, but directly backward and forward; when turning to the right, the right foot constantly in front; when reversing, the left constantly in front, pivoting upon the heel of the backward foot and the ball of the forward foot alternately, as follows: Glide backward with left foot, at the same time bend both knees (*one*); draw right foot nearly to 3rd position in front, the weight still on left foot (*two*); rise and pivot upon the heel of the backward foot, the toe of the other skimming the floor (*three*); glide forward with the right foot, bending (*four*); draw left foot nearly to 3rd position behind, the weight on forward foot (*five*); rise and pivot upon the ball of the forward foot (*six*), and so on continuously, turning to the right with the right foot constantly in front of the left. This may be practised upon the square at first, the same as the preliminary practice of the waltz.

To reverse, glide forward with left foot, bending (*one*); draw right foot nearly to 3rd position behind, the weight upon left foot (*two*); pivot upon the ball of the left foot (*three*); glide backward with right foot, bending (*four*); draw left foot nearly to third position in front, the weight still on right foot (*five*); rise and pivot upon the heel of the backward foot, the toe of the other foot skimming the floor (*six*); and so on continuously, turning to the left with the left foot constantly in front of the right.

ROCKAWAYS.

Two Step Rockaway (3-4 Time).

These new and elegant combinations are now danced regularly at all the principal balls with the greatest success, they having, in a very short time, become very popular with the citizens of Toronto. I will endeavour to give directions for the achievement of these highly popular dances in the plainest and most concise terms, so as to render them easy of comprehension, and at the same time be sufficiently explicit to do away with any difficulty in the attainment of them.

First, then, with regard to position. The lady and gentleman place themselves *vis-a-vis* as in the waltz. The gentleman encircles the lady's waist with his right arm, and holds her right hand in his left. To dance the two step Rockaway: Place the right foot in 3rd position in front, weight thrown upon it. Commence the dance by stepping backward with the left foot to 4th position count (*one*); draw right foot again to 3rd position (*two*), one measure, the steps occurring on the first and third beats of the measure, a pause occuring on the second beat, the pause being a prolongation of the second beat.

Second part.—The second part is executed exactly the same as the Waltz previously explained, commencing with a *one*, *two*, *three* part, continuing with a *four*, *five*, *six*

part, and concluding with a *seven*, *eight*, *nine* part. Then for the reverse turn, commence by stepping backward with the right foot and so on, first commencing with the left foot and then with the right foot alternately.

The manner of counting is thus. *One——two—one—two—three—four—five—six—seven—eight—nine*, regular counts. Then one to step backward again.

Three Step Rockaway.

This Rockaway is commenced by gliding backward two plain walking steps, the weight being thrown upon each foot alternately. Begin with left foot, count *one—two*, regular counting—one measure of music. Then proceed as in the two step Rockaway, that is to say, step backward with the left foot and execute a *one*, *two*, *three* part, continuing with a *four*, *five*, *six* part, and concluding with a *seven*, *eight*, *nine* part. Then for the reverse turn commence to walk backward with the right foot, and so on—first commencing with the left foot and then with the right foot alternately. The second part is counted irregular thus *one—two—three——four—five—six——seven—eight—nine.*

Steps of the Three Step Rockaway.

1st. To begin: Walk backward two steps, stepping first with the left foot and again with the right foot. (count *one*, *two*).

2nd. To begin the turn to the right: Step backward with the left foot and execute a *one*, *two*, *three* part, irregular counting, that is, make a slight pause, indicated by a long dash in the explanations; then step forward with the right foot and execute a *four*, *five*, *six* part; ending with a *seven*, *eight*, *nine* part, and continue *ad libitum*, making a right turn and a reverse turn alternately.

Four Step Rockaway.

The "four step" is commenced the same as the "three step," that is to say, with the two backward steps. The second part begins with a *seven—eight—nine*—part, and ends with a *four—five—six* part. Thus: count *one—two——seven—eight—nine*. (Commencing with a reverse turn) *one—two—three——four—five—six*, irregular counting, then *one—two* again, and so on.

Triune Glide.

(*Arranged and introduced by Prof. Davis.*)

The triune glide is, as the name implies, three in one, it being composed of certain movements of the "Boston" "Three Step Rockaway" and "Glide Waltz" so combined as to form a truly easy, elegant, and graceful dance. The steps can be adjusted to any kind of music, but is better adapted to waltz music, which should be played in moderately slow time; the graceful motions can then be executed with greater ease, and consequently with greater pleasure to the dancers.

To commence, first part,—stand with right foot in third position as in "two step rockaway:"—Glide backward with left foot at the same time bend both knees (one); draw right foot again to 3rd position in front weight still on left foot, at the same time, rising heel of left foot slightly off the floor (two); fall on heel of left foot (three); at the same time glide forward with right foot, bending (*four*); draw left foot to 3rd position behind, the weight on forward foot (*five*); rise upon the ball of forward foot (six) two measures—a gentle, undulating motion must be continued from the commencement of the backward glide to the completion of the forward glide.

Second part—Glide backward with left foot, two plain backward steps, as in three step Rockaway, (they must however be accentuated as in the Two Step Rockway if danced to Waltz Music (count one—two).

Third part—This part is danced the same in every particular, as the "glide waltz," making two revolutions before commencing again, thus count a *one*, *two*, *three* part, then a *four*, *five*, *six* part, and repeat; then the *seven*, *eight*, *nine* part, to change the turn from right to reverse. Repeat the movements commencing with the right foot, To sum up, the counts are made as follows: *one*, *two*, *three*, (directly backward), *four*, *five*, *six*, (directly forward. Boston Movement.) Then *one*, *two* (Rockaway Movement) then *one*, *two*, *three*, *four*, *five*, *six*, *one*, *two*, *three*, *four* *five*, *six*, *seven*, *eight*, *nine*, to change to reverse or *vice versa* the whole combined movement occupying one strain of music (8 measures).

N.B. The Lady commences with a forward step, in all the Glides, or Rockaways.

The Galop.

The combination steps are now almost exclusively danced to galop music by the best dancers. The galop is out of fashion—at least with those who dance the waltz perfectly.

Valse a Deux Temps.

The Valse a Deux Temps contains three times, like the other waltzes, only they are otherwise divided.

The first time consists of a gliding step; the second is marked by a *chassez*, which always includes two times in one.

The gentleman begins by sliding to the left with the left foot, then performing a *chassez* towards his left with

his right foot, without turning at all during these two first times, one measure ; then glide backward with his right foot, turning half round, after which he puts his left foot behind, to perform a little *chassez* forward, turn-them half round for the second time—finish with the right foot a little forward. Re-commence with left foot and so on.

To dance the Deux Temps well, it must be danced with short steps, the feet sliding so smoothly over the surface of the floor that they scarcely seem to be raised above it.

Advice to Waltzers.

The first requirements is that pupils, while dancing be as careful to observe a strict deportment as to preserve a graceful carriage, which cannot with impunity be neglected.

On a dancer's first entering a crowded assembly the management of a partner is not an easy task, requiring, as it does, so much tact and delicacy. If a gentleman cannot avoid contact with other dancers, or cannot keep clear from the most inexeperienced, or if he do not keep in time to the music, he cannot be considered a good waltzer. These points can be gained only by constant practice — practice in the dancing school, where the dancer should serve his apprenticeship. Though a pupil has attained perfect skill in his steps, and can go through the most difficult evolutions of the waltz ; if his head be rigid on his shoulders, his arms contorted, his back bent, or his legs be stiff and ungraceful, he cannot justly lay claim to be a good waltzer. Whoever in a waltz loses his natural air, and assumes an attitude, or even look, which is foreign to him, may be sure that he waltzes

badly. This is addressed not to gentlemen only; but also to ladies.

Ladies who imagine that a few attempts made in private and under the supervision of parents and friends, will enable them to appear with success in society, greatly deceive themselves; and we are not prompted solely by professional interest in saying that the instruction and advice of a master, are not only useful but absolutely necessary. It is the master's duty to point out to the lady, the steps and attitudes she should acquire, to remark such steps as may be imperfect, when her hand is misplaced, when she weighs unduly upon her partner's arm, throws herself back too much, or has any other defect, which, if not amended at the outset, may subsequently become irremediable.

DIAGRAM, OR SCALE SHOWING THE DIFFERENT KINDS OF DANCES SUITABLE TO THE VARIOUS KINDS OF DANCE MUSIC.

Music.			Mode of Count'g
Waltz	Dance	Valse a Deux Temps. Glide Waltz. Triune Glide. Two Step Rockaway. Boston (obsolete.)	Regular
Mazourka or Redowa	Dance	Triune Glide. Two Step Rockaway. Glide Waltz, Polka Redowa. Boston.	Regular
Galop	Dance	Glide Waltz. Triune Glide. Three and 4 Step Rockaway Valse a Deux Temps. Boston.	Irregular
Polka.	Dance	Triune Glide. Glide Waltz. Three and 4 Step Rockaway Polka.	Irregular
Rockaway	Dance	Triune Glide. Three and 4 Step Rockaway Glide Waltz.	Irregular

CONCLUDING REMARKS ON THE VALSE.

Time and its Accentuation—Individualities of Style—Faults of Nature and Faults of Habit.

Pupils sometimes say, "I have no ear for music; I understand the step, but I cannot keep *time*." This statement contradicts itself, for if a person knows he is out of time, then he has Time. The reason that they cannot keep time is because they never pay any attention to it. If a pupil does not catch the time readily (and I have many such pupils in my classes) I play a waltz, strongly marking the first note in each measure, and direct the pupil to march to time—in fact to *pay attention* to Time; then I request him to introduce the steps of the waltz.

Upon the same principle that a soldier accents time with his left foot so does the gentleman accent the valse with his left, which necessitates the lady to accentuate the step at the same time with her right foot. Simply commencing with the left foot does not necessarily accentuate the time with that foot, for the gentleman might, and often does, improperly, however, commence with the left when it is time for the right foot to move. The sol-

dier might step with the right foot in accentuation and keep perfect time, but it is not in accordance with military usage; so might the gentleman in the waltz accent with the right foot, but it is not in accordance with the rules of dancing. He must not move the left foot when it is time to move the right, nor the right when it is time for the left. In a valse (the term valse as here applied means any round dance) the gentleman must accentuate with his left foot on the *first beat of every odd measure of music*, and with his right foot on the *first beat of every even measure*, invariably. I am often asked, "Is the Galop faster than the Waltz?" It is not necessarily so—the difference is simply in accentuation. In 2-4 time the step of the Waltz as applied to the music is counted irregular, while the same steps applied to waltz music (3-4 time) is counted regular, thus: Galop, counted, *one—two—three—pause* (irregular); Waltz, counted, *one—two—three* (regular) the pause being omitted. Therefore, the same step executed to different measures or times may or may not vary the speed, but it will vary in accentuation and regularity.

While I believe it not impossible for any one to learn to dance, it not unfrequently happens that persons who desire to accomplish some peculiarity which they have noticed in others only acquire it in a mechanical way, and it is apparent that it is not the style which best befits them. Opposite talents, like opposite faults and characteristics, do not always exist in the same person. A tenor will not succeed in a basso aria, nor *vice versa*. A dwarf cannot represent a giant. A giant cannot represent a dwarf. A capital comedian might utterly fail in tragedy, and a tragedian in comedy. A serious dancer

shines best in serious style—a grotesque dancer, in grotesque style. Height and conformation also fit or unfit an artist for certain kinds of theatrical dancing. This unfitness which nature imposes for artists in certain *roles* is manifest in the dance of the theatre in a greater degree than in the dance of society; yet a style of movement in the valse may be as unbecoming to some persons as a color of dress or kind of hat, and still be in perfect accord with the manner and carriage of others. Some are desirous of acquiring a style of extravagant bending, *a la* "Boston;" others wish the waltz reduced to a stiff, spiritless walk, and again, some think it elegant to turn the toes inward, to dance flat-footed or almost constantly on the heels. These are inelegancies. A knock-kneed person cannot be afflicted with bow-leggedness. Sometimes a person whose legs are straight will dance as if he were really bow-legged. This, of course, is acquired, not natural, and can be corrected. Natural bow-leggedness may in some instances, by proper practice, be hidden in the dance. Whether it be natural or acquired, it might be well for such person to tie a handkerchief round his knees so as to keep them as closely together as his conformation will permit and practice dancing in that way. The knock-kneed person should practice dancing with a stick fastened between his knees. A tall lady may gracefully place her hand upon the gentleman's shoulder in the valse, but a short lady cannot do this with a tall partner. These differences do not necessarily alter the general principles of the dance, but merely some of its specific details. The most unitiated will be able to distinguish the graceful from the ungraceful, although he may not be able to tell wherein the ungracefulness consists

The proper way is to practice the theory of a preceptor who thoroughly understands the waverings of society and tendencies of individuals, who is a good dancer himself, and who has the faculty of imparting his knowledge, as well as detecting and illustrating faults of carriage. After the teacher's theory, the pupil's individuality and imitativeness will develop themselves.

My aim has been to express the view that every person should learn to dance, should cultivate the most natural becoming movement, and discard that which, however becoming to others, would in him or her appear affected or ludicrous, or, at least, ungraceful.

SPECIAL PRACTICES

Should the exigencies of individual young pupils suggest or require the use of a few light exercises, I would suggest such movements as bending and rising in the five positions, with the feet flat upon the floor and the toes turned outward greater than a right angle, as well as placing the ends of the fingers upon the shoulders and turning the elbows backward as far as possible, to assist in the counteraction of sunken chests and rounded shoulders. The discernment of teachers and the desire of the parent will regulate this exceptional practice.

Prof. J. F. Davis'

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