POLITE AND SOCIAL DANCES

A COLLECTION OF HISTORIC DANCES, SPANISH, ITALIAN, FRENCH, ENGLISH, GERMAN, AMERICAN

With Historical Sketches, Descriptions of the Dances and Instructions for Their Performance

COMPILED AND EDITED BY
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POLITE AND SOCIAL DANCES

INTRODUCTION

It is not the province of this book to write a history of the dance. To assist somewhat in clearing up the mystery and vagueness surrounding the old dances and make them a little more available to the modern student, is the extent of its mission. The preparation of the pageants for the Hudson-Fulton Celebration in 1908, necessitated collecting music for the various periods of history to be represented. To illustrate seventeenth and eighteenth century scenes with modern music, seemed an absurdity. More definite knowledge concerning interpretation of the old dance directions, scattered here and there in the libraries, was also required. These and many other needs started the research which has produced this volume. In the preparation of this work, the editor wishes to acknowledge the assistance of such authorities as Zorn, Bohme, Desrat, Vullier, and later writers on the dance; also the examples of many living experts of this art, and the inspiration derived from many volumes dealing with art, history and literature, with which to corroborate the casual records available. Since their initial use, the dances and music have been tested in many pageants: July 4th, University of Virginia, 1908-9-10; Appalachian Exposition, Knoxville, Tenn., 1910; History of California, University of California, Berkeley, 1911; Canadian History, Toronto, 1913; History of Oklahoma, S. S. Normal, Edmund, 1914; Peace Pageant, Chicago, 1915; Woman in the Building of Nations, Panama Exposition, 1915; and on many other occasions.

Comment

In our day dancing is a factor to be reckoned with. Its revival uncontrolled by knowledge of its history or standards of good taste, has resulted in a mixture of good and bad features, resulting in a temporary indulgence of the sensuous at the expense of the intellectual and aesthetic qualities of the dance. The close connection between present-day social reform and good form is leading us to search into the recreational interests of the people, only to find therein most vital analogies to the moral life. The history of the dance is a history of social expression of all times and of all classes of men, and as such should hold some place in education.

The Playground Movement is helping to establish a normal social attitude toward the subject; but even here we lack balance and standardization. A merely technical basis for teaching this most human of arts is entirely false. Invariably a dance is performed by the folk long before it is written down. A native dancer can jig and reel for you perfectly, but can seldom tell you how he does it. If you have the wit to catch his step it is yours for the having. The new use of the dance should combine the genius and invention of the people with the polish and perfection of its art values. A study of the old forms with their careful balance of sentiment, their restraint and good manners, refined and beautified by wholesome musical accompaniment, will aid us in finding the higher meaning of this revived art. It is the hope of the editor that this meager sketch may emphasize a sense of the social implications and amenities of the dance, thereby encouraging and furthering happy intercourse among young people.

HISTORIC SKETCH

"Dancing is silent poetry."—Simonides

Dances of the Ancients

EGYPTIAN.—The fragmentary remains of the ancient dances all point to their being religious and ceremonial, performed as acts of worship. The Astronomic dances of Egypt were expressed in mystical, circular measure or in cubic form—from east to west and west to east, sunwise rhythmic advances and retrogressions—corresponding to the celestial motions of the planets. These sacred rounds, danced on the mother soil of Egypt, under "bright sidereal stars," established our first dance forms. Later pictorial records show a tendency towards the expression of human passions in popular life. From its first function in accompanying serious religious rites or representing the fury of warfare, Egyptian dancing passed on to depicting the gaiety of pastoral sports, the dignity and graces of society, the splendors of the festival, the languors of love, or the sorrows of the funeral train.

HEBREW.—The Hebrews inherited their Hieratic dances from Egypt and we find traces of ceremonial and processional dances thruout the Old Testament —*e.g.,* Miriam at the Red Sea, Jephthah's Daughter, David before the Ark, which are examples of triumphal and laudatory dancing. They also danced, in honor of spring and harvest, and important social ceremonies, often borrowing motives from Oriental and other unregenerate environment. In the later Jehovah or One God worship of the Hebrews, the sidereal strophe and antistrophe became the antiphonals of the Psalms, in which the "hills skipped like rams, and the mountains clapped their hands, and danced together." The Hebrews have few Folk Dances because their art expression was all of a highly intellectual order and devoted to the service of religion.

GREEK.—Dancing came to its full flower in the civilization of the Greeks. Their development of the subject included all the types practiced before the Grecian era, while the magic of Hellenic skies, combined with great resource of mythical lore, led their joyous spirits to expand into myriad expressive motor forms. A few prominent classes of Greek dances are cited.

The *Hyporchema* retained all the Egyptian characteristics and was preëminently religious. Aided by choral accompaniment, this primitive song in action depicted in measured and symbolic gesture the images of heroic verse. These dignified and elevated performances rehearsed the deeds of the Gods and were solemnized around altar or statue. Hymns were sung in three parts—strophe, turning from east to west; antistrophe, from west to east; epode or end of song, in front of the altar—a Pindaric Ode in action.

The *Emmeleia* set forth grace, majesty and strength, and, according to Plato, "showed the gravity and nobility of sentiment which a mortal should hold when he invokes the Gods." These dances were performed without the support of music and produced a deep impression on spectators.

The *Gymnopaedia* was danced by young men in the Festival of Apollo, and displayed the vigorous bodily movements, agility, suppleness and strength typifying the actions of victorious youth. Our gymnastic dancing is probably drawn from this group, as the name signifies. These dances usually preceded the Pyrrhic dances, which were warlike portrayals of attack or feintings with spear and shield.

Pyrrhic and *Memphitic* dances were military pantomimes, sometimes performed at funerals, and picturing the valiant deeds of the deceased. Pyrrhus thus danced at the funeral of his father Achilles, describing his valor. The Amazons of Argos, Arcadia and Sparta indulged in this dance with ardor. According to Plato, this dance consisted of such bodily movements as avoided blows and missiles by springing to one side, leaping backward, stooping, movements illustrative of shooting arrows or of throwing spears.

The *Geranos* is variously interpreted, sometimes as an archaic religious dance; sometimes as a pastoral dance celebrating the return of the crane in the springtime, showing its flight and other movements. The Geranos was also supposed to figure the endless

windings and turnings of Theseus in his efforts to free himself from the Labyrinth. From this in turn probably emanated the *Labyrinthian dance,* usually performed by peasants on returning from the vineyards with their mules laden with panniers of grapes. Leaving their harvest by the wayside, they joined hands and followed a leader, who by waving a handkerchief initiated all manner of intricate figures. Later these involutions were transcribed into the ancient mosaic floors, thus permanently fixing the patterns of the maze, and producing the first Choreography, or dance-writing, known to the world. As in sculpture, the Greeks divined and perfected all the possibilities of its sister art of the dance. We show our good sense and taste when we consult its criterions, and follow its laws.

ROMAN.—It is said that the "austerity of the ancient Romans arose much more from poverty of imagination than from conviction." This was exemplified in the early deterioration of the classical arts among them. Less fortunately situated than the Greeks, geographically more in the arena of attack, they rapidly became a people of war and conquest, representing to the world of their times something of the commercial and practical aspect of our own. Much of their art was copied from the Greeks, but in later days the people of the great empire of might lost interest in things artistic and preferred to sit in the amphitheaters, watching the games of the circus, or the spectacle of fighting gladiators, or men struggling with beasts in the arena. The dance was relegated mostly to professionals, who thus entertained their patrons' hours of ease and pleasure. With the Romans, the dance played no part in the severer training of youth, as it did with the Greeks. Stern and primitive Rome possessed but one war dance, the heroic *Bellicrepa.* However, the art of Pantomime is attributable especially to them, and the perfection of their mimes is much commented on. Noble subjects such as the "Labors of Hercules" and other classic tales were inimitably rendered by means of this art. But even these exhibitions degenerated into buffoonery and license. With the fall of the Roman Empire, the influx of new races from the North and of the new religion from the South, all the old arts and customs were swept away, and for many centuries no distinct art of the dance was known either to Italy or Greece.

Religious Dancing of the Middle Ages

Thru the early Christian Centuries, dancing showed itself in various fanatical and morbid outbursts, representing the disturbed, transitional state of civilization. The early Christian Mysteries were celebrated in dignified hymns and pantomimic dances, portraying the joys of Heaven and the terrors of Hell. In these performances the actors were dressed as devils and angels, God rendering judgment, and the wicked being realistically thrust into the fiery pit. These dramas were often performed in churchyards in honor of the martyred dead. Such morbid conceptions as the "Dance of Death," a painted skeleton in pursuit of a human victim, and "The Devil's Dance," showing his Satanic Majesty similarly employed, are numerous in the old prints. Dances were often performed in the course of religious processionals, such as the *"Els Cosiers"* in Spain, in which the clergy took part. In later days the "Corpus Christi Pageants" were often interrupted by bands of strolling ballet dancers, who would entertain onlookers during the pauses. For a time the religious dramatic element predominated in Bible plays and pageantry, in which carols and hymns were danced as well as sung. Later a dancing mania or frenzy prevailed thruout Europe, ending in a disease termed St. Vitus Dance.

Folk Dancing

Thruout all the centuries of Europe during the Middle Ages the dance was much cultivated by the peasants and among the trades-people. The latter in their Guilds developed the motives of their trades into spectacular exhibitions of shoemaking, tailoring, coopering, weaving, washing, and other industrial themes in endless variety. Apprentice songs and dances with accompanying action of the particular trades they represented, were composed and enacted at the yearly Guild festivals. All homely occupations of the field, the hearthstone or the workbench were thus recorded and again claim our attention in the fragmentary forms of the present revived Folk Dances. These dances represent the vigorous and forceful rhythms which would accompany the movements of labor, and make a very important contribution to the art of song and the dance. The imposing spectacle of the Guild festivals and pageants with their characteristic ceremonies are a distinct contribution to the art of pageantry. This is well recorded in Wagner's "Die Meistersinger."

The Renaissance of the Dance

The Crusades and the Age of Chivalry opened the way for a great commingling of people, races and traditions, which gradually bore fruit in a new period of culture and art. Crude conditions of society were reorganized on a higher level. The worship of ideals of womanhood and childhood, started by the new religion, lifted dull passion to a plane where fine

thoughts produced fine actions. A code of honor brought into existence a code of manners. Chivalry of man became counter-balanced by trustfulness in woman. This gave rise to amenities which could easily be incorporated into the language of the dance. Greetings, meetings, bows, precedence, surprise, pursuit, disagreement, reconciliation—the thousand variations in the themes of friendship or love—now became dance motives.

The Renaissance again set free the ancient culture of Greece which had slumbered for ten centuries, and gave new freedom to art in all directions. Humanity regained its emotional poise. Joy, art and religion threw off their mourning and joining hands walked jubilantly forward together.

Dances of Spain

The reconstruction of the dance art, during this period, started from the South. The formal and austere Court of Spain developed the processional dance into a dignified and imposing spectacle. The Pavane was a pageant of splendid costume and courtly grace. During the rivalries of Spain and England and the conquest of the Spanish Main, Spanish culture became influential throughout Europe. The Pavane quickly became incorporated into the social life of the Courts, and embryonic folk and national dances were developed. During this period the now famous Morris dance, of Moorish origin, was bodily transported into England by her jolly sailors. From its semi-oriental setting in a Moorish interior it was carried into the rugged country life of every Shire in England. One can see its mincing entrance at the parlor door of a Queen's levée, and its exit thru the servants' hall out among the lads and lasses on the village green. Hence its incongruities, from tinkling ankle bells, ribbons and tissue veils to its yeoman top hat and boots. Other dances of Spanish origin also became known—the Galliarde, Tordion, Courante, Chaconne, Passacaille. These speedily became musical forms in the hands of the musicians of the period.

The Branle

The Branle, or more familiar Brawl, seems, upon good authority, to be considered the source of all French dancing, whether reading backward to the people or forward into the polished art of Court dancing. Just what a Branle is, these same authorities do not clearly state. However, from the many hints given we may find in the Branle the beginnings of form, such as small and large groups dancing together, couples placed opposite each other, or figures danced in procession. New figures and steps also appear to have been tried out in prolific abundance by expert native dancers among the people, long before Royalty affected them. The Branle was the natural, indigenous expression of the French people, as the Country Dance was of the English people. Both are representative of national and temperamental qualities which led later to schools of dancing, extended on these fundamental lines. These dances flourished in all the provinces of France and like the ancient *Carolles* were named after their particular districts. Poitou, Champagne, Gascony, Burgundy, were all famous for their Branles. They were mostly accompanied by songs and appropriate rhymes of the "singing game" type. Indeed, many a French nursery rhyme yet extant cloaks an ancient Branle. The Carillon de Dunkirque, still danced by modern children, is quoted as one of the most popular of these. From its tappings and clappings, and lively spirit, we may infer the motifs of the original Branles to have been not unlike the so-called Folk dances we have been reviving.

As in the case of the Folk dance, there was a Branle for every interest and occupation. There were Branles gay and sad; a sabot, blanchiessuse, torch and weaving Branle; a horse and a monk Branle, with accompanying imitations. There were Branles for young and old and for all times and occasions; single and double Branles, some in simple squares and others which resolved themselves into grand Rondes, like a ball-room Polonaise. As time went on the earlier significance of the Branle was lost in the Folk dance, or, becoming polished by usage, became part of social ceremonial, insomuch that all the balls of Louis XIV opened with them and Kings and Princes disported themselves in these innocent peasant forms. So much for the vigorous beginnings from which sprang some of the later delicate and poetic creations of French dancing.

Dances of Other Countries

In 1600 the "Great Century" of the Dance had begun. Its evolution is traced thus:—from Spain to Italy, from Italy to France, from France to Germany and England. In all these countries a body of folk dances had accumulated among the people, which were popular at country festivals and kirmesses. While the trades-people in connection with their Guilds were inventing and perfecting industrial themes to their hearts' content, the higher classes levied on this material to vitalize their own dances, or give spice to some royal High Jinks. On occasions Good Queen Bess would rollick through a Dargason or Trenchmore, to the delight of her admiring subjects. The ancient group dances, coun-

try contra, line and circle dances, of the boisterous barn dance species, then became established for all time; in Germany the Reigen and Zuenfte dances, in France the Rondes and Basse dances, in Italy the Ballads and Grotesques. From the last mentioned originated the Ballet and Masquerade. Each country was enriched by its own characteristic forms in addition to sharing in the growing art of the dance.

Masques and Grand Ballets

The period just previous to the "Golden Noon" of the Dance was devoted to the production of magnificent ballets and dance dramas. In France these choregraphic spectacles were encouraged by the Courts of Francis I, Catherine de Médicis and Henry IV, by Cardinals and by all the literary and musical geniuses of their time. These productions were not the creations of professionals or hirelings, but events in which Royalty itself freely took part. The Grand Ballet d'Action assembled all the elements of the dance then extant; it stimulated theatrical dancing, it revived the spirit of the Greeks, and choreography again became necessary in order to register these large forms. Finally through the personal efforts of Louis XIV the Terpischorean art became one of the accepted customs of the French people.

Louis XIV and the Dance

The famous Ballets of the Grand Monarque were a reincarnation of the formal Masques and stately pageantry of the Courts of the previous century. In the magnificent ball-rooms of the Tuilleries, the Louvre, Versailles and Fontainebleu were presented these triumphs of art, in twenty-seven of which the Grand Monarque himself took part. A few of the subjects interpreted were "The Ballet of the Night," in which the king took the part of "Le Roi Soleil;" "Prosperity of the Arms of France;" "Grand Ballet du Roi;" "Ballet of the Muses;" "Ballet of Hercules;" also such Comedies as the "Ballet du Carrousel;" "Game of Picquet;" "Impatience;" all huge pantomimic stories, danced out with most elaborate art and attention to detail. These Ballets were often intermezzos to the plays of the great literary men of the period, Racine, Molière and Corneille. They were danced by kings and princesses, who entered intelligently into the spirit of the works of the master playwrights. Beauchamp, the inventor of choregraphic writing, together with the great dancers, Pécour, Le Basque, Dupré and Ballon, developed and staged these royal revels. Lully, Rameau, and later Mozart, Grétry and Boccherini composed music for the scenes. King, poet and musician united their efforts to produce this apotheosis of the dance. Steps were tested, named and classified until gradually a *théorie de la danse* was established. The Ballet, as we have known it for the last few centuries, was brought at that time into lasting connection with Grand Opera, and served as interludes to plays. Henceforth the French ceased to depend on Spanish and Italian inspiration, and themselves became the foremost exponents of the art of dancing.

Classical Dancing and Classical Music

Historic analogy shows us the period of classical dancing running parallel with classical music. Whether dancing drew its inspiration from music or vice versa, it is difficult to say. Both these art expressions had been preceded by generations of natural folk song and dance, and the later composers of music could easily follow the lines already well set in nature and the life about them. The earliest dances were usually sung, the voice guiding the rhythm of the feet. Certainly the best dance forms, composed by Bach, Handel, Mozart, are those which are the most danceable, and at the same time the most playable. Their fascination lies in the strong, pulsing stream of rhythm, on which the pearls of melody are strung. The early classical masters all composed for the dance—Lully, Rameau, Couperin, Bach, Grétry, Gluck, Boccherini. When the famous masters of the dance, Pécour, Marcel, Gardel, set about creating a dance for some elaborate Court function, they sent for the musician, whose office it was to translate the delicate imagery of their creations into complementary music. Music was an interpretation of the dance, not the dance of the music. Hence the wonderful characterization and lifelike play of the early dance music. When Bach, Handel, Haydn, Mozart, our acknowledged musical classicists, finally transcribed this into musical form, a riotous exuberance of Rondos, Gigues, Bourrées, Adagios, Andantes, Allegros, Prestos, etc., leapt from their prolific pens to remain the astonishment of the ages. In trying to characterize the classical spirit of that time it must be said that both the dances and music most exquisitely express a delicate poetic sentiment of the day. A highly refined social culture prevailed and people sang and danced and dressed up to its standards. The intellectual quality of the dance of the period not only required great technical skill for its performance, but also demanded good music as the underlying principle of its production. When moderns wish motives for

new dances they must needs revert to these, as do artists and sculptors of our day to the pure types of earlier periods of perfection.

The Minuet

An attempt to write all that the Minuet implies would necessitate compiling the social history of France during several centuries; the manners, customs, costumes, art, music, and ceremonies of the period of the Grand Manner, as well as the manifold steps and forms invented in its behalf. Arriving as a climax in the art of the dance, in a period of luxurious national life, its very name suggests the refined magnificence of the courts of the kings in whose century it flourished. Millions were spent in its production; musicians, poets, decorators, artists and costumers exercised their combined powers to set forth its perfections. Its despotic ceremonial governed kings and queens, and its etiquette decided the fate of statesmen more often than their ability in statecraft. The dancing teachers of that day were autocrats to whom all bowed and deferred. The best idea of its importance is given in the words of Molière, who jeeringly said, "today the destiny of nations depends on the art of dancing."

The pictorial art of the time of the best period of the Minuet was inspired by such masters as Watteau, Lancret, Boucher and Latour. They filled the boudoirs and salons of the day with beribboned shepherds and shepherdesses, posing among sheep in meadows of tenderest green. From the palette of Boucher flowed unending idylls of "Love and Roses," exquisitely set in "water-green, pale blue or ivory panels," relieved by gold or the vivid, glowing color of flower beds. It was a reign of daintiness and taste, a trifle mincing and superficial, but characterized by courtesy and charm of manner. Ladies affected rich brocades and gauzy tissues, mauve ribbons, long gloves and bouquets, wore patches on their cheeks, put carmine on their lips, and encased their feet in dainty high-heeled shoes. In this time of the perfection of all the arts, the Minuet was set like a gem in their midst.

In the rendering of the Minuet the dancers laid emphasis upon beauty and grace of movement and ensemble. No one danced merely for his own enjoyment, but rather to contribute to the charm of the whole and to the impression made upon the observer. From the first salutation, throughout its progress, on to its elaborate conclusion, the Minuet was a compliment shared mutually by the dancers and all the guests assembled. It was the dance of high ceremony, of courtesy and chivalry, interpreting the most exquisite social charm and personal grace on the part of the fair sex, combined with the ideals of chivalrous gallantry on the part of the gentilhomme.

In spite of this ultra refinement arising out of its association with Court life, the Minuet, like the Gavotte, claims a folk ancestry in the Branle of Poitou. Among the people, it is said to have been a gay and lively dance, "simple, yet not without distinction." But when it was adopted by the Court of Louis XIV it took on the slow and grave character of the other ceremonial dances. Pécour, its greatest devotee, says the characteristic of this dance is a "noble and elegant simplicity; its movement is rather moderate than rapid, and one may say it is the least gay of all such dances." The Minuets most famous in the history of dancing are the Menuet de la Cour, the Menuet d'Exaudet, the Menuet de la Reine, and the Menuet de la Dauphine. As to its performance we are told that in "set balls" the King and Queen were appointed to open the dance. After the first dancing was over, a fresh cavalier was chosen by the Queen and each in turn chose another partner; thus, in cumulative fashion, all in turn joined in the dance. The favorite "Don Juan" Minuet by Mozart, written after the time when the character and style of this dance had been definitely set, shows a decided imitation of the Menuet de la Cour.

The Gavotte

It is with the greatest satisfaction that all authorities chronicle the Gavotte as directly descended from the old Branle, or double Brawl, of the peasantry of France. This, after the supreme perfection of the Minuet, is a compliment to the native genius of the people, as well as to the appreciation shown by the Haute Noblesse. Its folk origin is directly traced to the Gavats, the mountain peasants of Gap in Dauphiny, in whose costume it was first danced at the court of Louis XV. Later, as the favorite of Marie Antoinette, the Gavotte became a perfected dance of fashion and skill. What was popular under Louis XV became supreme under Louis XVI. Polished out of all semblance to its progenitor, the cruder Brawl, it was finally regarded as the full flower of all dancing art.

When at its best, the Gavotte is a joyous, sparkling, lively dance, distinguished by "many little steps." The great artist de Vestris describes it as consisting of "three steps and an ensemble." Littré says "the steps of a Gavotte differ only from the natural walking step in that one springs upon the foot which is on the ground, and at the same time points the toe of the foot downward." It is further described as "the skillful and charming offspring

of the poetic Minuet, sometimes gay, but often slow and tender, interspersed with kisses and bouquets." It appeared as a welcome reaction after a long period of strenuous etiquette devoted to dances of undoubtedly tedious elegance. One can fancy a younger generation of Royalty seizing with avidity upon this new terpsichorean delight. It soon became the fashion to follow the stately measure of the old dance of ceremony, the Minuet, with the lighter and more vivacious graces of its rival. Who could divine that this pleasant breaking away from the stern formalities of Court and Caste might presage so dire and devastating a calamity as the not far distant French Revolution!

The Decadent Period

"The Reign of Terror," like the invasion of the Goths and Vandals at an earlier period, swept away in its merciless path all the inequitable civilization of centuries of extravagance and misrule. With it went much wrong and injustice, also much that was good and true and beautiful, except as imperishably inscribed in such works of art as survived the general destruction. It is stated that during that "Mad Revel of Blood" dancing reached a point of frenzy. Dance halls were opened where the excited populace nightly exhausted themselves in all kinds of bizarre revels. Here the rabble appeared in elegant dresses torn from the poor victims of the Guillotine, burlesquing their mannerisms in ribald songs and dances. The once famous Salons, now presided over by the "butchers, bakers and candlestick makers" of the new Republic, displayed grotesque caricatures of the elegancies of the Old Régime. Following this period Paris went "Polka mad." This dance is attributed to a Bohemian peasant girl and was danced by Carlotta Grisi. It was seized upon as representative of the spirit of the people so long suppressed, and became the favorite of the populace.

During the upheavals of the Napoleonic wars, a feeling of intense Nationalism asserted itself and brought to the surface a new class of dances, German, Bohemian, Russian, Polish and Hungarian; resulting in a long list of couple dances, viz.: waltz, polka, mazurka, redowa, varsovienne, czardas, gallop, schottisch, etc. These were danced with the wildest enthusiasm thru nearly all of the nineteenth century. Costume dances were instituted, public balls given, and dance halls opened freely to the people. This entire period of social disintegration and reconstruction was characterized by an extravagance in dancing similar to the one at present observable in society.

Modern Figure Dancing

The Quadrille, in its best sense, is directly descended from the great patterns of the Classical Dance period. Between it and them comes the interval of the French Revolution, during which all restraint of social form was swept away along with the representatives of the Old Régime. The "fine art of living" gave way to a vulgar and more vigorous order in which the "Mad Polka" and other lively couple dances assailed society. Many quaint country dances in lines, circles and squares, had developed side by side with the more formal dances, and society, as it reorganized, now turned to the Square Dance, more familiarly known as the Quadrille. During the Second Empire huge Quadrilles, most extravagant in detail, were developed, in which the Princesses of the House of Napoleon took a prominent part. Such were the "White Quadrille," the "Chess Quadrille," modeled after the famous game, and others equally well known. The Quadrille was variously known at first as the Contredanse, Française and Cotillon. The earlier column formations of the Contredanse gave way to four or eight couples, placed on four sides of the square, and it was finally called the Quadrille. The early Quadrilles retained the almost pantomimic figures of the earlier dances. See *Moran's Cotillions.* So great an artist as Taglioni is said to have invented Quadrille figures. When at the height of its popularity the Quadrille represented by far the best dancing of the nineteenth century. Its spirit was truly democratic and social. The period of exacting technique had passed by. People no longer danced well enough to indulge in "steps," except the simplest. An occasional "pigeon wing" cut by some excitable gentleman, or a "pas seul" by some frisky maiden, represented the high water mark of dancing ability. Later "calls" became necessary to guide the dancers thru the mazes of the figures. With a good partner acquainted with the calls anyone could enjoy the pleasures of the dance.

Lanciers

The Lanciers Quadrille was introduced into France by its two great later masters of the dance, Laborde and Cellarius. The Lanciers was the favorite dance at the court of Napoleon III, especially with the Empress Eugénie. It is an enlarged form of the Quadrille proper, and many of its figures, and certainly its dignity, were drawn from the older dancing art. The term Lanciers was derived from the fact that its figures were often manoeuvred or danced in military drills with horses, or in Lancier

uniform, with display of light arms and flags, which gave it a semi-military character. All the movements of this dance should be executed with great spirit and dignity. Its chief beauty lies in exactness of execution. In fact, it is a sort of militarized Minuet, picturesque and pleasing, with courtly movement boasting a "measure full of state and ancientry."

It is pre-eminently suitable for opening State and Inaugural Balls, and in our own country was thus used for many years. The high character of the Lanciers helped re-establish other semi-court and ceremonial dances, such as the "Prince Imperial," "Quadrille Russe," which still hold sway in European countries. In later years, the Lanciers fell into sad repute, and became romping dances, known as "Kitchen or Breakneck Lanciers." It remains for those interested in the amenities of the dance to restore it to high place in the ranks of social diversions.

The Cotillion

The Cotillion was first known as the Quadrille, the fashionable Contredanse of the early part of the last century. About 1844 the Cotillion appeared in this country under the name of the German Cotillion. In order to distinguish it from the Quadrille proper it has become known as the "German," and as such is still used as a select society dance. The Quadrille represents a democratic sociability in which the various couples of a set need not necessarily be acquainted. The Cotillion, to the contrary, implies an artistocratic inner circle. On occasions, the "favors" employed in decorating and distinguishing its figures embody all that wealth and good taste can suggest.

The Cotillion has been spoken of as not being a legitimate dance. But it has two values which ought to keep it a permanent and useful factor in social dancing; viz.: it employs a great variety of steps and figures and provides a high class of socialized entertainment for large groups of people. It may be said to be a compendium of all the good dancing, good form and good manners of a modern ball room. Dodworth says of it: "It is peculiarly social, requiring a constant interchange of partners; all must therefore be on terms of familiarity. As all of the round dances are used in its arrangement, every variety of time and accent may be enjoyed. Innumerable figures give the pleasure derivable from movements in concert with each other, and infinite variety in the character of these figures, serious, merry and comical, maintains interest to the last."

Hundreds of figures or inventions are listed, taken from old-time dances, eighty-three being cited by Cellarius of Paris in his book on "Fashionable Dancing," and Dodworth listing many more. Figures with "favors" have been added, greatly elaborating the presentation of the Cotillion, without always strengthening the essentials of good dancing. Dodworth, in his "Duties and Etiquette of the Cotillion," calls attention to five essentials which give the Cotillion its true character and position as a representative dance of modern civilization, "combining fine music, fine motions and fine manners":

1st. Alertness, each dancer being at all times awake to the duties required of him or her.

2nd. Promptness in taking places for the execution of a figure.

3rd. Silence and attention during the explanation of any novelty.

4th. Obedience at all times to the conductor during course of the dance.

5th. Willingness to sacrifice momentary personal pleasure, so that others may gain.

The leader or conductor of a Cotillion must be par excellence a social Beau Brummel and past master of tact, if he is to minister successfully at this shrine of terpsichorean art. For service in restoring our fast vanishing social art of the dance, the Cotillion should be encouraged and cultivated among all classes.

American Dances

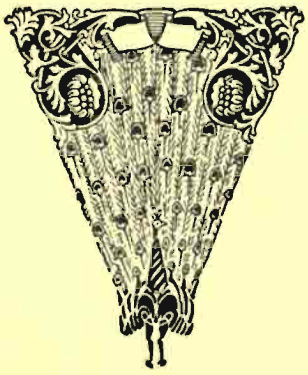
This sketch would be incomplete without a word on this mooted subject. What we possess in this respect, as in others, we owe mostly to inheritance. Up to the last few years we have followed the dance traditions of other countries, varying them just enough to suit our ruder surroundings and cruder state of society. In the earlier days every immigration brought its social conventions, which took root or mingled with others. In the Southern States one still finds the Minuet of the Colonials, as well as evidences of old country figure dances. Among the mountaineers we discover ballads and rustic dances still in common use, which show a direct descent from the old English Yeomanry. The Scotch, the Irish, the Dutch, the German, the Spanish element of the Southwest, the Puritans of the Northeast, the cowboy of the far West, all are represented in our cosmopolitan art of the dance. The body of the dances and of the dance music of our pioneer times consisted of the numberless popular jigs, reels, strathspeys and country dance music of a century ago. Right merrily did our grandfathers and grandmothers foot it on rough barn floors, to these lively

airs, to the scraping fiddle and strident calls of the leader. New inventions were made on the old forms, and Old Zip Coon, Money Musk, The Devil's Dream, The Fireman's Dance, and scores of others, are, strictly speaking, American dances. From dancing in a barn we gained the term Barn Dances, a set of dances recently popularized. Original themes we derive from the Indian and the Negro, the latter creating the American Cake Walk. In the present period of dance invention none has been more active than the American. The Tango school craze has been followed up by numberless fanciful creations, most of which would come under the head of dance antics rather than dance art. The criticism which justly falls upon these so-called dances is that they express neither graces of movement, of social life, nor of human relations. The postures are contorted, unduly intimate, and absolutely devoid of social qualities. The best of the steps have been unconsciously adapted from older dances, but the postures emanate from the dance hall of the underworld. The best teachers of the dance are urging a return to the older polite dances, until the happy medium shall have been regained.

MARI RUEF HOFER.

Chicago, August 31, 1916.

[EDITOR'S NOTE: Recognition is due Mr. Herbert E. Hyde for his careful editing and revision of old manuscript music; to Frances Proudfoot for the costume reproductions. Thanks are also due to Mr. Adolph Weidig for coöperation in the critical revision of this volume.]



EXPLANATION OF DANCE TERMS

Fundamental Positions:

1st Position—Heels together, toes out, legs firm, equal weight.

2nd Position—Right foot out to right side, equal weight.

3rd Position—Heel of right foot back to hollow of left instep.

4th Position—Move right foot forward, heel on line with left toe.

5th Position—Feet completely crossed in front, or first position.

Repeat with left foot and backwards with right and left foot.

Pas Marché: Slow, graceful walking step, sometimes one or three steps to bar.

Pas Grave: Fifth position right in front; bend both knees, rise on toes, sink on left heel, raise right heel, keeping toe on floor. One bar.

Pas Minuet: Fifth position of right; bend both knees, rise, extend right to second position, change weight to right. One bar. Repeat right or left.

Pas Gavotte: Three springing steps, alternate feet, back foot toe down.

Pas Glisse: Sliding one foot after the other along the floor. Four directions.

Pas de Bourree: Small follow steps with back foot, preceded by *Jetté.*

Pas de Basque: Right foot circle back to third position, left forward, right follow.

Pas Polonaise: Dignified walk with follow step. Right, left, right; left, right, left, etc.

Pas de Ballotte: Feet cross alternately before and behind as in Scotch dance.

Pas Coupe: Cutting step. Active foot cuts under resting foot. Right, left, etc.

Chassez: Chasing step. One foot chases the other, driving body forward.

Assemblé: Assemble the feet from open to closed position.

Assemblé soutenue: Sustain closed position.

Ensemble: Bringing together. Impression of the whole picture.

Balancez: Rocking from foot to foot, rising on toes and sinking back.

Dos-a-dos: Passing partner back-to-back; right to left, left to right.

Degage: Disengage or separate the feet to sides, front and back.

Jetté: With a light jump, raise free foot and throw weight on pointed toe.

Changement de Jambe: Change weight from leg to leg, with spring.

Changement de Pied: Change feet simultaneously by jumping into air.

Entre-chat: Cross and recross the feet while jumping into the air.

Echappe: With closed feet jump lightly to an open position.

Pirouettes: Cross feet, raise heels, turn both feet, finish with toe. Slow turns may be walked. The Pivot revolves one foot while the other beats time.