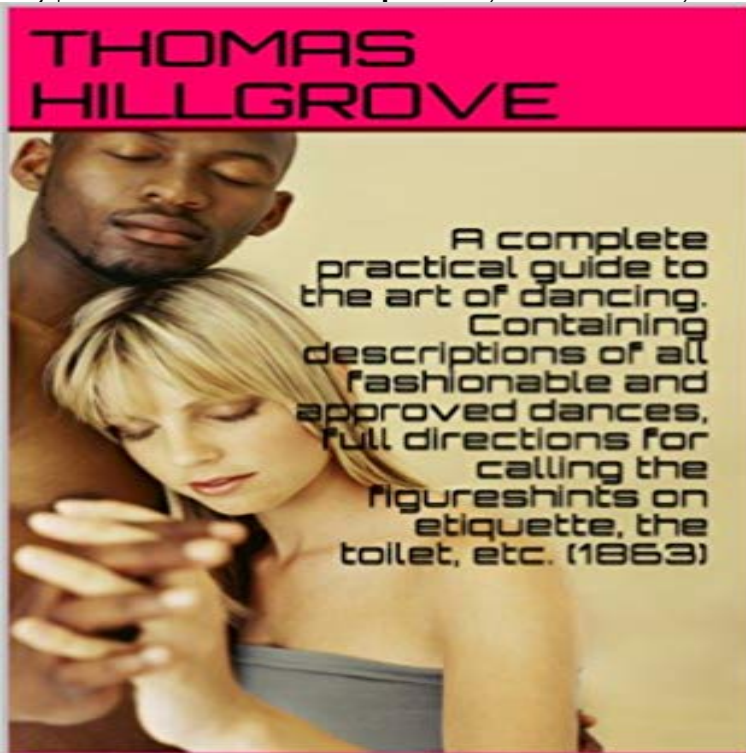


A complete practical guide to the art of dancing. Containing descriptions of all fashionable and approved dances, full directions for calling the figures hints on etiquette, the toilet, etc. (1863)

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New York dancing master Hillgrove acknowledges that he has availed himself of all the books from which he might elicit any valuable information. Indeed, very little of the manual is original. Divided into six parts, Hillgrove discusses the benefits of dance, dress, deportment and etiquette in the ballroom and the supper room. The second part focuses on bows and courtesies, positions of the feet, and provides exercises for the feet and legs. The third and fourth parts discuss the quadrille and provide many figures; the fifth part is devoted to round dances such as the waltz, polka, schottisch, galop, and polka mazurka. The last section focuses on more quadrille figures and other group dances such as the Virginia Reel, Money Musk, and College Hornpipe. Dancing and its happy influences 13 The Toilet 17 Introductions 19 Hints to Dancers 20 Deportment 24 The Ball-room 30 Private Balls and Parties 35 The Supper Room 38 PART SECOND. Private Dancing 40 Rudiments of Dancing 45 Positions in Dancing 47 The Bow 51 The Courtesy 53 The Passing Bow 56 The Positions for Fancy Dancing 58 Exercises for the Feet and Legs 59 PART THIRD. The Quadrille 61 Descriptions of the First Set or Plain Quadrille 65 PROMISCUOUS FIGURES. Hands all Round 80 Right and Left all Round 80 A Final Figure 80 Basket Figure 81 Cheat and Jig 82 March Figure 84 Gavot 89 Minuet 91 Star Figure 92 Balance to the Right 94 Moulinet 95 Allemand 96 Holubiec 97 Dos-a-Dos 97 The Waltz Quadrille 97 PART FOURTH. The Lancers 98 Caledonians 108 Prince Imperial 119 Continentals 128 Hillgroves Favorite Quadrilles 134 The March Quadrille 137 Social Quadrille (No. 1) 140 Social Quadrille (No. 2) 143 Social Quadrille (No. 3) 146 Spanish Dance 149 PART FIFTH. Advice to Waltzers 153 Position for the Waltz and

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classing this elegant accomplishment with
the fine arts, we adopt the distinction made
by the ingenious author of a work entitled
The Fine Arts reduced to a Principle . He
divides the arts in general into three kinds,
with a view to their different ends. The
first, he observes, have for their object the
necessities of man, whom Nature seems to
leave to himself as soon as she has
performed the office of ushering him into
the world. Exposed as he is to cold, hunger,
and a numberless train of ills, the remedies
and preservatives of which he stands in
need, seem ordained to be the price of his
own labor and industry. This gave rise to
the Mechanical Arts. The next have
pleasure for their object. These sprung
wholly from the bosom of joy, and owe
their existence to sentiments produced by
ease and affluence. They are called, by way
of eminence, the Fine Arts-such as Poetry,
Painting, Sculpture, Music, and Dancing.
The third kind are those which are
subservient to both usefulness and
pleasure: Architecture, for example, and
Eloquence

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