

American dancing master, and ball-room prompter

AMERICAN DANCING MASTER, AND BALL-ROOM PROMPTER:

CONTAINING ABOUT FIVE HUNDRED DANCES; INCLUDING ALL THE LATEST AND MOST FASHIONABLE:

DANISH DANCE; LA TEMPETE; VARSOVIENNE; ESMERALDA; GORLITZA; SWEDISH DANCE; LA MADRILAINNE; CUSHION DANCE; MINUETTE; FIVE, THREE, AND TWO STEP WALTZES; CELLARIUS WALTZ; COMMON WALTZ, POLKA, SCHOTTISCHE, MAZOURKA, AND POLKA REDOWA QUADRILLES; ALSO, COMMON WALTZ AND POLKA CONTRA DANCES FOUR AND SIX HANDED REELS; MAY DAY AND NEW YEAR'S DANCES; FANCY DANCES, ANCIENT AND MODERN, ETC., ETC.

TO WHICH IS PREFIXED FIRST LESSONS IN DANCING, THE FIVE POSITIONS, ETC., WITH ELEGANT ILLUSTRATIONS, And full explanation and every variety of the latest and most approved figures, and calls for the different changes, and rules on DEPARTMENT AND THE TOILET, AND THE ETIQUETTE OF DANCING.

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BY ELIAS HOWE, ASSISTED BY SEVERAL EMINENT PROFESSORS OF DANCING.

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PREFACE.

The pleasures of dancing are universally known, at least to those who practice it; such as do not dance cannot be deemed judges. There is no greater earthly happiness or enjoyment than *that* to be found in a well ordered and well regulated Ball-Room. There is no more pleasant spectacle than a well appointed ball; where refinement and courtesy prevail; where elegant dressing and fine taste are apparent, and where grace and easy carriage are the predominating characteristics; the light reflected from chandeliers. the flashing eyes and graceful forms of the fair, and the spirit-stirring strains from the orchestra, cadenced to the wavy motions of the dancers, form a *Coup d' ail*, which is beautiful beyond description, the busy cares of life seem to be forgotten, and joy, mirth, and hilarity, rule the hour.

There is no other amusement that combines so many good qualities as dancing; it adds to the general health and vigor, and tends in a remarkable degree to develop and give elasticity to the limbs and the whole system,—gives a healthy circulation to the blood, and is the best school for acquiring easy and graceful manners. The improvement that is made by young persons in attending a dancing school is truly astonishing. Those that have not before had the advantages of mixing in genteel society, and were bashful, awkward, and whose whole appearance was perfectly ridiculous, would, after attending but a single course of dancing lessons, acquire such an ease of carriage and graceful deportment as to scarcely be recognized as the same persons. They acquire such confidence in themselves, and such polish to their manners, as to feel at ease and competent to take part in any company or society into which they may be thrown.

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“As a social amusement and a healthful exercise, dancing has much to recommend it. The chief drawbacks are the ill-ventilated and over-heated rooms in which it is generally performed. By many, it is unfavorably regarded in a moral point of view; but this seems a relic of that outburst of Puritanism that characterized the 17th century, and which saw sin in every joyous excitement. Dancing is doubtless liable to abuse, but not more so than most other forms of social intercourse.”

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FRENCH AND OTHER TERMS USED IN DANCING.

Kolo —All hands (8) round, either to right or left.

Holupku, Holubeck, or Petit tour —Consist, first, of a grand step or stamp; second, three hops on each foot alternately; third, a sliding step.

Glissade —A sliding or gliding step.

Sauteuse waltz —Hop waltz.

Moulinet —Cross four hands round.

Coupée —A motion in dancing, when one leg is a little bent, and suspended from the floor, and with the other a motion is made forward.

Jete —Raising the heel, and throwing the foot forward on the toe.

Pas de Basque —The Redowa step.

Poussette —Is a swing, during which the couple give hands over hands.

Set —To balance.

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Vis-à-vis —Face to face.

Dos-à-dos —Back to back.

Chaine anglaise —Right and left four.

Chaine des dames —Ladies chain.

En avant deux —Forward two (*et en arrière* —and back).

En avant trois —Forward three.

En avant quatre —Forward four.

Allemande —Gents turn under their arms.

Tour des mains —Turn partners.

Tour à coin —Turn corners.

Demi-chaine anglaise —Half right and left.

Demi-promenade —Half promenade.

Balancez quatre en ligne —Balance four in a line.

Tour à quatre —Four hands round.

La grande tour de ronde —All hands round.

Tour la main droite —Turn with right hand.

Tour la main gauche —Turn with left hand.

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Grande promenade tours les huit—All promenade.

Les tivoirs—Same as right and left, except that both ladies pass inside.

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THE BALL-ROOM.

(*By Mrs. Nicholas Henderson .*)

Ball-rooms, like tastes, vary so much, that it is impossible to describe the particular form that prevails. But that which gives the greatest satisfaction has a form nearly square, one side being only a little longer than the other. The advantage of the nearly square form lies in this: that it may be used either for one or two quadrille parties, and one or two circles for the round dances, as circumstances may require; whereas, were it perfectly square, it could not well be divided for two parties; and were it very long it could only be used at one end by a single party.

The head or top of the ball-room is that end of the room where would be the head of the table, were the room converted into a dining-room. It is generally farthest from the door; but in cases where the orchestra is at one end, the orchestra end is the head, and will be found in general farthest from the principal *entrée* , or the staircase. It is always of importance to know and remember the head of the ball-room, as ladies and couples at the head always take the lead in the dance.

Good flooring is indispensable for a ball-room; but when the floor is rough, the evil may be remedied by covering it with holland, tightly stretched—a practice which is now much in vogue. This adds greatly to the comfort, and improves the appearance of the floor. The holland may even be stretched over the carpet. The room ought to be well lighted and well ventilated. Those who give private parties should carefully attend to these two particulars.

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Good music should also be provided; for bad music will spoil the best dancing, and destroy both the beauty and the pleasure of the entertainment.

When a lady and gentleman enter a private ball-room, their first care should be to find their hostess, and make their obeisance. But on entering a public ball-room, the gentleman merely takes the lady to a seat.

When a gentleman goes alone to a public ball, he must make application to the committee of arrangements, or one of the floor managers, who will introduce him to any lady that he wishes to dance with; and a gentleman so introduced will never be refused by the lady, if she be not already engaged, or form one of a party which she cannot leave; for a refusal would be a breach of the law of good manners, as the committee of arrangements are entitled and expected to be very scrupulous upon this point, and careful not to introduce to a lady any gentleman who is not *au fait* in dancing, 6 or who is in other respects exceptionable. But no gentleman who is unqualified should seek an introduction under such circumstances. At a private ball the necessary introduction is made by the host or hostess, or by a member of the family.

As ladies are not entitled to the privilege of asking gentlemen to dance, it is the duty of gentlemen to see that ladies shall not sit long waiting for partners, as it is one of the greatest breaches of good manners that a gentleman can be guilty of in a ball-room, to stand idling whilst ladies are waiting to be asked. He has the appearance of one who is either peevish at a refusal, or too proud and contemptuous to dance with any but his own favorites.

Whatever preference may be felt, none should be shown in a public assembly of pleasure, which should be one large family, and universal urbanity should prevail throughout. Perfect politeness conceals preferences, and makes itself generally agreeable. Favoritism is suitable only for private life. Lovers are apt to forget this in the ball-room, and make themselves disagreeable, and sometimes particularly offensive, by their exclusive devotion

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to one another. The ball-room is not the proper place for making love, but for general and agreeable association. Ladies especially ought to remember this; as no lady, however, beautiful, accomplished, dignified, or opulent, can afford to lose the good opinion of the society in which she moves. Moreover, beauty, without good manners, speedily creates feelings very different from those of love.

A gentleman should not dance frequently with one lady, nor engage a lady too many dances in advance, as it obliges her to dance more than may be agreeable to her, or perhaps to forego the pleasure of dancing with a particular friend who may afterwards invite her. A lady once refused to engage with a gentleman upon the plea that she was already engaged. The gentleman requested permission to look at her programme, and finding it not filled up put his name down for a late dance. The lady replied, "You may put your name down, but I shall be at home when the dance is called."

If a gentleman should ask a lady to dance, and receive a polite refusal, let him not exhibit any symptoms of dissatisfaction if he see her dancing with another; but he is certainly justified in never afterwards repeating the request.

Never form an engagement during a dance, or while the lady is engaged with another; never whisper to a lady, nor lounge about on chairs or sofas while the dance is proceeding.

Avoid all unfriendly or ungenerous criticism, ridicule, or satire, as such can never commend you to those whom you address, and may be repeated to your own prejudice. Besides they are out of harmony with the spirit of the ball, which is, or ought to be, an association of kind and generous hearts, for soothing rather than for irritating the feelings.

In private balls, where there are no programmes, engagements should not be made until the dance be announced.

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Married couples ought not to dance with each other. There is, perhaps, no positive impropriety in it, and deviations from the rule may sometimes be either expedient or unavoidable; but it is more generous, and therefore more polite, for spouses to distribute their favors amongst the rest of the company.

Balls of pleasure should never be inconveniently crowded, as this destroys both the beauty and the pleasure of the dancing. Charity balls, however, may be excepted, as at such balls the crowding is desirable for the successful accomplishment of the object in view.

When the dance is over, the gentleman should ask the lady to take some refreshment. Should she not accept of it, then he re-conducts her to her seat, and, unless he chooses to sit down beside her, bows and withdraws.

Retire quietly. It is not even necessary to say "Good night" to the host or hostess when retiring from a private ball, as when people are seen retiring it very often breaks up the party. A quiet opportunity, however, should previously be sought of intimating your intention to retire, as it is more respectful and agreeable.

If there be a supper, the gentleman should conduct to the supper-room his last partner, unless he has a previous engagement, or is asked by the hostess to do otherwise. In the latter case he must provide a substitute for himself to his partner, making at the same time a handsome apology.

If a gentleman be introduced to a lady at a ball, he is not thereby entitled to claim her acquaintanceship afterwards. He must not therefore bow to her if he meet her in the street, unless she do so first. Abroad, the gentleman is entitled to bow to the lady after wards; but this is contrary to etiquette in England and this country.

No gentleman should offer his services to conduct a lady home, without being acquainted with her, or requested so to do by the host or hostess.

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To a public ball go about eight o'clock. To a private ball the time of going depends on the invitation. The hour should be adhered to as nearly as possible, as those who are punctual feel uncomfortable until the other guests arrive. Besides, it looks as if you wished to appear of great importance, when you make your *entrée* at a late hour.

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COTILLON OR QUADRILLE BANDS.

Fashion and custom usually determines the kind of instruments to be used for dancing, but what is fashionable is not always the best.

Brass instruments and most of those which go to make up a military band would be highly improper in a small parlor or drawing-room. If but one instrument is used for dancing, the Violin is unquestionably the best; if two are used, a Violin and Clarionett, which either could play the second; the third instrument if in a small or medium sized room, should be another Violin, Harp, or Flute; if in a large hall it should be a Cornet, Sax-horn, Post-horn, or a *E b* , Bugle:

If a fourth is added, some Bass instruments would be proper, which is not the case for any less number of instruments when used for dancing. The Bass instrument used should be a Violincello, which is best, or some rich toned Brass instrument.

If five instruments are used in a large hall, a Violin, Clarionett, Cornet, (Sax-horn or Post-horn) Harp or Violincello will produce the best music for dancing. For a sixth instrument, add another Violin, and for any larger number add any of the instruments used in military Bands.

POLKA FIGURE.

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FIRST EXERCISES AND POSITIONS.

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The alphabet of dancing consists of the “Five Positions,” the proper combination and use of which, will enable the pupil to engage in any dance in common use; the first position—stand erect, avoiding all appearance of stiffness, the lady holding her dress with both hands, using only the tips of the fingers and thumbs; the shoulders should be thrown well back, the head erect, the heels placed close together, the toes turned completely outwards, and in a line with the heels. The same position for a gentleman except that the arms should hang naturally by his side. (*The above position of the body and arms apply to all of the five positions .*)

Second position; slide out the right foot in a line with the left, the toe resting on the floor, the heel raised, and the instep gracefully curved.

FIRST POSITION

SECOND POSITION.

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Third Position: place the heel of the right foot in the hollow of the left foot, the feet half crossed.

Fourth position: place the right foot in the same position as in the second position, except that it is nearly in a line with the toe.

Fifth position: place the heel of the right foot against the toes of the left: bring the right foot in the fourth position; the third position; the second position; and the first position; after which rise on the toes and reverse by using the left foot to make the five positions. It is very important that the five positions should be well practised, as the future grace and skill of the pupil mainly depends upon it.

THIRD POSITION.

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FOURTH POSITION.

FIFTH POSITION.

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BOW AND COURTESY.

The importance of making a proper and graceful Bow or Courtesy cannot be over-estimated, as it is not only indispensable in the Ball-room, but in the every-day affairs of life. The Bow stand in the third position, right foot in front; slide the right foot a little to the side. Draw the left foot in front in the third position. Incline the head and the body a little; let your arms fall easily and naturally. Rise in the third position, left foot in front.

The Courtesy stand in the third position, right foot in front, slide the right foot in the second position. Draw the left foot in the rear of the right foot. Bend slowly in this position. Rise slowly and bring the left foot close to the right, in the third position. Let all of the movements for the Bow or Courtesy be characterized by easy elegance and grace, and particularly avoid all appearance of that stiffness too often seen in the Ball-room.

WALTZING FIGURES.

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DESCRIPTION OF THE FIGURES IN A SET OF QUADRILLES.

FIRST COUPLE FORWARD.

No. 1.

First Four Right and Left .—The first and second couples forward and pass to opposite places, each lady passing between the opposite couple; the gentlemen then present their left hands to the left hands of their partners, and turn them half round, and then turn themselves, so that each couple may face the opposite couple, having only exchanged

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places. (Music—4 bars.) This is repeated, both couples returning to their own places in the same manner. (4 bars.)

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First Four Balance .—The first and second couples face their partners, joining hands with the right hand uppermost, and chassa across the set—passing to the right of the opposite couple, and returning in the same manner, and turn their partners to place. (8 bars.)

First Four Ladies Chain .—The first and second lady cross to opposite places, giving the right hand as they pass each other, and the left hand to the opposite gentlemen; both gentlemen turn the ladies round with the left hand, and then turn themselves (4 bars), after which the ladies return to their own places, taking the opposite lady by the right hand, as they pass each other, and give their left hand to the left hand of their partner, and turn to place. (4 bars.)

First Four Balance .—The same as before. (8 bars.)

No. 2.

First Two Forward .—The first and second couples join hands, and advance forward four steps and back the same (4 bars), forward again, and cross to opposite places—each lady passing between the opposite couple—and finish, facing their own partner (4 bars); then chassa across each other four steps, and back the same, the gentlemen passing on the outside of the ladies (4 bars), after which they recross to place, each lady passing between the opposite couple. (4 bars.)

First Two Balance .—The same as the first figure. (8 bars.)

All repeated four times—twice by the head couples, and then by the sides

No. 3

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First Four Right Hand Across .—The first and second couples cross to opposite places, each lady passing between the opposite couple, presenting the right hand to the opposite partner as they pass each other, and return in the same manner, taking the opposite partner by the left hand, which is retained, and giving to her own partner the right hand; the gentlemen do not cross their arms. (8 bars.)

First Four Balance .—The four then balance (or set) in a circle—eight steps—holding each other's hands (4 bars), and then half promenade, both couples passing to the right round to opposite places, the ladies turning on the outside of their partners, and finish, facing the opposite couple. (4 bars.)

First Two Ladies Forward .—The two ladies forward towards each other four steps, and back the same. (4 bars.)

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First Two Gentlemen Forward .—The two gentlemen then forward and back, the same as the ladies. (4 bars.)

First Four Forward .—Both couples take their partners by the hand and forward towards each other four steps and back the same (4 bars), and then half right and left to places, each lady passing between the opposite couple, giving her left hand to the left hand of her partner, and turn to place. (4 bars.)

All repeated—twice by the first four, and twice by the sides.

FIRST COUPLE FORWARD AND BACK.

No. 4

First Four Forward .—The first and second couples each take their partners by the hand and advance forward four steps, and back the same (4 bars); forward again, and the

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first lady leaves her partner and takes the left hand of the opposite gentleman, who receives the left hand of the first lady, and with his right hand takes the right hand of his own partner, and retires to place with both ladies—the first gentleman returning alone. (4 bars.)

Forward Three .—The second gentleman then forwards with the two ladies four steps towards the opposite gentleman, who remains in his place, and back the same (4 bars); forward again, and turn both ladies quite round, while the first gentleman advances and receives them, and returns with the two ladies to place, and the second gentleman then retires alone. (4 bars.)

Forward Three .—The first gentleman and the two ladies then forward and back (4 bars), forward again, and after the ladies have turned the second time, they form a circle, joining hands (4 bars), and the four hands half round, turning half round to the left, and retire backwards to opposite places (4 bars), and then return half right and left to their own places. (4 bars.)

All repeated. The second couple then take the lead, after which the third and fourth couples repeat the same.

No. 5

All Promenade .—Each couple face their own partner, joining both hands, with the right hand uppermost, and all promenade, with a chassa or gallop step, passing to the right in a circle round to their own places, being careful not to extend beyond the limits of their own set. (8 bars.)

Forward Two .—Same as the second figure. (16 bars.)

Balance .—The same as the first figure. (8 bars.)

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All repeated—twice by the head couples, and twice by the sides, after which they

All Chassa .—Each couple facing their own partner, and chassa across each other four steps, the gentlemen passing to the outside of the ladies and back the same, finishing with a bow and courtesy. The gentleman then offers his hand or arm to his lady, and conducts her to her seat, which is the proper termination to every set of Quadrilles. (8 bars.)

All Hands Round .—In this figure, the four couples all join hands, forming a circle, and passing round to the left, until all regain their own places.

N. B.—This figure is frequently introduced in place of “All Promenade,” and requires the same length of music, which is eight bars.

Grand Right and Left .—In this figure, the gentlemen all pass round to the right, while the ladies are passing round to the left, 16 in an opposite direction. It is generally the last figure in a quadrille, and is performed in the following manner:

Each gentleman faces his partner, taking her right hand, and passing her on the outside, presents the left hand to the next lady on the right, passing her on the inside, giving the right hand to the next lady, the left hand to the next, and so on, passing their own partner, giving the right hand and left hand alternately until all have regained their own places, and turned their partners entirely round. (16 bars.)

BALANCE FOUR IN A LINE.

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THE BALL-ROOM.

The following hints on Ball-Room Etiquette may be of use to persons unacquainted with dancing, or who have not been accustomed to attending balls with ladies. In calling for the lady you have invited, be punctual at the hour appointed; if you order a carriage

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hand her in first, and sit opposite to her unless she requests you to change your position. In leaving the carriage you will precede the lady and assist her in descending, you will then conduct her to the ladies' dressing-room, leaving her in charge of the maid, while you go to the gentlemen's apartments to divest yourself of overcoat, hat, and boots, adjust your toilet, draw on your gloves, (white or colored). The lady in the meantime, after arranging her dress, retires to the ladies' sitting-room, or awaits your arrival at the door of the dressing-room, according as the apartments may be arranged. Your first duty is to procure a programme for your partner, and introduce your friends, who place their names on her card for the dances engaged. You should always dance first, with your own partner, afterwards you may exchange partners with a friend or dance again with her, should she not be engaged. The floor-managers give the order to the orchestra to commence, and who also take the lead in entering the ball-room. You either join in the promenade, or conduct your lady to a seat. Before taking your place in the set, await the signal from the managers or the call of the trumpet. Avoid rushing for places, which we regret to say is so prevalent in our public ball-rooms of the present day; such conduct is offensive to good breeding and derogatory to all rules of politeness, and if persisted in will tend materially to injure the character of such reunions, in the estimation of the enlightened and refined portion of our community, who take a pleasure in the enjoyment of this delightful accomplishment. In taking your position in the set, you ought to take the side, unless you are well acquainted with the figure, as you will have an opportunity of observing the head couple's movements, before it comes to your turn to commence. *The head* of the sets of Quadrilles or Cotillon is that in which the top couples take their places, being always next to the top of the hall, which you may ascertain on inquiring of the managers. *The head* of country dances, which are danced in lines, the ladies opposite the gentlemen, may be ascertained by giving the left hand to your lady's right, so as to have her at your left side, the head of the line is behind you at the same time you are facing *down the centre*. While dancing, pay particular attention to the figures, as your carelessness may be a cause of embarrassment to others. Country dances most always require two couples to go through the figure; where all are perfectly acquainted with the dance, they can continue the

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figure without leaving a neutral couple, 2 18 otherwise it would be more convenient for the couples who follow, to let the head couple pass down three couples before commencing.

There are a variety of country dances , in which the couples take their places, the same as in the first four in cotillons, and which may be danced in circles round the hall, or in lines formed the length of the hall. In taking your position in a quadrille, cotillon, or country dance, do not on any account leave your place, until the dance is ended. There is sometimes exhibited a laudable desire on the part of the gentleman to render himself agreeable, by procuring seat for his lady in the interim of repose. Should all the cavaliers be equally desirous of administering to the comfort of their fair partners, during a momentary respite, what a ludicrous scene it would present. If the lady feels too fatigued to keep her place, the better way would be, to lead her to a seat, and then notify the managers, in case you cannot procure another couple to take your place. *It often happens* , that for want of knowing how the sets are numbered, *a mistake* may arise as to which of the side couples ought to take the lead, which may be easily ascertained, by observing that the first couple is at the head of the set, and a third couple to their right, so that in forward two, it is the third lady, and last gentleman, who perform the figure, immediately on the conclusion of the same, by the first four.

In dancing , let your steps be few, but well and easily performed, the feet should be raised but very little from the ground, the motions of the body should be easy and natural, preferring to lead your partner gracefully through the figure, than by exhibiting your agility by a vigorous display of your muscles, in the performance of an *entre chats* or a pigeon's wing, which may do very well for a hornpipe, but would be quite out of place in a Quadrille or Cotillon. *Attention* should be particularly paid to giving the hands in a proper manner, to the avoiding of affectation in doing so, to keeping the united hands at a height suited to both parties, to shunning the slightest grasping or weighing upon the hands of another, to avoid twisting your partner round several times in the same place with hands crossed, instead of turning once round with both hands apart. At the conclusion of the dance conduct your partner to her seat, and pay her that attention which will be most likely to

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anticipate her wants; she may require her shawl, fan, or refreshments, these you may suggest without being improperly assiduous. *Neither in the ball-room*, nor in any other public place, be too ready to take offence. If an intentional insult should be offered, the presence of ladies should make your notice so slight, that none but the aggressor should be aware of it; a contrary line of conduct will not add to your reputation for courage to gallantry; a well bred lady will not thank you for making her a spectacle in a public room; a man of true courage will disguise his sentiments on such an occasion, and seek a proper time for an explanation, rather than disturb the harmony of the company by an immediate exhibition of force in repelling the insult. *If a lady* should decline to dance with you, and afterwards dance with another gentleman, do not notice it; there may be many reasons too delicate to be inquired into which may have influenced her actions, personal preference and the various emotions of the heart, will furnish abundant cause for her decision, therefore do not insist upon the fulfilment to the letter of established regulations; if by indecorous conduct you thwarted her wishes, she would look upon you as a boor, whereas by a judicious blindness, you may probably secure her respect. Recollect the desire of imparting pleasure especially to the fair sex, is one of the essential qualifications of a gentleman.

When dancing with a lady to whom you are a stranger, be cautious in your conversation, not to attempt too much without at the same time being anti-social; trifling incidents may occur during the dance, which will afford a sufficient pretext for an agreeable remark. When the music ends, you bow to your partner, present your right arm, and lead her to her seat; should it happen to be occupied, you will politely ask her to what part of the hall she would like to be conducted; you also bow, as she takes her seat; you are not at liberty to sit by her side, unless you are on terms of intimacy. *Should you wish* to dance with a lady with whom you are not acquainted, apply first to your friends, should you have any present, who may be successful in procuring for you the desired introduction. If not, make application to one of the floor managers, who will introduce you, should he be intimate with her, otherwise he may not present you without first demanding the consent of the lady.

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When introduced to a lady , be particular how you ask her to dance, and the manner in which you bow to her, and also of requesting to see her card; ladies are susceptible of first impressions, and it depends a good deal upon the manner of presenting yourself, whether they are agreeable or not: nothing prepossesses one in another's favor so much, as a pleasing exterior and agreeable manner. *Should a gentleman* , after being introduced to a lady, not know any better than ask her to dance, by saying, will you dance with me, and in presenting his arm poke his elbow into her face, before she has time to rise up, and in conducting her swing his body to and fro, not knowing how to keep the step, his arm on which the lady leans, is kept so loose that her hand is continually slipping, and finally when he attempts to dance, his want of ear for the time, and ungainly movements, renders it a painful toil to his partner, in the very place where she most anticipates the fullest enjoyment.

It would be much more polite , to decline dancing altogether, regretting 20 your inability to take part in so agreeable an amusement, than by too great a condescension to be obliging, attempt that which would be only sure to mar.

In requesting a lady to dance , you stand at a proper distance, bend the body gracefully, accompanied by a slight motion of the right hand in front, you look at her with complaisance, and respectfully say, will you do me the honor to dance with me, or shall I have the pleasure of dancing with you, will you be pleased, or will you favor me with your hand for this or the next dance, remaining in the position you have assumed, until the lady signifies her intention, by saying, with pleasure, sir, or I regret I am engaged, sir, you may then request to see her card, or to be pleased to name the dance for which she is not engaged, and after having made the necessary arrangements you politely bow, and withdraw. *Should* there not be as many gentlemen as ladies present, two ladies may be permitted to dance together, in order to fill up a set, or two gentlemen, should there be a want of ladies. But it would not be proper for ladies to refuse to dance with gentlemen, and afterwards dance together, or for gentlemen, after having refused to be introduced to ladies. *There* may be frequently seen in a ball-room, young gentlemen so very *particular*

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and over-nice , that they consider it a remarkable condescension to dance with a lady, unless she happens to be very pretty and interesting. Those young *exquisites* rarely bring ladies with them, and are constantly boring their friends and the floor managers to be introduced to the best dancers, and the handsomest young ladies, they may happen to see in the room.

If a dispute should occur in a ball-room, which arises more frequently through carelessness or inattention to the simplest rules of etiquette than from any other cause, application should be made to the managers, whose decision should be abided by. *It often* happens that a couple may stand too far from their *vis-a-vis* , or even turn their backs to them, and engage in conversation with those in another, set. In the meantime a couple take their position in the set, not knowing that it was previously engaged as soon as the music commences, the first couple claim their right of precedence, and thus by their carelessness, a dispute arises as to places, which might have been easily avoided, by being more attentive to the rules necessary to be observed on such occasions.

In taking your place in a set, be sure to secure a *vis-a-vis* , as you will by that means avoid being left alone, or under the necessity of removing to another set.

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

You ought not to engage a lady , for more than four dances during the evening, as it may deprive her of the pleasure of dancing with those of her friends who may arrive at a later hour; besides much familiarity is out of place in a ball-room.

Every lady should desist from dancing the moment she feels fatigued, or any difficulty in breathing, for it no longer affords either charm or pleasure, the steps and attitudes loose that easy elegance, that natural grace, which bestows upon dancers the most enchanting appearance.

THE SUPPER ROOM.

In conducting a lady to the supper room, you present the right arm, and also on leaving. In ascending or descending, you may with propriety change sides, so that the lady may always have the inside. *Before proceeding* to the supper room, a military cotillon, ending in a march, is customary in the New England States, in which all the sets fall into lines, headed by the managers, or those deputed by them, capable of leading off the figure.

In entering the supper room, the head is opposite the door, should the tables run in that direction. If they are laid crosswise as you enter, the head may be either to the right or to the left of the entrance, according as it may have been decided on by the managers. Should they not have made any previous arrangements, you proceed to the further end, followed by as many as can conveniently be seated. Each couple should keep their position in the lines, so that all may take their places at the table in regular order. There is often a reluctance on the part of some gentlemen to taking the head of the table, from the onerous duty it imposes upon them of carving. It ought to be the pleasing duty of every gentleman to provide for his fair partner, and if a fowl lay before him, requiring his service, he should not hesitate, but use his dexterity to the best of his knowledge. In requesting a lady to take wine, you say, Shall I have the pleasure of taking a glass of wine with you? Should she consent, you immediately pass the wine, and when ready, you meet her regards with a pleasing smile, politely bowing, holding the glass at the same time in your right hand, you partake of the contents.

In taking your seat at the supper table, the lady takes her place to the right of the gentleman.

It is not considered proper for a gentleman to eat with his gloves on, though a lady may do so without being contrary to etiquette.

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Before rising from the supper table, wait a reasonable time, and observe if others are prepared to leave; if not, remain until the majority are ready, unless you are ambitious of attracting attention. In leaving, should there not be room enough to present your arm to the lady, let her precede you; when arrived at the door, conduct her to the ball-room, or the ladies' sitting room, whichever 22 she may prefer; and, as soon as dancing is resumed, be ready to take part with your partner.

Should the lady desire to leave, before the ball is ended, you ought to apprise those to whom you and your lady are engaged, of your intentions to leave, and beg to be excused; you will then order a carriage, and see her safely home.

PUBLIC BALLS

It is usual , before proceeding with a public ball, to form a committee of arrangement, who appoint floor managers, secretary, and treasurer. The cards and circulars may be issued a fortnight in advance, directed and signed by the secretary.

The floor managers, in selecting a hall, ought to see that it is well ventilated, with a smooth floor, free from dust, and nearly square, as being more convenient, particularly for waltzing.

A good Band is indispensable, one that can play in perfect harmony, and time, the most approved selections, from the latest and best composers.

In choosing the head of a new hall, the top may be placed at the end in which the orchestra is situated; if it is at the side, the end next to the ladies' apartment, should it enter into the hall, may be selected.

Halls already named, the superintendent will inform you which is the head.

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As a badge of distinction, a star, ribbon, bow, or sash, is usually worn by the floor managers.

In making arrangements for the supper, it is necessary to give directions as to the head of the table, so that in leading into the supper room, the conducting couple will know where to proceed, all following and taking their places at the table in regular order.

The floor managers alone, have the ordering of the music, and the giving directions to the band. *In filling* up the sets, they may be assisted to procure partners, for those who are not dancing.

PRIVATE PARTIES

Are usually composed of relations and friends, and are consequently free from that restraint, which characterizes mixed assemblies; cards of invitation are issued a week or ten days in advance, in the name of the lady of the house, in which the ball is to take place, filled with the name, &c., and directed in an unsealed envelope. It is to her the answer is to be addressed on the following or succeeding day. A lady also through a friend may give a verbal invitation, which should not be refused, because it is not couched in the formal exactness of a card.

Before entering a private ball-room, the usual respects to the 23 lady and gentlemen of the house should not be forgotten. If you come rather late, and they happen to be in the ball-room, you seek the first opportunity to make your obeisance to them. The necessary introduction is obtained through the lady or gentleman of the house, or some member of the family.

When introduced to a lady, if not engaged, she will not refuse to dance with you, she may have reasonable grounds to decline; but should she dance with another, it would be considered a breach of etiquette. An introduction at private parties through the Mrs. and Master of the house, may entitle you to further acquaintance; under these circumstances,

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you must await subsequent recognition to come from the lady, in whose expression you may easily divine whether it will be agreeable or not.

An introduction at a public ball affords you no claim to an intimacy with your partner afterwards.

No gentleman should attempt to dance without being acquainted with the figures, for his blunders place the lady, who does him the honor to dance, in an embarrassing situation; the figures are easily learned, and sufficient knowledge of them can be obtained from a good master in a few lessons.

When the hour of supper has arrived, you select some lady and request leave to conduct her to the supper table, you remain with her, seeing that she has all that she desires, and then conduct her back to the ball-room.

In leaving a private ball-room, you should not allow your departure to interfere with the arrangements of the party; you will seek out your hostess and host in a quiet manner, and return them your grateful acknowledgments for the enjoyment you have received, and regret that you must leave so soon.

COUNTRY AND CITY BALLS.

The etiquette of the ball room differs in the city from that of the country. A gentleman may ask any lady to dance with him at a country ball, and after an introduction may enter into conversation or promenade with her round the hall, without being considered guilty of the least presumption in so doing. But, in the city, a regular introduction must take place before the gentleman can be entitled to offer himself as a partner; and though he may be intimately acquainted with the lady, it would be but proper for him to ask the consent of the person accompanying her, as well as the lady herself. A *gentleman*, having two ladies under his charge, may address a stranger, and offer him a partner, asking his name previously to an introduction, and mentioning that of the lady to him or not, as he chooses.

RULES FOR THE ARRANGEMENT OF BALLS.

There are various ways of originating Balls. The most common one is for several persons, interested in dancing, to meet together and choose a Committee of Arrangements, or Managers as they are sometimes called, whose duty it is to procure a hall, engage a quadrille band, make arrangements for the supper, and issue cards of invitations to such persons as they may wish to have attend. It should be the especial duty of some one or more of the committee to attend to each of the above duties. The number of the committee varies from five to twenty, according to the amount of services to be performed. If the invitations are to be sent to adjoining towns, at least one of the committee should be chosen from each, or in case there are several villages in the town, one from each village.

On the evening of the ball, two or more of the committee should be chosen as floor managers, to see that the sets are full, and that all persons wishing for partners are supplied, and also to direct the music when to commence, as well as to decide any questions that may arise in the ball-room.

Military and fire engine companies, clubs and associations, often give a single ball, or perhaps a series of parties—the same committee officiating during the different evenings.

It is the custom for teachers of dancing, in connection with their schools, to open their rooms to the public after nine o'clock in the evening, and any proper person may for a small sum, (usually fifty cents,) join in the amusements. These parties usually close about twelve o'clock, while balls are generally continued some hours later.

Sometimes balls are got up by some speculator, who generally manages the whole matter himself. *Balls* of this class are not always select, as the invitations are given to the public in general, and improper persons too frequently gain admission.

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In getting up bails and parties, it adds to their reputation to have the "Cards of Invitation" and the "Order of Dances and Engagements" printed neatly, as well as correctly. At common printing offices the facilities are not always such as to get up these matters in the best manner; but, in all large cities, offices may be found, where particular attention is given to this description of work. In Boston, for instance, at No. 3 Cornhill, Geo. C. Rand & Avery, gives special care to such styles of printing, and their office is supplied with an immense amount of material especially adapted to the world, specimens of which they are pleased to exhibit to all who may wish to examine.

The Band named on the opposite page is one of the oldest and best Quadrille Bands in the United States. Mr. B. A. Burditt is the agent, 69 Court Street, over Clapp's Music Store.

ANNUAL BALL OF THE HOME GUARD AT UNION HALL, Wednesday, Jan. 1, 1862.

MUSIC, GATES' QUADRILLE BAND.

J. C. Gates , Violin and Prompter.

E. H. Weston , Clarionet. Arthur Hall , Cornet.

B. M. Wedger , Harp. B. A. Burdett , Bass.

1 Grand Military Set Union

2 Flora Quadrille Strauss

3 Contra Hull's Victory

4 Lancers Quadrille Hart

Schottische and Five Step Waltz

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5 Polka Quadrille Wallenstein

6 Caledonian Quadrille Scotch

7 Contra La Tempete

INTERMISSION AND SUPPER

Danish Dance and La Madrilaine

8 Quadrille Ladies' Choice

9 Waltz Quadrille Lanner

10 Mazourka Quadrille Russian

Varsovienna and Redowa

11 Contra Lady Walpole's Reel

12 Quadrille Grand Basket

13 Quadrille Punch and Judy

Geo. O. Rand & Avery, Prs. 3 Cornhill, Boston.

ENGAGEMENTS.

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SETS FORM AT THE SOUND OF CORNET.

ANNUAL BALL OF THE Boston Fire Department, Thursday Eve. Dec. 25, 1862.

TICKETS, TWO DOLLARS.

Inauguration Ball.

Admit Mr. and Ladies

AT UNION HALL, On Friday Evening, Feb. 22, 1862.

TICKETS, FIVE DOLLARS.

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COTILLION OR QUADRILLE.

Cotillion is an English word, and signifies any brisk and lively dance by two or more couples, thus a common Waltz or Polka, or any of the round dances, can properly be called Cotillions; all dances so called, were formerly in 6-8 or 3-4 time. The name was generally applied to dances formed like the first four in a quadrille. This kept the dancers nearly in continual motion. Afterwards the side couples were added, which allows time to rest, and thus the English Cotillion and the French are now formed precisely alike. The proper name would seem to be Quadrille, as Cotillion could properly be applied to a large number of other dances. Cotillion is a French word, and is used by those that pattern after the French.

Formerly it was fashionable to perform every change and movement with the proper and appropriate steps, but at present, in the common quadrille, little regard is paid to the steps; many simply walk through the figures with the notion that it is more dignified to do so. The change of "balance" is now generally made by the couple joining hands and chassaing or galloping forward and back, and the change of "forward two," is performed by both the lady and gentleman, being accompanied by their partners, thus in nearly or quite all of the changes of the quadrille the lady and gentleman join hands in their performance.

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QUADRILLE.

Quadrille is a dance having four sides, a single Quadrille is danced with eight persons, one couple on each of the four sides, a double Quadrille is danced with sixteen, two couples on each of the four sides.

SINGLE QUADRILLES.

DOUBLE QUADRILLES.

HEAD OF THE SET.

The lady and gentleman marked 1, is the first two in “forward two” or “first two forward;” the “next two forward” is marked 2; “next two forward” is marked 3, and the “last two forward” is marked 4.

N. B. In all the diagrams, L denotes Lady and G Gentlemen.

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RULES FOR CALLING THE CHANGE TO COTILLONS, AND CONTRA DANCES.

All single figures in Cotillons and Contra dances in general use, require the time of eight measures of music to perform them in; for instance, right and left is a single figure, the ladies chain is another, promenade is another, &c. The combination of these figures makes what is termed, in Cotillons, a number, and the combination of these numbers forms a set of Cotillons. In arranging the figures to music, a single strain must be considered eight measures, a double strain sixteen measures, &c. As it takes eight measures to a single figure in setting figures to a piece of music, in the first place, the number of strains must be counted, and their repetitions considered, as a strain repeated is the same as a double one, and requires a double figure. After the number of strains in the music are counted, take the same number of figures as there are strains of music. Ex.: We will suppose there are thirty-two measures which make four strains, and those four strains require four figures to make out their time; right and left, eight measures; balance and turn, eight measures: ladies chain, eight measures; promenade, eight measures, which completes the music with the figures. Music is set to figures by the same rule that figures are set to music. The same rule applies to the figures in Contra Dances. For example, the figures of a Contra dance; down the outside and back, eight measures; down the middle and back, eight measures; swing six hands round, eight measures; right and left, eight measures; require thirty-two measures, or four strains, to make out the time.

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Therefore, any music having four strains, played through without repeating any of them, will make out the time of the figures; or any music of two strains with each one repeated.

In learning to call, the pupil should select a set of Cotillons having easy and simple music, as he will learn much more readily than if it was difficult. The figures should also be easy. The music and figures of each number should be committed to memory, and both played and called aloud in a room alone; one number should be thoroughly learned before going to the next. There seems to be a general fault with most callers, owing in a great measure to negligence in the beginning, and that combined to carelessness, causes the player to call out of time with his music, which is very unpleasant to the dancers, as it keeps them all the while before or behind the time. The place for calling is generally about one measure ahead of the music where the figure is to commence. Some figures require the caller to speak twice, in such as, forward and back, back to back, half right and left, half promenade, &c., the first takes place at the commencement of the fourth measure, and the last at the eight. Endeavor always to finish calling, both in the middle and end of a strain, by the time you commence the music where the figure is to begin; if you do not, the dancers will be left one or two measures behind the time.

Hilarity, mirth, and cheerfulness, are characteristics of dancing; consequently, the music requires to be played in a bold and majestic manner, with a great deal of fire, life, and animation, with strong accentuations, and in strict time. Easy music, that which is most pleasing to the ear, as a general thing, gives the best satisfaction for dancing. Hard and difficult music, if well executed, is not always appreciated; and then it is too laborious many times to perform, when a person has to play very steadily all through night, which is frequently the ease. It is an old saying,—and I think, with upwards of twenty years' experience in the profession, a true one;—that good music makes a company cheerful and lively, and adds a charm to the beauty of both sexes; whereas poor music makes a company dull and unsociable.

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In forming the sets on the floor, the first and second couple stand opposite to each other, and the third and fourth couples opposite; the third couple stands on the right of the first couple, and the fourth couple on the left of the first couple. In the ete and all similar figures, the first 2 forward and back, &c., means, first lady and second gentleman; the next 2, second lady and first gentleman; the first 2 on the sides are the third lady and fourth gentleman; and the next or last 2, the fourth lady and third gentleman.

Every caller should have a good variety of figures, well arranged, but easy, and never, unless on some particular occasion, or request, call wild, crooked and outlandish figures, that mix the company all up together, where they are left to get back to their places the best way they can. In large companies, if there seem to be a number who are not much acquainted with figures, or who do not dance often, which is generally the case at such times, let the figures be simple and easy, and be particular to call the same figures for the side couples, that you do for the first four, or top couples; as those who are not much acquainted with figures, often take their places on the sides, to see how they are performed. In calling, let the voice be natural and easy, speaking just loud enough to be distinctly heard throughout the room. When there are a number of instruments playing, and especially if the room is large, the caller will have to speak from the very top of his voice in order to be heard. He should take, at such times, the most prominent place in the orchestra; standing up is the best position; if sitting down, it should be on a high seat above the rest of the players.

No stamping or loud shuffling of the feet should be allowed in the ball room, but the music should instantly cease the moment it commences, until the nuisance is stopped, as it destroys all the pleasure of dancing to those that attend balls for the purpose of true and social amusement, to be constantly annoyed by this too prevalent species of vulgarity and rowdyism.

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QUADRILLES.

The music to all Quadrilles, Cotillons, (and other dances in this book, also several hundred other pieces of music,) can be found in the "Musician's Omnibus. (See advertisement.)

THE ORIGINAL LANCERS' QUADRILLES.

No. 1. First two forward and back, give both hands, swing to place; 1st couple pass through opposite couple in crossing over, and return outside; balance to corners, turn partners. Other couples same.

No. 2. 1st couple forward and back, leave lady in front of opposite couple; chassa to right and left, turn to place. Sides separate form lines with 1st four, forward and back, turn partners to place. Other couples same. *N. B. 1st and 2d time sides separate, 3d and 4th time top and bottom separate .*

No 3. 1st two forward and back, forward again, salute, and back to place. Ladies cross right hands half round, gents promenade opposite way, ladies back with left, gents back to place. Others same.

No. 4. 1st couple lead to right, salute, turn to opposite, salute, turn partner to place. 1st four right and left. Others same.

No. 5. Grand right and left, (16 bars) 1st couple face out and other couples fall in behind (8 bars), all chassa (8 bars), march ladies to right, gents to left (8 bars), all forward and back, and turn to place. Repeat four bars.

CALEDONIAN QUADRILLES.

No. 1. First four cross right hands half round, back with left; balance and turn partners; ladies chain; half right and left. Others same.

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No. 2. 1st gent forward and back twice; all balance to corners and turn, each lady passing into next lady's place; all promenade. Repeat 4 times.

No. 3. 1st two forward and back twice; 1st couple pass between opposite couple in crossing over, and return outside; balance to corners and turn partners; all join hands and forward and back twice. Repeat 4 times.

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No. 4. 1st lady and opposite gentleman forward and stop; partners same; turn partners to place; four ladies change places to right gents left; change back; all promenade to places and turn partners. Sides same.

No. 5. 1st couple promenade inside the set; ladies all forward to centre, give right hands round and back to place: gent same.

No. 6. All balance and turn; grand right and left half round; promenade to places and turn partners; all chassa. Repeat 4 times. After 4th time all promenade.

BASKET SET.

No. 1. (3 strains.) First four right and left—balance and turn partners—ladies chain—promenade four—side couples the same.

No. 2. (3 strains.) First two give right hands, cross over, left back and form a line—balance and half promenade—lead to the right, balance and swing four hands round—forward and back four, half right and left to places—next two the same, &c.

No. 3. (3 strains.) First two forward and back, back to back—balance and turn partners—lead to the right and form lines—all forward and back and turn partners to places—next two the same, and so on.

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No. 4. (2 strains.) First two forward and back, cross over-chassa across; back—balance and turn partners—four ladies forward and back, join hands and swing quite round, keeping hold of hands—four gentlemen balance, join hands and swing quite round outside of the ladies. Here the music makes a [???] while the basket or wreath is formed, then all balance in that position and turn partners to places—next two the same, and so on.

No. 5. (2 strains.) First couple lead to the right and balance, and swing four hands round—same four lead to the next couple, balance and swing six hands round—all round—all chassa across—all balance and turn partners—all promenade.

THE QUEEN'S LANCERS.

Owing to the inconvenience of being obliged to dance this quadrille with only eight persons, it has been arranged for sixteen, with very few alterations; the result has been to render this Quadrille much more animated and more agreeable for the Lancers. The couples are placed as for the common quadrille, except there are two couples on a side instead of one.

Number One.—The two first gentlemen.(on the same side) turn partners and return to their places (4 bars), and the two ladies opposite forward and back (4 bars), hands around the ladies who form the front couple, pass the first time in the middle, and the second 32 time outside (8 bars), all the ladies balance with the gentlemen on their right, hands round, with the same gentlemen, giving both hands and finishing in their places (8 bars), other couples the same. (*With eight, the figure is commenced by one gentleman and one lady .*)

Number Two.—Two couples forward and back (4 bars), forward again, the gentlemen leave their partners opposite and back to places (4 bars), all four right and left (4 bars), turn partners (4 bars), the couples on each side join hands so as to form four lines, eight forward, the first time by those who began (4 bars), eight forward, the second time by the

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opposite party (4 bars), other couples the same. (*Hands round is omitted with sixteen, and used with eight .*)

Number Three.—The two first gentlemen and ladies opposite forward and back (4 bars), forward again, bow and curtsy in retiring (4 bars), ladies chain on the sides with the couple opposite (8 bars), other couples the same (*with eight cross hands round instead of ladies chain*).

Number Four.—The first four couples set out on a visit, two to the right and two to the left, bow and curtsy all (4 bars), *en visite* on the other side, bow and curtsy the same (4 bars), cross to right and left (4 bars); the couples who have made the *visites* return and take the places of the couples who are at their side (4 bars), first four couples forward and back (4 bars), half ladies chain to cross (4 bars); the figure begins again at the place of the opposite, and second time all return to their places; other couples the same (*same figure with eight by two couples instead of four .*)

Number Five.—Grand chain for the ladies round to their places, the two gentlemen on the same side forward turning their partners before them, and return to their places turning their backs to the Quadrille; the two couples of the opposite party place themselves behind the couples who set out first, and the couples opposite return in their places (8 bars); all the couples cross to right and left, and balance in position (8 bars), promenade open by fours to right and left to return to places (8 bars), four forward with the couples at the sides (4 bars), hands round with the ladies (4 bars); the figure begins again for the other couples, and the Quadrille ends with the Waltz Polka.

MARTHA QUADRILLES.

No. 1. 1st 4 right and left; balance and turn; ladies chain; promenade 4. Sides same.

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No. 2. 1st 2 forward and back, cross over; 2 ladies join hands and chassa across, gents outside; gents join hands, chassa across, ladies outside; forward and back, turn to place. Others same.

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No. 3. 1st couple lead to right, 4 hands round; right and left with next; ladies chain with next; all promenade. Others couples same.

No. 4. 1st 4 lead to right, chassa out; chassa by couples, half right and left; ladies chain; forward and back, turn to place. Sides same.

No. 5. Ladies all balance to right and turn; promenade with same. Repeat 3 times. Ladies grand chain; all promenade.

PIETRO IL GRANDE QUADRILLES.

No. 1. 1st four right and left; balance; ladies grand chain; all promenade. Sides same.

No. 2. 1st two forward and back, give right hand round to place; ladies half chain, half promenade; half chain, half promenade; forward 4, turn to place. Others same.

No. 3. First 4 forward and back, half right and left; right and left with right hand couple; ladies chain with left hand couple; forward 4, four hands round to place. Sides same.

No. 4. 1st 4 lead to right, chassa out; right and left; ladies forward and back, forward and join hands in line; gents forward and back, forward and join hands in line; all balance and turn to place. Sides same.

No. 5. 1st 4 forward and back, half right and left; lead to right, 4 hands round to place; right and left same; ladies chain the same; all promenade. Sides same.

THE "REFRAIN OF THE ZOUAVES" QUADRILLE.

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No. 1. First 4 right and left; balance and turn; ladies chain; promenade. Sides same.

No. 2. First two forward and back, cross over; chassa, cross back; promenade 4. Others same.

No. 3. First 2 give right hands, cross over; back with left on a line; balance, half promenade; ladies chain; forward and back, half right and left to place. Others same.

No. 4. First couple lead to right, 4 hands round; ladies chain with next; right and left with next; all promenade. Others same.

No. 5. First 4 lead to right, chassa out; right and left; ladies chain; forward and back, turn partners to place. Sides the same. Ladies grand chain; all promenade.

LE GRAND MILITARY SET.

No. 1. (3 strains.) First four right and left—ladies chain—balance, and turn—half promenade, half right and left—sides the same. 3

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No. 2. (2 strains.) First two forward and back, back to back—balance, and turn partners—form the grand square thus—first four forward to centre—join opposite and chassa right and left into places of side couples at the same time sides chassa apart into places of first four) (side couples which stand in places of first four), forward to centre, join with opposite, chassa to places (at the same time first four chassa apart to their own places), a.i promenade single, gentlemen outside to the right, ladies inside to the left—balance and turn partners—next two forward, &c.

No. 3. (3 strains.) Ladies all balance to the right hand gentlemen, and turn—pass on and balance to the next, and turn—next—balance and turn partners—all chassa across and

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turn corners—back and turn partners—gentlemen all balance to the left hand lady and turn—pass on to next—next—balance and turn partners—all promenade.

No. 4. (2 strains.) First four half right and left, half chain—half right and left, half chain—balance, and turn—sides the same first couple promenade round the set and face the head of the hall first side promenade round and form in rear of first couple—next couple—next couple—next.

No. 5. (2 or 3 strains.) (A march.) The head couple (that is, the *first couple* in the *first set*, which stand at the right-hand corner of the head of the hall) can now conduct the march as they please, marching in single couples, in double couples, and single file (lady front of gentleman) after passing through all the different forms of the march; introduce a quickstep, at the end of which form into sets, the march; introduce a quickstep, at the end of each four ladies and four gentlemen facing each other—first couple balance and chassa down the centre—next couple—next—next all forward and back, swing to places.

HIBERNIAN QUADRILLES.

No. 1. Eight hands round; balance to corners and turn partners; grand right and left; ladies cross right hands half round; back with left, right to partner; balance and turn partners; ladies grand chain, All promenade.

No. 2. 1st couple lead to right, 4 hands round; cross right hands half round with next couple, back with left; ladies chain with next, turn partner in centre; 6 hands round. Others same.

No. 3. First 2 forward and back, give right hands swing between side couples; forward 6, same 2 cross over; 6 hands round, turn partners. Others same.

No. 4. First 4 lead to right, chassa out; chassa by couples, half right and left; ladies chain; all forward and back, turn partners to places. Sides same.

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No. 5. Ladies all balance to right and turn; all promenade with same. Repeat 3 times. All chassa; grand right and left; ladies grand chain; all promenade.

CALEDONIA QUADRILLES.

No. 1. First 4 cross right hands half round, back with left; balance, and turn partners; ladies chain; half right and left. Others same.

No. 2. 1st gent forward and back twice; all balance to corners and turn, each lady passing into next lady's place; all promenade. Repeat 4 times.

No. 3. 1st two forward and back twice; 1st couple pass between opposite couple in crossing over, and return outside; balance to corners and turn partners; all join hands and forward and back twice. Repeat 4 times.

No. 4. 1st lady and opposite gentleman forward and stop; partners same; turn partners to place; four ladies change places to right, gents to left; change back; all promenade to places and turn partners. Sides the same.

No. 5. All balance and turn; grand right and left half round; promenade to places and turn partners; all chassa. Repeat 4 times. After 4th time all promenade.

TROVATORE QUADRILLES.

No. 1. 1st four right and left; balance; ladies chain; all promenade; grand right and left. Sides same.

No. 2. 1st two forward and back, cross over; chassa, cross back; balance. Repeat 4 times.

No. 3. 1st two give right hands, cross over, left hands back on a line; balance, half promenade; ladies' chain; forward and back, half right and left to place. Others same.

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No. 4. 1st 4 lead to right, chassa out; right and left; ladies' chain; forward and back, turn partners to place. Sides same.

No. 5. 1st lady balance to right and turn next gent; balance to next, and turn partner in centre; 6 hands round that couple and turn partners to place. Others same.

ROMANOFF QUADRILLES.

No. 1. Right and left 4; balance and turn partners; lead to the right, balance, and swing 4 hands round to place; all chassa across. Sides the same.

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No. 2. Forward 2, cross over; chassa, cross back; balance and turn partners; all promenade. Next 2, &c.

No. 3. Forward and back 2, back to back; balance and turn partners; 1st 4 lead to right and form lines; all forward and back, and turn partners to place. Others same.

No. 4. 1st couple balance right hand couple, balance next couple; right and left with next couple 4 ladies chain; all promenade. Others same.

No. 5. Forward and back 2, and turn in centre; 6 hands round that couple; all balance and turn to place; all chassa across; all promenade. Others same.

MONTREAL QUADRILLE.

No. 1. Eight hands round; 1st 4 right and left; ladies grand chain; all promenade; 8 hands hound; sides right and left; ladies grand chain; all promenade.

No. 2. First 2 forward and back, cross over; 2 ladies join hands and chassa across, gents outside; gents same; forward 4, and turn partners to place. Others same

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No. 3. First 4 forward and back, half right and left; right and left with right hand couples; ladies chain with left hand couples; forward 4, and four hands round to place. Sides same.

No. 4. First 4 lead to right, chassa out; chassa by couples, half right and left; ladies chain; forward and back, and turn partners to place. Sides same.

No. 5. Ladies all balance to right and turn; promenade with same. Repeat 4 times. Ladies grand chain; all promenade.

ROYAL HORSE GUARD QUADRILLE.

No. 1. First 4 right and left; ladies chain; promenade 4; grand right and left; all promenade. Sides same.

No. 2. First 2 forward and back, cross over; chassa, cross back; balance and turn. Others same.

No. 3. First 2 give right hands, cross over, back with left and form line; balance, half promenade; ladies chain; forward 4, half right and left to place. Others same.

No. 4. First 4 forward and back, half right and left; lead to right and chassa out; right and left; ladies forward and back, cross over; all promenade quite round. Sides same.

No. 5. First lady lead to right, 3 hands round; 3 lead to next couple, 5 hands round; same 5 lead to next, 7 hands round, ladies stop in centre; gents swing round, all turn partners to place. Repeat 4 times.

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IMPERIAL QUADRILLE.

No. 1. First 4 right and left; balance and turn; ladies chain; promenade 4. Sides same.

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No. 2. First 2 forward and back, cross overt chassa, cross back; balance and turn. Others same.

No. 3. First two give right hand, cross over, back with left and form line; balance, half promenade; ladies chain; forward and back, half right and left to place. Others same.

No. 4. First 4 lead to right and chassa out; right and left; ladies chain; forward and back, swing to place. Sides same.

No. 5. First couple lead to right, 4 hands round; right and left with next; ladies chain with next; all promenade. Others same.

CRESENT HILL QUADRILLE.

No. 1. Sides right and left; balance and turn; ladies chain; promenade 4. First 4 same.

No. 2. First 2 forward and back, give right hands round to place; ladies half chain, half promenade; half chain, half promenade to place. Others same.

No. 3. First couple lead to right, 4 hands round; right and left with next; ladies chain with next; all promenade. Others same.

No. 4. First 2 forward and back, give right hands, swing between side couples; forward 6, same 2 cross over; 6 hands round, turn partners. Others same. *N. B. First and 2d times swing between sides, 3d and 4th times between 1st four .*

No. 5. Ladies all balance to right and turn; to next, and so on to partners; ladies grand chain; all promenade, grand right and left; 8 hands round.

TEUTONIA QUADRILLE.

No. 1. First 4 right and left; balance; ladies chain; all promenade. Sides same.

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No. 2. First 2 forward and back, cross over; 2 ladies join hands and chassa across, gents outside; gents join hands, chassa across, ladies outside; forward 4, turn to place. Others same.

No. 3. First couple forward and back, leave lady opposite; forward 3, four hands half round; ladies chain; forward and back, half right and left to place. Others same.

No. 4. Grand right and left; all chassa; ladies cross right hands half round, back with left; right to partner, balance and turn partners; ladies grand chain; all promenade.

No. 5. First couple lead to right, 4 hands round; cross right 38 hands half round with next, back with left; ladies chain with next, turn partner in centre; 6 hands round, turn partners to place. Others same.

THE EMPIRE QUADRILLE.

These figures may be danced either “en colonne” or “en carre,” like the Lancers. To execute the *Balance* properly, two slides or *glissades* must be given to the right, finishing with foot in front, and two slides to left—the hands being crossed. The lady to commence with left foot, the gent with right.

The *Holubiec* is executed nearly the same way as the *tour sur place* in the Mazourka Quadrille, not omitting the two Mazourka stamps, which give a character to the dance.

Figure 1st. “The Germans .”—First couple, with their left hands joined, advance, (4 bars.) The gent finishes with his right hand crossed over to the third, or opposite lady; both couples with hands crossed form a circle for a short time; the gents go to the opposite side with the other ladies, (4 bars.) Balance, (both couples with hands crossed, to right and left,) (4 bars.) Half Holubiec, both couples, (4 bars.) The first figure to be danced again by the third gent and then his partner, which brings them back to places, (8 bars.) Balance both couples, (4 bars.) Half Holubiec by both, (4 bars.) The sides repeat.

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Figure 2d. “ The Hungarians .”—First lady and opposite or third gent advance, and both turn, facing to the ladies right side, (4 bars.) The lady dances round the gent, (4 bars.) The gent dances round the lady, (4 bars.) Promenade, (which means that both are to describe a small circle, turning away from each other, and finish, facing each other), (4 bars.) Balance, facing each other without joining hands, (4 bars.) Half Holubiec, finish facing each other in the centre. (As this half Holubiec is being danced, the other couple advance to the middle of the set, taking their own partners hands, (4 bars.) Both couples turn their backs to each other, and dance to their places, (4 bars.) Half Holubiec both couples, (4 bars.) The third lady and first gent repeat the entire. The side couples the same.

Figure 3d. “ The Polanders .”—The first lady and opposite gent. advance and entwine, (4 bars.) Balance so entwined, (4 bars.) The lady dances round at the back of the gentleman and under his right arm, (4 bars.) Half Holubiec, (4 bars.) These two advance to their own places and take their own partners, entwining the arms as before, (4 bars.) Both couples balance so entwined, (4 bars.) The ladies pass round, back under the gents' right arms behind them, (4 bars.) Both couples half Holubiec, 39 (4 bars.) The third lady and first gent the whole of the same. The side couples repeat.

Figure 4th. “ The Italians .”—The first couple advance to the opposite couple; the gent places his lady across to his left side, forming a circle of three with the other lady, (4 bars.) The first gent leads the second lady to the other (his own) side, and retires himself, (4 bars.) Balance all three, (gent to the right, ladies to left in making this balance,) (4 bars.) Three hands round to the right, (4 bars.) The gent. passes under the two ladies arms, he finishing by the side of the opposite gent; at the same time, the two ladies turning away from each other, dance or walk up to their own partners, (4 bars.) Both couples, with hands crossed, balance, (4 bars.) The couple on the left side of the set polka to their places; at the same time the other couple half Holubiec in their places, (4 bars.) The other couples repeat the same figures.

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Figure 5th. “ The Sclavonians .”—Both couples march forward four times, rest one step, drawing up the feet, counting two; hands four joined, going first to left, second time also to left, counting two again; return to the right with one step, back to the left with one step, then to right with two steps, counting four; return to places with four steps, letting go the hands of opposite, (10 bars.) The first couple advance to the opposite couple, (4 bars.) First couple taking hands opposite, retire to their own places, bringing the other couple with them back; half Moulinet with the left hands, (4 bars.) The first couple polka to the opposite side, between the other couple, who stand still, facing each other at the same time, (4 bars.) Both couples advance with their left hands joined and form the “Wreath Figure,” that is,—hands round in the middle, with the ladies backs to each other, (4 bars.) Promenade with partners to places, turning to the right, with the left hand only joined, (4 bars.) Both couples balance, (4 bars.) Both couples half Holubiec, (4 bars.) The other couples repeat.

Figure 6th. “ The Austrians .”—All couples promenade forward (4 bars.) Half Holubiec, finishing in a circle in the middle, and face to face, (4 bars.) All couples return with partners to their places, (4 bars.) The second figure is repeated with first lady and third gent; all couples promenade as above, and return to places, the second figure with the third lady and first gent; the “Landler” or conclusion, in 3-4 time. The first and third couples promenade, waltz step, half round to the left, meet and change ladies, (4 bars.) Promenade, finishing the circle; the gents with the other ladies to their places, (4 bars.) The first couple promenade round the set, (8 bars.) The third couple ditto, (8 bars.) Both couples advance and take their own partners, (4 bars.) Promenade to places with their own partners, and salute.

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QUADRILLE MUSEN.

No. 1. First 4 right and left; balance and turn; ladies chain; promenade 4. Sides same.

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No. 2. First 2 forward and back, cross over; chassa, cross back; balance and turn partners. Others same.

No. 3. First 2 forward and back, give right hands and swing between sides; swing 6 hands round, forward and back 6, same 2 cross back to place; all promenade. Others same.

No. 4. First 2 give right hands, cross over; back with left on a line; balance, half promenade; ladies chain; half right and left to place. Others same.

No. 5. First 4 lead to right, chassa out; forward and back, half right and left; ladies chain; all forward and back, turn partners to place; all promenade. Sides same.

PRINCE IMPERIAL QUADRILLE.

No. 1. First 4 right and left; balance and turn; ladies chain; promenade 4. Sides same.

No. 2. First 2 forward and back, cross over; 2 ladies join hands and chassa, gents outside; gents same; forward and back, turn partners to place. Others same.

No. 3. First 2 forward and back, back to back; balance and turn partners; 4 ladies chain; all promenade. Others same.

No. 4. First 4 lead to right and chassa out; right and left; ladies forward and back, forward and join hands in a line; gents forward and back, forward and join hands in a line; all balance and turn partners to place. Sides same.

No. 5. First lady lead to right and balance, 3 hands round; 3 lead to next, 5 hands round; 5 lead to next, 7 hands round, ladies stop in centre; gents swing round, turn partners to place. Others same.

RAINBOW QUADRILLE.

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No. 1. Sides right and left; balance and turn; ladies chain; promenade 4. First 4 same.

No. 2. First 2 forward and back, cross over; chassa, cross back; ladies chain; promenade 4. Others same.

No. 3. First 4 forward and back, lead to right; cross right hands half round, back with left; ladies chain with same; all promenade. Sides same.

No. 4. First couple forward and back, forward and leave lady opposite; forward 3, four hands half round; ladies chain; forward, and half right and left to place. Others same.

No. 5. First 4 lead to right, chassa out; right and left; ladies 41 chain; all forward and swing to place; ladies grand chain; all promenade. Sides same.

SLEIGH-RIDE QUADRILLE.

No. 1. First 4 right and left; balance and turn; ladies chain; promenade 4. Sides same.

No. 2. First 2 forward and back, cross over; chassa, cross back; ladies grand chain; all promenade. 4 times.

No. 3. First 4 forward and back, half right and left; lead to right, 4 hands round to place; right and left with same; ladies chain with same; all promenade. Sides repeat.

No. 4. First 4 lead to right and chassa out; right and left; ladies chain on a line; ladies chain across; all forward and back, turn partners to place; all promenade. Sides same.

No. 5. Ladies all balance to right and turn; promenade with same. Repeat 4 times. Ladies grand chain; all promenade.

CAPT. GOULD'S QUADRILLE.

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No. 1. First 4 right and left; balance and turn; ladies chain; all hands round. Sides same.

No. 2. First 2 forward and back, cross over; chassa, cross back to place; all promenade. Others same.

No. 3. First 2 give right hands, cross over; back with left on a line; balance, half promenade; ladies chain. promenade 4. Others same.

No. 4. First couple forward and back, forward and leave lady opposite; forward and back, 4 hands half round; ladies chain; forward and back, 4 hands half round to place. Others same.

No. 5. First 4 lead to right and chassa out; right and left; ladies forward and back, forward and join hands in centre; gents forward and back, forward and join hands in centre; all balance and turn to place. Sides same.

FLORA QUADRILLE.

No. 1. First 4 right and left; balance and turn; ladies chain; promenade 4. Sides same.

No. 2. First 2 forward and back, cross over; chassa, cross back; all promenade. Others same.

No. 3. First 4 cross right hands half round, back with left; ladies grand chain; all promenade. Sides same.

No. 4. First 4 lead to right, chassa out; right and left; ladies half chain on line, half chain across; half chain on line, half chain across; forward and back, turn to place. Sides same.

No. 5. Eight hands round; first 4 lead to right, 4 hands round to 42 place; right and left with same; ladies chain with same; all promenade. Sides same.

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HORTENSIA QUADRILLE.

No. 1. First 4 right and left; balance and turn; ladies chain; promenade 4. Sides same.

No. 2. First 2 forward and back, cross over; chassa, cross back; promenade 4. Others same.

No. 3. First 2 forward, give right hands and swing between sides; forward 6, same 2 cross over; swing 6 hands round, turn partners to place. Others same.

No. 4. First 4 forward and back, half right and left; ladies chain with right hand couple, right and left with left hand couple; forward 4, four hands round to place. Sides same.

No. 5. First 4 forward and back, half right and left; lead to right, chassa out; right and left; ladies forward and back, cross over; all promenade quite round to place. Sides repeat.

LOGANSPORT QUADRILLE.

No. 1. First 4 right and left; balance and turn; ladies chain; promenade 4. Sides same.

No. 2. First 2 forward and back, cross over; chassa, cross back to place; all promenade. Others same.

No. 3. First 2 ladies give right hands, cross over; back with left on a line; balance and turn partners to place; ladies' grand chain; all promenade. *N. B. First and third times ladies give right hands; second and fourth, gents give right hands .* Others same.

No. 4. First 4 lead to right, chassa out; right and left; ladies chain; all forward and swing to place; ladies grand chain; all promenade. Sides same.

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No. 5. Ladies cross right hands half round, back with left, right to partner; balance and turn; gent same; grand right and left; balance to corners, turn corners; all chassa across with partners; ladies grand chain; all promenade round the hall.

COQUETTE SET.

No. 1. (3 strains.) First 4 right and left—balance and turn partners—ladies chain—promenade four—side couples the same.

No. 2. (3 strains.) First two forward and back, back to back—balance and turn partners—four ladies chain—all promenade—next two the same, and so on

No. 3. (2 strains.) First couple promenade round the set, and face the head of the hall—first couple on the side promenade round the set and form in the rear of No. 1—No. 2 and 4 couples the same 43 —all balance facing partners, and cross over into opposite places—No. 1 lady balance No. 1 gentleman and turn—then with No. 2, 3, and No. 4 gentlemen the same, and take her place at the foot of the set—the other ladies do the same—then all forward and back and cross over to opposite places—then No. 1 gentleman balance No. 1 lady and turn—then No. 2, 3, and 4 ladies, and take his place at the foot of the set—the others do the same—then all forward and back, and turn partners to place in the cotillon. Observe, the ladies and gentlemen may turn whom they please after the balance in the third number. Any music may also be used in that number which will correspond with the time of the figure.

No. 4. (2 strains.) First four lead to the right and balance and swing four hands round to place—all chassa cross—all balance and turn partners—all promenade—side couples the same. The caller may add a Finale or not, on the end of a set, making use of any music and figure he pleases. In some places, the Finale is used at the end of every cotillon and in others, only occasionally. The figures in Finales, as well as the music, should be varied: that is, not call the same changes each time. The music as a general thing, should

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be lively and animating, and of a different style from the rest of the set; such as Reels, Gallops, Hornpipes, and sometimes Songs. (The Finales, with the exception of two or three, will be omitted in the following sets, leaving to the discretion of the caller when and where to use them).

EMPIRE, OR EVERGREEN SET.

No. 1. (3 strains.) Forward four, and change ladies with half ladies chain, both gentlemen cross over, or half promenade, with new partners—balance and turn with partners—same figures back to places—sides the same.

No. 2. (3 strains.) First lady and second gentleman forward, and stand side and side, each on right of other, first lady circle round the gentleman (returning to same place)—second gentleman round the lady, both give right hand and turn, stopping face to face, each facing their own side—both chassa to right and left—each give their right hand, return to places by giving left hand, and turning partners—balance and turn partners.

No. 3. (3 strains.) First lady and second gentleman forward and enchain, balance in that position—lady holding the gentleman's left with her right hand, dances round the gentleman stopping face to face, both turn to left giving both hands—same two go back to partners and enchain, balance in that position—ladies round the gentlemen; turn partners—sides the same.

No. 4. (3 strains.) First couple cross over, place lady on *right* of opposite lady, first gentleman with both ladies hands round to left 44 —balance, and turn both ladies under the arms, same three hands round to right—both ladies cross to opposite side, gentlemen passing under the ladies arms to the side of second gentleman, ladies cross back to partners—both couples slide to gentleman's right, and back, first couple dance back to place, second couple turn partner—next couple, &c.

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No. 5. (3 strains.) First couple cross over to second couple, hands, round of four—cross hands back, (with left hands) first couple raise hands, second couple dance under, bringing all back to back—balance in circle, back to back, both couples dance back to places—balance and turn partners—next couple, &c.

No. 6. (4 strains.) Grand round to left (hands all round), all turn partners—grand round to right, all turn partners—forward four, change partners and cross over (as in the first figure), second gentleman with first lady, dances across to opposite couple—back again by sliding back to back, first gentleman and second lady cross to opposite couple—back again by sliding back to back, forward four, change partners, cross over—sides the same, &c.

FINALE.

First and second couples advance, make the bow and courtesy, retire—sides the same.

COTILLON CHANGE, FORWARD THREE.

45

PRINCE ALBERT SET.

ZOUAVE QUADRILLE.

No. 1. (3 strains.) First four forward and back, half right and left—all balance corners, turn corners—half ladies chain, half promenade—first four forward and back, forward again, swing partners to place—sides the same.

No. 2. (2 strains.) First gentleman forward twice—first lady and lady opposite forward, cross over—four forward, turn partners to places—next gentleman forward.

No. 3. (3 strains.) First two forward and balance, turn with both hands to places—first four forward and back, turn partners—(at the same time the side couples change sides and

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back again) all balance corners, turn with right hands to places—all balance in a circle, turn partners—next two, &c.

No. 4. (3 strains.) First two forward and back, back to back— 46 balance, and turn partners—half promenade, half right and left—first four forward and back, balance to couple at their right—all change places with partners, all balance, and turn partners to place—next two, &c.

No. 5. (3 strains.) All change sides, join right hands at corners and back—first lady forward twice—gentlemen all forward and back, all balance to partners—all chain a quarter round, and balance—gentlemen swing the ladies quite round with right hand, chain again into opposite places—swing partners with right hand quite round, all promenade to places—balance, and turn partners—all change sides, all bow to partners—bow to corners, all promenade to seats.

ROYAL VICTORIA SET.

(*Commonly called Marshall's .*)

No. 1. (3 strains.) Ladies grand chain—ladies cross hands half round, left hand back to places—all promenade (turning partners at each side)—all swing partners with right hand quite round, left hand back to places—repeat.

No. 2. (2 strains.) First four lead up to the right, four hands round to place—first two ladies forward and back, back to back—first two gentlemen the same—all chassa across and turn corners, back and turn partners—sides the same.

No. 3. (3 strains.) First four forward and back, forward again and balance in the centre—four hands round to place, turn partners—two ladies forward and back, forward again and stop in the centre—two gentlemen the same—four balance, four hands round to place—sides forward, &c.

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No. 4. (3 strains.) Grand square—ladies hands across all round (holding right hands up in the centre) gentlemen the same—all join hands and balance (the gentlemen with their backs to the centre) turn partners—repeat four times.

No 5. (3 strains.) Grand chassa of eight round the set—the first couple leading outside the couple on the right—finish in two lines, and turn partners—the ladies lead round to the left inside the set (the gentlemen at the same time to the right outside of the set) and finish in two lines—the two centre couples four hands round to places, and turn—grand chain—all promenade.

DES GRACES SET.

No. 1. (3 strains.) First couple forward and back, forward again and leave the lady opposite at the left of opposite gentleman—three forward and back, repeat—first gentleman forward alone and 47 back, two ladies cross over (taking places at each side of first gentleman) three forward and back, repeat—four give hands half round to the left, half chain to places—next couple forward, &c.—all promenade.

No. 2. (3 strains.) First couple forward passing between opposite couple, back on the outside to places—ladies give right hands across, left hand back—give right hand to partners' left, balance there—promenade half round (without disjoining hands) balance again, promenade round to place—first four forward and back, half right and left—forward and back again, half right and left to place—all promenade.

No. 3. (3 strains.) First gentleman give right hand to partner, left t hand to side lady (the two ladies join their other hands behind the gentleman at the waist)—three forward and back, repeat—the gentleman retires back stooping to pass under the ladies arms who are holding hands, the gentleman, then rising, causes the two ladies to pass and turn under each of his arms, at the same time bowing, while the two ladies courtesy. Second gentleman give right hand, &c.

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No. 4. (2 strains.) Gentlemen all balance and turn partners—pass on and balance, and the next lady on their right—next—next—ladies chain—all promenade.

MILITARY POLKA.

48

PUNCH AND JUDY SET.

MILITARY MARCH.

No. 1. (2 strains.) Gentlemen all balance to corners, and turn—gentlemen cross over and all balance to opposite corners and turn—gentlemen all promenade round on the outside to places, and turn partners—gentlemen all promenade half round on the outside, swing the lady with the bright eyes—promenade round to place, swing the lady you love best.

No. 2. (3 strains.) First lady balance to right hand gentleman, swing the gentleman with big feet—pass on and balance to the next gentleman, swing the gentleman with the long nose—pass on and balance to the next gentleman, swing the gentleman with the red hair—balance to partners, swing the best looking gentleman in the set—gentlemen all promenade round to the right on the outside—ladies all promenade round on the inside (at the same time)—balance and turn partners—next lady balance to right hand gentleman, &c.

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No. 3. (3 strains.) First couple promenade round the set, and face out—next couple promenade round the set, and face out—next couple promenade round the set and face out—last couple promenade round the set and face out—first four promenade to centre (backwards) back, pass outside and face right hand side couples—all forward to centre (sides backwards) (first 4 forward) chassa by couples—all balance and turn to places.

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No. 4. (3 strains.) First gent pass partner and balance to the 1st lady on the left, swing the lady with black eyes—pass on and balance to next lady and swing the lady with curls—pass on and balance to next lady and swing with the lady with dimples in her cheek; pass on and balance to next lady—swing the most beautiful lady the hall—all balance and swing whom they please.

No. 5. (3 strains.) All balance to corners, turn with opposite corners—all balance with opposite corners, turn with the best dancer in the set—first lady promenade half round the set to the right (the gentleman half round to the left at the same time) join hands and promenade back to place—next lady, &c.—ladies all forward to centre and stop, gentlemen all round the ladies—ladies fall back, gentlemen all forward and stop, first and second ladies, and third and fourth ladies, join hands and promenade to seats.

SMITH'S FIRST SET.

No. 1. (3 strains.) First four right and left—balance four, and turn partners—ladies chain—promenade four—side couples the same.

No. 2. (3 strains.) First two forward and back, cross over—chassa de chassa, cross back—balance four, and turn—next two the same.

No. 3. (4 strains.) First lady swing the right hand gentleman with right hand, next with left hand—and so on with the others, swinging partner last—chassa across partner and back, back to back—balance partner, and turn—other ladies the same, &c.

No. 4. (3 strains.) First two forward and back, cross over—chassa de chassa, cross back—first four lead to right, chassa out, form lines across the hall—all forward and back, swing partners to places—next two, &c.

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No. 5. (3 strains.) First two back to back, partners the same—allemande the corners, allemande partners—all chassa cross partners—all balance partners, and turn—next two the same.

No. 6. (3 strains.) First two give right hand across, left hand back, form a line of four, giving your other hand to your partners—balance four in a line, half promenade—ladies forward and back, 4 50 gentlemen the same—balance your partners, and half right and left to place—next two the same, &c.

No. 7. (3 strains.) Ladies chain—first lady forward and back twice—second gentleman same—promenade four—chain, &c.

No. 8. (2 strains.) First lady balance to the gentleman on her right, and turn—balance to the next, &c., till you come to your partner, balancing with him last; the other ladies perform the same—then the gentlemen perform the same.

“ THE CHEAT” SET.

No. 1. (3 strains.) First lady balance to right hand couple, three hands round with that couple—same three balance to next couple on their right, five hands round—same five balance to next couple, seven hands round—balance, and turn partners—second lady balance to right hand couple, &c.

No. 2. (3 strains.) First four lead up to the right, chassa out and form lines—half right and left in a line, half right and left across—half chain in a line, half chain across—all forward and back, turn partners to place—side couples lead up to the right, &c.

No. 3. (2 strains.) Grand right and left—bow to corners, bow to partners—grand right and left—balance to corners turn partners—first four forward to centre (at the same time side couples separate and chassa into places of first four) sides forward to centre (at the same time the first four move into their places) repeat, &c.

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No. 4. (3 strains.) First couple balance to right hand couple, and swing—right and left with next couple—ladies chain with the next—all balance, and turn partners—all promenade—next couple, &c.

No. 5. (3 strains.) First two forward and back, cross over—two ladies join hands, chassa across inside (at the same time two gentlemen chassa single across on the outside), gentlemen join hands, &c.—next two, &c.—all balance, and turn partners—ladies all forward to centre, forward again and stop—gentlemen all around—balance, and turn partners to place—gentlemen all forward and back, forward again and stop—ladies all promenade single to seats.

LADIES' CHOICE SET.

No. 1. (3 strains.) First four right and left—balance, and turn partners—ladies chain—promenade four—sides the same.

No. 2. (2 strains.) First couple chassa to couple on their right, bow and courtesy to each other twice, moving right and left across each other, at each salutation—right and left with same couple—chassa to next couple, next, next—other couples the same.

No. 3. (3 strains.) First lady balance to right hand gentleman, 51 turn with any gentleman she may choose—balance with next gentleman, &c., second lady, &c., third lady, fourth lady.

No. 4. (3 strains.) First lady turn right hand gentleman with right hand, next with left—next with right partner with left—all promenade—first side lady the same, and so on with the others.

No. 4. (3 strains.) First couple promenade round the set and face the head of the hall—next—next—next—all chassa across partners, and back—all balance and turn partners—first lady balance with partner, swing any gentleman she may choose—balance with

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second gentleman, &c.—second lady &c.—all balance and turn to places—all promenade round the hall.

ORION QUADRILLE.

No. 1. First 4 balance and turn; ladies chain; promenade 4. Sides same.

No. 2. First 2 forward and back, cross over; chassa, cross back; balance and turn. Others same.

No. 3. First 2 give right hands, cross over, back with left and form line; balance, half promenade; ladies chain; forward and back, half right and left to place. Others same.

No. 4. First 4 lead to right; chassa out; right and left; ladies chain; forward and back, turn partners to place. Sides same.

No. 5. First couple lead to right, 4 hands round; right and left with next, ladies chain with next; turn partner in centre; 6 hands round. Others same.

AMORETTEN QUADRILLE.

No. 1. Eight hands round; ladies forward and back, forward and stop in centre; gents swing round outside and turn partners to place; gents forward and back, forward and stop in centre; ladies swing to place; ladies grand chain; all promenade.

No. 2. First 4 lead to right, chassa out; chassa by couples, half right and left; chassa by couples, half right and left; ladies chain; forward and back, turn to place. Sides same.

No. 3. First 2 give right hand, cross over, back with left and form a line; balance, half promenade; ladies chain; forward and back, half right and left to place. Others same.

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No. 4. First couple lead to right, 4 hands round; right and left with next; ladies chain with next; all promenade. Others same.

No. 5. Ladies all balance to right and turn. Repeat 4 times. Grand right and left; ladies grand chain; all promenade.

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“ RATS” QUADRILLE.

No. 1. First 4 right and left; balance and turn; ladies chain; promenade 4. Sides same.

No. 2. First 2 forward and back, cross over; chassa, cross back; balance and turn. Others same.

No. 3. First 2 forward, give right hands and swing between sides; forward 6, same 2 cross over; swing 6 hands round; turn partners to place. Others same.

No. 4. First 2 give right hands, cross over; back with left on a line; balance and turn partners to place; ladies grand chain; all promenade.

No. 5. First 4 lead to right, chassa out; right and left; ladies chain; all forward and swing to place; ladies grand chain; all promenade. Sides same.

LE PRINCE IMPERIAL QUADRILLE.

(AS TAUGHT IN PARIS.)

1st Figure .— *Head Couples to sides* . 1st and 2d couples lead to right hand couples, and all salute, viz: 1st couple to 3d, 2d to 4th (4 bars.) 1st and 2d gents retaining partner's hand, take with their left hands the left hands of side ladies. The 2 threes thus promenade to places of head couples, 2d to 1st couple's place, 1st to 2d couple's place—all facing centre (4 bars.) Ladies grand chain; the 4 ladies without gents, make a movement like

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the grand chain of the Lancers, by crossing over from head to head of set, giving right hands; passing from side to side, giving left hands; again back from head to head of set, giving right hands, and across again to side, giving left hand, ending with each lady in front of partner, lady facing outward (8 bars.) All chassa to right and left and turn partners. By repeating this figure, the 1st and 2d couples return to places, after which the side couples dance the figure twice through.

2d Figure .—1st and 2d lady forward, and turn with both hands, both stopping in front and facing the lady that was left in her place (4 bars.) Cross over; the single lady passes between this couple, and crosses to opposite gent, giving him her left hand (that gent giving left hand also), and turn to ladies place on right of that gent, at same time the other two cross over to 1st couple's place, and turn with left hands, and face opposite couple (4 bars.) Forward four and back (4 bars.) Half ladies chain, (the ladies thus return to partners) (4 bars.) All eight chassa across and turn corners (4 bars.) All chassa back and turn partners (4 bars.) 4 times.

3d Figure .—1st gent leaves lady in centre, lady facing outward, 53 separating with salute (4 bars.) 2d gent the same (4 bars.) 3d gent same (4 bars.) 4th gent same (4 bars.) Ladies hands around, the four ladies thus back to back, take hands and round to right, stopping in front of partners (4 bars.) Gents forward, the four gents advance and give right hands to partners and left to next lady, and make a large circle (4 bars.) All balance in circle and turn partners to places (8 bars.) 4 times.

4th Figure .—1st and 2d couples forward and back (4 bars.) Leave partners on sides, 1st gent leaves his lady on left of 3d gent, and returns to place; at same time 2d lady leaves her gent on right of 4th lady, and retires to place (4 bars.) Forward six, six on side forward and back twice (8 bars.) Two forward, 1st gent and 2d lady forward and back (4 bars.) Forward again, salute, and pass to side where partners are. Four hands half round with sides (4 bars.) Right and left to places (4 bars.) 4 times.

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5th Figure .—Ladies to right, the 4 ladies pass to next gent on their right, and turn with him, both giving right hands. Again to right and turn with him, both giving right hands. Again to right and ``turn with next gent, (with same hands.) Again to right and turn. Finally pass again to right, which brings all to partners (16 bars) First couple forward and back (4 bars.) Turn with right hands, ending in centre, face to face (4 bars.) All four to right and to left (4 bars.) Turn to places (4 bars.) Others the same. After the ladies repeat the first 16 bars of this figure a 5th time, all the gents place their partners in the centre, facing outward, each lady thus facing her own partner, when the Quadrille thus terminates by all saluting.

OPERA WALTZ QUADRILLE.

No. 1. 1st 4 balance and turn; half right and left; balance and turn; half right and left to place; first 4 waltz; sides waltz. Sides same.

No. 2. First 2 forward and back, give right hands round to place; 1st 4 waltz; sides waltz. Others same.

No. 3. 1st couple waltz inside the set; grand right and left half round; waltz to place. Others same.

No. 4. 1st 2 forward, swing in centre; first 4 waltz; sides waltz. Next two forward, &c.

No. 5. All take hands forward and back, ladies pass to right; all waltz round in a large circle. Repeat 4 times.

SPRITE WALTZ QUADRILLE.

No. 1. First couple waltz inside; grand right and left half round; waltz to place. Others same.

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No. 2. First lady turn right hand gent with right hand, 2d with left, 3d with right, partner with left; all waltz. 4 times.

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No. 3. All turn corners with right hands, partners with left; grand right and left half round; waltz to place. 4 times.

No. 4. First 4 balance and turn; half right and left; balance and turn; half right and left to place; first 4 waltz; sides waltz. Others same.

No. 5. First 4 waltz; sides waltz; all take hands forward and back twice; all waltz round the hall.

MANTELO WALTZ QUADRILLE.

No. 1. First 4 balance and turn; half right and left; sides waltz; first 4 waltz. Others same.

No. 2. First 2 forward, right hands to place; 1st 4 waltz; sides waltz. Other same.

No. 3. First couple waltz inside the set; grand right and left half round; waltz to place. Others same.

No. 4. All forward and back, ladies pass to right; all waltz. 4 times.

TIGER WALTZ QUADRILLE.

No. 1. First 4 waltz; sides waltz; all take hands forward and back, twice; all waltz quite round.

No. 2. First 4 forward and back, half right and left; forward and back, half right and left to place; first 4 waltz; sides waltz; all waltz.

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No. 3. All take hands, forward and back, ladies pass to right; all waltz. 4 times.

No. 4. First and 2d couple waltz; 2d and 3d; 3d and 4th; 4th and 1st; all waltz.

GOLDEN STAR WALTZ QUADRILLE.

No. 1. First 4 forward, turn each other's partners; forward with same, turn partners to place; lead to right, turn each other's partners; forward with same, turn partners to place; first 4 waltz; sides waltz. Others same.

No. 2. First 2 forward, give right hands and swing between sides; forward 6 and swing to place; 1st 4 waltz; sides waltz. Others same.

No. 3. First couple waltz inside the set; grand right and left half round; waltz to place. 4 times.

No. 4. First and 2d couple waltz; 2d and 3d; 3d and 4th; 4th and 1st; all waltz.

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SCHOTTISCHE QUADRILLE.

SCHOTTISCHE QUADRILLE.

No. 1. First four balance and turn—half right and left—repeat to place—side couples do the same—First four schottische waltz round—sides same—all waltz round—repeat.

No. 2. First four forward and back—sides same—grand right and left half round—balance and turn partners—grand right and left to place—balance and turn partners—all waltz round to place—repeat.

No. 3. All join hands, forward and back twice—the second time, gentlemen turn the ladies at their left—balance and waltz quarter round the circle—continue the balance and waltz

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until each couple 56 come to their places—repeat, until each gentleman regains his own partner.

No. 4. Ladies forward and back, gentlemen the same—ladies join right hands in the centre, at the same time giving left to partners—all balance and turn partners—all balance at corners and turn—then partners—all waltz round to place—repeat

No. 5. First couple balance and waltz round inside—second—third—and fourth couples do the same—first four lead to couples at right, give right hands to opposite ladies and balance—turn into lines—all forward and back, forward again and turn partners to places—all balance and waltz round—all schottische round the hall.

OCEAN WAVE POLKA QUADRILLE.

No. 1. First 4 balance and turn; forward and back, half right and left; balance and turn; forward and back, half right and left to place; first 4 polka; sides polka. Others repeat.

No. 2. First 2 forward and back, give right hands round to place; 1st 4 polka; sides polka. Others same.

No. 3. 1st couple polka inside the set; grand right and left half round; polka to place. 4 times.

No. 4. All take hands forward and back, ladies pass to right; all polka quite round. 4 times.

ATLANTIC POLKA QUADRILLE.

No. 1. First 4 balance and turn; forward and back, half right and left; balance and turn; forward and back, half right and left to place; first 4 polka; sides polka; all polka. Sides same.

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No. 2. First couple polka inside; grand right and left half round; polka to place. Others same.

No. 3. First 2 forward and back, give right hands and swing to place; first 4 polka; sides polka. Others same.

No. 4. All take hands forward and back, ladies pass to right; all polka. 4 times.

No. 5. First 4 polka; sides polka; all turn corners with right hands, partners with left; all polka round the hall.

DRAWING-ROOM POLKA QUADRILLE.

No. 1. First 4 balance and turn; forward and back, half right and left; balance and turn; forward and back, half right and left to place; first 4 polka; sides polka. Others repeat.

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No. 2. First couple polka inside the set; grand right and left half round; polka to place. 4 times.

No. 3. All take hands forward and back, ladies pass to right; all polka quite round. 4 times.

No. 4. First 4 polka; sides polka; ladies cross right hands half round, back with left, right to partners; balance and turn; all polka.

No. 5. First and 2d couples polka; 2d and 3d: 3d and 4th; 4th and 1st; all polka round the hall.

MAY FLOWER SCHOTTISCHE QUADRILLE.

No. 1. First 4 balance and turn; sides the same; first 4 schottische round; half right and left; schottische to place; sides same; all schottische.

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No. 2. First 4 forward and back; sides same; grand right and left half round; waltz to place; all balance and turn partners; all waltz.

No. 3. All join hands forward and back, ladies pass to right; all schottische. Repeat 4 times.

No. 4. Ladies cross right hands half round, back with left, right to partner; balance and turn; all waltz; balance at corners and turn; balance to partners and turn; all waltz.

No. 5. First 4 schottische round each other; sides same; first 4 half promenade; sides half promenade; all schottische to place; all schottische round the hall.

MILITARY POLKA QUADRILLE.

No. 1. First 4 balance and turn; half right and left; balance and turn; half right and left to place; first 4 polka; sides polka. Others same.

No. 2. First 2 forward and back, give right hands round to place; first 4 polka: sides polka. Others same.

No. 3. First couple polka inside the set; grand right and left half round; polka to place. 4 times.

No. 4. All take hands forward and back, ladies pass to right; all polka. 4 times.

No. 5. First 4 polka; sides polka; all polka round the hall.

STAR POLKA QUADRILLE.

No. 1. First 4 polka; sides polka; ladies cross right hands half 58 round, back with left, right to partners; balance and turn; all polka.

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No. 2. First 2 forward, give right hands round to place; 1st 4 polka; sides polka. Others same.

No. 3. First couple polka inside the set; grand right and left half round; polka to place. 4 times.

No. 4. First 4 balance and turn; half right and left; balance and turn; half right and left to place; first 4 polka; sides polka. Others same.

No. 5. All take hands forward and back, ladies pass to right; all polka quite round. 4 times.

No. 6. First and 2d couples polka; 2d and 3d; 3d and 4th; 4th and 1st; all polka round the hall.

THE PRINCE OF WALES' QUADRILLE.

No. 1. Top and bottom couples hands across half round with side couples on right; ladies advance to centre, with right hands chassa to right, each taking next ladies place, and stop; gentlemen advance to the centre with right hands chassa to left, taking next gentleman's place and stop; ladies repeat same to right; gentlemen to left. La grand promenade twice.

No. 2. Top couple lead inside the figure; top and bottom ladies cross with right hands and stop; gentlemen the same; forward four and back, hands four round to places, side couples balance and turn partners at same time. 4 times.

No. 3. Top and bottom couples chassa to couples on their right, turn opposite lady with right hand, and leave lady to left of side gentleman; top and bottom gentlemen retire to places; three on each side forward and back to partners, bow and turn to places. Le Grand Ronde.

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No. 4. Top lady forward and back twice; four gentlemen chassa to right behind their partners; hands across, and stop; ladies chassa to gentlemen on their right and courtesy; repeat same to partners and turn; La grand chaine to places. 4 times.

No. 5. Ladies chain; each couple galop to couples on their right; retire, repeat same to centre, leaving lady, gentlemen retiring to places; ladies hands across back, and stop opposite their partners, giving right hands; balance in a cross, and turn to places. 4 times La Grande Promenade.

THE QUEEN'S QUADRILLE.

No. 1. Grand square; top and bottom couples cross, giving right hands; return, giving left; the ladies hands across and back; balance all eight in a line, and return to places.

No. 2. The top lady and gentleman opposite forward and back 59 twice; all the gentlemen swing the ladies to the left with their right hands quite round; then next lady, with the left hand; the next with right hand, and their partners half round with left; this brings all parties to the opposite side of the quadrille; the second time of this figure restores all parties to their places; the third time brings them to contrary sides; and the fourth leaves them as at the commencement.

No. 3. Double ladies chain; top couple forward and back twice, turning inwards; the four ladies join their right hands in centre, giving left hand to partners; swing the gentlemen to the centre, to which the ladies return; all chassa across in a star, and turn hands to places.

No. 4. First gentleman swings the lady on his left with right hand, giving his left to partners; retires, holding hands with the two ladies, who advance and chassa across in front of gentleman, who passes over between the two ladies and turns round; they re-chassa, and hands three round to places; half promenade; half right and left.

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No. 5. Top and bottom couples galopade twice round each other; forward and back; four forward again, and change the gentlemen; ladies chain; forward and back four, and regain partners in places; the fourth time all galopade as long as they choose.

THE GALOPADE QUADRILLE.

No. 1. Half double ladies chain; turn corners; first couple advance and salute; same with opposite partners; second, third and fourth couple the same figure; half double ladies chain, turn corners; four ladies forward to the centre, and salute to the left; four gentlemen the same figure; half promenade to places; turn partners.

No. 2. Grand promenade: with galopade a-la-chassa; top and bottom couples lead to right, and balance; hands four round; separate in two lines; the first gentleman and opposite lady lead down the centre, other couples following, and return outside; finish with quick galopade step.

No. 3. All turn with right hand to partners; balance in a circle, and turn to places; first couple forward and leave the lady at left of opposite gentleman; salute round with partner; then with opposite lady; hands four round to places; turn partners; half chassa croisez; turn corners; repeat the same to places.

No. 4. Balance turn corners, each lady taking next lady's place; repeat the figure until each lady is with her partner; first couple forward and back with the partner at left; reel with same lady: 60 ladies waltz quite round to right; gentlemen at the same time waltz half round to left; ladies hands across half round, give left hand to partner; balance and turn partners; waltz to place.

ORIGINAL SET OF WALTZ QUADRILLES.

The following Waltz Quadrille is the one mostly in use in fashionable society at the present day—almost invariably ending with a polka. Other figures may be called for Waltz

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Quadrilles, optional with the prompter, but are not considered, according to the present style, in good taste.

First figure—First four balance (4 bars), turn with right hand—(4 bars), half right and left (8 bars), balance there (4 bars), turn (4 bars), half right and left (8 bars), first four waltz (8 bars), sides waltz (8 bars), sides make the same figure.

Second figure—First couple waltz (8 bars), all grand right and left half round (8 bars), all waltz to places (8 bars), second, third, and fourth couples the same.

Third figure—First two forward to centre (4 bars), turn to places with right hand (4 bars), first four waltz (8 bars), sides waltz (8 bars), all waltz (16 bars), second, third, and fourth the same.

Fourth figure—All join hands and forward and back (4 bars), every lady pass to the right, taking the place of the lady on the right hand side (4 bars), all waltz round to the *gentleman's* place (16 bars), all forward and back again (4 bars), ladies pass to the *next* gentleman on their right (4 bars), all waltz round (16 bars), make the same figure twice more brings all the ladies to their partners. For the finale, being the fifth figure, the polka or gallop can be introduced. All polka round (8 bars), first four polka (8 bars), sides polka (8 bars). First and second couples (being the couple at the head and the couple at the right of the head) polka, (8 bars), second and third couple polka (8 bars), third and fourth couple polka (8 bars), fourth and first couple polka (8 bars): All polka round (8 bars), or the quadrille can be finished by calling. All polka round the hall, the music playing any length of time at discretion, instead of all polka round, (8 bars).

SOCIAL SET OF WALTZ QUADRILLES.

First figure—First four balance (4 bars), turn with right hand (4 bars), half right and left (8 bars), balance there (4 bars), turn (4 bars), half right and left to place (8 bars), all join

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hands and forward and back (4 bars), forward again (4 bars), all waltz round (16 bars), sides the same.

Second figure—Top and bottom ladies forward and back (4 bars), cross over (4 bars), first four balance *there* and turn (8 bars), first 61 four waltz quite round (8 bars), sides waltz quite round (8 bars), top and bottom gentlemen forward and back (4 bars), cross over (4 bars), first four balance *there* and turn (8 bars), first four waltz *quite round* (8 bars), sides waltz (8 bars), side ladies forward and back (4 bars), cross over (4 bars), sides balance *there* and turn (8 bars), sides waltz *quite round* (8 bars), first four waltz *quite round* (8 bars), side gentlemen forward and back (4 bars), cross over (4 bars), sides balance there and turn (8 bars), sides waltz quite round (8 bars), first four waltz quite round (8 bars), all forward and back twice (8 bars), all waltz to *places* (8 bars).

Third figure—First two right hand across (4 bars), left hand back in a line (4 bars), balance in line (4 bars), half promenade (4 bars), forward and back four (4 bars), waltz to place (4 bars), first four waltz (8 bars), sides waltz (8 bars), the other twos, the same.

Fourth figure—First couple waltz, stop facing the opposite couple (8 bars), make the first figure of the Spanish dance, viz: half balance (2 bars), turn the opposite (2 bars), repeat three times brings all to places (12 bars), first four waltz (8 bars), second, third, and fourth couples the same.

This Quadrille can be ended in the same manner as the previous one if a polka is used, or, if a gallope, the following figure:—

All promenade (8 bars), all waltz round (gallope waltz) (8 bars), first four waltz (8 bars), sides waltz (8 bars), all waltz (8 bars), first four forward and back (4 bars), four hands round (8 bars), sides forward and back (4 bars), four hands round (4 bars), first four waltz (8 bars), sides waltz (8 bars), ladies grand chain (8 bars), all promenade (8 bars), all waltz.

POLKA QUADRILLE.

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No. 1. First four balance, turn partners—first four polka, sides polka—all join hands, all polka round—sides the same.

No. 2. All join hands, ladies polka to the right—all polka to place. *Four times* .

No. 3. First couple polka inside, grand right and left hand round, all polka to place. *Four times* .

No. 4. First two forward and swing to place—first four polka—sides polka—all join hands—all polka to place. *Four times* .

No. 5. First four forward, change partners—first four polka—sides polka—sides forward, change partners—sides polka—first four polka—all join hands, turn the right lady—polka around, all forward—turn partners, all polka round the hall. Last.

WALTZ QUADRILLE.

No. 1. Four balance half right and left—balance half right and 62 left—all join hands, forward—turn partners—all waltz around—sides the same.

No. 2. All forward and back—four ladies pass to the right—all waltz around. *Four times* .

No. 3. First couple waltz inside grand right and left half round—all waltz to place. *Four times* .

No. 4. First two forward and swing to place—first four waltz—sides waltz. *Four times* .

No. 5. Polka.—Four ladies give right hands half round—left hand to gentlemen's left—all polka to the right to place—all waltz round—gentlemen the same—first couple polka inside—next—next—next—first and second—second and third—third and fourth—fourth and first—all join hands—all polka round. Last.

POLKA REDOWA QUADRILLE.

No. 1. First four balance, turn partners—sides balance, turn partners—first four polka—sides polka—all polka around. *Twice* .

No. 2. First two forward swing to place—sides the same—sides polka—first four polka—next two forward—sides polka—first four polka—next two forward, swing to place—first four polka—sides polka—first four polka—sides polka—all join hands, all polka around.

No. 3. First couple polka inside—grand right and left half round—all polka to place. *Four times* .

No. 4. All join hands forward, ladies pass to the right—all polka to place. *Four times* .

No. 5. First couple polka inside—second and third—fourth and first—second and third inside—third and fourth—fourth and first—all join hands, all polka around the hall.

POLKA QUADRILLE.

First figure. First four give right hands to partners' right, balance and turn—first four polka round inside the circle—side couples polka round—all polka round to place—side couples repeat the figure.

Second figure. All balance at corners and turn with right hands full round—all polka with partners full round, ladies forward and back, gentlemen the same—ladies hands round to left—gentlemen go round to right singly—all polka with partners full round—the figure is repeated.

Third figure. All join hands forward and back, forward again each lady passes to the right hand gentleman—all polka round—repeat the figure till you regain your partner.

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Fourth figure. All turn at corners with right hands full round, partners with left hands—ladies join right hands in the centre retaining 63 their partner's left, all balance and turn partners with left hands—all polka round—repeat the same figure.

Fifth figure. All join hands forward and back twice—ladies grand chain—all polka round—first four lead to couple at the right, four hands round—eight hands round to place—all polka round—to be repeated, all polka round the hall.

WALTZ QUADRILLE.

First figure. First four give right hands to partners, balance and turn—half right and left—balance again, and return to place—all join hands forward and back twice—all waltz round to place—side couple repeat the same figure.

Second figure. First two forward and back and turn with right hands full round—first four waltz round—side couples do the same—all waltz round—repeat the figure until all have done it.

Third figure. First couple waltz round inside the circle—all join hands and forward and back twice—grand right and left half way round—waltz round with partners to place—repeat the figure four times.

Fourth figure. All join hands forward and back, forward again, ladies pass to the gentlemen at their right—all waltz round in a large circle to place—repeat the figure until you regain your own partners.

Fifth figure. First couple hop, waltz, or polka waltz (according to whichever may be played)—second couple waltz—third couple waltz—fourth couple waltz—first and opposite couples waltz round—side couples waltz round—all waltz round—after which all waltz round the hall.

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MAZOURKA QUADRILLE.

First figure. All join hands round to left and back (8 bars), all balance in place (8 bars), first couple lead round inside the circle, giving right hands (4 bars), turn in place (2 bars), then turn lady under the arm (2 bars), all balance, each couple repeat the figure.

Second figure. First couple lead to couple at right, and grand right and left (8 bars), lead to next couple and ladies chain (8 bars), lead to last couple and four hands round to place (8 bars), each couple repeat the figure.

Third figure. The Graces . First couple lead to couple at right, lady passing to the gentleman's left, retaining his hand, gentleman gives his left hand to the side lady (4 bars), both ladies join hands behind and forward and back twice, the second time the gentleman stoops, the ladies pass their hands over his head from behind as he 64 retires (8 bars), round to left (4 bars), first couple waltz to place while side couple half balance in place (4 bars), each couple repeat the figure.

Fourth figure. First couple lead round inside giving right hands at the 7th bar, the gentleman kneels, changing hands, the lady goes round him twice (8 bars), gentleman rises on the 7th bar, all balance—to be repeated by each couple.

Fifth figure. *Finale* . Ladies forward and turn backs to centre (4 bars), four hands round to right and back (8 bars), turn partners with left to place (4 bars), all chassa across and back with slide step (4 bars), half balance (4 bars), all join hands and forward and back twice (8 bars), all balance (8 bars), all waltz round to place (8 bars), repeat.

As in the French Quadrille, one part of the music is played before commencing; each figure commences with *le rond* , or, all hands round to left and back (8 bars). Then the balance, which is performed as follows: the gentleman holding his lady, as in waltzing; he makes a hop, and slides back with left, bringing right behind at the end of one (1 bar), which he repeats four times, turning twice round in place, at the fourth bar, he changes his

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lady to his left side, and performs the same step back with right foot turning twice round, changing the lady to his right side at the end of the next (4 bars), the lady at the same time does the Mazourka slide step by hopping with left, and sliding the right forward following with left (1 bar), repeating four times—and the same back with left to place (8 bars), each figure finishes with the Mazourka waltz, which is done by hopping on one foot, sliding the other and hop on the same, turning half round with each step. These with *pas de basque* and promenade, are the principal steps in use. In order to acquire a correct method of performing the steps of the Mazourka Quadrille, it is necessary to have recourse to a competent teacher.

ORIGINAL SET OF SCHOTTISCHE QUADRILLE.

The figures of this Quadrille and positions of the dancers while dancing it are so complicated, as to make it almost a matter of impossibility to explain it by mere words, in such a manner as to make it comprehensible to the reader, and needs practice to be fully and perfectly understood.

The Quadrille commences by the usual address being made to the partners and corners (8 bars).

First figure. First four half promenade (4 bars), the position for partners in this part of the figure is for both to face the same way, the right hand of the gentleman being around the partner's waist, the same as in waltzing, with his left hand and lady's right hand both down at their sides, the left hand of the lady should be placed 65 as high upon the shoulder of the gentleman as possible, without making the position awkward or uncomfortable to herself. Sides promenade (in same position) (4 bars), right and left with the corners, couples belonging to the head and foot of the set going to the right, side couples to the left—(4 bars), all take perfect waltzing position there and schottische to place, side couples going on the *inside*, first four going on the outside of the set (4 bars), all promenade half round in same position as the first part of the figure (4 bars), right and left with corners

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(4 bars), all promenade half round again (4 bars), all right and left to place (4 bars), all schottische round (16 bars).

The steps in this figure, as in the succeeding ones, are the same as while dancing the schottische in ball-room style, with figures, being two kinds of steps, used every alternative two measures of time.

Second figure. All chassa across—gentlemen passing in front of ladies (2 bars), turn the corners there with right hand, and take waltzing position (2 bars), schottische to the *ladies* places (4 bars), repeat three times brings all to partners (24 bars), all promenade (8 bars), all schottische (16 bars.)

Third figure. First four schottische (16 bars), sides forward to centre (2 bars), ladies cross over (2 bars), sides lead to left (2 bars), gentlemen exchange partners (2 bars), sides schottische (16 bars), sides forward to centre (2 bars), ladies cross over (2 bars), sides lead to left (2 bars), gentlemen exchange partners (2 bars). First four schottische (16 bars), sides forward to centre (2 bars), ladies cross over (2 bars), sides lead to left (2 bars), gentlemen exchange partners (2 bars), sides schottische (16 bars), sides forward to centre (2 bars), ladies cross over (2 bars), sides lead to left (2 bars), gentlemen exchange partners (2 bars), all schottische (16 bars.)

Fourth figure. Every lady pass to the right, take the place of the lady on their right (4 bars), balance there to gentleman and turn (4 bars), ladies pass to next gentleman (4 bars), balance and turn (4 bars), ladies pass to next gentleman (4 bars), balance and turn (4 bars), ladies pass on to *places* (4 bars), balance and turn *partner* (4 bars), gentlemen cross right hands in centre to opposite side (4 bars), balance to corners *there* and turn (4 bars), ladies cross right hands in the centre and join partners on the opposite side (4 bars), balance to corners *there* and turn (4 bars), all grand right and left to places (4 bars), balance to partner and turn (4 bars), all promenade (8 bars), all schottische (16 bars).

ORIGINAL SET OF MAZOURKA QUADRILLE.

First figure. Grand round and back (8 bars), first couple promenade in centre stopping in front of second couple (8 bars), first gentleman 5 66 then promenade with second lady—second gentleman *at the same time* making a mazourka with first lady (8 bars), first gentleman then promenade with third lady, third gentleman *at the same time* making a mazourka with second lady (8 bars), first gentleman then promenade with fourth lady, fourth gentleman *at the same time* making a mazourka with third lady (8 bars), grand round (8 bars), second couple promenade in centre stopping in front of third couple (8 bars), and exchanging partners in the same manner as the first couple performed the figure—and accomplish the figure in the same manner. Third and fourth couples make the same figure, each time ending with the grand round.

Second figure. First couple make the mazourka in the centre, and on coming to place join with the lady of the fourth couple (8 bars), promenade three in centre (8 bars), the same three round to the left (4 bars), back to places (to the right) (4 bars), second, third and fourth couples, make the same figure ending with the grand round and back.

Third figure. Top and bottom gentlemen pass to the ladies on their right, side gentlemen at the same time passing to the ladies on *their left* (4 bars), all mazourka round to ladies place (12 bars), repeat three times (48 bars), all promenade (8 bars), all mazourka.

Fourth figure. First four forward, exchange partners (2 bars), return to gentleman's place in waltzing position (2 bars), mazourka across the set (4 bars), same couples mazourka on the outside half round the set, while at the same time, sides forward, exchange partners, return to gentleman's place, then mazourka across the set (8 bars), sides then mazourka on the outside, while first four repeat the commencing of the figure (8 bars), in this manner the figure is continued until all come with their partners the second time. When the figure ends, by first four making mazourka in the centre, while the side couples who are on the opposite side of the set from whom they belong, mazourka on the outside to places.

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The figure of this quadrille can be done with the mazourka or polka—mazourka steps, but in order to present a pleasing uniformity, each and every one should make the *same* steps.

SET OF POLKA QUADRILLE.

First figure. First four balance (4 bars), turn (4 bars), first four forward and back (4 bars), half right and left (4 bars), balance there and turn (8 bars), forward and back (4 bars), half right and left to place (4 bars), first four polka (8 bars), sides polka (8 bars), all polka (8 bars), sides the same.

Second figure. First couple polka outside of the second couple, stop facing that couple (8 bars), cross right hands with that couple (4 bars), left hand back (4 bars), first couple polka outside that couple to place (8 bars), first four half polka (in waltz position) (4 bars), polka to place (4 bars), second, third and fourth couples the same.

Third figure. First couple polka, stop facing the opposite (8 bars), make the first figure of the Spanish dance with that couple (polka time and steps), (16 bars), first four polka (8 bars), second, third and fourth couples the same.

Fourth figure. All polka round (3 bars), all turn corners with the right hand (4 bars), turn partners with left hand, ladies coming to the centre, and joining right hands *there*, keeping hold of partners' left hand (4 bars), balancing (4 bars), turn partners with left hand, once and a half round, gentlemen coming to centre and joining right hands *there* (4 bars), balance *there* (4 bars), turn partners with left hand (4 bars), all polka round (8 bars), all half balance to corner, join right hand (2 bars), turn half round (2 bars), half balance again, *left* hand joining (2 bars), turn to place with left hand (2 bars), half balance with partner joining right hand (2 bars), turn half round (2 bars), half balance *there*, joining left hand (2 bars), turn half round with left hand (2 bars), all polka round (8 bars).

THE ORIGINAL HIBERNIAN QUADRILLE.

No. 1. The first and opposite lady exchange places; their partners do the same and stop. Turn partners with right hands, then with left hands; forward four and back, half promenade, balance and turn partners.

No. 2. First lady and opposite gentleman chassa to right and left, forward, turn with both hands retiring to places, balance and turn partners, half promenade, same to places.

No. 3. First couple lead round inside the figure; first couple forward twice, leaving lady at left of opposite gentleman, the two ladies cross over and change sides, while first gentleman pass between them, same to places, balance and turn partners.

No. 4. First lady forward and back, opposite gentleman does the same; first and opposite cross giving right hands, return with left gentleman; join right hands to partners' right, all four balance in a line, turn partners to places; first and opposite couples chassa to sides, and balance them all four, cross giving right hands, forward four and back, half promenade.

No. 5. First gentleman advances twice, the four ladies turn gentlemen at right with both hands, the next gentleman the same repeated to places, all promenade.

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SOCIAL QUADRILLES, No. 1.

No. 1. First 4 right and left—side couples right and left—ladies balance to the right—all promenade.

First ladies chain—side ladies chain—ladies balance to the right—all promenade.

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First 4 forward and back, and four hands round to places—side couples forward four and back, and four hands round to places ladies balance to the right—all promenade.

First 4 cross right hand, go round to the right and back again to places—side couples cross right hand, go round and back again to places—ladies balance to the right—all promenade.

No. 2. Forward two—face to face—sides four—the gentlemen all change places—all promenade—ladies grand chain all—hands all round—all forward—sides four and turn to place—right and left all round—repeated twice, first by the head couples and then by the sides.

No. 3. All chassa and turn partners—four ladies forward—to the centre and back—four gentlemen forward—four ladies cross right hand—round and back, forming the star figure—all balance and turn to places—repeated twice, the second time the gentlemen forward first and cross hands in the centre.

No. 4. All chassa—hands all round—ladies chain—sides four—the gentlemen all change places—all forward and back (sides four) and turn partners to places—hands all round—four ladies forward and back and four hands round to places—four gentlemen forward and back and four hands round to places—four ladies cross right hands round and back, forming the star figure—all balance and turn to place—right and left all round—repeated twice, first by the head couples and then by the sides.

No. 5. All chassa—ladies grand chain—balance to corners (and turn)—all promenade—repeat twice and then finish with jig.

THE JIG.

Hands all round—ladies balance to the right and turn—balance to the next and turn—balance to the next and turn—balance to partners and turn—hands all round—all chassa.

N. B. In each figure the dancers all have a new partner, and is repeated four times, which will bring all back again to their own places.

If this be all repeated, the second time the gentlemen should balance to the left, and hands all round.

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SOCIAL QUADRILLES, No. 2.

No. 1. Right and left—forward two—face to face—ladies chain—half promenade—half right and left to places—repeated twice, first by the head couples and then by the sides.

No. 2. Forward two (same as the first set) balance—two ladies forward and back, forward again, and cross to opposite places—two gentlemen forward and back, forward again and cross to opposite places—forward four—half right and left to places—right and left all round—repeated twice, first by the head couples and then by the sides.

No. 3. Right hand across—balance and half promenade—two ladies forward—two gentlemen forward—forward four—half right and left to places—ladies chain—sides four (gentlemen change places), all forward and back, forward again and turn partners to places—hands all round—repeated twice, first by the head couples and then by the sides.

No. 4. Ladies chain forward two—face to face—balance to corners and turn to place—hands all round—two ladies forward and back, forward again and turn with both hands to places—two gentlemen forward and back, forward again and turn with both hands to places—forward four and back—half right and left—balance to corners and turn—hands all round—forward four and back, and half right and left to places—right and left all round—repeated twice, first by the head couples and then by the sides.

No. 5. All chassa—four ladies forward and back—four gentlemen forward—four ladies cross right hand (round and back, forming the star figure), all balance and turn partners to

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places—ladies balance to the right and turn—balance to the next and turn—balance to the next and turn—balance to the next and turn—balance to partners and turn—all promenade—four gentlemen forward—four ladies forward—gentlemen cross right hand (round and back) all balance and turn to place—gentlemen balance to the left and turn—balance to the next and turn—balance to the next and turn—balance to partners—hands all round—all chassa.

SOCIAL QUADRILLES, No. 3.

No. 1. Right and left—sides four—ladies chain all—forward and back, forward again and turn partners to places—repeated twice, first by the head couples and then by the sides.

No. 2. Ladies chain—forward two—balance and turn partners—four ladies forward and back, forward again and four hands round to places—four gentlemen forward and back, forward again and 70 four hands round to places—right and left all round—repeated twice, first by the head couples and then by the sides.

No. 3. Right hand across—balance and half promenade—two ladies forward and back—two gentlemen forward and back—forward four and back, and half right and left to places—balance to corners and turn to places—forward four and back—half right and left—balance to corners and turn to place—forward four and back—half right and left to places—repeated twice, first by the head couples and then by the sides.

No. 4. Ladies balance to the right—all promenade—four ladies forward and back and four hands round to places—four gentlemen forward and back and four hands round to places—ladies balance to the right—hands all round—four ladies cross right hands, round and back, forming the star figure—all balance and turn to place—ladies balance to the right—all promenade—all forward and back, forward again and leave the ladies in the centre facing their partners, and the gentlemen retire alone—all balance or chassa to the right and left, and turn partners to places—ladies balance to the right—hands all round—four ladies hands round in the centre and stop—four gentlemen hands round on the outside

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and form in the basket figure—all balance and turn to places—all chassa—right and left all round—when these figures are repeated, the gentlemen should all balance to the right, in place of the ladies.

No. 5. Ladies chain—forward two—face to face—sides four (the gentlemen all change places)—hands all round—four ladies forward and back—four gentlemen forward—ladies balance to the right, and turn—right and left all round—all forward (sides four)—face to face—ladies balance to the right and turn—all promenade—ladies cross right hands, round and back, forming the star figure—all balance and turn to place—ladies balance to the right and turn—hands all round—gentlemen cross right hand, round and back, forming the star figure—all balance and turn to places—ladies balance to the right and turn—right and left all round—all forward and back (sides four), forward again, and turn partners to places. When this figure is repeated, the gentlemen should balance to the right in place of the ladies.

THE LONDON POLKA QUADRILLE.

No. 1. (4 strains.) Forward four, change hands, return to places, polka waltz figure once round—balance and turn partners half round with right hand,* ditto to places with left hand,* promenade forward,* turn without quitting hands, promenade to places,* sides the same.

Figures marked thus*, require the heel and toe or balance step

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No. 2. (3 strains.) The first couple waltz back to couple on their right, ending with the hands across—cross hands half round with the right hand,* ditto back with the left hand,* first couple waltz to their places* —half promenade with opposite couple, waltz back to places, next couple, &c.

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No. 3. (2 strains.) First couple lead or waltz up to opposite couple, turn the opposite couple half round with the right hand,* turn back with the left hand,* first couple waltz to their places next couple, &c.

No. 4. (3 strains.) The first couple forward hi waltz position, changing the lady from the right to the left hand four times* —four take hands round, pass the ladies from the left to the right hand four times, reforming the round after each pass* —First couple waltz back to their places—next couple, &c.

No. 5. (4 strains.) The grand round—all balance *en carre* —the first lady cross over, followed by her partner, the gentleman dances back to his place, followed by the lady. N.B. The arms placed a-kimbo after the round. First couple waltz once round others the same, &c.

No. 6. (3 strains.) The first couple waltz back to the couple on their right, ending with the hands across—cross hands half round with the right hand,* ditto, back with the left hand,* first couple waltz to their places* —half promenade with opposite couple, waltz back to places—next couple, &c.

TIGER POLKA QUADRILLE.

No. 1. (4 strains.) First four balance, and turn—forward and back, half right and left—balance and turn there—forward and back, right and left to place—first four polka—side couple polka other sides the same.

No. 2. (3 strains.) First two forward give right hand, swing to place—first four polka—sides polka—next two, &c.

No. 3. (4 strains.) First couple polka inside—grand right and left half way round, polka to place—next couple, &c.

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No. 4. (4 strains.) All join hands and forward, ladies pass to the right—all polka—join hands forward again, ladies pass to right, &c.

First couple polka inside—grand right and left half way round, polka to place—next couple, &c.

First couple polka inside—next couple the same—next—next—first and second couple polka round each other—second and third—third and fourth—fourth and first—all polka around the hall.

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VICTORIA SET OF WALTZ QUADRILLES.

No. 1. (3 strains.) First four balance, turn partners—half right and left, balance again—turn partners, half right and left to place—first four waltz—sides waltz—sides balance, &c.

No. 2. (3 strains.) First two forward, swing in centre—first four waltz—sides waltz—next two forward, &c.

No. 3. (3 strains.) First couple waltz inside—grand right and left half around, waltz to place—next couple waltz inside, &c.

No. 4. (3 strains.) All take hands forward, ladies pass to the right, waltz around—repeat four times, until ladies come to their places.

No. 5. (3 strains.) First couple polka inside—second—third—fourth the same—first and second couples polka inside—second and third—third and fourth—fourth and first the same—grand right and left—all polka around the hall.

STAR SET OF WALTZ QUADRILLES.

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No. 1. (4 strains.) First four balance, turn partners—half right and left, balance again—turn partners, half right and left first four waltz—sides waltz—sides the same as first four.

No. 2. (3 strains.) First two forward, swing in the centre—first four waltz—sides waltz—next two forward, &c.

No. 3. (2 strains.) First couple waltz inside—grand right and left half round, waltz to place—next couple, &c.

No. 4. (3 strains.) All take hands forward, ladies pass to the right—all waltz around—repeat four, until she comes to her place.

No. 5. (4 strains.) First couple polka inside—next couple the same, &c.—first and second couple polka—second and third couples—third and fourth couples—fourth and first couples—all polka around the hall.

SPANISH SET OF WALTZ QUADRILLES.

No. 1. (3 strains.) First four balance, turn partners—balance again, turn partners—half promenade, half right and left to place—first four waltz—sides waltz—sides same as first four.

No. 2. (3 strains.) All take hands forward, lead partners to the right—promenade half round, waltz to place—four times through.

No. 3. (3 strains.) First two forward, swing to place—first four; waltz—sides waltz—next two, &c., &c.

No. 4. (3 strains.) First couple waltz inside—grand right and left—waltz to place—next couple the same—third the same—fourth the same.

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No. 5. (3 strains.) First couple gallop inside—second—third and fourth the same—first and second—second and third—third and fourth—fourth and first—grand right and left—all gallop around the hall.

OPERA SET OF WALTZ QUADRILLES.

No. 1. (2 strains.) All take hands forward, ladies pass to the right—all waltz to place—take hands forward again, and repeat until the lady comes to place.

No. 2. (2 strains.) First couple waltz inside—grand right and left half round, all waltz to place—repeat four times.

No. 3. (3 strains.) First four balance, turn partners—half right and left, balance—turn, half right and left—all waltz—sides the same.

No. 4. (2 strains.) All forward, ladies pass to the right—all waltz—repeat four times.

WILTON'S FIRST SET OF QUADRILLES.

[Taken from Wilson's Companion to the Ball-Room, published in London, in 1816.]

No. 1. First set. The first strain played once before the dance commences. Figure—the first strain repeated, second and third played straight through, and Da Capo every time the figure is performed. First, the four opposites advance and retire (4 bars). Second, chassa to the right and left (4 bars). Third, set to your partners (4 bars). Fourth, turn your partners with both hands (4 bars). Fifth, ladies chain (8 bars). Sixth chassa across, all eight set and back again (8 bars). The other four dancers do the same.

No. 2. First set. The first strain played once before the dance commences. Figure—the first strain repeated, second played straight through and Da Capo every time the figure is performed. First, the opposite lady and gentleman advance and retire (4 bars). Second, turn your partners (4 bars). Third, cross over giving the right hand to the opposite lady and

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set (4 bars). Fourth, chassa to the right and left (4 bars). Fifth, cross back again to places giving the left hand and set (4 bars). Sixth, chassa to the right and left (4 bars). The other dancers do the same.

The various figures given in these Quadrilles are generally danced at the Quadrille parties of the nobility and gentry, and the different steps adapted to them may be learnt of Mr. Wilson, either technically or otherwise.

No. 3. First set. The first strain played once before the dance commences. Figure—the first strain repeated, second and third 74 played straight through, and Da Capo every time the figure is performed. First, chassa across, all eight set and back again (8 bars). Second, the four ladies advance to the centre set and pass round their partners to the left (8 bars). Third, half promenade (4 bars.) Fourth, half right and left to places (4 bars.) Fifth, set to your partner (4 bars.) Sixth, turn your partner (4 bars). The other six dancers do the same.

No. 4. First set. The first strain played once before the dance commences. Figure—the first strain repeated second played straight through and Da Capo every time the figure is performed. First, the opposite couples promenade (8 bars). Second, the opposite lady and gentleman cross over giving the right hand and set (4 bars.) Third, chassa to the right and left (4 bars). Fourth, cross over to places giving left hand and set (4 bars). Fifth, chassa to the right and left (4 bars). The other six dancers do the same.

Quadrilles may be composed either in triple or common—time—the tunes should however be of French origin or composed in the same easy style.—See preface to Quadrille Instructor p. 1.

Finale first set. The first strain played once before the dance commences. Figure—the first strain repeated, second and third played straight through and Da Capo every time the figure is performed. First, all eight chassa across, set and back again (8 bars). Second, the four ladies meet, set and pass round their partners on the left to places (8 bars). Third—the gentlemen meet, set and pass round their partners on the right to places (8 bars.)

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Fourth,—the opposite lady and gentleman change places giving right hands and set (4 bars). Fifth—cross over back again giving left hands (4 bars). The other dancers do the same.

When all the couples have finished the dance, then hands all round for the finale, which will take the first strain once.

WILSON'S SECOND SET OF QUADRILLES.

No. 1. Second set. The first strain played once before the dance commences. Figure—the first strain repeated, second and third played straight through, and 1)a Capo every time the figure is performed. First, chain anglaise (8 bars). Second, opposite couples promenade (8 bars). Third, the opposite lady and gentlemen advance and retire (4 bars.) Fourth, turn your partners (4 bars). Fifth, chassa all eight oblique, set and back again (8 bars). The other dancers do the same.

No. 2. Second set. The first strain played once before the 75 dance commences. Figure—the first strain repeated, second and third played straight through and Da Capo every time the figure is performed. First, the four opposites advance with chassa jetté en assemblé and set with two balote and lead opposite partners through the sides to places (8 bars). Second, half promenade with three chassas jetté en assemblé (4 bars.) Third, half right and left to places three chassas jetté en assemblé (4 bars). Fourth, set to your partners with two balote (4 bars). Fifth turn your partners three chassas jetté en assemblé (4 bars). Sixth, hands all round with seven chassas jetté en assemblé (8 bars). The other dancers do the same.

No. 3. Second set. The first strain played once before the dance commences. Figure—the first strain repeated, second and third played straight through, and Da Capo every time the figure is repeated. First, four ladies advance meet in the centre, set and pass round their partners on the left to places (8 bars). Second, opposite couples promenade (8 bars).

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Third, ladies chain (8 bars.) Fourth, chassa all eight oblique set and back again (8 bars). The other dancers do the same.

No. 4. Second set. The first strain played once before the dance commences. Figure—the first strain repeated, second and third played straight through, and Da Capo every time the figure is repeated. First, all the ladies and gentlemen advance and form two transverse lines, facing different ways and set (4 bars). Second, swing round with right hands to places (4 bars). Third, chassa all eight oblique set and back again (8 bars). Fourth, opposite couples promenade (8 bars). Fifth, chain anglaise (8 bars). The other dancers do the same.

THE UKRAINE—A RUSSIAN DANCE.

The above is the position at the commencement. Balance, forward, and to right and left, each waltz to the right once, and balance as before. Each gentleman the same, repeat four times; and finish with balance waltz round the room, forming as before, and closing with the grand side step.

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PARLOR SET OF WALTZ QUADRILLES.

No. 1. (3 strains.) First four balance, turn partners, half right and left, balance again—turn partners, right and left to place—first four waltz—sides same as first four.

No. 2. (3 strains.) First two forward, swing in the centre—first four waltz—sides waltz—next two forward, &c.

No. 3. (3 strains.) First couple waltz inside—grand right and left half round, waltz to place—next couple the same, &c.

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No. 4. (3 strains.) All take hands forward, ladies pass to the right—all waltz to place—take hands forward again, and repeat until the lady comes to place.

No. 5. (3 strains.) First four balance, turn partners—half right and left, balance again—turn partners, right and left to place—first four waltz—sides the same—sides same as first four.

No. 6. (4 strains.) First couple polka inside,—next couple the same—&c., first and second couples inside—second and third couples inside—third and fourth couples inside—fourth and first couples—all polka round the hall.

MAY-DAY FESTIVAL AND DANCE AROUND THE MAY-POLE.

The May-Day Festival is perhaps one of the most charming of the ancient seasons of mirthfulness, and perhaps the most universal. It seems to have originated in the heathen worship of Flora, and remnants of it exist in most European nations at the present day. It seems, however, to have been more zealously followed and maintained in England than elsewhere, and is still kept up in several of the Northern countries Irving, in his account of Newstead Abbey, expresses the delight he felt at beholding the remains of the May-Day festivities performed within the limits of Sherwood Forest, so famed once for this observance. Who does not wish that this beautiful custom were renewed amongst us. The holiday, however, should be deferred to a more genial period of the year. The season in England is a month at least in advance of the season here, and by the change of style in England, in 1756, nearly a fortnight was struck from the calendar, and the first day of May fell on what was before the twenty-first of April. In this country the first of June would better conform with the season of May-day as formerly observed in England. On the first of May, in this country, it is usually cold, and the ground is moist and totally unfit to be used for the festival, and there are very few and inferior flowers in bloom while the ground is commonly settled by the first of June, the air is soft and the fields are covered with flowers and verdure.

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When the Festival was in its prime, all the young men and maidens of the country round were wont to rise at midnight and hie them to the woods, and then returning before the sun was up, laden and bedecked with flowers, evergreen, and boughs, festooned their persons with the spoil. After sun rise they join the procession led by Jack O' the Green, who was fantastically arrayed with flowers and ribbons, and bearing a rod covered with flowers and streamers of every hue, and furnished near the top with hoops twined with flowers and evergreen, and crossing each other vertically. After this personification came the Morris Dancers, six maids and as many swains linked hand in hand and fancifully arrayed in ribbons of red and blue, with bells on their ankles and literally covered with flowers. Then came the May-Pole Dancers with hands joined, two and two. After these walked the tall and graceful maid Marion, escorted by Friar Tuck, she decorated gaily from head to foot with flowers, and he grotesquely attired in a monkish habit, and like the rest, bedecked with flowers. Then followed six pairs of Morris Dancers again, and immediately after them marched the master of ceremonies, Robin Hood, and by his side the Queen of May—the fairest maiden of the country side—as yet uncrowned, but attended by six young maids all dressed in white and covered with garlands. Then again came the rest of the May-Pole Dancers, who closed the procession, which was preceded by a band of music. After marching through the principal streets in the village, they gathered at the May-Pole, and spent the remainder of the day in dancing and various games around it.

The May-Pole, from twelve to sixty feet in height, is bestudded with pins to the top, which are hung with garlands and streamers. On the North West side of a ring formed by a rope stretched around about twenty feet from the base of the pole, they now proceed to crown the May-Queen, who is seated on a throne raised on a platform, on each side of which, seated on stools, are her pages and attendants. Then begins the May-Queen's reign. She awards the prizes to the most graceful dancers, and those who excel in the other games, and has absolute power to award or punish whomsoever she pleases. The May-Queen may also, if she choose, resign her throne for a time to Maid Marion, and take part in the

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dance. The Master of Ceremonies, Robin Hood, calls the changes, to suit his fancy, and we subjoin some of those most in favor.

The dancers will stand in a circle around the May-Pole with hands joined, all around to the right (3 times), around to the left 78 (3 times), disjoin hands and form in a circle singly around to the right (3 times), the same to the left (3 times), the couples will join hands and promenade in couples (in a circle), around to the right (3 times), around to the left (3 times), the ladies will join hands in a circle, gentlemen join hands at the same time outside, gentlemen around to the right (3 times), ladies around to the left at the same time (3 times), the ladies will face around and balance to partners; swing to place as first formed; all around to the right once, around to the left the same; grand right and left quite round (form in couples in a circle, two couples facing each other, all round); all right and left, all ladies chain; cross right hands round, left hands back; balance and turn partners; all forward and back, forward again. and disjoin hands and pass through to the next couple—repeat until you come to place.

(Form in two circles, gentlemen on the outside, ladies on the inside facing each other), the first couple (Robin Hood and the Queen of May) with the gentlemen, right arm passed around his partner's waist and his left hands joined with partners right, bow their heads (the other couples raising their hands joined at the same time) will pass quite round to place; the other couples will follow in same manner (form in couples in two circles, inside circle with backs to the May-Pole, other circles facing them) right and left all; ladies chain; balance and turn; forward and back, chassa by couples to the right and cross in opposite, the next couple repeat the figure until you come to place; all balance and swing to place in a circle in couples; after marching three times around to the right and the same to the left, march to the tables set for breakfast, which is usually in a tent or grove near by.

After breakfast forming again, and after marching about in the vicinity, repair to the May-Pole and repeat the dances; such persons as may not wish to take part in the dance, will be engaged in other games, such as base ball, cricket, quoits, running, and leaping. After

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amusing themselves in the various sports and games until twelve o'clock, the Queen of May proceeds to award the prizes to those that excel in dancing and the other games in her dominions. The dancing and other sports are sometimes kept up until evening, and sometimes the evening is encroached on. Persons that are engaged in the exercises of the day should avoid all rowdyism, and should remember that the true lady and the true gentleman will ever by their conduct be known in whatever position they may be placed; they can be gay without being rude, and can be witty without being vulgar; and can be lively and joyous without being rough and unmannerly.

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COUNTRY DANCES, OR CONTRA DANCES.

The term "Country Dance" is the one invariably used in all books on dancing that have been published in England during the last three centuries, while all the works issued in France within the same period, employ the term Contra Dance, or in French, "*Contre Danse*," from being placed on contra sides. As the authority is equally good in both cases, either term is therefore correct.

The Country or Contra Dance has been one of the most popular amusements in the British Isles, France, and other continental countries, from time immemorial, where it is usually performed in the open air. If in the extreme heat of the summer, under a shady grove; at other times on the open green fields; or, if in the cold months of winter, some large unoccupied building is used for the purpose. As a joyous, healthy, and innocent amusement, it cannot be excelled; as there is no exercise, except horseback riding, in which all the muscles of the human body are so fully brought into action as in dancing. In the European countries persons of all ages, from the child of five or less, to the veteran of upwards of fourscore years, join the "merry dance on the green."

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Fifty years ago or more, the Country Dance was the only one danced in this country, except in the cities and large towns, where several fancy dances were occasionally performed; but even in those places the Country Dance reigned triumphant.

The dances that were at that time the most fashionable were: “*Fisher's Hornpipe,*” “*Chorus Jig,*” “*Sir Roger de Coverley,*” “*The Cushion Dance,*” “*Money Musk,*” “*Speed the Plough,*” “*The Devil's Dream,*” “*College Hornpipe,*” “*Rustic Reel,*” “*Six Handed Reel,*” “*Reel fore and after a straight four,*” “*Durang's Hornpipe,*” “*The Sailor's Hornpipe,*” &c.

It was then the custom to take all the steps in each of the different changes, and to introduce the “Pigeon's Wing,” or some other flourish, as often as possible; dancers at that time often boasted that they “put in so much work” as to wear out a pair of dancing slippers in one evening. The walking or sliding through the different changes, so fashionable at the present day, would have filled our forefathers with horror and disgust.

In forming for Contra Dances, let there be space enough between the ladies' and gentlemen's lines to pass up and down the centre. It is usual for those at the foot of the set to wait until the first couple has passed down, and they have arrived at the head of the set; but there is no good reason why they should so wait, as every fourth couple commence at the same time as the first couple.

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CONTRA DANCES.

The Music to all Dances in this book (also several hundred other pieces of Music) can be found in the “Musieian's Omnibus.” See Advertisement.

THE DEVIL'S DREAM.

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Form in sets of six couples . First couple down the outside and back (foot couple up the centre same time), first couple down the centre, back, cast off, (foot couple up the outside and back at the same time), ladies chain first four, right and left.

LADY WALPOLE'S REEL.

(Music : *Massai's Favorite* .)

First couple cross over, 1st lady balance to 2d gentleman and turn (at the same 1st gent. balance to 2d lady and turn), 1st couple down the centre (on opposite sides), back, cast off, ladies chain, half promenade, half right and left.

MONEY MUSK.

First couple join right hands and swing once and a half round, go below 2d couple, (the 1st lady goes below 2d gent. on the outside, 1st. gent. at the same time goes below and between 2d and 3d ladies), forward and back six, 1st couple swing three quarters round, 1st gent. goes between 2d couple (on the inside), first lady goes between 3d couple inside, forward and back six, 1st couple swing three quarters round to place (below one couple), right and left four.

HOB OR KNOB, or the Campbells are Coming.

First and third couples balance, swing to the opposite, balance, swing to place, down the middle, back, right and left.

MISS BROWN'S REEL.

1st lady swing 2d gent. quite round, 1st gent. swing 2d lady, 1st couple down the centre, back, cast off, balance 4, turn partners, right and left 4.

RORY O'MORE.

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First couple cross over, down the outside below two, up the centre, cross to place and cast off, join right hands, balance, and step two steps to the right by each other, join left hands and balance again, swing contra corners, balance and turn to place.

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VIRGINIA REEL.

First lady down the centre half way (foot gent. up at the same time to meet lady), balance there and return to places, 1st gent. and foot lady the same, 1st lady and foot gent. meet and swing with left hand and back to places, 1st gent. and foot lady the same, 1st lady and foot gent. meet and swing with right hand and back to places, 1st gent. and foot lady the same, 1st lady and foot gent. meet and swing with both hands and back to places, 1st gent. and foot lady the same, 1st couple give right hands and swing once and a half round, swing second with right hand, partner with left, 8d with right, partner with left, 4th with right, pt. with left, 5th with right, pt. left, 6th with right, pt. left, up centre with pt. and swing, all lead round (ladies to right gents to left), all up centre, 1st couple down. centre to foot and stop.

SOLDIER'S JOY.

Form as for Spanish Dance . All forward and back, swing the opposite, all balance partners and turn, ladies chain, forward and back, forward again and pass to next couple.

TEMPEST.

Form in two lines of six or eight couples on a side . First two couples down the centre (one couple from each line), 4 abreast, couples part at foot and up abreast, and each turn around opposite the next couple that was below them on starting, 4 on each side right and left, ladies chain with same couple, balance, 4 hands round (on each side), same 4 down the centre, &c.

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CHORUS JIG.

First couple down the outside, up, down the centre, up, cast off, swing contra corners, balance, and turn to places.

THE ISLE OF SKY.

Balance 6, chassa half round, balance again, chassa round to place, first 4 cross hands half round, swing partners, cross hands round to place, leading couple swing quite round, chassa down the centre, back, cast off, right and left.

CELEBRATED OPERA REEL.

Six couples in a set . First couple balance, down the centre to the foot of set, 2d couple balance, down the centre to foot of set, 4 right and left at the foot, both couples up the centre, first couple down the outside and remain at the foot. 6

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BEAUX OF OAK HILL.

First lady down the centre with 2d gentleman, back, and the lady cast off, 1st gent. down the centre with 2d lady, back, and the gent. cast off, 1st four balance, half right and left, balance again, half right and left to places.

RUSTIC REEL.

Each gentleman has two partners; form as for Spanish Dance . Each gentleman chassa with right hand lady opposite and back, chassa out with left hand lady opposite and back, all forward and back, pass through to the next couples.

MISS GAY'S REEL.

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First couple balance, cross over, and go down outside below two couples; 1st couple balance again, cross over, and up outside to places; 1st couple down the centre, back, and cast off; right and left 4.

POP GOES THE WEASEL.

First couple down the outside, back, down the centre, back; swing three hands once and a half round with 2d lady; 1st couple raise their hands, 2d lady passes under them to place: 1st couple swing 3 hands with 2d gentleman, 1st couple raise their hands, 2d gent. passes under to place.

RICKETT'S HORNPIPE.

First 6 balance and swing half round, balance again and swing to places, first couple down the centre, back, and cast off, ladies chain.

NEW CENTURY HORNPIPE.

First couple balance, swing once and a half round; ladies chain; first couple balance again and swing once and a half round to place; right and left four.

DURANG'S HORNPIPE.

First lady balance with 2d gent. turn with partner; 1st gent. balance with 2d lady, turn with partner; 1st couple down the centre, back, cast off one couple, right and left with same.

FISHER'S HORNPIPE.

First couple down the outside, up, down the centre, up, cast off, swing 6 hands quite round, right and left.

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GUILDEROY.

First couple down the centre with 2d lady (leave the lady at foot), back 1st couple, down the centre with 2d gent. (leave 2d gent. at foot), back; 1st couple down the outside, pass in to centre at the foot; up the centre followed by 2d couple, right and left 4.

CHARLEY OVER THE WATER.

(*Fore and After* .) *Two couples stand in a direct line, partners facing each other* . All balance, straight right and left or Highland chain (this is repeated 2 or 3 times), a lady and gent. stop in the centre and balance, straight right and left, other couple the same. Repeat at pleasure.

HULL'S VICTORY.

First couple join right hands and swing half round (1st lady give left hand to 2d gent's right, gent. give left hand to 2d lady's right), balance four in a line; 1st lady swing with 2d gent. 1st gent. swing with 2d lady at same time and pass partner; join bands again with 2d couple, balance 4 in a line, swing to places, down the centre with partner, up, cast off, right and left 4.

OLD ZIP COON.

First couple down the outside and back up the centre (2d couple down the centre and back up the outside at same time), 1st couple down the centre and back up the outside (2d couple down the outside and back up the centre at same time), 1st and 2d couples down, the centre together, back, 1st couple cast off, right and left four.

MISS McLEOD'S REEL, or The Enterprise and Boxer.

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First couple down the centre, turn half round (lady on gent's side, gent. on lady's side), cast off, ladies chain, promenade 4, forward and back, cross over to place.

THE TWIN SISTERS, or the Merry Dance.

(Music : *Land of Sweet Erin* .)

First two ladies join hands and chassa across the set and back (first two gentlemen chassa across single on the outside and back at same time), first two gentlemen join hands and chassa across (ladies on the outside at same time), back, 1st couple down the centre, back, cast off, right and left.

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RAKES OF KILKINNEY.

(*An Irish Dance* .)

Cast off 2 couples and back again—set and change places with second couple, set and back again—lead down the middle, up again, and allemande—set contrary corners.

LADY'S TRIUMPH, or Katy's Rambles.

First lady join right hands with 2d gent. down the centre; 1st gent. down after them takes his partner by the left. hand, joining his with right 2d gent's left, behind the lady, up in that position to place; 1st gent. and 2d lady down the centre, 1st lady after them and up as before to place, 1st couple down the centre, back, cast off, right and left 4.

VINTON'S HORNPIPE.

First lady balance to 1st and 2d gentleman at same time, swing 3 hands round, 1st gent. balance to 1st and 2d ladies, swing 3, 1st couple down the centre, back and cast off, right and left four.

COLLEGE HORNPIPE.

First lady balance to 3d gent. turn the 2d gent; 1st gent. balance to 3d lady, turn with 2d lady; 1st couple down the centre, back and cast off, right and left.

HATTIE'S FAVORITE.

First 4 right and left, 1st couple down the centre, turn half round, back and cast off, ladies chain, forward and back, cross to place.

BRICKLAYER'S HORNPIPE.

First couple cross over inside below 2d couple, up on the outside, swing partner to place, 1st couple down the centre, back, and cast off, 1st lady swing 2d gentleman quite round, 1st gentleman swing 2d lady quite round, right and left.

WHIPPLE'S HORNPIPE.

First couple down the centre, turn half round; back (lady on gent's side, gent. on lady's side), cast off, ladies chain, promenade 4, forward and back, cross over to place.

85

JOAN'S PLACKETT.

Swing with right hands second couple, then with left—lead through top couple, turn your partner—set contrary corners—half poussette with top couple, and hands four round with the bottom couple.

THE GRACES.

1st couple cross over, down the outside below two, up the centre to place; swing with 2d lady once and a half round, 1st couple raise their hands and the 2d lady pass under to

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place; swing three hands with 2d gent; 1st couple raise their hands and 2d gent. pass under to place; right and left.

HEWETT'S FANCY, or Tom and Jerry.

First couple down the outside and back up the centre (2d couple down the centre and back up the outside at same time), 1st couple down the centre and back up the outside (2d couple down the outside and back up the centre at same time), 1st and 2d couples down the centre together, back, 1st couple cast off, right and left four.

SPIRITS OF FRANCE.

1st and 3d couples balance, and swing 6 hands half round; same couples balance again, 6 swing round to place; 1st couple down the centre, back and cast off, right and left.

FRENCH FOUR.

First couple balance and cross over (go below one couple), balance again and cross back to places, 1st couple down the centre, back, cast off, right and left 4.

BEAUS OF ALBANY.

1st and 2d couples balance, swing partners, both couples down the centre, back, 1st couple cast off, cross right hands with 2d couple, left hands back, right and left with 3d couple.

JORDAN IS A HARD ROAD.

Form in sets of six couples . First couple balance, cross over, and down the outside; balance at the foot, cross over, up the outside; down the centre, back, cast off, right and left.

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LAMP-LIGHTER'S HORNPIPE.

First couple cross over, and go between 2d and 3d couples, facing out; join hands and balance 3 on a side, and swing the right hand person; balance again, swing the left hand person, and swing partners half round with right hand; 1st couple down the centre, back, cast off, right and left.

JACKSON AT NEW ORLEANS.

First couple join hands, swing half round, give left hand to 2d couple, balance 4 in a line, swing with left hand, down the centre, back, cast off, ladies chain, down the outside, back to place below one couple, forward and back 6, 1st couple swing half round, right and left.

ARKANSAS TRAVELLER.

Balance first 6, chassa half round; balance again, chassa round to place; first 4 cross hands half round, swing partners; cross hands round to place; 1st couple swing quite round; down the centre, back, cast off, right and left.

SMITH'S HORNPIPE.

1st and 2d couples cross right hands half round, 1st couple down the centre, back; 1st and 2d couples cross left hands half round to place, 1st couple down the centre, back and cast off, right and left.

CINCINNATI HORNPIPE.

1st two couples balance, half right and left; balance again, half right and left to places; 1st couple down the centre, back, cast off, right and left 4.

SCOTCH HORNPIPE.

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First couple cross over inside below 2d couple, up on the outside, swing partner to place, 1st couple down the centre, back, and cast off, 1st lady swing 2d gentleman quite round, 1st gentleman swing 2d lady quite round, right and left.

CURLY LOCKS.

Hey on your own sides—swing with right hands round the second couple—allemande—set contrary corners—pass round bottom couple—half poussette with top couple.

87

VENETIAN HORNPIPE.

First lady join right hands with 2d gent. down the centre; 1st gent. down after them takes his partner by the left hand joining his right with 2d gent's left, behind the lady, up in that position to place; 1st gent. and 2d lady down the centre, 1st lady after them and up as before to place, 1st couple down the centre, back cast off, right and left 4.

CAMPTOWN HORNPIPE.

First couple down the outside, back, down the centre, swing at foot half round, up the centre (lady on gent's side), cast off, ladies chain, 1st couple balance, swing to place.

RED LION HORNPIPE.

First couple balance, down the centre; balance at foot, up the centre and cast off; cross right hands half round, left hands back, right and left 4.

CORINTHIAN HORNPIPE.

First couple down the centre with 2d lady (leave the lady at foot), back 1st couple, down the centre with 2d gent. (leave 2d gent. at foot), back; 1st couple down the outside, pass in to centre at the foot; up the centre followed by 2d couple; right and left 4.

ST. CLAIR'S HORNPIPE.

First 4 right and left, 1st couple down the centre, turn half round, back and cast off, ladies chain, forward and back, cross to place.

MOUNTAIN HORNPIPE.

1st and 2d couples balance, swing partners, both couples down the centre, back, 1st couple cast off, cross right hands with 2d couple, left hands back, right and left with 3d couple.

ALDRIDGE'S HORNPIPE.

1st two couples balance, half right and left; balance again, half right and left to places; 1st couple down the centre, back, cast off, right and left 4.

88

ROY'S WIFE.

First couple join hands and balance (4 bars), down the centre (4 bars), balance at the foot of the set (4 bars), back to place below second couple (4 bars), cross four hands with second couple half round (4 bars), left hands back (4 bars), right and left with the same couple (8 bars.)

SIX HANDED REEL.

Form as for common Contra Dance .

First couple cross over and go outside second couple, inside between second and third couple, pass outside of third couple up to head and back to places (as the first gent passes outside of second lady, she turns and follows; as he passes inside and around below third lady, she follows, thus the second and third lady make a straight right and left

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with each other). The gent now makes the same changes with the second and third gents, and the first lady at same time with second and third lady, first couple down the centre, back, cast off, right and left.

SIR RODGER DE COVERLY.*

This is called the finishing dance in England, where it is a universal favorite; is usually danced as a finale to a ball. It is almost the same as the Virginian Reel.

The first lady and foot gentleman forward in the centre meet and courtesy and bow—first gentleman and foot lady the same—first lady and foot gentleman forward and swing with right hands—first gentleman and foot lady the same—first lady and foot gentleman forward and swing with left hands—first gentleman and foot lady the same—first lady and foot gentleman forward swing with both hands—first gentleman and foot lady the same.

First lady and foot gentleman forward and allemande around each other—first gentleman and foot lady the same.

First couple swing each other with right hands, first lady swings second gentleman with left hand (first gentleman swings second lady with left hand at the same time), first couple swing each other with right hands again, third lady and gentleman with left hands—partners with right and so on until you reach the foot of the set—the gentleman passes his arm around his partners waist (lower their heads) all the other couples join their hands raised, and first couple promenade up followed by the other couples—down the outside to places—first couple will now be at the foot—the first couple cross their hands and gallopade up and clown the centre.

89

SHUFFLE AND CUT, An old Irish Dance.

[*From an English work on Dancing, published in 1816 .*]

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Set and hands quite round with 2d couple; set and back again; promenade 3 couples; swing with right hands round 2d couple, then with left; set 3 across, set 3 in your places: whole figure contrary corners; hands 6 round and back again.

SCOTTISH DANCE.

Balance first 6, chassa half round; balance again, chassa round to place; first 4 cross hands half round, swing partners; cross hands round to place; 1st couple swing quite round, down the centre, back, cast off, right and left.

IRISH HORNPIPE.

First couple balance, down the centre; balance at foot, up the centre and cast off; cross right hands half round, left hands back, right and left 4.

NIAGARA HORNPIPE.

First couple down the outside, back and cross over; 1st lady balance with 2d gentleman (at the same time 1st gent. balance with 2d lady), 1st couple swing to place, ladies chain, right and left.

VILLAGE HORNPIPE.

First lady down the centre (1st gent. down the outside at same time). back; 1st gent. down the centre (1st lady down the outside at same time), back; 1st couple down the centre, back, cast off, right and left.

HUNTSMAN'S HORNPIPE.

First couple join hands, swing half round, give left hand to 2d couple, balance 4 in a line, swing with left hand, down the centre, back, cast off, ladies chain, down the outside, back to place below one couple, forward and back 6, 1st couple swing half round, right and left.

CHRISTMAS HORNPIPE.

First lady balance to 1st and 2d gentleman at same time, swing 3 hands round, 1st gent. balance to 1st and 2d ladies, swing 8, 1st couple down the centre, back and cast off, right and left four.

90

OLE BULL HORNPIPE.

First 4 right and left, 1st couple down the centre, turn half round, back and cast off, ladies chain, forward and back, cross to place.

DUNDEE HORNPIPE.

First couple balance and cross over (go below one couple), balance again and cross back to places, 1st couple down the centre, back, cast off, right and left 4.

OREGON HORNPIPE.

First 3 couples forward and back, all turn partners half round; six forward and back again, all swing partners to places; first two couples down the centre, back, first couple go below 2d couple; right and left 4.

PARISH HORNPIPE.

First and second couples cross right hands half round, first couple down the centre, back; 1st and 2d couples cross left hands half round to place; 1st couple down the centre, back and cast off; right and left.

BUCKLEY'S FAVORITE REEL.

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First lady turn 2d gent., 1st gent turn 2d lady; 1st couple down the centre, back, and cast off, balance 4, turn partners; right and left 4.

OLD COUNTRYMAN'S REEL.

First lady down the centre with 2d gent, back and the lady cast off; 1st gent. down the centre with 2d lady, back and the gent. cast off; 1st 4 balance, half right and left; balance again, half right and left to places.

GALWAY REEL.

First 4 right and left; 1st couple down the centre, turn half round, back and cast off; ladies chain; forward and back, cross to place.

BENNETT'S FAVORITE REEL.

First 4 cross right hands half round, left hands back; 1st couple down the centre and turn half round, up and cast off (on the opposite side); ladies chain; forward four and swing to place.

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CAMPTOWN REEL.

First 6 balance, swing half round; balance again and swing to places; 1st couple down the centre, back and east off; ladies chain.

HALF MOON.

(Music : *White Cockade* .)

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First and third couples face each other) (second couple remain in their places) balance, swing around second couple to opposite places—same couples balance again, and swing to places—first couple down the centre, back (cast off) right and left four.

SAVIN HILL HORNPIPE.

First couple cross over, first lady swing with second gentleman half round (at the same time), the first gentleman swings the second lady half round—forward and back four twice—ladies chain-first couple balance and swing to place.

LA BOULANGERE.

La Boulangère is a French dance of great antiquity; in the present day it usually forms the concluding dance of a ball, in the same way that Sir Roger de Coverley does in England.

The gentlemen and their partners place themselves in a circle, and join hands, the gentlemen facing inwards, and the ladies outwards of the circle.

They dance once round still keeping hands, and when they come back to their places, the leading couple begin the figure.

The gentleman with his right hand takes his partner's right hand, turns once round with her, and then leaves her. After which, with his left hand he takes the left hand of the lady next in rotation, turns once round in like manner with her, and then returns to his partner, to whom he gives his right hand as before, then his left to the lady standing next in the circle, and so on to the end, always alternately dancing with his partner, who in the meantime when he leaves her, is to continue to turn by herself inside the circle, and keeping as far as she can from him. When this couple arrive at their own place again, the whole number join hands as before, turn once round, and the next couple to the right dance the same figure.

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When the party is very large, two couples may begin at the same time, one at the top and the other at the bottom of the room.

After which the ladies dance the same figure.

92

IRISH WASHWOMAN.

First three couples forward and back, all turn partners half round six forward and back again, all swing partners to places—first two couples down the centre, back, first couple go below second couple—right and left four.

LIGHT ARTILLERY.

(Music : *Douglas Favorite* .)

First four right and left—first couple down the centre (turn half round), back and cast off—ladies chain—forward and back, cross to place.

SPEED THE PLOUGH.

First four cross right hands half round, left hands back—first couple down the centre and turn half round, up and cast off (on the opposite side)—ladies chain—forward four and swing to place.

ST. PATRICK'S DAY IN THE MORNING.

First couple down the outside, back—down the centre, back and cast off one couple—forward and back six, swing six half round—six forward and back again, swing six to places—first couple cross right hands with third couple half round, left hands back with same couple—right and left first four.

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CHASE (OR HUNT) THE SQUIRREL.

(Music : *The Cuckoo* .)

First lady down the outside (gentleman crosses over and follows), back up the middle—first gentleman down the outside (lady crosses over and follows), back up the middle (join hands)—down the centre, back cast off—right and left four.

STEAMBOAT QUICKSTEP.

Forward and back six, swing six three-quarters round to the left—first couple chassa across the set, back and cast off—turn contra corners—forward and back six, and swing round to the right place.

93

ANNIE'S FANCY.

(Music : *Good for the Tongue* .)

Form in sets of six couples . First and second couples cross over and down the outside (ladies on the gentlemen's side and gentlemen on the ladies side) swing half round at the foot of the set—up the outside and cast off one couple, forward and back six—first two couples cross right hands half round, left hands back—right and left.

LIGHT DRAGOON.

(Music : *Miss McLeod' s Reel* .)

First couple down the centre, turn half round, back (lady on the gentleman's side, gentleman on lady's side), cast off—ladies chain—promenade four—forward and back, cross over to place.

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LADY OF THE LAKE.

(Music : *Miller's Frolic* .)

First couple change place before commencing to dance . First couple balance to second couple, turn—first four balance to partners, turn—down the centre, back and cast off—ladies chain.

CHASE THE LADY.

(Music : *Sailors set on shore* .)

Second gentleman Cross over and chase the first lady down the outside, back—first gentleman cross over and follow the second lady down the outside, back—first four down the centre, back and cast off—half promenade, half right and left.

THE COQUETTE.

First lady balance to third gentleman, turn whom she pleases—first gentlemen balance to third lady, and turn whom he pleases—first couple down the centre, back and east off—right and left.

MERRY MIDSUMMER.

(Music : *Liverpool Hornpipe* .)

Form as for Spanish Dance . All balance, turn the opposite—join hands with partners and chassa by couples to the right and left (every other couple to the right), half right and left, there chassa by couples back to places, half right and left—all forward and back, all forward again and pass to next couple (as in the Haymakers).

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HARVEST HOME.

(Music : *Spinning-wheel Rondo, from "Martha."*)

First couples cross over . Six couples in a set .

First and foot couples balance to partners, first couple down the centre (foot couple up the outside at the same time)—same couples balance again, foot couple down the centre (first couple up the outside at the same time)—first four ladies chain (foot four right and left at the same time) swing four hands half round and back at the head and foot of the set (at the same time), the same cross right hands half round, left hands back—first two couples half promenade, first couple down the centre to foot and stop.

MERRY HAYMAKERS.

(Music : *Go to the Devil and shake yourself .*)

Form as for Spanish Dance . All balance, swing four hands round to place—half promenade, half right and left—ladies chain—all forward and back, forward and pass on to the next couple (one couple raises their hands while the other stoops and passes through).

FLOWER GIRL'S DANCE.

(Music : *Girl I left behind me .*)

Form as for Spanish Dance . All chassa to the right, half balance—chassa back, swing four half round—swing four half round and back—half promenade, half right and left—forward and back all, forward and pass to next couple (as in the Haymakers).

CIRCASSIAN CIRCLE.

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Form as for Spanish Dance . All balance, swing four hands—ladies chain—balance and turn partners—right and left—all forward and back, forward again and pass to next couple (as in the Haymakers).

DOWN EAST BREAKDOWN.

(Music : *Clog Dance* .)

Form as for Spanish Dance, except two couples face each other up and down the room . Eight hands round, all right and left—ladies chain—all forward and back, forward again and pass on to next couples (every other couple raise their hands while the others stoop and pass through) (turn around at each end of the set).

95

THE DUCHESS OF SUTHERZAND'S NEW HIGHLAND REEL.

The Figure . Four stand up in a line, ladies outside, and balance, reel or figure of eight; the two gentlemen face and balance, all go round each other in a circle, and ladies take the centre, and balance to reverse partners, the circle as before; the two gentlemen balance and turn all round, with right arms looked; again balance, and turn with left arms; the reel as before; ladies take the centre, and balance and turn each other; the circle as before; gentlemen take the centre, balance and turn the ladies, and finale. Any number can dance this figure.

LORD BURGHERSH'S FAVORITE, or the British Grenadiers.

Figure . Three gentlemen advance to their partners, and retire; three ladies do the same; the first gentleman and second lady advance and turn all round by the right hand to places; the second gentleman and first lady do the same; the first couple lead down the centre of the dance and up again, and take the second couple's place; the top couple balance and turn all round, giving both hands. When the first couple again arrive at the top,

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and the last couple at the bottom, each gentleman takes the lady's left hand, and finishes with a quick march round the room, led by the first, and all the other couples following until they return to places.

LE CARILLON DE DUNKERQUE.

Le Carillon de Dunkerque, like the Boulangere, is a French dance of the olden time, and is the merriest and noisiest of all country dances.

The gentlemen select their partners, and place themselves as for the Quadrille.

It is of no consequence if the number of couples is not equal, the more that dance the merrier it is.

The music plays the first eight bars, after which each gentleman takes the place of the gentleman to his right, the ladies meanwhile retaining their places.

All balance and turn with their new partners, the gentlemen finishing with their faces towards the ladies, and their backs to the centre of the Quadrille.

Then all the ladies and gentleman clap their hands three times, and then stamp on the floor three times, and finish by turning round with their new partners. This figure is again begun and repeated until the gentlemen meet with their original partners, after which the ladies perform the figure in the same manner with the gentlemen.

96

ORIGINAL POLKA COUNTRY DANCE.

The company form two lines down the room, each lady and gentleman standing alternately opposite their partners. The two top ladies join hands, change sides and back. The gentlemen passing outside give right hand to partners, polka forward and back, and turn half round, same repeated to places; top couple waltz down the middle and stop, repeat

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the whole till each couple has been down the set, and finish with polka waltz round the room.

THE HOLLY BERRY.

A Country Dance for all times .

Arrange in two lines from the top of the room to the bottom, ladies on the left looking from the top, the gentlemen opposite.

All forward and back (4 bars).

All cross over (4 bars).

Every two couples hands across, and back to places (8 bars).

The top gallopade to the bottom of the dance—hands across, with bottom couple; the two couples at the top of the dance do likewise at the same time.

The leading couple galop round the room, followed by all the rest, until they come to the bottom of the dance, ladies and gentlemen arranging themselves on their own side.

The leading couple will now be at the bottom of the dance.

The second couple do the same thing; and all the rest in succession do so likewise, until all have regained their respective places.

The music best adapted for this dance is a galop.

In advancing and retiring, use only the walking step; and for the rest the galop.—

Introduced by Mrs. Henderson in London .

OMNI COUNTRY DANCE.

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Hold your lady as in the Omni dance. The company stand in couples behind each other, in double lines, one line looking up, the other down the room.

All commence—balance and cross, with the left couple face to face, two bars—turn, two bars—repeat to place, four bars.

Four ladies hold each other round the waist, and move round to left, while four gentlemen hold hands and stand still, while the ladies move round, fall back to places and turn partners.

The two top couple of each line then chassa down the middle, and stop there—four bars.

Then the next two couples chassa down the middle and stop there, four bars.

Repeat the whole.

Three parts of the music of the Omni dance will suit this dance.

97

THE DASHING WHITE SERGEANT.

This is not only one of the most fashionable, but one of the most elegant Country Dances of the day: the figure is graceful; and when danced by a large number, has a most imposing effect. It may be briefly described as follows:—The first lady and gentlemen cross, and pass round below the second couple; they then turn with right hand, stopping between the second couple; the four form a line, the second couple being, outside, forward and back; forward again, and turn down the middle and back again, and right and left; continue the figure with remaining couples.

SWEDISH DANCE

(Music : *Four Parts* .)

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Situation of the dancers before the figure commences .

FIGURES FOR THE DANCE.

1. ALL FORWARD AND BACK TWICE, joining hands. (8

bars.)

EACH GENTLEMAN BALANCE (or set) to the opposite lady on their right hand, and turn. (8 bars.)

BALANCE TO THE LADY ON THE LEFT HAND, and turn in the same manner, and back into places. (8 bars.)

ALL FORWARD AND BACK, forward again, and pass through into the next set. (8 bars.)

2. ALL FORWARD AND BACK TWICE. (8 bars,)

TOP LADIES AND OPPOSITE GENTLEMEN hands three round and back again to places. (8 bars.)

TOP GENTLEMEN AND OPPOSITE LADIES hands three round and back again to places. (8 bars.)

ALL FORWARD AND BACK, forward again, and pass through into the next set. (8 bars.)

3. ALL FORWARD TWICE. (8 bars.)

FOUR LADLES CROSS RIGHT HAND round and back again to places. (8 bars.)

HANDS ALL ROUND, and back to places. (8 bars.)

ALL FORWARD AND BACK, forward again, and pass through into the next set. (8 bars.)

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All repeated in succession. 7

98

LONG LIVE THE QUEEN.

Long live the Queen is a country dance, and like all other dances of the same kind may be executed by an unlimited number of persons, the gentlemen forming a line on one side of the room, and the ladies facing them.

To the time of "God save the Queen" the two gentlemen and their partners at the top of the line begin by giving their right hands across and marching slowly once round, finishing with a low bow to each other. They then present their left to each other and march to the left, finishing in the same manner with a low bow. (It is quite optional during the "God save the Queen" to form chorus for those who wish to sing.)

To a quick tune, which then follows, the two couples gallop down the room, and back again, and waltz round each other until the slow movement and music begin again.

N. B. When the column is a long one it is better to begin the figure at different places; leaving always one or two couples between.

ZULMA L'ORIENTALE.

(*A New Dance—Music in Common Time* .)

The gentleman commences with the left foot and executes two Polka steps, turning round (which occupies 2 bars of music).

Then place the point of the left foot in the fourth position (count one)—then bring the heel of the left foot back into the hollow of the right (third position—count two)—make a slight spring on the right foot and slide the left foot forward, bringing the right foot up behind the left in third position (count three)—then slide the left foot forward again and turn half round,

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finishing on the left foot with the right foot behind (count four)—occupying two bars. In all four bars.

For a lady the directions are the same, except reversing the feet.

LA NAPOLEONIENNE

Is a lively dance in common time, and was first danced, they say, at the marriage fête of the present French Emperor. Partners hold as usual—commence with a ballotez to the left and right four times, which takes one bar—then the gentleman makes a little slide forward with the left foot, then rises it and swings it behind his right and springs half round on the left with a slight hop—then repeat the same with the other foot, which will bring you quite round—the lady, as usual, always using the contra foot. The dancers, as in the Polka, turn either way, and move forward or backward.

99

RURAL FELICITY.

First couple balance, lady down the centre (gentleman outside down at the same time), balance at the foot of the set—lady up the outside (gentleman up the centre at the same time), cast off one couple—first and second ladies and first and second gentlemen down the outside to the foot, two gentlemen pass their right arms around their partners' waist and stoop their heads, while all the other couples join and raise their hands, and the two first couple gallopade up the centre to places—first two couples right and left.

CHEVEY CHASE.

First lady down the outside followed by second gentleman (at the same time), first gentleman down the gentleman's side followed by second lady, join hands and up the centre—balance four and swing to places—first couple down the centre, back and cast off—right and left.

THE CAZORTI.

In this new dance there is a pleasing combination of figure with the galop and two step waltz. The company stand up in squares of four couples each, either round or down the middle of the room, the first standing opposite the second, the fourth even with the first and opposite the third, as,

and hold as in galops.

1. All chassa to next corner and there turn, and repeat places. First and third couples forward and back, second and fourth couples repeat, first and third couples forward and change ladies, second and fourth couples repeat, first and third resume partners, second and fourth also.

2. First and fourth couples chassa forward and turn in a loop, second and third repeat; then all forward, back, forward, and change ladies with opposite couples; repeat this.

3. All chassa round, eight bars, closing forwards the centre. Left hands across by gentlemen, they still retaining the ladies with right, then chassa in this position; at the sixth step the gentlemen pause, while the ladies, with two steps, pass on to the gentlemen before them; repeat this star figure four times; then all turn, the gentlemen taking their ladies with left hand, and hand across with the right, chassa round as before; at the sixth step, the gentlemen pause while the ladies pass on as before, four times. All valse ad libitum.

100

MARY'S DELIGHT.

(Music : *Old Bachelor's Hornpipe* .)

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First four balance and swing half round—balance again and swing to places—first double down the centre, up and cast off—right and left four.

THE NEW POLISH DANCE LA ROSKA.

(Music : *In Three-Four time* .)

The music for this dance requires to be played in three-four time, the same as a Mazourka. The steps are composed of the Mazourka and Polka Redowa. The position is the same as any of the other round dances.

STEPS.

1st. The gentleman take three Mazourka steps with the left foot, springing on the right foot each time, and passing straight down the room, and then take one Polka Redowa step in turning half round (four bars); then commence with the other foot, and repeat the same. (4 bars.)

2d. Take four Polka Redowa steps in turning to the right, and then four reverse in turning to the left. (8 bars.)—In all, 16 bars.

The step for the lady is precisely the same, only reversing the foot, that is, right for left, and left for right.

L'IMPERIALE.

Another Parisian dance; a compound of the Galop, Mazourka and Redowa, the music in common time.

Partners hold as usual, and chassa forward, eight bars, then turn, eight bars, as in the Mazourka, the gentleman on the right foot, the lady on her left,—then back your partner round the room, as in the Redowa, eight bars—and then repeat the whole.

LA HONGROISE.

An Hungarian dance, introduced by H. Kendon .

Hold your lady as usual—commence by holding up the left foot a little—then suddenly rise the right foot, and strike the heels together—then slide the left, and draw up the right to it: repeat this, which will complete two bars—then turn with the Pas de Basque, as in the Redowa, completing four bars,—repeat the four bars,—then galop, eight bars,—then turn, four bars, and reverse, four bars then backward and forward, striking the heels, and repeat the whole.

The music is in two-four time, slower than the Polka, yet somewhat lively.

101

LARDNER'S REEL.

(Music : *Reynolds Hornpipe* .)

First couple forward and back, cross over in front of the opposite, join hands and down the centre, all four in a line, and back; ladies chain, forward and back four, leading couple cross over to places casting off one couple.

OMNI WATLZ.

Hold your lady as in the Omni dance; balance and chassa—two bars—turn, two bars—this to be repeated—sixteen bars.

Chassa, two bars—turn, two bars—this to be repeated—sixteen bars.

March, still holding the lady as in the Omni dance—eight bars.

Repeat all the foregoing—then keep turning, for a finale,—eight bars.

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Three parts of of the music of the Omni dance, with the march, will suit this waltz.

MESCOLANZES.

The Mescolanzas may be danced by as many couples as the room will contain, standing in files *à la militaire* , the top line of couples facing the second, commence the figure, and conclude with turning into each others places—they then repeat the figure with the third line, and so on to the bottom.

Figures by Mr. Layland .

1. All balance, holding partners right hand—repeat with the left hand—half promenade and turn—hands half round and turn—advance in two lines, balance and cross over—repeat the same to the bottom of the room.
2. All balance to the opposite couples—pirouette—grand chain—balance, holding left hands, and turn with right, advance in two lines—balance and cross over—repeat to the bottom.
3. All chassa and balance—repeat to places—ladies advance and balance, gentlemen repeat—cross hands and balance in a star—advance in two lines, balance and cross over—repeat to the bottom.
4. Advance in two lines, cross over—repeat to places—ladies chain half, gentlemen chain half—half promenade and turn to places, all balance in two lines and cross over—repeat to the bottom.

102

LA TEMPETE.

All join hands forward and back, chassa by couples—all forward and back, allc hassa by couples—couples 2 and 3 cross right hands half round, left hands back—(couples 1 and

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4 at the same time) (each separately) join right hands, swing half round, left hands back (couples 2 and 3 four hand half round and back)—(couples 1 and 4 at the same time) each give hands half round and back—all forward and back, forward and pass through to next couples.

LA TEMPETE.

RUSTIC REEL. *See Page 82.

*See Page 88.

HIGHLAND REEL. *See Page 125.

103

PORTLAND FANCY.

Join hands and swing eight—head couple (gentleman opposite lady) down the middle, foot couple up the outside (at same time), back to places—head couple down the outside, and foot couple up the middle—back to places—ladies chain at the head, right and left at foot, right and left at head, and ladies chain at foot—all forward, forward and cross by opposite couples and face the next four.

THE OMNI DANCE.

A NEW FIGURE DANCE, COMPOSED BY MR. LAYLAND.

As danced when twice encored at his Annual Ball at the London Tavern .

Explanation . Four couples take places as usual in a set of Quadrilles. In the chassa and turn, the gentleman places his right shoulder close to the back of the lady's left shoulder, taking her left hand with his left, and placing his right hand round her waist, both

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commence with the left foot, the lady keeping her left foot at the front of the gentleman's right foot.

Steps—Set d'omni . Each rise the left foot, fall on it, and slightly hop, at the same time rising the right; then fall on the right, and slightly hop, rising up the left foot two bars.

Tour d'omni . Each rise the left foot, fall on it, rising up the right without a hop; then immediately fall on the right, turning a little on that foot, and bringing the right shoulder backward. This is continued for four bars, turning twice round. The *petit tour d'omni* , is one turn of two bars.

The music is not to cease during the whole of the dance.—The first eight bars are to be played very *piano* ; and when repeated *forte forte* , the dancers commence; these eight bars are likewise to be played very *piano* , while the dancers rest and prepare previous to the second and third figures.

First Figure, preparation . Eight bars. The four couples stand as in a Quadrille.

1st part.—All chassa round to left; when half round and in places, turn with pas d'omni, eight bars.

2d.—Ladies hands across, gentlemen still holding them; tour d'omni; when half round, repeat to places eight bars.

3d.—Balance d'omni and petit tour; balance again, and ladies go to centre, eight bars.

4th.—Ladies hold each other round the waist, and move round to left; while gentlemen hold hands and move round to right; the ladies then reverse the turn of this double circle, while the gentlemen stand still, holding hands; step back to places, eight bars.

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5th.—All chassa round to left, and when half round and in places, tour d' omni, eight bars.

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Second Figure.—Preparation . Ladies hands round, gentlemen holding partners as indicated, and also taking right hand of left lady,—eight bars.

1st part—All chassa quite round to left—in this position, and tour d'omni,—eight bars.

2d—First couple with third couple, and second couple with fourth couple, half right and left, with pas marche; repeat with the other couples until round to places—16 bars. 3d—Hands all round; balance d'omni, and turn left lady; repeat till round to places—16 bars.

4th—All chassa round to left and tour d'omni—eight bars.

Third Figure.—Preparation . Form a square, face to face—eight bars.

1st part—All step forward, chassa croissez, and step back to square—eight bars.

2d—All step forward, chassa croissa, and face round to places—eight bars.

3d—Balance d'omni and petit tour, balance again, and ladies go to centre—eight bars.

4th—The ladies hold each other round the waist, and move round to left, while gentlemen hold hands round and move round to right—then ladies reverse the turn, while the gentlemen stand still—turn to places—eight bars.

5th—All promenade round to right, holding the lady a l'omni, and form a line across the room, the first couple standing first, third couple second, second couple third, fourth couple last—eight bars.

6th—In this position all chassa up the room, with left shoulders forward—petit tour, and chassa back to line—eight bars.

7th—Repeat this chassa in line, twice—sixteen bars.

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8th—Promenade to places, and tour d'omni till finale—eight bars.

POLKA CONTRE.

By Mr. Layland .

Stand in couples face to face down the room, and hold your partners as in the Polka—all balance twice and cross, four bars—repeat to places, four bars—ladies chain, eight bars—two couples at top Polka round each other, eight bars—same two couples back step down the middle to bottom, eight bars—then repeat until all have gone down the middle. This is a very merry and sociable Polka dance.

105

HEAD OF THE HALL.

If the number of couples in a Country Dance shall exceed 12, there should be a double head as seen in the plan.

COUNTRY DANCES AS USUALLY DANCED.

FORM FOR THE TEMPEST. See page 81.

FORM FOR COUNTRY DANCE, WITH DOUBLE HEAD.

106

Country Dances are formed in different ways, as will be seen by the following charts.

CIRCULAR Form of the * Spanish and also of several Country dances.

See page 125.

(*The L signifies Lady, and G Gentleman .*)

Straight form for the Spanish dance.

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†Reel, Straight four or Fore and After.

See Page 117.

107

THE VARSOVIENNE.

(Music : *in 3-4 time* .)

DANCE IN TWO PARTS.

This dance combines the *Mazourka*, *Polka* , and *Polka Redowa* , and is a very graceful dance.

First Part .—Execute one Polka Redowa step, commencing with the left foot and stop with the right foot out, toe pointed and instep curved, resting on the floor (count four, three for the Polka Redowa and one to place the foot out). Pause in this position, one (count five; then draw back the right foot close to the left (count six). While executing the above, turn half round; execute the same four times alternately with each foot; eight bars (each half turn occupies two bars).

Second Part .—Execute three Polka Redowa steps, turning round; on the third Polka Redowa you pause as in the 1st Part, placing out the right foot, pause and draw it back. Again, the Polka Redowa step three times and place the left foot out; pause and draw it back to recommence 1st Part.

The whole dance occupies sixteen bars of music, eight to each part.

108

The 2d Part can also be danced with two steps of the Mazourka, forward without turning, sliding the left foot forward and springing on the right each time (two bars); then Polk

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Redowa step and pause, which brings you half round; repeat the same with the right foot, which will bring you round and complete the dance.

This dance admits of a variety of changes of direction.

THE POLKA.

(Music : *in 2-4 time* .)

Unlike the waltz, which is a continual whirling round, and which allows no pause or cessation until the dancers are exhausted, the Polka admits of exceeding variety, by allowing the performers to turn in any direction which their fancies may suggest.

The step of this dance is divided in three.

The left foot must be raised to the side of the right ankle; springing on the right foot at the same time, slide the left foot forward (counting one).

Draw the right foot close behind the left, in the third position (count two).

Spring out on the left foot, raising the right, as in the first movement (count three).

109

The music marks four, three times only are marked by the dance you pause one for the fourth.

Recommence the step with the other foot, using each alternately to commence the step.

This dance can be performed in any direction to suit the fancy of the dancers, and should be varied as much as possible.

THE SCHOTTISCH.

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(Music : *in 4-4 time* .)

DANCED IN TWO PARTS.

First Part .—Slide the left foot forward; bring the right up close to the left in the third position; slide the left forward again, spring on the left foot, bringing the right close at the same time; repeat the same with the right by sliding the right foot forward; bring the left close up in the third position; slide the right forward again, spring on the right foot, bringing the left up at the same time.

110

This part can be danced forward and back, or across the room as you please.

Second Part .—After executing the above, spring twice on the left foot, without raising the right foot from the floor, only pointing the toe, turning half round; repeat the same with the right foot, turning half round; repeat the same again with the left, turning half round; and same with right, turning half round, which completes the whole step of the Schottisch.

Commence again with 1st Part; then 2d, alternately.

The direction can be varied, as in the other dances.

The *deux temps* can be introduced instead of the 2d Part, making it more lively in its execution.

THE ESMERALDA.

(Music : *in 2-4 time* .)

Slide two steps forward with the left foot; then execute one Polka step with the left foot (2 bars), and continue two more Polka steps, with the right and left (2 bars), recommencing the slide with the right foot, changing the feet alternately every time you commence sliding.

THE GORLITZA.

(Music : *in 2-4 time* .)

First Part .—The gentleman holds the lady, as in the Polka, and commences the Polka step with the left foot, turning half round; then slide the right foot to the right, bring the left foot behind the right, in the fifth position; glissade with the right foot, finishing on both feet, left foot in front; the lady same as the gentleman. Two bars. Spring on the right foot, at the same time raising the left foot in front; let the left foot fall behind the right; glissade with the right foot to the right finishing with left foot in front. Spring again on the right foot, raising the left foot in front; let the left foot fall behind the right, glissade with the right foot to the right, finishing with the left foot in front. Two bars.

Second Part .—Polka Mazourka step, commencing with the right foot, and turning half round; then slide-and-hop step, with the left foot—the right foot falls behind, and stamp with each foot, counting one, two, three. Four bars.

111

POLKA MAZOURKA.

(Music : *in 3-4 time* .)

The Polka Mazourka is of Polish origin, and is a very graceful dance. It is a combination of the Polka and Mazourka steps.

Slide the left foot forward (count one); bring the right foot up to the left; at the same time raise the left foot, extending it, pointing the foot down (count two); bring the left back close to the right, at the same time springing on the right foot without touching the left on the floor (count three); then execute the Polka Redowa step (count three).

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Commence the whole with the right foot; the Mazourka part is executed forward without turning; then turn half round with the Polka Redowa step; repeat, and you make the whole round.

112

THE POLKA REDOWA.

(Music : *in 3-4 time* .)

Slide the left foot forward; bring the right behind in the third position; spring out on the left foot, bringing the right foot up close; recommence the same with the right foot.

This dance is composed of the same step as the Polka, with the exception that you slide the first step instead of springing, and omit the pause, as in this dance you count three, both for the music and dance.

This dance admits of various changes of direction.

THE DANISH DANCE.

(Music : *in 2-4 time* .)

This dance is of recent introduction in the first circles of society and is a very pleasing one, combining the galop, two step waltz, and 113 Schottisch turn. In the first place avoid stamping the first four steps, as it is exceedingly vulgar, and does not belong to the dance.

Slide the left foot forward; then draw the right close up in the third position; perform this forward movement four times; then slide in the contrary direction, eight galop steps.

Repeat the forward and back again, twice (16 bars). Then dance the two step waltz or the Schottisch; turn (16 bars), then recommence with the first part.

THE GINTANA WALTZ.

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(Music : *in 3-4 time* .)

Slide the left foot forward (count one). Spring on the same twice, slightly raising the right and turning half round (count two and three). Repeat the same with the right foot (count three). Then execute the whole of the Polka Mazourka step, with the left foot; then recommence the slide and hop with the right foot; then the left, and execute the Polka Mazourka with the right foot, and so on, each foot commencing the dance alternately.

This dance admits of all the changes of direction.

THE SICILIENNE.

(Music : *in 6-8 time* .)

Spring on the right foot, and bring the left foot behind (count one). Spring again on the right and bring the left in front (count two). Spring on the right again, and extend the left foot, pointing the toe on the floor (count three).

Spring on the right, and bring the left foot back in front of the right (count four).

Slide three steps forward with the left, and bring the right foot in front, turning half round, making in all eight movements; repeat the same with the right foot, and so on alternately, turning as in other round dances.

THE ZINGERILLA.

(Music : *in 3-4 time* .)

Slide the left foot forward (count one).

Bring up the right close behind the left (count two).

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Spring on the right; at the same time bring the left behind (count three).

Spring again on the right, and bring the left in front (count four).

Slide the left forward again (count five).

Spring on the left, and bring the right in front (count six).

The same with the right foot, changing the feet alternately to recommence. 8

114

THE FIVE STEP WALTZ.

Slide the foot forward (count one). Bring up the right, springing and raising the left pointing the toe to the floor (count two). Spring again on the right; bring the left back close to the right (count three).

Slide the left forward again (count four); then bring the right foot in front of the left (count five).

Recommence the same with the right foot.

Turn and reverse, as in other dances.

THE PASSAMEZZEO.

The Passamezzeo, *passive* to walk, *mezzo* half, was a slow dance in 4-4 time (little different walking); it resembled the Minuet in its movements, and was, about the year 1565, a favorite dance of Queen Elizabeth, who prided herself on the great skill and grace that she exhibited in its performance, and in elegance and splendor of her dresses. The Court Dances of Henry VIII., her father, were similar to the above. A gentleman and

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lady joined hands or arms, at the close of the dance, and the gentleman was invariably rewarded with a kiss by his partner.

THE TRENCHMORE.

The Trenchmore was a lively dance in 4-4 time. All the company joined hands in a circle, and was usually accompanied by shouts and merry peals of laughter. The Cushion Dance, another fashionable dance of the same period, is described in an old work published in England, in 1698, called "The Dancing Master," thus:

JOHN SANDERSON OR THE OLD CUSHION DANCE.

This dance is begun by a Single Person (Gentleman or Lady), who taking a Cushion in their hands, dances round the room, and at the end of the tune, they stop and sing—

"This Dance it will no farther go."

Musician —"I pray, good Sir, why say you so?"

Gent .—"Because Joan Sanderson will not come to!"

Musician —"She must come to, and she shall come to, and she must come whether she will or no."

Then the *Gent* lays down the Cushion before a *Lady*, on which she kneels and he kisses her, singing—

"Welcome! Joan Sanderson! Welcome!"

Then she rises, takes up the Cushion, and both Dance, singing—

"Prinkum Prankum is a fine dance,

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And shall we go dance it once again, once again,

And once again, and shall we go dance it once again.”

Then making a stop, the Lady sings as before—

“This Dance it will no further go.”

Musician —“I pray you, Madam,” &c.

Lady —“Because John Sanderson,” &c.

Musician —“He must come to, and he shall,” &c.

And so she lays the Cushion before a gent, who kneeling upon it, salutes her, she singing

—

“Welcome! John Sanderson! Welcome!”

Then he taking up the Cushion, they take hands and Dance round, singing as before, and thus they do until the whole company is taken into the ring. Then the Cushion is laid before the first Gent; the Lady singing—

“This Dance,” &c.

As before; only instead of “come to,” they sing “go fro;” and instead of “ *Welcome! John Sanderson* ,” &c., they sing—Farewell! John Sanderson; Farewell! Farewell!“ * and so they go out, one by one, as they came in.

The Lady is kissed by all the Gentlemen in the ring at her coming in and going out; likewise the Gentlemen by all the Ladies.

THE NEW CUSHION DANCE.

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Before this Dance commences, the company should be all seated round the room, then the Dance is begun by a single Gentleman; it may be by either Lady or Gentleman. If a Gentleman, he takes the Cushion in his hand, or throws it over his shoulder, and dances round the room to the music, stops at any Lady he pleases, and lays the Cushion at her feet, the music ceases; at the same time the *Gentleman* says to the *Musician* —

†“This Dance will no further go?”

It is sometimes danced with only saying “She won't come to,” leaving out the words, “This Dance will no further go.”

Musician —“Why, Sir, say you so?”

Gentleman —“Because the Lady won't come to.”

Musician —“She must and shall come to.”

The same words are used by the Lady, where she says it before the *Gentleman* , with only this alteration, that instead of *Lady* she says—

“ *The Gentleman* won't come to.”

The *Lady* must kneel down, and the *Gentleman* salutes her.

They rise, and then the *Lady* takes the Cushion, dances round, leading the *Gentleman* with her left hand; sometimes they lightly take hold of each others dresses: she then in the same manner, lays it before a selected *Gentleman* , who kneels down and kisses her.

Then the second *Gentleman* takes the Cushion as before, and lays it at the feet of another *Lady* , and so on alternately to every *Lady* and *Gentleman* , till they are all joined in the dance; who then join hands, make a ring and dance round once, then stand still, while the *Gentleman* (or *Lady* as it may be) that begun the Dance, takes the Cushion as before, lays

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it at the feet of any Lady he pleases and 117 salutes her; then raising up the *Lady* , bows to her and leaves the circle, the *Lady* saying,—

“Farewell! Sir.”

The *Lady* then takes the Cushion, they all hands round again, and all stop for the *Lady* to select a *Gentleman* to lay the Cushion too who kneels, salutes her; the Gentleman raises her up; she courtesys and retires, the *Gentleman* saying—

“Farewell, *Madam* , or *Miss* .”

And so on till they are all gone out of the circle one by one as they came in.

THE MINUET.

(Music : *in 3-4 time* .)

Slow with marked accent as a Waltz March .

A French Dance, introduced and first danced at Versailles in the year 1660, by Louis XIV. (whose Court became a model for all the others of Europe), and was the Court Dance of all fashionable circles for more than 150 years. It was slow and graceful, and consisted of three steps; a Coupee,* a high step, and a balance; the lady passed and repassed several times before the gentleman, first giving one hand, then the other, lastly both hands. It required great grace and dignity of carriage; and was therefore considered as the touchstone of an elegant dancer, and was admirably adapted to cultivate ease and grace of motion, and to display those rich and elegant dresses of the times, which led the fashion, and were the admiration and envy of all Europe. The Gavot, was another French Dance in 2-4 time, similar to the above, and is still popular in some parts of France. It is a stately dance, by a lady and gentleman, and consists principally of salutations, reverences and addressess.

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See Directory of French Terms.

THE SCOTCH REEL.

(*This is called a straight Right and Left, or a 4-handed Reel in this Country .*)

The Scotch Reel is a true national dance, and is generally performed by the nobility before Her Majesty at her state balls. This is certainly the most lively and characteristic dance known. The music is generally played by a piper, as at Her Majesty's balls, and is played very fast. When a band is provided instead of the piper, 118 one-half play while the other wait their turn, as the Scotch are indefatigable when dancing the Reel; they seem almost intoxicated with it—they snap their fingers—throw their arms and feet in the air—screech out—and make such quick, and difficult steps that the eyes have trouble to follow them. The figure is danced by two ladies and two gentlemen forming a line of four, the ladies in the centre. They begin with a chain in passing in and out of each other, until the two gentlemen return to their places, the ladies finish facing the gentlemen; then they set (or *balancé*) before each other, the gentlemen exhibit all their skill, the ladies dancing as quietly as possible; after eight bars of this set they begin again the chain and set, and this they do as long they can—in fact they never seem tired, and seem to acquire fresh strength each time they come to the *balancé* .

THREE STEP WALTZ, OR VALSE A TROIS TEMPS.

WALTZ OF THREE STEPS.

WALTZ OF TWO STEPS.

The gentlemen should place himself directly opposite his lady, upright, but without stiffness; joining hands, the left arm of the 119 gentleman should be rounded with the right arm of the lady, so as to form an are of a circle, supple and elastic.

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1st. Gentleman slides left foot diagonally backwards.

2d. Slide right foot past the left in the same direction, turning slightly to the right.

3d. Bring the left foot again behind the right.

4th. Slide the right forward, still slightly turning to the right.

5th. Slide left foot forward again.

6th. Turn on both feet, finishing with the right foot forward.

All turns are to the right for the gentlemen, to the left for the lady.

TWO STEP WALTZ, OR VALSE A DEUX TEMPS.

The Gentleman begins by sliding to the left with his left foot, then performing a *chassa* towards the left with the right foot, without turning at all during the first two times. He then slides backwards with his right leg, turning half round; after which he puts his left leg behind to perform with it a **chassa** forward, again turning half round at the same time. He must finish with his right foot forward, and begin again with his left foot as before.

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 ever seem to be raised above it. Anything like springing or jumping is altogether inadmissible.

Tall gentlemen should avoid, if possible, waltzing with short ladies, as their difference in height must necessarily destroy the ease of blended movement, which should act like one person.

HOHNSTOCK'S POLKA.

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3 Polka Contra Dances.

First two couples balance half right and left—balance again, half right and left—first couple polka down the centre, back, and cast off—right and left four.

SULTAN POLKA.

First lady followed by first gentleman (with arms akimbo), polka down the centre and up the outside to place—first gentleman down the centre followed by first lady, up the outside to place—first couple down the centre, back and cast off—right and left.

BADEN-BADEN POLKA.

First couple down the outside, back—down the centre, back and cast off one couple—first and second couple polka round each other—right and left.

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LA MADRILAINNE.

La Madrilainne is a graceful dance, lately composed by Madame Michau, of London. Its style is Spanish, and Castenets are obligato, to accompany the music, which is in three-eight time, played rather slowly and well marked.

STEPS.

The gentleman begins with left foot, the lady with her right, the position the same as in the Waltz or Polka. Slide to the side, point the other, and bring it near to the first (1 bar), repeat—and two pas de basques in turning once round (2 bars), side again, point the other, and bring it up to the first (1 bar), pas de basque (1 bar), turning half round, repeat—this to be continued as often as found agreeable, after which the first part is repeated.

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THE CELLERIUS WALTZ.

This is a slow and extremely graceful dance, though it may suffer in comparison with its gay and sprightly *compagnons*, la Valses, Polka and Schottische, yet it has many admirers.

It consists of three parts, which we describe thus.

1st. Spring with the right foot, at the same time advancing left foot, (count two), then spring on the left foot (count one), spring again on the left foot, at the same time advancing right foot (count two), spring again on the right foot (count one). These six steps complete one circle.

2d. Take your position; spring on the right foot, at the same time striking with the heels together; slide left foot to the left, bending the knee (count two), then bring right foot up to the place of the left foot, with a slight hop, raising the left (count one), then spring again on the right foot, striking the two heels, sliding the left foot to the left (count two), falling on the left foot, and raising the right behind (count one), then them spring on the left foot and reverse the whole of the second part.

3d. Spring on right foot, at the same sliding left foot to the left (counting two), then hop on the left foot, bringing right foot up behind 122 left foot (count one), then spring on the left foot and slide right foot to the right (count two), then bring the left foot to the place of the right foot with a hop, raising right foot (count one).

These details constitute the steps for the gentleman. For the lady the steps are precisely similar—but reversed—thus, for right foot lead left; and for left, right.

*** JENNY LIND POLKA.**

(*Form as for common Contra Dance.*)

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First two couples balance and turn—two couples polka down the centre, first couple up outside ladies side (second couple at same time up outside on gentlemen's side)—cross right hands half round, left hands back—half promenade—half right and left to place.

* **GERMAN POLKA.**

First couples give right hands across, left hands back—two couples down the centre first couple up outside on ladies side (second couple on gentlemen's side at same time), four swing half round, polka to place—half promenade, half right and left to places.

* **COLOGNE POLKA.**

First and second ladies join hands and polka across and back, (gentleman single on the outside at the same time), first and second gentlemen join hands and polka across and back (ladies on the outside at the same time), first couple polka down the centre and back—first two couples polka quite round each other to places.

* **CINDERELLA WALTZ.**

First lady and second gentleman balance and turn—first gentleman and second lady balance and turn—two couples waltz down the centre and back—right and left four.

* **SPANISH WALTZ .**

First couple down the outside, join hands at the foot of the set, and waltz up to place—the second couple down the outside, and up the centre to place—first couple down the centre and back, cast off one couple—right and left four.

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* **HUNGARIAN WALTZ.**

FANCY POLKA STEP.

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First couple balance, cross over and go down outside below two couples—first couple balance again and waltz up to place—down the centre, back and cast off—swing six.

* **STEAMBOAT WALTZ.**

First couple join hands and waltz down the outside (second couple waltz down the centre at the same time)—first couple up the centre, (second up the outside at the same time), first two couples balance, half right and left—balance, half right and left—balance half right to place.

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* **GERMAN WALTZ.**

See page 122

First couple join right hands and swing once and a half round, join hands with second couple—balance four in a line, swing opposite with left hand—balance again, swing with right hand—four waltz.

* **SILVER LAKE WALTZ.**

First and second ladies join hands and waltz across and back (gentleman single on the outside at the same time), first and second gentlemen join hands and waltz across and back (ladies on the outside at the same time), first couple waltz down the centre and back—first two couples waltz quite round each other to places.

ELETEZKA ESPAGNOLE.

This is a new and very popular dance, and has been highly spoken of by the Press of this city. It was composed and introduced by PROF. C. M. Brown, of Essex Hall, Boston. It is formed like the Quadrille Francais, and has music written expressly for it. The step is easy of acquisition, and is somewhat similar to the Schottisch Waltz. The couples advance

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and retire, then advance, and turn the same as in the Spanish Dance. Sets then grand right and left with the opposite to place—when they waltz to meet the next couple. These changes are repeated with each set.

SAILOR'S HORNPIPE.

(Music : *Durang's Hornpipe, Danced by a single Person .*)

Double shuffle and gliding step round—heel and toe back, finish with back shuffle—double shuffle and gliding step round—side shuffle right and left, finishing with beats—repeat first change—pigeon wing going round—repeat first change—rocking step forward on the toes—repeat first change—wave step down—repeat first change—changes back, finish with back shuffle and beats—repeat first change—wave step down—repeat &c.—heel and toe shuffle obliquely back—repeat &c.—whirligig, with beats down—repeat &c.—sis-sone and entre-chats back—repeat &c.—running forward on the heels—repeat &c.—double scotch step, with a heel brand in place—repeat &c.—single Scotch step, back—repeat &c.—parried toes round, on toes *in* and *out*—repeat &c.—cooper shuffle right and back—repeat &c.—grasshopper step down—repeat &c.—beat on the toes back—repeat &c.—Jockey crotch step down—repeat &c.—traverse step round, with hornpipe gliding step, bow and finish.

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SPANISH DANCE

(*In Waltz time and Step .*)

Form in a circle round the room, two couples facing each other alternately all the way round . Partners all join hands forward and swing opposite gentleman or lady quarter round, forward with the same, swing partners quarter round—forward again with partner, swing with the opposite quarter round, forward with the opposite, swing partners to place

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—forward and back twice—waltz round opposite couple, face the next couple as it comes round.

HIGHLAND REEL.

(Music : *McDonald's Reel* .)

Form; a lady between two gentlemen facing three opposite; the same up and down the room . All forward and back, each lady executing the reel with her right hand partner, and then with her left hand partner to place—three hands round, and back again—all forward and back, forward again and pass through opposite and face next three.

THE REDOWA.

The step is as follows, supposing the lady to commence—stand in third position, (right foot forward) spring on right foot, bringing it up behind the left foot, at the same time raising left foot, (count one); slide left foot forward, slightly bending the knee, (count one); bring right foot up to left, with a slight hop, again raising left foot, still keeping it forward, (count one); spring on left foot, bringing it behind right, and raising right foot with a slight hop, (count one); slide right foot forward, bending knees, (count one); bring left foot up to right, with a slight hop, raising right, keeping it forward, (count one); this is the forward movement; the gentleman merely reverses the feet.

For the circular movement, the lady slides the left foot forward, and the right back. The gentleman, *Vice Versa* .

The reverse turn may also be used in the dance to form a variety. The step is almost the same as the *Pas de Basque* ; the only difference is the hop. This Valse is still quite fashionable.

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In dancing the Redowa, care should be taken to mark well the first and third crotchet in the bar, otherwise it loses the character of the Mazourka, to which family of steps it belongs.

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THE TRIO.

THE GORLITZA DANCE.

This is a dance for a lady with two gentlemen, or one gentleman with two ladies; for the former, a lady takes the top of the room with a gentleman on each hand facing her. For the latter, a gentleman takes the top of the room, with a lady on each hand facing him; in this position the whole of the company may form themselves down the room in three lines, the middle line facing down the room, the two outsides up the room.

No. 1. All balance three in hand; hands three round. Balance again and hands round.

No. 2. The middle line march down the middle, and stop when close together, while the two outside lines cast off down the room, turn, and bring up the line three in hand, to places.

No. 3. The two inside tops now go down to the bottom, and stop there; all the others step up one place, the middle line always keeping the same place. Repeat the whole, until the same three come together again; then all promenade round the room, three holding waists.

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GALLOPADE.

Le Gallop is a dance very much in vogue, from its being so very similar to the Valse a *Deux Temps* in appearance; but the music is extremely different, being in 2-4 time. Like the round dances, an unlimited number may join, and the step is somewhat similar to the *Chassa*. The gentleman commences with his left foot, and the lady with her right, and

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it is generally commenced with eight sliding steps, the gentleman keeping his left foot forward, and the lady her right; then half turn, and *Vice Versa* , the gentleman with right foot forward, and the lady with left, and so at pleasure. It may be varied by waltzing. This dance is used as a *finale* , or, concludes the first part of a public ball. It is of a very exciting nature.

NEW YORK POLKA.

Danced in couples of two .

Promenade round with waltz step, hand in hand; waltz round, lady's hand on gentleman's shoulder; four Polka steps forward, waltz round, back step, (four times); plain waltz round; Breman steps, heel and toe; waltz round, hands on waist; grand chassa, two steps forward, two steps back; Polka figure with hands up, elbows down, three steps and coupée back; turning waltz heel and toe; gallopade step, quick.

GRACE FIGURE OF A QUADRILLE.

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THE TANGO.

The Tango was originally a South American dance, composed in 2-4 time. Arranged for the Ball-room by M. Markowski.

To be danced in couples .

Part 1st. The gentleman and lady at the beginning stand face to face, without taking hands, or holding by the waist.

No. 1. Stamp with the right foot, and raise the left foot the second time to the side, point it down. Spring on the right foot slowly, the three following times quicker. The lady does the same with the gentleman.

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No. 2. Give their right hands to each other and place their left on their sides. During these steps they look under and over their arms, which they move in graceful circles four times changing their hands and feet, and finish by bringing the foot into the position. Three stamps well marked. They turn their faces from right to left, and from left to right.

The four measures which follow are different from the first, because the dancers turn, sometimes to the right and sometimes to the left. The gentleman holding the lady by the waist as in the tarantular.

Part 2d. Valse time movements to form the graces.

No. 1. The gentleman takes the lady by the waist as in other 129 dances He commences with left foot Coupe, bring the left foot back slowly in the third position.

No. 2. A *Jeté* in front.

No. 3. *Fouatte* (whip step) with the left foot, and spring on the right foot.

No. 4. They turn in the Valse, at their pleasure from right to left, or left to right. The gentleman commences with right foot.

The lady does the same all through, taking care always to commence with the left foot, if the gentleman commences with his right or the opposite foot to the one he begins with.

THE GOTHIC DANCE.

Form two lines down the room, the ladies on the right and gentlemen on the left .

No. 1. Ladies advance two bars. Gentlemen then advance while ladies retire: gentlemen stop and hold up both their hands, while ladies pass under them to the other side. Repeat the whole to places.

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No. 2. Two ladies and two gentlemen hands four round; gentlemen stop across the room and hold up their hands while the ladies pass under and twice round their partners; first and second couple galop down to the bottom and stop. Repeat the whole until into place.

THE POLONAISE.

This dance, as its name implies, is of Polish origin, and is a great favorite in the Northern Courts. It is extremely social in its character, and affords the opportunity for much lively or serious conversation. It is only a dignified and graceful march. At the commencement, a gentleman claps his hands on presenting himself at the head of the line, and becomes partner of the first lady; the next gentleman in succession takes the hand of the next lady, and so on; the last gentleman, being deprived of his partner, either retires or advances to lead off in his turn. Some of the most eminent composers have employed their talents in preparing music for this dance, which is generally written in two strains; and its movement, though stately in its character, is not unpleasing, being smooth and fluent.

POLKA COTILLON.

The sets are to arrange themselves in the diamond figure. The top gentleman takes his partner's left hand, and polka to the bottom couple's place, bottom couple polka outside couple on their right to top couple's place, and stop; side ladies cross, giving right hands, and turn opposite, first with left, and stop; side gentlemen dance, 9 130 and turn their partners; top and bottom couples polka to couples on the right, and change places, and so on to places; four ladies give their right hands across in centre, with left hand, and stop opposite their partners, giving right hands; gentlemen polka round outside at same time, and back; balance and swing to places; grand Polka valse round.

SICILIAN CIRCLE.

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Form as for Spanish Dance . Right and left four; balance and turn partners; ladies chain; all promenade—passing once and half round, finish facing the next couple, with whom the same figure is to be again repeated.

THE DANISH DANCE.

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POLKA.

For two or more couples .

Grand promenade; grand waltz; Polka gallop; Polka waltz; Inconstante, the lady changing four times; petite chase, twice; grand chase, twice; valse croisee; figure composée; carré, love chase, in which the gentleman tries to look at his lady, then turns round her twice; chain three and a half times round; coquette, twice; valse croisée, heel and toe; Polka waltz, change sides; double waltz.

THE CHICA.

The Chica was brought to us from Africa, where every tribe dances it, particularly the Congos. The Negroes carried it with them to the Antilles, where it soon became naturalized. This dance is universal throughout South America and the West Indies. It is passionately admired among the Creoles, who enthusiastically adopted it on its introduction among them. It seems that for several original styles we are indebted to Africa. From the Moors it was that Spain first received the dance, now so peculiar to it, viz: the Fandango, under a more decent form.

THE BOLERO.

The Bolero is a dance far more noble, modest, and restrained, than the Fandango—it is sometimes accompanied by the guitar and the voice. The Bolero is but a modification

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of the Fandango, in which the exceptionable parts are omitted; but all the gracefulness is retained. It has been said, that should the Bolero be struck up in the judicial halls or churches, the very judges and clergy could not refrain from joining in general tarantula excitement.

The Seguidillas Manchegas, The Cachuca.

The Seguidillas Taleadas, a species of the Bolero.

The Menuet Afandango.

The Menuet Allmando, a Menuet partly composed of the Fandango.

The Guaracha.

El Zapateado, El Zorongo.

El Tripili Trapolo.

The above dances are marked by strong national characteristics; all nations, civilized or barbarous, have their peculiar modes, indicative of their taste; our limits however, deny us a historical detail. We will generally say, that L'Ecoisaise is all gayety—L'Anglaise, lively and whimsical.

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THE GERMAN, OR PARLOR COTILLON.

This dance which is composed of an endless variety of figures, is peculiarly adapted to private reunions, on account of the opportunity which it affords the dancers for social intercourse.

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In order to form a Cotillon, all should be seated with their partners around the room, leaving as much space in the centre as possible.

The gentlemen should so sit that their ladies will be on their right.

Before commencing, a gentleman conversant with the different figures should be chosen as leader; and the place that he occupies with his lady represents the head of the cotillon.

Any of the round dances can be selected for the execution of the figures; and, in fact, they should be varied as often as possible; it remains with the leader of the dance to notify the musicians which to play.

The leader, before executing any figure, will dance at least once round the room with his partner; then he may execute any figure he chooses, and each couple will repeat the same, until the whole circle has danced that figure.

As everything depends on the gentleman leader, he should make himself perfectly *au fait* with a variety of figures before undertaking the leadership.

To insure order, all should recognize the authority of the gentleman leader, and allow him to designate the figure to be danced.

The term waltz, used in the description, has reference to any of the round dances, which may have been chosen for the figure.

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FIGURES OF THE GERMAN COTILLONS.

1. *The Excursion—La Course . (Waltz, Polka, or Mazourka Step .)*

The first couple commence with a waltz or promenade. The gentleman quits his partner, whether after the waltz or after the promenade, and chooses two other ladies from the

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circle; his lady on her part chooses two other gentlemen. They place themselves opposite to each other at a certain distance, and then commence the waltz or the promenade, each gentleman with the lady that happens to be opposite to him. This movement is made by one, two, or three couples, according to the size of the ball-room.

2. *The Rounds of Three—Les Rondes à Trois . (Waltz, Polka, or Mazourka Step)*

The first couple sets out, as in the Course, with a waltz or promenade. The gentleman takes two ladies, and the lady two gentlemen. Consequently they form two rounds composed of three persons, who face each other. The two rounds turn very rapidly. At a signal given, the gentleman passes under the arms of the two ladies, with whom he has just turned, and springs towards his own lady, who on her part has been turning with the two gentlemen, and the latter then rejoin their own ladies, and having faced them, reconduct them to their places either in waltzing or polking.

When this figure is executed for the Mazourka, the gentleman who holds the two ladies, makes the lady on his left hand pass under his right arm and under that of the right lady, which give the appearance of a barrier to be raised. He makes a promenade with the lady whom he retains. The lady of the other round, in like manner, makes the gentleman on her right pass under her arm, and promenades with the other gentleman. The gentleman and the lady who have been excluded from the round, rejoin each other, and make a promenade together.

3. *The Chairs—Les Chaises . (Waltz, Polka, or Mazourka Step .)*

The conductor sets out and makes his partner sit down in a chair placed in the centre of the room. He then takes two gentlemen and presents them to the lady, who must choose one of them. He then makes the rejected gentleman sit down, and presents two ladies to him that he may select one. The first gentleman retains the rejected lady, and conducts

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her to her place in dancing or waltzing. This figure may be performed by one, two, three, or four couples.

4. *The Flowers—Les Fleurs* . (*Waltz, Polka, or Mazourka Step* .)

The conductor selects two ladies, and invites them in a low tone to name a flower. He presents the two ladies to another gentleman, and names to him the two flowers, that he may choose one of them. The second gentleman waltzes with the lady represented by the flower he has named, and the conductor waltzes with the other lady. The partner of the first gentleman executes the same figure with the two gentlemen she has chosen. The *Fleurs* may be performed by one, two, or three couples.

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5. *La Course Assise* . (*Waltz, Polka, or Mazourka Step* .)

Two chairs are placed back to back in the middle of the room. The first couple sets out either with the waltz or the mazourka. The gentleman and his partner then take the one a lady, and the other a gentleman, whom they place in the chairs. The gentleman then seeks two other ladies, whom he takes by either hand, and places himself opposite the lady he has seated; his partner does the same with two gentlemen. At a signal given each takes the person opposite—that is to say, the conductor takes the first lady whom he seated, and his partner takes the corresponding gentleman; the two other ladies, chosen in the second place, take in like manner for the waltz or the promenade the gentlemen placed before them; each, after having made the round of the room, returns to his place. This figure may be executed by two couples, placing four chairs instead of two.

6. *The Columns—Les Colonnes* . (*Waltz, Polka, or Mazourka Step* .)

The conductor sets out, promenading or waltzing, and leaves his lady in the middle of the room. He takes a gentleman, whom he places back to back with his partner; he takes another lady, whom he places opposite to the gentleman just chosen, and so on for the

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rest, till he has formed a column of four or five couples that he takes care to terminate with a lady. At the signal given by clapping his hands, every one turns round and dances with his opposite to his place. A double column may be formed by two couples setting out at the same time.

7. *The Cushion—Le Coussin (Waltz, Polka, or Mazourka Step.)*

The first gentleman sets out, holding a cushion in his left hand. He makes the round of the room with his partner, and leaves the cushion to his partner, which she must present to several gentlemen, inviting them to kneel upon it. The lady should draw back quickly from the gentlemen that she means to mock, and let it fall before the one that she intends to choose.

8. *The Cards—Les Cartes (Waltz, Polka, or Mazourka Step.)*

The first gentleman presents to four ladies the four queens of a pack of cards, while his partner presents the four kings to as many 136 gentlemen, who rise, and seek the ladies of their colors. The king of hearts waltzes with the queen, the king of spades with the queen of spades, &c.

9. *The Pyramid—La Pyramide (Waltz, Polka, or Mazourka Step.)*

Three couples set out together, dancing or waltzing. Every gentleman seeks another gentleman, and every lady another lady. The six ladies form three unequal ranks. One lady alone forms the first rank, and represents the top of the pyramid; two compose the second rank, and three the third. The gentlemen take each other by the hand, and compose a chain. The conductor leads the other gentlemen, and passes, running, behind the three last ladies. He enters the last rank, then the second, causing the chain of gentlemen he conducts to wind about the ladies. When he comes in front of the lady placed at the top of the pyramid, he clasps his hands, and leads off either in waltz or promenade the lady

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opposite to him. The other gentleman in like manner waltz or dance with their opposites. This figure may be executed by five couples, by forming a fourth rank of ladies.

10. *The Deceiver—La Trompeuse . (Waltz, Polka, or Mazourka Step .)*

Two or three couples set out waltzing or promenading. Every gentleman chooses a gentleman, and every lady chooses a lady. The conductor alone chooses two gentlemen. The gentlemen form a line, and place themselves back to back with the ladies, who form a parallel line. The conductor remains without the ranks, and places himself in front of the ladies' line. He claps his hands and chooses a lady, at which signal all the gentlemen turn round, and take for the dance or waltz the ladies who happen to be behind them. The gentleman, who finds himself without a partner in consequence of the conductor's choice, returns to his place, unless he can find a compassionate lady in the circle who will consent to waltz or promenade with him.

11. *The Basket, Ring, and Flower . (Waltz, Polka, or Mazourka Step .)*

The first couple advance, the gentleman holding in his hand a basket containing a ring and a flower. After dancing one or two 137 rounds, he presents the basket to his partner, and returns to his place. The lady gives the basket to one gentleman, the ring to another, and the flower to a third. The gentleman who receives the basket must dance alone, holding it in his hand; the one who has the ring, may choose a lady to dance with him; and the one who has the flower, is to dance with the lady who presented it to him, thus:

When they have danced several times round the room, they resume their seats, and the next couples continue.

12. *The Serpent—La Serpente . (Waltz, Polka, or Mazourka Step .)*

The first couple sets out waltzing or promenading. The gentleman leaves his partner in one of the corners of the room, her face turned towards the wall, and then goes to choose

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three or four ladies whom he places behind his own, leaving a certain distance between each of them. He then chooses as many gentlemen, himself included, as there are ladies. He forms a chain with the gentlemen he has chosen, and after having rapidly promenaded this chain, he passes behind the last lady, then between each one, until he has regained his own. He then claps his hands, and every gentleman dances or waltzes with his opposite. This figure, which has a great analogy to the *Pyramid*, should be chosen by preference in all rooms of small extent. Two or three columns may be formed by several couples starting at the same time.

13. *The Broken Round—La Ronde Brisée (Waltz, Polka, or Mazourka Step.)*

The first couple sets off, waltzing or promenading. The gentleman leaves his partner in the middle of the room, and chooses two or three other gentlemen, who form with him *three hands round* about the lady. The gentlemen turn very quickly to the left. At a signal given the lady chooses a gentleman for the dance or waltz, and the two other gentlemen return to their places. When this figure is done amongst intimate friends, and has been intended for the waltz or polka, the two discarded gentlemen waltz together about the circle.

14. *The Handkerchief—Le Mouchoir . (Waltz, Polka, or Mazourka Step.)*

The first couple sets out. After the waltz or promenade, the lady makes a knot in one of the four corners of a handkerchief, which she presents to four gentlemen. He who hits upon the knot waltzes or dances with her to her place.

15. *The Change of Ladies—Le Changement des Dames . (Waltz, Polka, or Mazourka Step.)*

Two couples set out with the waltz or promenade. After having made sundry circuits, they ought to approach each other, the gentleman changing the ladies without losing the step or the time. After having danced with each other's lady, each takes back his own and regains his place.

16. *The Hat—Le Chapeau . (Waltz, Polka, or Mazourka Step .)*

The first couple sets off, when the gentleman leaves the lady in the middle of the room, and delivers to her a hat. All the gentlemen come and form a circle about the lady, with their backs turned to her, and going very quickly to the left. The lady places the hat on the head of one of the gentlemen, with whom she makes a *tour de valse* or a promenade. The other gentlemen return to their places.

17. *The Scarf—L'Echarpe . (Waltz, Polka, or Mazourka Step .)*

This figure is the fellow to that of the Hat. A gentleman, with a scarf in his hands, keeps in the middle of a circle formed by the ladies about him, and must fling the scarf on the shoulders of the 139 one with whom he chooses to dance or waltz. Every gentleman should go to rejoin his lady, and reconduct her to her place.

18. *The Ladies Seated—Les Dames Assissées . (Waltz, Polka, or Mazourka Step .)*

Two chairs are placed back to back in the middle of the room. The two first couples begin with the waltz or promenade. The two gentlemen seat the ladies, and then choose two others, with whom they make the tour of the circle, after which they again take their partners to reconduct them to their places in waltzing or dancing. While the two ladies, they have just quitted, sit down in their turn, the two gentlemen execute the same figure, and so on for the rest. When all the gentlemen have gone through the figure there remain upon their seats two ladies, whom their partners come to liberate. This figure may be executed by three or four couples, by placing as many chairs in the middle of the circle.

19. *The Glass of Champagne—Le Verre de Vin de Champagne . (Waltz, Polka, or Mazourka Step .)*

Three chairs are placed in a line, the two outer chairs being turned another way from that in the middle. The first couple sets off; the gentleman seats his lady in the middle chair,

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gives her a glass of champagne, and goes for two other gentlemen, whom he places on the other chairs. The lady gives the champagne to one of the gentlemen to drink, and regains her place with the other, either in dancing or in waltzing.

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20. *The Rejected Couples—Les Couples Refusés . (Waltz, Polka, or Mazourka Step .)*

The first couple sets off. The first gentleman kneels on one knee in the middle of the room. His partner chooses from the circle several couples, which she presents to him, and which she refuses successively. The couples form in a row behind the gentleman on his knee, who ends by choosing a lady, with whom he waltzes or promenades, and then brings back to her partner, who remains in front of the row, and receiving his own lady reconducts her to her place. The first gentleman reconducts each lady in dancing and waltzing, and when all the couples have disappeared, he again finds his own lady, who had sought refuge behind the column, whom he reconducts in her turn.

21. *The Nosegays—Les Bouquets . (Waltz, Polka, or Mazourka Step .)*

Several nosegays are laid upon a table. The first couple sets off. The gentleman and his lady each takes a nosegay, which they present, the gentleman to a lady, and the lady to a gentleman, to make a *tour de valse* or a promenade. This figure is repeated by all the couples.

22. *The Presentation of Ladies—Les Dames Présentées . (Waltz, Polka, or Mazourka Step .)*

The first couple sets off. The gentleman kneels in the middle of the room; his partner chooses from the circle several ladies, whom she presents to him, and whom he invites to place themselves behind him in a row till he has taken one to dance or waltz with. This

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figure, which has great analogy to that of the *Rejected Couples* (fig. 20), is better suited to rooms of small size.

23. *The Moving Cushion—Le Coussin Mobile* . (*Waltz, Polka, or Mazourka Step* .)

The first couple sets off. The first gentleman seats his lady, and places at her feet a small cushion, before which he successively leads several gentlemen, whom he has taken from the circle, inviting every one to kneel upon the cushion, which the lady, in case of refusal, quickly draws back. The rejected gentlemen place themselves in a line behind the chair of the lady, who indicates her choice by leaving the cushion immovable before the gentleman, with whom she chooses to waltz or dance. The ladies of the rejected gentlemen come to deliver them, and make a *tour de valse* or a promenade back to their places.

24. *The Ladies Mocked—Les Dames Trompées* . (*Waltz, Polka, or Mazourka Step* .)

The first couple sets off. The gentleman takes his lady by the hand, promenades about the circle, and approaches several ladies pretending to invite them to waltz or dance. The moment the lady rises to accept his offer, he turns away quickly to address himself to another, on whom he plays off the same game, till he at last really makes a choice. The lady of the conductor dances or waltzes with the partner of the lady who has been elected.

25. *The Magic Hat—La Chapeau Magique* . (*Waltz, Polka, or Mazourka Step* .)

The first couple sets off. The gentleman gives to his partner a hat, which she presents to several ladies, requesting them to place something in it. She afterwards presents the hat to several gentlemen, who take out one of the deposits, and goes to seek the lady to whom it belongs to urge her to make a *tour de valse* or a promenade. This figure may be performed by several couples at the same time.

26. *The Phalanx—La Phalange* . (*Waltz, Polka, or Mazourka Step* .)

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The two first couples set off. Each gentleman chooses two ladies, and each lady two gentlemen. The first gentleman gives his right hand to the lady on his right, and his left hand to her on his left; the two ladies give each other their hands behind him so as to form the ancient figure known by the name of *the Graces*. The lady of the conductor takes the same position with the gentleman she has chosen; the group range themselves one after another in the same manner, and keep so close as to form a phalanx, which sets out with the *pas de polka*, a waltz without turning, or a mazourka. At a given signal the gentlemen, who are between the 142 two ladies, turn round with them, and each dances or waltzes with his opposite to his place. This figure may be executed by three or four couples.

27. *The Mysterious Cloth—Le Drap Mystérieux . (Waltz, Polka, or Mazourka Step .)*

The first couple sets off. All the gentlemen of the cotillon range themselves behind the cloth, which two persons hold out displayed, so as to form a sort of screen, and place above it the ends of their fingers, which the lady on the other side is to take, thus indicating her partner.

28. *The Gentlemen Mocked—Le Cavalier Trompé . (Waltz, Polka, or Mazourka Step .)*

The five or six first couples start together, and place themselves in ranks two and two. The first gentleman holds his lady by the right hand, and should not look at the couple placed behind him. His lady leaves him, and goes to choose a gentleman amongst the other couples. The gentlemen and that lady separate, and advance tiptoe on either side of the column, in order to deceive the first gentleman at the head of it, and endeavor to rejoin each other to dance and waltz together. If the gentleman, who is on the watch, is lucky enough to catch hold of his partner, he reconducts her, in dancing or waltzing, and the gentleman, who follows, replaces him. In the contrary case, he must remain at his post till he can lay hold of a lady. The last remaining gentleman waltzes or dances with the first lady.

29. *The Double Cross—La Croix Double . (Waltz, Polka, or Mazourka Step .)*

Four couples start together, and place themselves *en moulinet* (turn-stile fashion). The gentlemen all give their left hands, and hold their ladies by the right. Each lady calls a gentleman, who comes and gives her his left hand; the new gentleman in turn call upon other ladies, who in like manner place themselves in rays, all the couples describe a tour in executing together the *pas de valse* , polka, or mazourka, then separate, and regain their place, by pairs.

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30. *The Grand Round—La Grande Ronde . (Waltz, Polka, or Mazourka Step .)*

Four couples start together. Each gentleman chooses a gentleman, and each lady selects a lady. A grand round is formed, the gentlemen holding each other by the hand on the same side, and the ladies on the other. The commencement is made by turning to the left; then the conductor, who should hold his lady by the right hand, advances without quitting it, and cuts through the middle of the round, that is to say, between the last lady and the last gentleman. He turns to the left with all the gentlemen, while his partner turns to the right with all the ladies. The conductor and his lady having described a semicircle reversed, meet again and dance or waltz together; the second gentlemen takes the second lady, and so on with the rest, till the chain is exhausted. This figure may be performed with five, six, seven, eight couples, or even more if the space permits it.

31. *The Twin Circles—Les Cercles Jumeaux . (Waltz, Polka, or Mazourka Step .)*

Four couples start together. Each gentleman chooses a gentleman, and each lady a lady. The conductor places himself in the ladies round, and his partner places herself in that of the gentlemen. The two rounds turn to the left with rapidity; at a given signal the conductor selects a lady to dance or waltz with; his partner does the same with a gentleman; during this time the gentlemen extend themselves in one line, and the ladies in another. The two

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lines advance towards each other, and every one dances with his opposite. This figure, as well as the preceding, may be executed by as many couples as please.

32. *The Deceitful Round—La Ronde Trompeuse . (Waltz, Polka, or Mazourka Step .)*

The first couple sets out. The conductor chooses three ladies, whom he places with his own at a certain distance from one another, and as if for the game of puss in a corner. He then selects four gentlemen, and forms with them a round which is intermingled with the square formed by the ladies. The five gentlemen ought to turn with great rapidity, and at a given signal turn round and take the lady that is behind them to dance or waltz with. There is necessarily one gentleman victimized, who is condemned to return alone to his place.

33. *The Convent Porter—Le Portier du Convent. (Waltz, Polka, or Mazourka Step .)*

The first couple sets out. The conductor selects from the circle several ladies, whom he leads, as well as his own partner, to an apartment adjoining the ball-room, and of which the door remains ajar. Each lady names in a low voice a gentleman, whom the conductor then calls upon aloud to come and make a *tour de valse* , or a promenade with the lady that has summoned him. The conductor takes care to reserve one of the ladies for himself. This figure may also be executed by the lady conductress, who should then imprison the gentleman she chooses, and call the ladies pointed out by them.

34. *The Coquette . (Waltz, Polka, or Mazourka Step .)*

The first couple dance a few rounds of the Polka or Valse, after which the gentleman leads his lady to a chair placed in the centre of the room, thus:

And presents a gentleman to her to dance with. If she declines him, he has to stand behind her chair.

35. *The Mysterious Hands—Les Mains Mystérieux . (Waltz, Polka, or Mazourka Step .)*

The first couple sets out. The conductor imprisons in an adjoining apartment several ladies besides his own, as was explained in *The Convent Porter* . Each lady passes a hand through the half-open door. The conductor leads forward as many gentlemen as he has chosen ladies, when they each take one of the hands, and dances or waltzes with the lady so elected. The conductor has also the right of seizing one of the mysterious hands.

36. *The Handkerchief Chase—La Chasse aux Mouchoirs . (Waltz, Polka, or Mazourka Step .)*

The three or four first couples start together. The gentlemen leave in the middle of the room their ladies, who should each have a handkerchief in her hand. The gentlemen of the cotillon form a circle about them, with their backs turned. The ladies toss their handkerchiefs into the air, and waltz or dance with such of the gentlemen as have the good luck to catch them.

37. *The Stormy Sea—La Mer Agitée . (Waltz, Polka, or Mazourka Step .)*

Two rows of chairs are placed with their backs to each other, as for the game, the name of which has served to designate this figure. The first couple sets out. The conductor, if he has placed twelve chairs in the middle of the room, selects six ladies, including his own, and seats them in every other chair. He then selects six gentlemen, with whom he forms a chain that he conducts. After having described a rapid course about the various parts of the room, and which he may prolong or vary at pleasure, he finishes by closing around the chairs in which the ladies are. When he seats himself, the other gentlemen should do the same, and each waltz or dance with the lady who is at his right. In this figure, as in that of the *Deceitful Round* , one gentleman becomes a victim, and must be content to return alone to his place.

38. *Puss in the Corner—Les Quatre Coins . (Waltz, Polka, or Mazourka Step .)*

Four chairs are placed in the middle of the room at set intervals, to represent the four corners. The first gentleman, after having made his partner dance a *tour de valse* or a promenade, seats her in one of the chairs, and takes the three next ladies to occupy the three other chairs. He stands in the centre as for the game of puss 10 146 in the corner. The ladies, still sitting, execute the changes, that are no longer made by pacing, but by holding each other by the hand, for the exchange of seats. When the gentleman can possess himself of one of the chairs left vacant by any lady in the attempt to change places with her neighbor, he waltzes or dances with her whom he has just dethroned. Another gentleman then places himself in the centre of the circle, and another lady takes the vacant chair. When the last gentleman has taken the place of one of the four ladies, the partners of the three remaining should reconduct them to their places in waltzing or promenading.

39. *The Bower—Le Berceau . (Waltz, Polka, or Mazourka Step .)*

Four couples set out together, and form a general circle in the middle of the room. When the circle is formed, the ladies and gentlemen turn round, and find themselves back to back without letting go each others' hands. Four other couples then start, and make a circle about the first, but without turning round. In that position, and when they face each other, the gentlemen join hands above, and the ladies underneath. The former then raise their arms high enough to form a circular passage, that the ladies rapidly run through to the left without quitting each others' hands. At a given signal the gentlemen lower their arms at the same time to stop the ladies, who waltz or dance with the gentlemen before whom they find themselves. This figure may be executed by five, six, seven, eight, or more couples.

40. *The Endless Rounds—Les Rondes Infinies . (Waltz, Polka, or Mazourka Step .)*

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All the persons of the cotillon form a general round, and begin by turning to the left. The conductor at a given signal quits the hand of his lady, who should be on his left, and continuing to turn in the same direction, enters the round in forming a *colimaçon*, while the last lady, whose hand he has quitted, turns to the right to envelope the other circles that go on diminishing. When they are quite close to each other, the conductor passes under the arm of one of the waltzers and waltzeuses, to get out of the circle, every one following him without letting go their hands. The conductor promenades at pleasure, and extends the line to reform the general round. All the other couples perform a general waltz or promenade. This figure, like the two preceding, is generally placed at the end of the cotillon.

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41. *The Final Round—La Ronde Finale. (Waltz, Polka, or Mazourka Step .)*

All the persons of the cotillon form a general circle. The conductor separates himself with his lady from the circle, which should join again, and executes in the middle a waltz or a promenade. He stops at a given signal, and his partner quits the circle, while he chooses a lady, with whom he dances or waltzes within it. He then in his turn quits the circle, and the lady he has chosen takes another gentleman, and so on for the rest. When there remain only two or three couples, a general waltz or promenade is executed. The *Final Round*, like the *Pursuit*, is generally performed at the end of the cotillon.

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42. *The Pursuit—La Poursuite . (Waltz, Polka, or Mazourka Step .)*

Three or four couples set out. Every gentleman of the cotillon has the right to go behind each couple and possess himself of the lady to dance or waltz with her. He should clap his hands to announce his intention of substituting himself for her partner. This figure continues till each gentleman has again got possession of his lady to conduct her to her

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place. To execute this figure with all the animation required, it is necessary that as fast as each gentleman possess himself of a lady, another should replace him. The pursuit is one of the final figures of the cotillon.

43. *The Handkerchief—Le Mouchoir . (Waltz, Polka, or Mazourka Step .)*

Two couples start at the same time, the gentlemen, each holding with his left hand the end of a handkerchief, and high enough to pass under it at every circle that the handkerchief describes. They waltz or polk till the handkerchief is rolled up like a cord.

44. *Le Moulinet . (Waltz, Polka, or Mazourka Step .)*

Three couples start together. After a promenade or a *tour de valse* , each gentleman chooses a lady, and each lady a gentleman. All the gentlemen place themselves in *moulinet* , giving the left hand to each other, and the right to the ladies, who themselves should hold them by the left. The first, third, and fourth gentlemen waltz or polka in the intermediate space, while the other couples pace slowly. At a given signal, the waltzing or polking couple stop to allow the rest to dance or waltz. The conclusion is made by a general waltz or polka.

45. *The Four Chairs—Les Quatres Chaises . (Waltz, Polka, or Mazourka Step .)*

In the middle of the room are placed four chairs arranged in the same way as for *Puss in the Corner* . Four couples set off, in waltzing or polking, and place themselves, each couple behind one of the four chairs. At a given signal each one waltzes or polks about the chair behind which it finds itself, and then passes to the next, and 149 so on for the rest, always going to the right. This figure should be executed simultaneously to avoid clashing with each other. To finish, each couple regains its place in waltzing or polking.

46. *The Country Dance—La Contredanse . (Waltz, Polka, or Mazourka Step .)*

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Four couples place themselves in the middle of the room as for the Country Dance. The first couple set off in waltzing or polking about the couple on the right, and in the same way makes the round of the other couples. The three other couples repeat the same figure. When all these four have finished, they return to their places waltzing or polking in the same way as for the *Chairs* .

47. *The Flying Shawls—Les Echarpes Volantes* . (*Waltz, Polka, or Mazourka Step* .)

Two shawls are crossed, and tied in the middle. Four couples place themselves as for the game of the ring, each gentleman takes with the left hand one of the corners of each shawl, being careful to hold it above his head. Each couple waltzes, in turning, and always keeping the same distance. At a given signal all regain their places.

48. *The Fan—L'Eventail* . (*Waltz, Polka, or Mazourka Step* .)

Three chairs are placed in the middle of the room upon the same line. The two at the ends should be turned contrariwise to that in the centre, as in the figure of the *Glass of Champagne* . The first couple sets out in waltzing. The gentleman seats his lady upon the centre chair, and seeks two other gentlemen, whom he places in the two other chairs. The lady offers her fan to one of the gentlemen at her side, and waltzes with the other. The gentleman with the fan must follow the waltzing couple, fanning them and hopping about the circle.

49. *Blind Man's Buff—La Colin Maillard* . (*Waltz, Polka, or Mazourka Step* .)

Three chairs are placed on the same line in the middle of the room. The first couple sets off. The gentleman goes and takes 150 another gentleman, whom he places in the centre chair, after having bound his eyes. The lady selects another gentleman, whom she leads on tiptoe to one of the chairs by the side of the Blind Man, while she seats herself on the other. The first gentleman then invites the Blind Man to choose the right or the left. If he

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indicates the lady, he waltzes with her to her place; if, on the contrary, he points to the gentleman, he must waltz with him, while the conductor waltzes with the lady.

50. *The Gentlemen Together—Les Cavaliers Ensemble . (Waltz, Polka, or Mazourka Step .)*

The two first gentlemen each choose a gentleman to waltz with them, and the two ladies each select a lady to waltz with them. At a given signal, the four gentlemen stop and form a round, while the ladies form another. Two ladies, in advancing to the gentlemen's circle, pass under the arms of the other two ladies, and enter it, forming a round *à l'envers*, when each gentleman waltzes with the lady before whom he finds himself. This figure may be performed by three or four couples.

51. *The Zigzags—Les Zigzags . (Waltz, Polka, or Mazourka Step .)*

Eight or ten couples start together, and place themselves behind each other, couple by couple, keeping a certain interval. Each gentleman should have his partner at his right. The first couple sets out in waltzing, and passing zigzag through all the couples to the last. The second couple then makes its way to the last, while the conductor is returning with his lady to the head of the phalanx. The conclusion is by a general waltz.

52. *The Undulations—Les Undulations . (Waltz, Polka, or Mazourka Step .)*

The four first couples set out forming a round. The conducting couple should be in the middle of the circle and waltz at pleasure, seeking to deceive the other couples that ought to follow all their movements without letting go hands. At a signal given, the next couple place themselves in the middle to play off the same game, while the first resume their place in the circle, and the others successively execute the figure. The conclusion is made by a general waltz.

53. *The Two Lines—Les Deux Lignes* . (*Waltz, Polka, or Mazourka Step* .)

The first gentleman takes the first lady by the hand, and makes, walking, the tour of the room; all the other couples ought to follow. The conductor forms with the other gentlemen a single line, so that every one faces his partner. Every gentleman then with his right hand takes the right hand of his lady, and makes her traverse in taking her place. The first couple sets out waltzing, and goes up the line and passes behind the line of the ladies; without ceasing to waltz, it passes between the two lines, and again goes up passing behind the ladies. Arrived at the last, it stops, the gentleman remaining on the side of the ladies, and the lady on the side of the gentlemen. Each couple successively executes the same figure. and the whole terminate by a general waltz. The *Two Lines* are particularly performed at the end of the cotillons.

54. *The Crooked Lane—L'Allée Tournante* . (*Waltz, Polka, or Mazourka Step* .)

The conductor sets out, walking and holding his lady's hand, and invites the other couples to follow him. A general round is formed. Each couple must be careful to keep a certain distance. The gentlemen place themselves before their ladies, so as to form with them a double round, the gentlemen without, and the ladies within. The conductor sets out with his partner, and waltzes round the crooked lane formed by the two circles, till he has regained his place. He then quits his lady, and resumes his place in the ladies' circle, while she goes back to her's amongst the gentlemen. Each couple executes the figure in turn, and the whole concludes by a general waltz. This is one of the final figures of the cotillon.

55. *The Flying Hat—Le Chapeau Volant* . (*Waltz, Polka, or Mazourka Step* .)

The two first couples set out. The conductor holds behind him in his left hand a hat, which he keeps with the open part upwards, as if it were lying on a table. The second gentleman holds in his left hand a pair of gloves, that he endeavors to fling into the hat without ceasing to waltz. When he has succeeded, he takes the hat, and gives the gloves

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to another gentleman, who recommences the same 152 game. It may be imagined that amongst good waltzers this figure gives rise to a multitude of turns and incidents.

56. *The Figure of Eight—La Huit . (Waltz, Polka, or Mazourka Step .)*

Two chairs are placed in the middle of the room at a certain distance from each other. The first couple sets off, passes behind a chair without ceasing to waltz, and then repasses behind another, so as to describe a figure of eight. Each couple in succession repeats the same figure, which is one of the most difficult to be executed. A gentleman who acquits himself perfectly, may be reckoned a consummate waltzer.

57. *The Mirror . (Waltz, Polka, or Mazourka Step .)*

The first gentleman places his partner on a chair in the centre of the room, and gives her a mirror to hold. Then all the gentlemen pass one after the other behind her chair, and show themselves to her in the mirror, thus:

Which she wipes with her handkerchief when she does not accept the one she sees. When the favored one presents himself, she rises and dances round the room with him; leaving the mirror on the chair. The same for the rest.

58. *The Intermingling of Arms—Les Bras Enlacés . (Waltz, Polka, or Mazourka Step .)*

Three or four couples set out together. After a *tour de turn* , mazourka or polka, each gentleman takes a lady, and each lady 153 takes a gentleman, when a general round is formed. They all advance and fall back together at four bars. They again advance, and when near each other, the gentlemen join hands above and the ladies below. The arms being thus entwined, they turn to the left; the conductor lets go the hand of the gentleman on the left; they extend themselves in a single line without quitting each other's hands. When a straight line is well formed, the gentlemen raise their arms, but still holding each

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other; the ladies dance off, and the gentlemen pursue them. At a given signal all the ladies turn round and dance with their partners, who ought to be behind them.

59. *The Ladies' Moulinet—Le Moulinet des Dames . (Waltz, Polka, or Mazourka Step .)*

The two first couples set out. Each gentleman chooses a lady, and each lady a gentleman. A general round is formed, and turns to the left, during eight bars, the ladies placing themselves in moulinet (hands across), and giving each other the right hand; each gentleman remains in his place. The ladies make a *tour de moulinet* and give their hands to their partners to make a *tour sur place* (turn with hands across). They return in moulinet (cross hands), and at each turn they reach one more gentleman, till they have come up to him with whom they set out. Polka or mazourka for a finish.

60. *The Little Rounds—Les Petits Rondes . (Waltz, Polka, or Mazourka Step .)*

The three or four first couples set out. Each gentleman chooses a gentleman, and each lady chooses a lady. The gentlemen arrange themselves two by two, and the ladies do the same in front of them. The two first gentlemen and the two first ladies circle one entire round to the left; when the round is finished, the two gentlemen, without stopping, raise their arms to let the two ladies pass underneath, and execute another tour with the two next ladies. The two first ladies turn in the same way with the two new gentlemen who present themselves; each one follows till the two first gentlemen have come to the two last ladies. When the two first gentlemen have made all the ladies pass, they arrange themselves in line, and the two next gentlemen place themselves on either side. so that all the gentlemen form in one and the same line opposite to that which the ladies have also formed on their side. The two lines advance 154 towards each other during four bars, and fall back during four bars, then rejoin, and each gentleman takes the lady who is before him. General polka, or mazourka, for a finish.

61. *The Double Moulinet—Le Double Moulinet . (Waltz, Polka, or Mazourka Step .)*

The two first couples set out. Each gentleman chooses a lady, and each lady chooses a gentleman. A general round is formed, and after a tour to the left, each gentleman makes a *tour sur place* , causing his partner to turn about him till she forms a moulinet of the right hand with the three other ladies. The four ladies being in the middle of the moulinet, and directing themselves towards the left, the gentlemen direct themselves towards the right, and turn till each has again found his partner to give her his left hand, and take his place in moulinet, while the ladies accomplish in the opposite way the round which the gentlemen have just been making. When the gentlemen have found themselves twice at the sides, and twice in the middle, with the right hand they take the left of their lady, and conduct her in polka or mazourka promenade.

62. *The X of the Gentlemen—L'X des Cavaliers . (Waltz, Polka, or Mazourka Step .)*

The two first couples set out. Each gentleman, without quitting his lady, chooses another, whom he should hold with his left. The two gentlemen place themselves opposite one another at a certain distance. They advance with their ladies during two bars, and in like manner fall back during two bars. They advance once again, letting go the hands of their ladies, who remain in their places. The two gentlemen give each other their hands crossed at the elbows, and make together a complete tour, then give their left hands to their ladies in the same way, and make a tour with them. They again make a tour together, giving each other the right arm, and recommence with the left arm with the next lady on the right, and so on for the rest. When they have turned with the four ladies, they each take two ladies—their own and the one they have chosen, and make a promenade at pleasure. When they find themselves at the place of the lady they have chosen, they pass her under their right arm, and continue the promenade with their partner.

63. *The X of the Gentleman and his Lady—L'X de Cavalier et de la Dame . (Waltz, Polka, or Mazourka Step .)*

The first couple sets out. The gentleman chooses two ladies, whom he takes with either hand, and his partner chooses two gentleman. The conductor and his partner face each other at a certain distance with the ladies and gentlemen they have chosen. They advance and retire during four bars; then the conductor and his lady advance towards each other, leaving the two other ladies and the two other gentlemen in the places where they are. In advancing this second time by themselves, they give the arm to each other crossed at the elbow. They made a complete round, after which the gentleman gives his left arm crossed in the same way to the lady, whom he held with his right. The first gentleman and his lady return to the middle to make together a tour of the left arm, and then do the same with the other lady and the other gentleman. In finishing they should find themselves in the same position they had at the commencement. All six advance and retire during four bars. They advance a last time, and each gentleman takes by the right hand the lady facing him, to reconduct her in promenading to her place.

64. *The English Right and Left—La Grande Chaine Anglaise . (Waltz, Polka, or Mazourka Step .)*

The two first couples set out, place themselves facing each other, and make the English right and left very much lengthened. The two gentlemen, advancing with their ladies, give each other the left arm crossed at the elbow, and make a very rapid demi-tour to change the ladies, and make with each other's partner a *tour sur place* . They recommence the figure to take their partners again, whom they promenade to their seats.

65. *The Contrary Rounds—Les Rondes Contrariées . (Waltz, Polka, or Mazourka Step .)*

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Departure of the three first couples. The gentlemen place their ladies in a line, and take each other by the hands to form a chain. The conductor passes to the left with the two others in front of the three ladies. The gentlemen, when they come to the last, form a circle about her, and turn to the led after having made a complete tour. The conductor relinquishes the hand of the gentleman on the left, and passes to the middle lady to form about her a round *à l'envers* with the other gentlemen. After a tour in this way, the conductor again lets go the hand of the gentleman on the left, and makes a tour in the natural way about the third lady. He then draws after him the two gentlemen, who have not ceased to keep up the chain, passes in front of the ladies as at the commencement of the figure, and continues the promenade, passing behind the ladies. When each gentleman finds himself in front of his own partner, he presents his hand to her, and takes her off in promenade, followed by the other couples.

66. *The Genuflexions—Les Genuflexions . (Waltz, Polka, or Mazourka Step .)*

Departure of the first two couples. The two gentlemen kneel on one knee at a certain distance from each other: In this position they make their ladies turn twice about them without letting go their hands. After these turns, the two ladies cross the right hand, and give the left to the right of the other gentleman to make two turns in like manner. They cross a second time from the right hand to the recover their partners, who rise and promenade them to their places.

67. *The Right and Left—Les Chaines à Quatre . (Waltz, Polka, or Mazourka Step .)*

Departure of the first four couples, who go and place themselves opposite to each other, two couples on one side upon one line, and two couples upon the other. In this position each couple makes a half right and left with its opposite, then the gentlemen make with their ladies a *tour sur place* , after which each couple should turn opposite the couple which was originally at its right. They repeat the half right and left with the *tour sur place* ,

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and so on for the rest. When all find themselves again in their original places, each couple disperses, and makes a promenade at pleasure.

68. *The Crossed Chains—Les Chaines Croisées . (Waltz, Polka, or Mazourka Step .)*

Setting out of the first four couples, who place themselves as in the preceding figure. Each couple executes with its opposite a 157 complete right and left, after which they turn opposite the couple which is at its side according to the position of the setting out. They make sidewise a new right and left, and then the conducting couple make a half right and left obliquely with the couple, which in the original order represented the opposite of that which was on its right. When it has crossed, the two other couples in like manner execute a half right and left obliquely, the two first a second time do the same, and then the second. General promenade to regain their places.

69. *The Graces—Les Graces . (Waltz, Polka, or Mazourka Step .)*

The first couple sets out. The gentleman passes his lady to the left, changing hands. He takes another lady with the right hand, and continues promenading between the two. When he finds himself at the place of the lady he has chosen, he makes the two ladies pirouette opposite each other, and takes them by the waist to make them execute a *tour sur place* to the left. He returns the lady he has chosen to her partner, making her pass under his arm and that of his lady, and continues the promenade to his place. The gentleman to make the *tour sur place* should have his own lady by the left hand, and the other by the right. When this figure is made in polka, instead of the *tour sur place*, you make the *tour du salon à trois*, abandon the lady chosen when you pass before her place, and continue to promenade with your own.

70. *The Double Pastourrelle—La Double Pastourrelle . (Waltz, Polka, or Mazourka Step .)*

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Setting out of the first four couples, who place themselves for the country-dance. The two opposite gentlemen, still retaining their partners, take with the left hand the two other ladies, who leave their partners in their place. In this position the two gentlemen, 158 holding a lady with each hand, advance and retire during four bars; they make their ladies cross in front of them, passing her on the left under their right arms. The ladies go and resume the two gentlemen left in their places to repeat the figure, which is made four times in succession, and terminates by a promenade at pleasure.

71. *The Double Chain—La Double Chaine . (Waltz, Polka, or Mazourka Step .)*

Setting out of the first couple, who go and place themselves facing each other at a certain distance, and advance one towards the other in the mazourka or polka step. When they have closed, the gentlemen change their ladies and places in going apart again. They repeat the figure to recover their places. They advance a third time to make a double right and left, crossing over four times. The whole is terminated by a polka or mazourka promenade.

72. *The Inconstants—Les Cavaliers Changeants . (Waltz, Polka, or Mazourka Step .)*

Setting out of the first three or four couples, who arrange themselves in phalanx behind the conducting couple. The first gentlemen turns round, giving his left arm crossed at the elbow to the left arm of the gentleman behind him, with whom he changes place and partner. He goes on without interruption to the last lady. When he reaches the last, the second gentleman, who is then at the head of the phalanx, executes the same figure, and so on for the rest, till every one has regained his place. The whole terminates by a general promenade.

73. *The Uninterrupted Chains—Les Chaines Continues . (Waltz, Polka, or Mazourka Step .)*

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Setting out of the first four couples. Each gentleman chooses a lady, and each lady chooses a gentleman. All the gentlemen place themselves in line in front of the ladies, who are similarly arranged. The first gentlemen on the left gives his right hand to the right hand of his lady, and makes a complete tour with her; afterwards gives his left hand to the left hand of the next lady. The conductor and his partner give each other the right hand in the middle of the double figure, and separate to find the next lady and gentleman, 159 and so on for the rest up to the last couple. They then make a complete tour, so that the lady finds herself on the side of the gentlemen, and her partner on that of the ladies. When the conductor and his lady have reached the fourth couple, the second gentleman should also set out, so that there should be an uninterrupted right and left between the gentlemen and ladies. On the departure of the first couple, the second should take their place, and so on for the rest. When all have executed the figure, each gentleman offers his hand to his partner for a promenade. This dance may be executed by as many couples as please.

74. *The Ladies Back to Back—Les Dames Dos à Dos . (Waltz, Polka, or Mazourka Step .)*

Setting out of the first four couples, who form a general round. The ladies place themselves back to back, and keep close to each other; the gentlemen remain in the usual position. At a given signal, and during four bars, the round is enlarged, the gentlemen retiring, the ladies advancing; during four other bars it is narrowed. The round is developed for a last time, then they make a *chaine plate* , beginning by the right hand, till each has recovered his partner. It terminates by a promenade.

75. *Four Hands Round—Les Rondes à Quatre . (Waltz, Polka, or Mazourka Step .)*

Setting out of the first two couples. Each gentleman chooses a lady, and each lady chooses a gentleman. The gentlemen form together four hands round at one end of the ball-room. Every one makes a tour to the left, after which the conductor and the one he has chosen pass under their arms, the two other gentlemen to recover the two ladies,

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who do the same, and form a round with them. They make complete turn to the left, after which the two gentlemen elevate their arms to, make a passage for the two ladies, with whom they make another tour, while the two first execute the same round with the two other gentlemen, which forms two four-hands-round. The gentlemen raise their arms to let the ladies pass under; the two first while advancing turn round, and form a line, which is soon joined by the two others. The ladies should form a similar line on their side. When the four gentlemen and the four ladies have met, they form the same round as at the commencement—that is to say, gentlemen with gentlemen, and ladies with ladies. After a tour, they extend themselves in two opposite lines, that advance towards each other, each gentleman resumes his lady, and the whole terminates with a promenade.

76. *The Genuflexion of Four—La Genuflexion à Quatre . (Waltz, Polka, or Mazourka Step .)*

Setting out of the first four couples, who afterwards place themselves as for the French country-dance. At a given signal the four gentlemen put one knee to the floor, and make the ladies turn about them, as was explained in *The Genuflexions* (No. 57). The ladies make but a single turn, after which they cross on the right hand, and give their left hand to the right of the other gentlemen to do the like in turn. They cross a last time on the right hand, and rejoin their partners, when they finish by a promenade.

To execute well this figure, one of the most graceful of the mazourka, the moment the first two ladies have finished their traverse, the two others of the opposite party should immediately set out and cross, while the first two turn about the gentlemen. By the help of these intervals, the ladies do not run the risk of clashing in the middle of their course.

77. *The Reunion of Couples —(Waltz, Polka, or Mazourka Step .)*

The first couple makes a promenade, after which it goes and takes the second couple to form hands four round. They make a half round to the left, after which the conductor quits the hand of the lady of the second couple, and turns round to the left, drawing after him

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the other dancers to go and seek the third couple, with which they make a round of six persons. After a half round to the left, the conductor again quits the lady on his left to go and seek successively the other couples. When he has arrived at the last, a general round is formed, they make a turn to the left during eight bars, a turn to the right during eight others, and end all by the *tour sur place* . This dance is generally executed at the end of the cotillon-mazourka.

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