

LITTLE  
DANCING  
MASTER

LITTLE  
DANCING  
MASTER

THE  
**Little Dancing Master**

A NEW EXPOSITION OF ALL THE  
**MODERN DANCES**

INCLUDING

*The Newport Lancers, The York, La Pavane,  
Military Schottish, Christmas Polka, High-  
land Schottish, Waltz Caprice, Containing  
Full, Clear, and Practical Instructive  
Diagrams of Marches, Quadrilles,  
Waltzes, Polkas, Etc., Etc., Etc.*

BY

**GEORGE E. WILSON**

NEW YORK  
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T. J. CAREY & Co., PROPRIETORS

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## PREFACE.

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THROUGH the urgent solicitation of many friends the author has been induced to publish this vest-pocket edition on Dancing.

It has been my aim to make it *plain and simple*, so that it can be readily understood by those who are not acquainted with the art, and at the same time be a book of ready reference for those that are.

They who peruse this work will find that the most simple language has been employed to describe the dances, thereby avoiding the use of any terms likely to perplex the student.

THE AUTHOR.

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## BALLS, SOCIABLES, PARTIES, ETC.

THE first and necessary proceeding in arranging matters for the getting up of a ball is to choose a presiding officer, this being done by the parties interested, who meet and elect some one for the position, to whom and his assistants, who are called the floor committee, the dancing arrangements are left.

The presiding officer, or floor-manager, is distinguished from the rest by some badge or ribbon different from theirs, while they are readily recognized by their badges as the gentlemen having the pleasure of the evening in charge.

The duties of the floor committee are very trying. During an evening's enjoyment, they must fill up the sets, provide dancers with partners, take charge of all valuables found, seek for lost articles, and answer politely this, that, and the other question.

When a gentleman escorts a lady to a ball it is requisite that he dance the first dance with her; should he escort more than one he should secure partners for them. If he is not acquainted, he may address any member of the committee, who will secure partners for them.

Ladies also have the privilege of requesting members of the committee to secure partners for them if they have none.

An introduction in a ball-room is not privileged to be continued, unless the lady sees fit to have it otherwise. Should a lady whom you request to dance be engaged for the number you require, and you are promised another number, do not fail to be in attendance at the proper moment, as it is ungentlemanly to keep a lady waiting. Should you not present yourself in season she will have a right to dance with any friend (or person introduced) that may ask her, nor must you feel offended at her action.

Do not take long steps in dancing. Let all your movements be easy and graceful, hardly raising the feet from the floor; never jump or sway the body.

When the dance is finished conduct the lady to a seat, and unless you choose to sit beside her, salute and withdraw.

Mostly all books on dancing embrace a description of ball-room etiquette, etc. This is not necessary; it merely helps to fill up space. There is hardly any difference in the ball-room from any other gathering. All gentlemen are polite and cheerful, seeking to put everybody at their ease. All the ladies are agreeable and pleasant.

The old saying, "As polite as a French dancing-master," has become obsolete in this country, as there are none more polite agreeable, social, and considerate for

each other's feelings than the gentlemen of our own country, whether in the ball-room or out of it.

I will, however, make a few suggestions to allay the nervousness of those who imagine that in the ball-room people act differently to what they do naturally, when receiving or being received by friends.

## BALL-ROOM ETIQUETTE.

WHEN accompanying a lady to a ball the gentleman will immediately on entering the building escort her to the entrance of the ladies' dressing-room, where leaving her, he proceeds to the gentlemen's dressing-room.

The lady, after making her toilet, seeks the sitting-room, where she awaits the appearance of her escort.

He having divested himself of his outer garments (which he deposits with the attendant at the hat-box), immediately repairs to the vicinity of the ladies' parlor where he holds himself in readiness to accompany her in the grand march when the master of ceremonies gives the signal. At a private ball or reception it is etiquette for the guests on entering to salute the host and hostess before seating themselves.

Should the floor-manager, or one of the committee, introduce a gentleman to a lady, she should not refuse to dance with him if disengaged, as such refusal would be a very great breach of good manners, as the introducer is presumed to know and be careful to grant introductions to those only who are unexceptionable.

No gentleman unacquainted with a lady should ask her to dance with him at

a ball, but at private parties the rule is reversed.

Upon consent being given, he respectfully offers his arm and leads her to a place, and at the conclusion of the dance conducts her to a seat unless otherwise requested.

"Procrastination being the thief of time" do not put off securing a partner until the signal is given for the sets to form. It is not only very annoying, but really impolite to the lady to invite her hastily and then find most of the sets full and the dance about commencing. Only in an emergency can such action be proper, such a one, for instance, as an incomplete set.

Be careful in fulfilling your engagements; forgetfulness in this respect cannot easily be pardoned. It is a very grave offence, and by many will be considered as an insult.

Always salute at the commencement of a dance. The same action should attend its conclusion.

In forming a quadrille, should you accidentally occupy the place of another couple, you must apologize upon being notified of your error, and secure a position elsewhere.

In passing through an assemblage of ladies, where it is impossible to make your way without disturbing them, or when you are necessitated to pass before them, bow and express your regret at being obliged to disturb them.

When the supper hour arrives, you accompany the lady to the table, see that she is seated comfortably, and remain waiting upon her, paying her all the little, but quite necessary, attentions that are her due, and which is so gratifying to the gentle sex all over the world.

From the supper-room you escort her back either to the dancing-hall or dressing-room, as she may prefer.

Etiquette requires study and memory. Its rules are often despotic or arbitrary, but if strictly followed the right action will be performed under any circumstance that may present itself, and the actions of each individual mingling in society should be such as to secure the approval, respect, and good wishes of all with whom you may come in contact.

## ARRANGEMENTS FOR BALLS, ETC.

THE committee, or whoever has the entertainment in hand, must first calculate how many guests they expect to be present, as the amount of printing, number of musicians, and orders for supper, are all regulated by the number of people expected.

The first duty is to secure a suitable ball-room, if a ball is to be given, or some friend's residence, if a party or sociable.

Your next will be to engage the most important feature of the evening's entertainment, viz., the music. I say important, because if the musicians fail to keep good time, if they play too fast or too slow, or lack grace or spirit in their playing, the party will find it impossible to enjoy the dancing. It has been often remarked by dancers that after some orchestras they have had a feeling of weariness oppress them, even early in the evening, while after others they have danced all night, and then felt sorry that the order of dancing was finished.

The hall and music being engaged, your next step is to give the order for



printing. You give the title, name of the hall, the name of the orchestra engaged, day of month and year, about as on pages 20 and 21.

After the foregoing arrangements, the next in order is the supper.

Care should be taken to engage a first-class caterer, as nothing is so conducive to a night's enjoyment as a good supper. Let there be plenty of everything, and have it served in good style.

Each and every person in the supper-room should try to be as agreeable as possible, and make every effort to conduce to the social enjoyment of all around them, the rule of behavior at the table being the same as at home or at any social affair.

The committee should instruct the head-waiter to place a sufficient quantity of each dish at different sections of the table simultaneously. By so doing each person can be served more conveniently and better; whereas, if everything is served from the head of the table first and passed from thence to the foot, most of the good things will have disappeared before the dishes reach one-third of the length of the table.

The committee also attend to the printing of hat-checks, door-passes, etc. Also the dancing programme, of which they should have a sufficient quantity, as it would be exceedingly annoying to have dancers inquiring of their neighbors as to the next dance.

It is customary at public balls to charge an admission fee, which, after paying, the gentleman receives in return a ticket to enter the ball-room, also a ticket by which, on presentation, his wraps and hat are received at the hat-box. By this system no fraud can be effected, and no one can obtain access to the ball-room unless entitled to admission. After receiving the tickets the gentleman proceeds to the dressing-room with his hat-check, which he presents at the box with the articles he wishes to have checked. These articles and the ticket are taken from him, and in return he is handed a check from the hall with a number on it corresponding to the number of the compartment in which his things are placed. If anything belonging to him left in the box is lost, some one must make it good to him, either the parties who are giving the ball or the proprietor of the hall. If the parties giving the ball receive the articles themselves they are responsible; if they engage the owner of the hall to do so, then he is responsible. Both checks are somewhat as follows:

HAT CHECK No. 417.	FRIENDLY CIRCLE
	Nov. 28th, 18

After checking their things the gentlemen proceed to the ball-room, where

HAT CHECK  
72  
IRVING HALL.

they present the pass-check, upon which they are admitted. The following is a specimen :

FRIENDLY CIRCLE.  
P A S S  
Nov. 28th, 18

After the overture by the orchestra, the gentleman advances to the entrance of the ladies' parlor, where he meets his lady friend, and both join in the grand march, during which they receive the order of dancing.

As a general thing the ladies' programmes are something to be proud of, being rather elaborate, made up in the highest artistic skill. This is a mark of respect, and is also a slight memento for them of the ball.

## THE GRAND MARCH.

THE Grand March is a brilliant feature of every ball. It is generally the signal for the opening of festivities. It is led either by the floor-manager or the president, accompanied by their ladies ; they are followed by the other officers according to their rank, then by the other members and their ladies, and last, but not least, by their friends and guests of the evening.

The above is generally the rule, but there are some exceptions ; for instance, if the ball is attended by some popular prominent personage, such as a member of congress, senator, or distinguished scholar, etc., as a matter of courtesy they are invited to open the ball by leading the Grand March.

All military balls are mostly opened as above exception states.

Some balls are opened by a waltz ; this is done when there are not enough in attendance to perform the figures and evolutions of the Grand March.

Other balls open with a Lancers, followed by four or five other dances, and then the Grand March ; that is usually done when there is some presentation to be made to some popular person or persons present.

In the Grand March each gentleman, accompanied by a lady, whom he meets at the door of the ladies' parlor, takes his position in the March, keeping correct time to the music, which is in either 2-4,

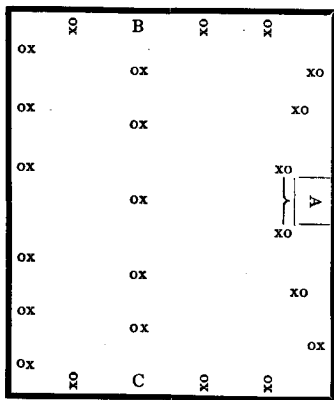


Figure 1.

X, Gentlemen; O, Lady.

4-4, or 6-8 time, and should not be either too fast or too slow.

The couple leading the Grand March lead towards the right (the ladies on the right of the gentlemen). All the other couples fall in behind the first until they

are all in line, after which they march around the room three or four times, when they begin to perform the various figures of the Grand March.

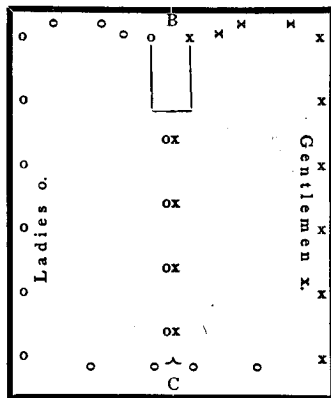


Figure 2.

X, Gentlemen; O, Lady.

I will give a few specimens of the formation of letters such as are used in the March, as initials of the hosts of the ball.

The March begins at (A), the ladies'

parlor. The first couple, followed by the others in couples, turn to the right and march round the room till all the couples are in line; then they go round once again to (B), where they go down the centre of the room to the bottom at (C), where they separate from each other, the ladies turning to the right, the gentlemen

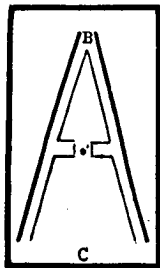


Figure 3.

to the left in which opposite directions they continue, until they meet again at (B), where they join each other and prepare to form the (initial) letters representing the name which they give their ball, etc.

N. B. The full name is never spelled out, only the initials. Dots are not expected after each initial letter.

At (B) take the inside of the letter A (A), march to the centre of the cross-bar (\*). Where the lady comes opposite to the gentleman they both walk two steps together toward (C) with hands joined, and again separate, turning back to where they commenced the cross-bar (\*), then continue down towards (C) in an oblique direction until they come to the bottom of the letter, where they turn round (C), and again meet at (B), which is the point which completes the letter.

The beauty of the letter A is that one-half is formed by ladies, the other half by gentlemen, which makes both sexes exert themselves to be as perfect in the formation of the letter (A) as possible.

Want of space deprives me from giving other patterns of letters, but the foregoing examples are sufficient. With a little tact anybody can form the other twenty-four letters of the alphabet.

After forming the initials of the name given to the ball, the couples again march around the room until they arrive at (B), where they perform various figures in outline of horses, cats, dogs, elephants, hearts, etc.

One easy March, though not a brilliant one, is as follows:

After marching round the ball-room in couples pass down the centre in couples until arriving at the foot, when separate in couples, one couple to the right, the other couple to the left, still continuing around again. Arriving at the head of

the room the couples from the right and left join together and march down the centre (four abreast), two ladies and two gentlemen ; then they again divide, two couple to the right (four persons) and two couple to the left (four persons). They continue round the room until arriving again at the head of the room, where they join together, forming four couple abreast (eight persons). They again march down the centre to the foot, where they separate in four couple to the right (eight persons) and four to the left (eight persons), and continue to march to the head, where they join as before with sixteen persons (eight couple) abreast. This is continued at the pleasure of the leader of the march, doubling to sixty-fours, then reducing to single couples. When they are again marching single, they divide the ball-room space as follows :

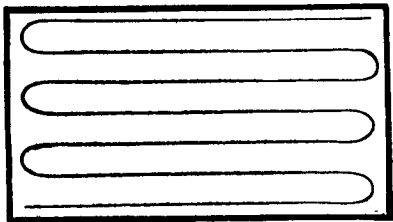


Figure 5.

After going through the preceding figure, commence what is called the ring-a-rosie, as follows :

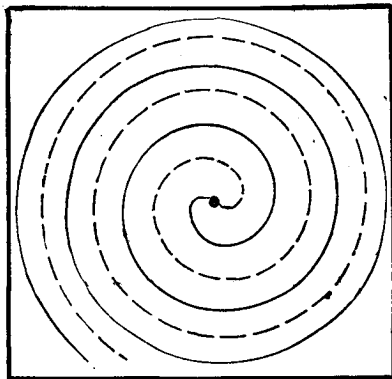


Figure 6.

Start from any part of the ball-room and commence a circle round the room. After going around once keep on going round, forming circle with circle, each smaller than the other, till arriving at the dot in figure six, when turn right around

and reverse till each come out as they went in.

N. B. The leader will see to it that there is space left between each circle for another couple to pass through.

## CHRISTMAS POLKA.

THIS dance is peculiar, each strain of music requiring a different set of steps and motions, the music being accented accordingly. It may be commenced at any part, but the couple must be careful to begin with the style of Polka belonging to the portion of the music which is being played. This Polka is danced as follows :

### *First strain of music.*

Dance the three slide Polka, or Esmeralda.

### *Second strain.*

Use the Bohemienne, or old style heel and toe Polka, four bars; alternating with three slide Polka, also four bars.

### *Third strain.*

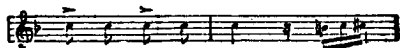
Dance the ever favorite Racket.

### *Fourth strain.*

Introduces the Merrythought. The motions assigned to the notes are given for four bars.



step close, | step close. | step change.  
leap



step close, step close | step change.  
leap.

Sideways, lady with right foot, gentleman with left foot.	Half turn, same as in Polka.	Sideways, lady left foot, gentleman right foot.	Repeat sec- ond bar, half turn.
--	------------------------------------	--	---------------------------------------

1st bar. | 2d bar. | 3d bar. | 4th bar.

A slight stamp of the foot is made at each step, especially where the music is accented. For the next four bars the three slide Polka is danced; follow with the Merrythought in the succeeding four bars and strain, and finish with the three slide Polka.

Repeat these polkas and motions throughout the dance.

## THE YORK.

Is a variation of the Polka Mazurka, using the same music, and, with a single exception, the same series of motions.

The description given is for the lady commencing with the right foot. By reversing the reading—that is, by reading “left” for “right,”—the description becomes equally correct for the gentleman.

For each revolution four bars of music are required.

### 1ST BAR.

slide upon right  
foot.

change to left.

slide right.

change to left.

hop on left.



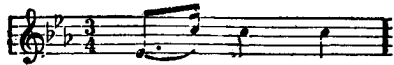
These motions are sideways

## 2D BAR.

slide right foot.

change to left.

leap to right.



A half turn is made with these three motions, which constitute the Polka step.

## 3D BAR.

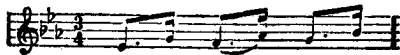
slide left foot.

change to right.

slide left.

change to right.

hop on right.



These motions are taken sideways, as in the first bar.

## 4TH BAR.

slide left foot.

change to right.

leap to left foot.

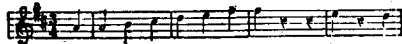


Again turn half round, and the full turn is completed.  
Continue the same succession of motions.



## CAPRICE WALTZ.


THIS dance has become very popular, as indeed any desirable variation of the Waltz is most likely to do. Any Waltz music may be used, the principal difference being that no turn is made upon the first four bars. A half turn is made upon the 5th bar, also on the 6th, and again upon the first and second beat of the 7th bar, after which two slides follow.



hop on right.  
slide on left.  
change to right  
and hop on left.  
slide left.  
change to right  
and hop on right.  
slide left.  
change and slide.  
change.  
slide.  
change to right.

Over the notes here given are the motions and steps for the beats of each bar to the eighth. The dance begins directly sideways, the directions are for the gentleman, and will serve for the

lady by reading "right" instead of "left," and "left" instead of "right."



leap to left.  
slide right.  
change to left.  
leap to right.  
slide left.  
change to right.  
leap to left.  
slide right and  
change.  
slide and change.  
slide.

## LA PAVANE.

LA PAVANE is an old dance, dating back at least two centuries. As its name indicates, this dance is of French origin. The word Pavane means, a *slow and stately dance*, and there exists no good reason why this beautiful dance, full of courtly grace and elegance of carriage, combined with the stately, ceremonious manner peculiar to the old court of France, should not be revived. Of all dances, it affords probably the most pleasure to the spectators, who after all have some right to consideration in a ball-room.

## HOW IT IS DANCED.

These directions are for two couples facing each other. Any number of couples may dance, the number depending entirely upon the length of the room. About twelve feet of space is required between the couples. Both couples move simultaneously.

Before the commencement of the music, the couples should stand facing partners, which of course places them with their sides to the opposite couple, who do likewise.

## SALUTE.

Present hands as for ladies' chain, gentleman's right, lady's left, and slowly turn to face opposite line of couples—4 bars.

Step forward three steps with a sliding motion and halt—2 bars.

Salute all to right—2 bars.

Salute all to left—2 bars.

NOTE.—*The first salute should be longer than the second.*

Partners turn so as to face each other ; lady slides to left, gentleman to right. Salute partners—2 bars.

Salute partners again, lady slides to right, gentleman to left—2 bars.

Again present hands and turn slowly so as to face the couple opposite—2 bars.

## FIRST FIGURE.

Promenade across, as in quadrille, that is, each couple crosses the floor to opposite couple's place, passing round to the left. Four bars are occupied in this movement, and at the conclusion of the fourth bar the two couples should be in a line with the ladies back to back in the centre, and each gentleman facing his partner.

Each dancer now raises the left hand sufficiently high to be able to look under and beyond it, at the same time the left foot is thrust forward and tapped four times on the floor. In doing this the

leg must be kept straight. One bar of music.

Change places with partners and raise right hands, making same taps as before, but with the right foot.

Change places again with partners, gentleman takes lady's left hand with his right, and both face in same direction. Promenade across to their original position, passing to left. When in position slide first to left—2 beats; then to right—2 beats; and salute, the salutation occupying 4 beats or 1 bar.

#### SECOND FIGURE.

Partners are now facing each other, sides to opposite couples. All make *pas coupé* to right, presenting left hands. Partners turn opposite ways—1 bar.

All make *pas coupe* to left, presenting right hands, hold hands until two *pas coupés* are made round to each other's place. Repeat these movements, which have taken 4 bars.

#### THIRD FIGURE.

Balance to partners, pirouette with lady and change places.

Gentleman takes lady's left hand with his right. Turn and balance again. Lady passes to left, gentleman to right, the hand should be raised—1 bar.

Turn and balance to partners again, but in the opposite direction. Gentleman to right, lady to left—1 bar.

With hands held up the lady passes backward under the gentleman's arm and turns, at same time gentleman steps forward into the lady's place, while the lady occupies his, facing each other—2 bars.

Salute to left—2 bars,

Salute to right—2 bars.

Repeat the same movements, which will bring the dancers back to place.

#### FOURTH FIGURE.

Partners are facing opposite couple. The two ladies advance toward each other with *pas marché*. Courtesy to left when half-way to centre. Courtesy again to right when close enough to touch hands—2 bars.

Now present hands and with promenade step perform the *ladies' chain*. The ladies walk past each other, give left hands to left hands of gentlemen, pass around the gentlemen so that each lady occupies the other's place, and each couple is facing the other—4 bars.

Salute right and left—4 bars.

Repeat these movements in order that the ladies may return to their original positions.

#### FIFTH FIGURE.

Presenting hands, turn to face opposite couple—2 bars.

Forward three *pas marchés*, turn to face partners—2 bars.

Salutes each way—4 bars.

Take hands and face opposite couple, salute opposite couple, both directions—4 bars.

Cross right hands with opposite couple, pass half round, *pas promenade*—2 bars, and salute to right—2 bars.

Cross left hands, pass half round and return to places—2 bars.

Salute again to right—2 bars.

Balance to partners as in third figure ; repeat twice—4 bars.

Salute in slow and stately manner—2 bars, and disperse.

## HIGHLAND SCHOTTISH.

IN this Schottish the motions of the ancient and well-known Highland Fling are introduced ; the time of the music is, of course, the same as in the ordinary Schottish, except in the length of the two phrases, which are doubled, making four bars instead of two. It is much more enjoyable when danced to a Strathspey. During the first phrase, when the Highland Fling steps are introduced, the dancers do not take hands, but remain face to face. When thoroughly familiar with this dance, all the movements of the Fling are indulged in, and a pretty effect is produced by raising one hand above the head while the other rests upon the hip, but it is weak unless danced with vigor and abandon.

During the first phrase of this Schottish all sorts of variations of steps belonging to the Fling may be used. Take the following familiar step as a sample—there are four distinct motions, viz. :

Hop on left foot and extend right foot to second position.

Hop again on left foot, bend right knee and raise right foot behind left leg. Hop a third time on left foot and extend right foot to second position.

Hop a fourth time on left foot, bend

the right knee and raise right foot in front of left leg.

These four motions constitute a fling step with the right foot. The motions are the same for opposite feet. Hops on the right foot and flings with the left foot would be the reverse, or left foot step.

The dance is as follows :

1ST BAR.—Lady right foot, gentleman left ; both perform fling steps.

2D BAR.—First phrase of the Schottish, lady to right, gentleman to the left.

3D BAR.—Fling again ; lady left, gentleman right.

4TH BAR.—First phrase of Schottish, lady left, gentleman right.

The next four bars are four revolutions with the second phrase of the Schottish.

Continue the dance by repeating this set of motions.

## NATIONAL GUARD QUADRILLE.

After the GRAND MARCH there is generally danced a QUADRILLE or LANCERS. I here describe the first dance after the Grand March, as danced in all

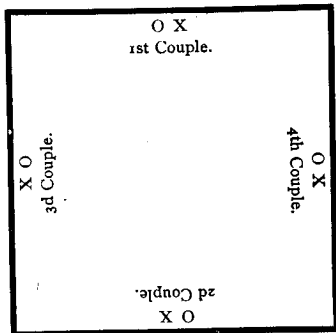


Figure 7.

fashionable society in New York City, viz., NATIONAL GUARD QUADRILLE :

There are five figures of the *National Guard Quadrille*. The first four are dedicated to the NATIONAL GUARD, North—South—East—West, and the fifth figure is dedicated to the UNITED STATES ARMY.

*FIRST FIGURE (24 Bars of Music).*

FORWARD AND BACK, first and second couples. . . . 4 bars.

LEAD TO THE RIGHT AND SALUTE. . . . 4 bars.

CROSS RIGHT HANDS AND TURN. . . . 4 bars.

CROSS LEFT HANDS AND RETURN, finishing by all facing partners in two lines . . . 4 bars.

ALL BALANCE TO PARTNERS. . . . 4 bars.

TURN PARTNERS TO PLACES. . . . 4 bars.

Second time, head couples lead to the left, etc., etc.

Third time, side couples lead to the right.

Fourth time, side couples lead to the left.

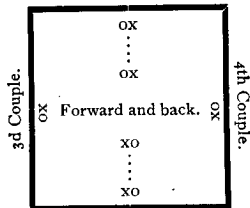
The above figure is danced four times, twice by the head couples, twice by the side couples.

FORWARD AND BACK.

First and second couples stand facing each other with the right foot in the

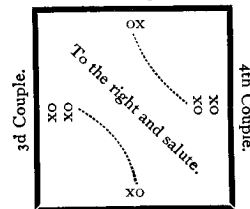
hollow of the left. At the proper moment they advance towards each other four steps then back four steps.

1st Couple.



2d Couple.

1st Couple.



2d Couple.

TO THE RIGHT AND SALUTE.

The first and second couples advance four steps to their right and salute the

couples whom they find opposite to them.

This brings the first couple opposite the third couple, and the second couple opposite the fourth.

### CROSS RIGHT HANDS AND TURN.

The ladies clasp right hands, and the gentlemen clasp right hands, with theirs over the ladies'; they all march in a circle until arriving at opposite places; they let go of right hands, turn half round, clasp left hands, and march back in same manner to where they stood when they first clasped hands.

### ALL BALANCE TO PARTNERS.

All partners advance toward each other four steps, then the gentlemen give both hands to their partner and turn round until they come to where they were first, that is, first couple facing the second, third the fourth.

### SECOND FIGURE (32 Bars).

FORWARD AND BACK, first  
and second couples. . . . . 4 bars.  
TURN PARTNERS. . . . . 4 bars.  
SIDE COUPLES repeat. . . . . 8 bars.  
FOUR LADIES TO THE CEN-  
TRE, back to back. . . . . 4 bars.

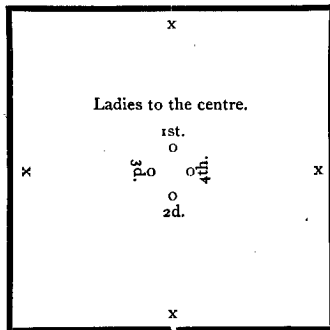
LADIES' HANDS ROUND TO  
THE RIGHT. . . . . 4 bars.  
ALL BALANCE TO PART-  
NERS AND TURN. . . . . 8 bars.  
Danced four times, twice by head  
couples and twice by side.

### FORWARD AND BACK.

The same as in the first figure.

### TURN PARTNERS.

The first and second gentlemen give



1st and 3d times.

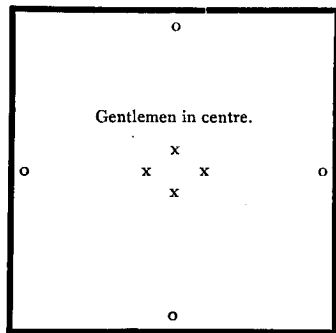
both hands to partners, then both forward two steps, then two steps back,

after which they turn completely round, facing as they were first.

Then both side couples perform the Forward Two and turn partners.

#### FOUR LADIES TO THE CENTRE.

The four ladies advance four steps to the centre, then turn round back to back.



2d and 4th times.

First and third time ladies go to the centre, second and fourth gentlemen to the centre.

#### LADIES' HANDS ROUND TO THE RIGHT.

All the ladies join hands and dance round in a circle till they arrive opposite their partner.

#### ALL BALANCE AND TURN.

Performed the same as in first figure.

#### THIRD FIGURE (32 Bars.)

FORWARD AND BACK, first and second ladies only . . . . . 4 bars.  
 CROSS OVER . . . . . 4 bars.  
 FORWARD AND BACK, third and fourth ladies . . . . . 4 bars.  
 CROSS OVER . . . . . 4 bars.  
 SALUTE CORNERS . . . . . 2 bars.  
 SALUTE NEW PARTNERS . . . 2 bars.  
 TURN NEW PARTNERS with right hands . . . . . 4 bars.  
 ALL PROMENADE . . . . . 8 bars.  
 Danced four times, same as proceeding figures.

#### FORWARD AND BACK.

First and second ladies advance four steps and recede four steps to place.

N. B. Second time, the first and second gentlemen forward and back instead of the ladies.



**CROSS OVER.**

First and second ladies cross over to opposite partners.

N. B. Second time, the gentlemen cross over instead of the ladies.

The Forward and Back and the Cross Over is then performed by the sides.

First time the ladies, second time the gentlemen.

**SALUTE CORNERS.**

This is done by facing the corner lady or gentleman, placing the left foot slightly behind the right, then salute with a bow, slightly bending the knee at the same time.

Then turn to new partner and salute the same as above. After which, give right hand to new partner, then turn new partner right round in place.

**ALL PROMENADE.**

The gentleman places his right arm round the waist of his new partner and gently lays his left hand on her shoulder. She places her left hand on his shoulder; with her right hand she gently clasps his arm; they then polka round the set until they arrive at where they started from.

**FOURTH FIGURE (24 Bars).**

**FORWARD AND BACK**, first and second couples . . . . . 4 bars.

**LEAD TO THE RIGHT AND SALUTE** . . . . . 2 bars.  
**FORM TWO LINES** . . . . . 2 bars.  
**ALL FORWARD AND BACK** . . . . . 4 bars.  
**ALL FORWARD AGAIN** . . . . . 4 bars.  
**HEAD COUPLES FORWARD AND BACK** . . . . . 4 bars.  
**TURN PARTNERS TO PLACE** . . . . . 4 bars.  
 Danced four times.

**FORWARD AND BACK.**

Same as first figure.

**LEAD TO THE RIGHT AND SALUTE.**

Advance to the couple on the right, and salute, as in first figure.

**FORM TWO LINES.**

First and second, after saluting the side couples, separate from their partners and join the side couples. The first lady goes to the left of third gentleman, and the first gentleman goes to the right of third lady. The second lady goes to the left of fourth gentleman, and the second gentleman goes to the right of fourth lady.

**ALL FORWARD AND BACK.**

In the two lines formed as above, all advance four steps and then retreat four steps

All forward again (four steps). First and second couples stop and face partners. Side couples retreat four steps to places.

Head couples forward and back and turn partners to places (same as first figure).

### FIFTH FIGURE (60 Bars).

SALUTE TO UNITED STATES	
ARMY . . . . .	4 bars.
LADIES TO THE RIGHT . . . . .	32 bars.
CROSS OVER AND BACK, head	
couples . . . . .	8 bars.
CROSS OVER AND BACK, side	
couples . . . . .	8 bars.
ALL TURN CORNERS AND	
THEN PARTNERS . . . . .	8 bars.
Danced four times.	

After the entire number has been performed four times, all forward and salute opposite partner (4 bars).

Then salute partner (3 bars).

### LADIES TO THE RIGHT.

The four ladies leave their partners, advance four steps to the right, salute the gentlemen, give the right hand and turn completely round; then pass on to the next gentleman and do the same; then the next, as before. Then advance to places, salute partners, and turn with right hand.

### CROSS OVER AND BACK.

First couple cross and join hands; then first and second couples cross to opposite places, the first couple passing between the second. Arriving at opposite places the second couple cross and join hands; then both couples turn round the first, release hands, and all cross back to place, the second couple, still holding hands, passing between the first.

Then side couples cross over and back, the third couple acting as the first, the fourth as the second.

### TURN CORNERS AND PARTNERS.

All advance to corners four steps and turn with right hand; then four steps to partners and turn with left hand.

When danced the second time, in crossing over, the second and fourth couples join hands and pass between the first and third in going over, and the first and third join and pass between the second and fourth coming back.

After dancing four times, all forward and salute opposite partner, then salute partners.

## PLAIN QUADRILLE.

*FIRST FIGURE—2-4 or 6-8 time (32 Bars)*

HEAD COUPLES RIGHT AND  
LEFT . . . . . 8 bars  
BALANCE . . . . . 8 bars  
LADIES' CHAIN . . . . . 8 bars  
BALANCE . . . . . 8 bars.

Side couples repeat.  
Danced twice, once by head, and once  
by side couples.

*SECOND FIGURE—2-4 time (24 Bars).*

HEAD COUPLES FORWARD  
AND BACK . . . . . 4 bars.  
CROSS OVER, ladies inside . . . 4 bars.  
CHASSEZ TO PARTNERS . . . 4 bars.  
CROSS BACK TO PLACE . . . 4 bars.  
BALANCE . . . . . 8 bars.

Danced four times, twice by hand, and  
twice by side couples.

*THIRD FIGURE—6-8 time (32 Bars).*

HEAD COUPLES RIGHT  
HANDS ACROSS . . . . . 4 bars  
LEFT HANDS BACK . . . . . 4 bars.  
BALANCE IN CENTRE . . . . . 4 bars.  
HALF PROMENADE TO OP-  
POSITE PLACES . . . . . 4 bars.

ALL THE LADIES FORWARD  
AND BACK . . . . . 4 bars.  
ALL THE GENTLEMEN FOR-  
WARD AND BACK . . . . . 4 bars  
FORWARD FOUR AND BACK . 4 bars.  
HALF RIGHT AND LEFT. . . . 4 bars.  
Danced twice by head couples, and  
twice by sides.

*FOURTH FIGURE—2-4 time (32 Bars).*

HEAD COUPLES, FORWARD  
FOUR AND BACK . . . . . 4 bars.  
FORWARD FOUR, first lady  
cross over . . . . . 4 bars.  
FORWARD THREE AND BACK . 4 bars.  
FORWARD AGAIN, ladies cross  
over . . . . . 4 bars.  
FORWARD THREE AND BACK . 4 bars.  
FORWARD AGAIN . . . . . 4 bars.  
FOUR HANDS HALF ROUND . 4 bars.  
HALF RIGHT AND LEFT . . . 4 bars.  
Danced four times, twice by head,  
twice by side.

*FIFTH FIGURE —2-4 time (32 Bars).*

HANDS ALL ROUND . . . . . 8 bars.  
FORWARD AND BACK. . . . . 4 bars.  
CROSS OVER . . . . . 4 bars.  
CHASSEZ TO PARTNERS . . . 4 bars.  
CROSS BACK TO PLACE . . . 4 bars.  
BALANCE . . . . . 8 bars.  
Danced four times, twice by head,  
twice by side.

*FIRST FIGURE.*

## RIGHT AND LEFT.

Head couples forward to opposite places, giving right hands; then cross back to place, giving left hands.

Balance.

Head couples polka to opposite places and back.

## LADIES' CHAIN.

Head ladies leave their partners and forward to opposite gentlemen, giving their right hands to each other when passing, and left hands to opposite gentleman, who turns them round with his left hand. They then cross back to place, giving right hands to each other, and left hands to partners.

Balance, same as before.

*SECOND FIGURE.*

## FORWARD AND BACK.

Advance four steps, then retreat four steps.

Cross over to opposite places, turn quarterly around, chassez; that is, slide four steps to the side, then four back, then return across to place.

Balance, as in first figure.

*THIRD FIGURE.*

## RIGHT HANDS ACROSS.

Head couples cross over to opposite places, giving right hands to each other as they pass. Turning round they retrace their steps, giving their left hands and stop in the centre of the set. Still clasping the left hands, the two ladies cross their right hands over the left, which their partner takes with his right hand. In this position they forward four steps and retreat four steps, then half promenade to opposite places.

## LADIES FORWARD.

All the ladies advance four steps, then retreat four steps.

## GENTLEMEN FORWARD.

After the ladies, the gentlemen advance and retreat four steps each way.

## FORWARD FOUR.

Both couples then forward towards each other four steps and back again, then cross to their own places, giving the right hand as they pass.

Danced four times, twice by head, twice by side.

*FOURTH FIGURE.*

## FORWARD FOUR.

Head couples forward four steps and back. Forward again, the first lady cross over to the second gentleman, who retires with the two ladies to place, the first gentleman retiring to his place alone

## FORWARD THREE.

The gentleman and two ladies advance towards the first gentleman four steps and back (the first gentleman remains in his place); then they advance again four steps, the first gentleman advancing at the same time four steps. He then receives the two ladies from the second gentleman and steps back to place, the second gentleman retiring alone.

The first gentleman and two ladies then forward and back as before, then forward again; the second gentleman forwards and meets them in the centre, where they join hands and turn half round to opposite places, then forward to their own places, giving right hands when passing.

*FIFTH FIGURE.*

## HANDS ALL ROUND.

All the couples join hands, forming a circle. They then all dance round in circle until they again arrive at place.

FORWARD AND BACK. CROSS OVER, ETC., same as in second figure.

BALANCE, same as in first figure.

All figures except the first are danced four times, twice by the head couples, and twice by the side couples

The first is only danced twice, once by the head, and once by the side

It is seldom that more than three figures of any quadrille are danced. At any public gathering the first, second, and fifth are danced, occasionally the third.

## THE SARATOGA LANCERS.

THE Saratoga Lancers is another leading dance of the period, and is deservedly very popular. There are five figures; each of them is danced four times, twice by head couples, twice by the side couples.

In all quadrilles the dancers take the same positions—one couple on each side of a square.

Sometimes they form quadrilles with double heads, and sometimes with double sides.

All quadrilles danced that way must, where the right and left around occurs, omit it, and dance the hands all round instead.

For the Saratoga Lancers use the same music as for the regular Lancers.

### FIRST FIGURE—6-8 time (24 Bars).

LEAD TO THE RIGHT . . . . .	4 bars.
TURN OPPOSITE PARTNER. . . . .	4 bars.
CROSS OVER . . . . .	8 bars.
BALANCE TO CORNERS. . . . .	8 bars

### SECOND FIGURE—2-4 time (24 Bars).

ALL FORWARD AND BACK . . . . .	4 bars.
LADIES IN CENTRE . . . . .	4 bars.
GENTLEMEN HANDS ALL ROUND . . . . .	8 bars.
ALL FORWARD AND BACK . . . . .	4 bars.
TURN PARTNERS . . . . .	4 bars.

### THIRD FIGURE—6-8 time (16 Bars).

FORWARD AND BACK. . . . .	4 bars.
FORWARD AND SALUTE . . . . .	4 bars.
ALL PROMENADE . . . . .	8 bars.

### FOURTH FIGURE—6-8 time (20 Bars).

LEAD TO THE RIGHT . . . . .	4 bars.
LEAD TO THE LEFT. . . . .	2 bars.
TURN PARTNERS . . . . .	4 bars.
CROSS HANDS IN CENTRE . . . . .	8 bars.

### FIFTH FIGURE (48 Bars).

RIGHT AND LEFT . . . . .	16 bars.
FIRST COUPLE PROMENADE	8 bars.
CHASSEZ . . . . .	8 bars.
MARCH . . . . .	8 bars.
ALL FORWARD AND TURN . . . . .	8 bars.

### FIRST FIGURE.

#### LEAD TO THE RIGHT.

Head couples lead to the side couples on their right, four steps and back; the

same again to the right, and turn the opposite partner.

### CROSS OVER.

Then the head and side couples cross over, the first and second going between the third and fourth; then turn round and cross back to place, the second and fourth going between the first and second.

### BALANCE TO CORNERS.

All the gentlemen dance four steps towards the lady on their left (she also dances four steps towards him), and turn each other with both hands.

### SECOND FIGURE.

#### FORWARD AND BACK.

The four couples simultaneously advance four steps to the centre of the set, then back four steps to place.

#### LADIES IN THE CENTRE.

They all forward again; the gentleman turning the lady half round with the right hand, retires back to his place, thus leaving all the ladies, standing in the centre of the set with hands clasped.

### GENTLEMEN HANDS ALL ROUND.

The gentlemen all join hands and dance round the ladies till they arrive at where they were when they started—*i.e.*, on the left of their partners, still holding hands; they then raise their hands (the ladies also having hold of each other's hands), and place them over the ladies' heads, forming a star.

#### FORWARD AND BACK.

Still holding hands, they all forward and back four steps each way; then release hands, and each gentleman turns his partner to place.

N.B. The first and third time, ladies in the centre, gentlemen hands round. The second and fourth time, gentlemen in the centre, ladies hands round.

#### THIRD FIGURE.

#### FORWARD AND BACK AND SALUTE.

Head couples forward and back, four steps each way. Forward again four steps and salute each other, then retire four steps to place.

#### ALL PROMENADE.

Each couple cross hands, the gentleman holding the lady's right hand in his right

hand, and her left in his left; in this position they all march round the set until they arrive again at place.

#### *FOURTH FIGURE.*

##### **LEAD TO THE RIGHT.**

Head couples lead to the couple on the right, take the lady from side gentleman and leave her with gentleman on the left; then turn partners to place.

The first couple go to the third couple, the second to the fourth; the first gentleman takes the third lady, and with his own lady they turn round, facing the fourth gentleman (whose lady is with the second gentleman and lady), and leaves the third lady with him. In the mean time the lady has been taken by the second gentleman and left with the third gentleman, the third and fourth gentlemen having opposite partners.

##### **CROSS HANDS IN CENTRE.**

The ladies cross right hands in the centre of the set, and walk in a circle half way round; then let go, and are turned round by the gentlemen, whom they meet there. They immediately cross left hands and return to place.

#### *FIFTH FIGURE.*

Each couple take each other by the right hand, then pass round in a circle,

giving the right hand (first to partner), then the left to the next person, then the right again to the next, etc. (that is, keep giving the right and left alternately), till meeting partner, then turn round and go back the same way till arriving where you started.

##### **FIRST COUPLE PROMENADE.**

or polka around the set, finishing by facing on the outside, the other couples falling in behind, as follows: third behind the first, fourth behind the third, second behind the fourth.

##### **CHASSEZ.**

Each couple dance four society steps to the right, then back to place.

##### **MARCH.**

All then march in two lines, the gentlemen turning to the left, the ladies to the right. Each start, and turning in the above different direction march to the foot of the set. They again turn and continue to where they started, the gentlemen giving the inside to the ladies, they taking the outside, and finishing in two straight lines, one of gentlemen, the other of ladies, both lines facing each other.



## FORWARD AND TURN.

All in each line join hands forward and back, then turn partners to place.

In the promenade each couple take turns, and finish as follows :

*First Time.*

1st couple.  
3d couple.  
4th couple.  
2d couple.

*Second Time.*

2d couple.  
4th couple.  
3d couple.  
1st couple.

*Third Time.*

3d couple.  
1st couple.  
2d couple.  
4th couple.

*Fourth Time.*

4th couple.  
2d couple.  
1st couple.  
3d couple.

Each figure is danced four times, twice by the head couples, twice by the sides.

## THE LANCERS.

THE Lancers is probably the most popular square dance ever conceived. It has been the leading quadrille at all gatherings for years back, and is now after a hard contest still holding its own with the Saratoga, which is also a strong favorite with the public.

The Lancers may be danced with four, six or eight couples. The ordinary way is with four couples. With six, add two head couples ; with eight, add two head and two side couples.

When danced by six or eight couples in a set it is danced the same as if only four couples formed the set, with the single exception of the last figure, where, in place of the right and left all around, the hands all round is danced instead. All quadrilles may be danced by experts with three, four, six, eight, sixteen, thirty-two, sixty-four couples, etc.

A quadrille is danced by three couples only, when a fourth couple cannot be obtained. When the head couples get through their part, one of the head couples take the vacant place opposite the side couple and dance the figure with them ; when through, they go back to their own place.

If any couple should enter while this is being danced they may be politely asked to fill up the set; if not, the quadrille is finished as began—head couples dancing with themselves, then one head couple with the side, until the quadrille ended.

*FIRST FIGURE (24 Bars).*

FORWARD AND BACK . . . . .	4 bars.
FORWARD AND TURN OPPOSITE PARTNER . . . . .	4 bars.
CROSS OVER AND BACK . . . . .	8 bars.
BALANCE TO CORNERS . . . . .	8 bars.

*SECOND FIGURE (24 Bars).*

FORWARD AND BACK . . . . .	4 bars.
LADIES IN CENTRE . . . . .	4 bars.
CHASSEZ AND TURN . . . . .	8 bars.
ALL FORWARD . . . . .	8 bars.

*THIRD FIGURE (16 Bars).*

FORWARD AND BACK . . . . .	4 bars.
FORWARD AND SALUTE . . . . .	4 bars.
LADIES' CHAIN . . . . .	8 bars.

*FOURTH FIGURE (20 Bars).*

TO THE RIGHT AND SALUTE . . . . .	4 bars.
TO THE LEFT AND SALUTE . . . . .	4 bars.
TURN AND SALUTE PARTNERS . . . . .	4 bars.
RIGHT AND LEFT . . . . .	8 bars.

*FIFTH FIGURE (48 Bars).*

RIGHT AND LEFT ALL ROUND . . . . .	16 bars.
FIRST COUPLE PROMENADE . . . . .	8 bars.
CHASSEZ ACROSS . . . . .	8 bars.
MARCH . . . . .	8 bars.
ALL FORWARD . . . . .	8 bars.

Sometimes the fifth figure of the Saratoga Lancers is danced instead of the fifth figure of the regular Lancers

*FIRST FIGURE.*

FORWARD AND BACK—FORWARD AND TURN OPPOSITE PARTNER.

Advance four steps, then back to place (four steps). Advance again four steps, turn opposite partner, then go back to place.

CROSS OVER AND BACK.

Head couples cross over to opposite places, turn, then go back to their own places.

BALANCE TO CORNERS.

Each lady faces the gentleman on her right; they dance toward each other four steps, then four steps back they; again advance and turn each other and retire to place.

### SECOND FIGURE.

FORWARD AND BACK (*four steps forward, four steps back*) LADIES IN CENTRE AND CHASSEZ.

Advance four steps and back the same, again forward four steps; turn the lady around so that she will face her partner; dance four steps to the right, then four steps back, then each of the leading gentlemen turns his partner to place.

### ALL FORWARD.

As the head couples arrive at their places, the side couples separate. The third gentleman and fourth lady form in line with the first couple, the third lady and fourth gentleman form with the second couple, this brings them in two lines facing each other; in this position they all join hands, forward and back four steps each way, forward again four steps, separate and turn partners to place.

When the side couples lead, the first and second couples separate and join the side couples.

### THIRD FIGURE.

FORWARD AND BACK (*four steps each way*)—FORWARD AGAIN FOUR STEPS.

Here the musicians stop, allowing the advancing couples to salute each other,

after which they continue, the couples after saluting returning four steps to place.

### LADIES' CHAIN.

Same as in first figure of Plain Quadrille.

### FOURTH FIGURE.

TO THE RIGHT AND SALUTE—TO THE LEFT AND SALUTE.

Head couples lead to the couples on their right and salute them, then turn to the couple on their left and salute them also, then lead to place, salute partners, and turn with both hands.

Then right and left, same as in first figure of Plain Quadrille.

Second and fourth times lead to the left, then to the right.

### FIFTH FIGURE.

#### RIGHT AND LEFT.

Each couple take each other by the right hand, then go round the set by then giving the left, then the right, then the left, etc., until meeting partners at opposite places, they salute, then continue around until they arrive at their own places.

This movement is very perplexing to a great many beginners, but withal it is

very simple ; all the pupils have to do is to keep calm, not get excited, and remember the following : all the gentlemen go to the right, all the ladies go to the left.

First give right hand to partner, then to the next person you meet give your left, etc. Try and remember, it is first your right, then left, etc., all the way round until arriving at where you started from.

### PROMENADE.

First couple polka round inside the set, until arriving again at place they turn round, facing outward ; the other couples then fall in behind (same as in fifth figure of the Saratoga Lancers).

### CHASSEZ ACROSS.

In this position they dance four steps to the right, then four steps to the left.

All the gentlemen form a line on the left, and all the ladies form a line on the right.

### MARCH.

The first couple then cross hands, march between the lines to the foot of the set, then half turn without letting go of hands, and march back to place, the lady going to the head of the line formed by ladies, the gentleman going to the head of the line formed by gentlemen.

### ALL FORWARD AND BACK.

Both lines join hands, then forward towards each other four steps, then retreat four steps, forward again, let go of hands and turn partners to place.

Danced four times, twice by head couples, twice by side couples.

## CALEDONIANS' QUADRILLE

### FIRST FIGURE (32 Bars).

CROSS RIGHT HANDS  
 ROUND, LEFT HANDS  
 BACK. . . . . 8 bars.  
 BALANCE TO PARTNERS. . . 8 bars.  
 LADIES' CHAIN. . . . . 8 bars.  
 BALANCE TO PARTNERS. . . 8 bars.

### SECOND FIGURE (24 Bars).

FORWARD AND BACK—FOR-  
 WARD AND SALUTE. . . . 8 bars.  
 LADIES TO THE RIGHT. . . 8 bars.  
 ALL PROMENADE. . . . . 8 bars.

### THIRD FIGURE (32 Bars).

FORWARD AND BACK—FOR-  
 WARD AND TURN. . . . . 8 bars.  
 CROSS OVER AND BACK. . . 8 bars.  
 BALANCE TO CORNERS. . . . 8 bars.  
 ALL FORWARD. . . . . 8 bars.

### FOURTH FIGURE (32 Bars).

FORWARD AND BACK. . . . 4 bars.  
 TURN OPPOSITE PART-  
 NER. . . . . 4 bars.  
 ALL LADIES TO THE RIGHT. 4 bars.

ALL GENTS TO THE LEFT. . . 4 bars.  
 ALL LADIES TO THE RIGHT. 4 bars.  
 ALL GENTS TO THE LEFT. . . 4 bars.  
 ALL PROMENADE. . . . . 8 bars.

### FIFTH FIGURE (48 Bars).

PROMENADE. . . . . 8 bars.  
 LADIES FORWARD. . . . . 4 bars.  
 GENTS FORWARD. . . . . 4 bars.  
 ALL BALANCE TO PART-  
 NERS. . . . . 8 bars.  
 RIGHT AND LEFT HALF  
 ROUND. . . . . 8 bars.  
 HALF PROMENADE. . . . . 8 bars.  
 BALANCE CORNERS. . . . . 8 bars.

First figure danced twice; once by head couples, once by side couples.

Second, third, fourth and fifth figures danced four times, twice by head couples, twice by side couples.

### FIRST FIGURE.

#### CROSS RIGHT HANDS, ETC.

Head couples forward to the centre of the set (four steps) and cross right hands, the ladies take each other by the right hand; the gentlemen also take each other by the right hand, with their hands uppermost; in this position they march half way round the set, then all release right hands, and clasp left hands with the ladies' hands uppermost, and return back to place.

## BALANCE TO PARTNERS.

Head couples then polka round the inside of the set while eight bars of music are being played, and finish in their proper positions.

## LADIES' CHAIN.

See first figure of Plain Quadrille.

## BALANCE.

Same as above description of balance movement.

## SECOND FIGURE.

## FORWARD AND BACK, ETC.

Head gentlemen and ladies forward four steps, then back four steps; forward again four steps, and salute each other, then four steps back to place.

## LADIES TO THE RIGHT.

Each lady then leaves her partner, forwards four steps to the gentleman on her right, then he turns her to his place.

All the couples thus formed promenade round the set until they arrive at where they started from.

The head gentlemen with their new partners again forward and back, forward again and salute, then all the ladies forward again to the next gentleman on their right, and turn to place with him, then all promenade as before.

Then third and fourth gentlemen and ladies forward and back, again and salute, then all the ladies again go to the next gentleman on their right, and turn to place with him.

Third and fourth gentlemen with the ladies again forward, etc., as before, then the ladies again forward to the gentlemen on their right and turn as before; this last time all the original partners come together, then all promenade as before.

It will be noticed that all the gentlemen remain in their positions in the set; it is only the ladies that change positions.

## THIRD FIGURE.

## FORWARD AND BACK—FORWARD AND TURN.

Head couples forward four steps and back four steps, again forward four steps and turn opposite partner, then go back to place.

## CROSS OVER.

After the above, head couples cross to opposite places in the set, then turn

around and cross back again, the ladies on the inside and the gentlemen on the outside (both ways).

### BALANCE TO CORNERS.

Each lady forwards to the gentleman on her right ; he at the same time advances towards her ; then they turn each other with both hands, and go back to place.

### ALL FORWARD.

All join hands, forward and back, forward again, release hands and turn partners to place.

### FOURTH FIGURE.

#### FORWARD, BACK, AND TURN.

Head couples forward and back ; forward again, turn opposite partners and go back to place.

#### LADIES TO RIGHT, GENTLEMEN TO LEFT.

All the ladies forward to the next gentleman on their right hand, and remain standing next his right side ; each gentleman then passes to the lady on his left hand and takes his place at her left

side. Again the ladies repeat, then the gentlemen repeat, after which all promenade.

### ALL PROMENADE.

Each couple polka round the set until arriving back to place.

### FIFTH FIGURE.

#### ALL PROMENADE.

All the couples polka round the set until again arriving at place.

#### LADIES FORWARD, GENTLEMEN FORWARD.

All the ladies forward four steps to the centre of the set, then back four steps to place.

Then gentlemen forward four steps to centre of set, then back to place (four steps).

#### ALL BALANCE TO PARTNERS.

Each couple face each other, retreat four steps, then forward four steps, and turn each other with both hands, to place.

## RIGHT AND LEFT, HALF ROUND.

All the partners face each other, then give each other the right hand, then pass in different directions (the gentlemen going to the right, the ladies to the left), then giving the left hand to the next person, then the right, then the left, etc., until arriving at the opposite end of the set, when partners again come together; then half promenade.

## HALF PROMENADE.

When meeting partners as in above, each couple join hands (crossed), and promenade back to place.

## BALANCE TO CORNERS.

Same as balance to corners in third figure.

LES VARIÉTÉS PARI-  
SIENNES  
(PARISIAN VARIETIES).

*FIRST FIGURE—6-8 and 3-4 time.*

HEADS TO THE RIGHT.  
CROSS OVER.  
ALL WALTZ.

*SECOND FIGURE—2-4 time.*

FORWARD FOUR.  
LADIES TO LEFT.  
FORWARD FOUR.  
LADIES TO LEFT.  
ALL POLKA.

*THIRD FIGURE—6-8 and 3-4 time.*

FIRST GENTLEMAN IN CENTRE.  
LADIES ROUND.  
ALL WALTZ.

*FOURTH FIGURE—2-4 and 3-4 time.*

HEADS TO RIGHT AND SALUTE.  
FOUR HANDS ROUND.  
ALL MAZOURKA.



*FIFTH FIGURE—2-4 and 3-4 time.*

HEADS FORWARD.  
SEPARATE TO SIDES.  
ALL FORWARD AND SALUTE.  
FOUR LADIES CROSS RIGHT  
HANDS IN CENTRE.  
ALL WALTZ.

*FIRST FIGURE.**HEADS TO THE RIGHT.*

Head couples advance to the couples on their right, salute them, then go back to place. Again advance (to the couple on the left), salute them, and again go back to place.

*CROSS OVER.*

Head couples cross over to opposite places, turn round, then cross back to place giving right hand to opposite partner in crossing over, and left hand in crossing back to place.

*ALL WALTZ.*

The four couples then waltz round the set until arriving at place.

Danced four times, first by heads, then sides, then heads, then sides.

*SECOND FIGURE.**FORWARD FOUR.*

Head couples forward four steps, and back four steps.

All the ladies pass on to the gentleman on their right, standing at the gentleman's right side (this gives each gentleman a new partner).

Side couples (as they are after changing ladies) forward and back. Then the ladies again go to the next gentleman on their right.

Then all waltz as before.

Heads again forward, then ladies change to right. All waltz.

Sides again forward, etc., then ladies lead to right (this time bringing partners together), after which all waltz.

*THIRD FIGURE.**FIRST GENTLEMAN IN CENTRE,  
LADIES ROUND.*

First gentleman forward to centre and stop; then all the ladies forward to centre, outside of gentleman; ladies then clasp hands, dance round the gentleman (toward their left) in a circle until arriving at place.

After which the couples

## ALL WALTZ.

All the couples waltz round the set until arriving at place.

Side couples repeat, then heads again, then sides.

## FOURTH FIGURE.

## HEADS TO RIGHT (AND SALUTE).

Head couples go to the couples on their right and salute them; then join hands with the side couples.

(Thus the first and third, and second and fourth couples, form two separate circles); they then dance round twice in a circle, and stop in place, after which

## ALL MAZOURKA.

Sides repeat, then heads again, then again sides.

## FIFTH FIGURE.

## HEAD COUPLES FORWARD AND BACK.

Head couples forward four steps then retreat four steps.

## SEPARATE TO SIDES.

Then lead to the right and separate the gentlemen leaving their ladies to the

gentlemen on the right, then going back to place.

The augmented side couples then forward and salute each other, then back to place.

All the ladies then cross right hands, while gentlemen waltz round separately until they meet partners. (Ladies may walk round in a circle, or in a half circle, change hands and back, to cheat partners if they feel inclined).

After which all waltz, sides repeat, then heads, then sides.

## QUADRILLE FIGURES.

ALL Quadrilles are made up from a combination of figures, nearly all of which are used in the description of the foregoing quadrilles.

After a person has become fully acquainted with those already given, they may take any of them which they fancy, and arrange them to suit themselves, thus forming other quadrilles, always taking care to have the right amount of music for each figure.

It will be noticed that *some* of the figures are used in *mostly* all the preceding quadrilles, such as *Right and Left, Forward Two, Balance, Cross Over, Forward Four, Ladies' Chain, Hands all Round, Right and Left all Round, etc.*

Advice to the learner is to commence with the Lancers, *pay no attention to any other quadrille* until that is thoroughly understood, then take up any other quadrille that seems to suit the fancy.

It is poor policy to skip from one quadrille to another without understanding any thoroughly.

Dancers *must not feel concerned* at any mistakes they make, as it is common for good dancers to make mistakes, which they do through carelessness or inattention. Should a mistake occur *it must not*

*be noticed or commented upon*, as it is foreign to all rules of etiquette and pleasure to say or do anything to cause annoyance, or that would make anybody feel uncomfortable.

There are other figures that have not yet been explained; they are sometimes called quadrilles, but it is wrong to designate them as such, *for they are merely figures*. When they are used, they are used separately, in place of the last figure of the Plain Quadrille, as follows:

First dance the Plain Quadrille as described, to the end of the fourth figure; *omit the fifth figure*, and dance any one of the following figures instead, with the exception of the Nine Pin, *which is danced without any preliminary quadrille figures*.

Sometimes (*when time is short*), only the first figure of the Plain Quadrille is danced, then the fancy figure after; thus having omitted the second, third and fourth figure of the Plain Quadrille.

## THE BASKET FIGURE.

There has never been any music known for this figure but "Life let us Cherish," which will be found in the back part of this book. The figure is danced as follows (48 bars of music):

FORWARD TWO . . . . .	16 bars.
BALANCE. . . . .	8 bars.
LADIES IN CENTRE . . . . .	8 bars.

GENTLEMEN HANDS ALL  
 ROUND . . . . . 8 bars.  
 BASKET (here the music stops).  
 ALL FORWARD AND TURN . 8 bars.

### FORWARD TWO.

Head couples forward four steps, then retreat four steps to place.

Forward again and cross to opposite places (*here partners face each other*), slide four steps to the right, then four steps back, turn round and recross back to place (*the ladies keeping on the inside*, between the gentlemen both ways).

### BALANCE,

Head couples polka round inside of set and back to place.

### LADIES IN CENTRE.

Ladies forward to the centre (four steps), then back to place (four steps).

Forward again to centre, join hands, remain there, standing close together.

### GENTLEMEN HANDS ALL ROUND.

The four gentlemen join hands (*thus forming a ring around the ladies*) and dance towards the left in a circle (*around*

*the ladies*) until arriving at where they started from, they then close in (*hands joined*), each gentleman standing at the left of his lady.

The musicians then stop playing.

### BASKET.

The gentlemen raise their hands (*still holding fast*) the ladies (*with hands still joined*) then stoop, step backward, and rise on the outside of the gentlemen.

The music again begins, after which

### ALL FORWARD AND TURN.

All then (*still holding hands*) forward and back; then release hands, and turn partners to place.

Danced four times, twice by head couples, twice by side couples; first and third times ladies in centre, gentlemen's hands round outside; second and fourth times gentlemen in centre, ladies' hands round outside.

### THE STAR FIGURE (32 Bars).

LADIES FORWARD. . . . . 4 bars.  
 GENTLEMEN FORWARD . . . . . 4 bars.  
 LADIES CROSS HANDS. . . . . 8 bars.  
 ALL BALANCE. . . . . 8 bars.  
 ALL PROMENADE . . . . . 8 bars.

## LADIES FORWARD.

All the ladies forward to the centre and back.

## GENTLEMEN FORWARD.

All the gentlemen forward to the centre and back.

## LADIES CROSS HANDS.

All the ladies cross right hands in the centre, march round to the left, to opposite places; release right hands, then cross left hands, and march back to where they started from; still holding fast with left hands they give their hands to partners; this forms the star.

In this position they advance (*with hands slightly elevated*) two steps to the right, then two steps back, release hands and turn partners to place.

## ALL PROMENADE.

Each couple then polka round inside of set, until arriving at place.

Danced four times, twice by head couples, twice by side couples. First and third times ladies cross hands in centre, second and fourth times gentlemen cross hands.

## THE MINUET FIGURE (32 Bars).

## HEAD COUPLES FORWARD

TWO . . . . .	4 bars.
DOS A DOS . . . . .	4 bars.
SIDES FOUR . . . . .	4 bars.
CHANGE PARTNERS . . . . .	4 bars.
ALL LADIES' CHAIN . . . . .	8 bars.
FORWARD AND TURN . . . . .	8 bars.

## FORWARD AND BACK.

Head couples forward four steps, then back the same.

## DOS A DOS.

Head couples forward and pass each other; then each gentleman and opposite lady pass round each other back to back, without turning round, and go backwards to places.

## SIDES FOUR.

Head couples forward to the couples on their right and back; forward again and join side couples, forming two lines, as follows: first and third couples, second and fourth couples.

Both lines then forward and back. Forward again, turn opposite partners, the gentlemen exchanging places with each other, the ladies remaining where they were, thus giving all different partners.

## ALL LADIES' CHAIN.

All the ladies face each other; cross over, giving right hand to each other, then give right hands to (*and remain with*) partners.

## FORWARD AND TURN.

Both sides then advance four steps and back; forward again and turn partners to place with both hands.

Danced four times, twice by head couples, twice by sides; first and third times lead to the right, second and fourth times lead to the left.

## CHEAT FIGURE (40 Bars).

HANDS ALL ROUND. . . . 8 bars.  
BALANCE TO RIGHT. . . . 32 bars.

## HANDS ALL ROUND.

All the couples join hands, dance round in a circle (*to the left*) until arriving at place. Or they may dance to the left until arriving at opposite place, then (*to the right*) back to place.

## BALANCE TO RIGHT.

First couple lead to the couple on their right and turn opposite partners (while 8

bars of music are being played), then pass to the second and turn (8 bars), to the fourth and turn (8 bars), turn partners to place (8 bars).

The second couple then commence with the fourth, then with the first, third and partner.

Then the third couple turn the second, fourth, and first couples successively, then turn each other to place.

Then the fourth couple turn the first, third, and second couples, then turn partners to place.

In this figure great license is allowed; any couple may turn themselves, or two ladies may turn each other or turn each other; two gentlemen may turn each other or turn any body else in the set so as to cheat the couple who advance to turn with them; there is a great deal of merriment in this figure.

## THE NINE PIN FIGURE.

This is another figure that causes great merriment at social gatherings, although it is not danced much at great public gatherings.

The Nine Pin Quadrille is danced with four couples, who take their places the same as for a plain quadrille; then an odd gentleman takes his place in the centre of the set, he being without a partner; after that they perform any figures that the leader of the orchestra may call out.

The music keeps playing until the leader calls some figure which separates the ladies from the gentlemen, such as LADIES FORWARD, GENTLEMEN FORWARD, LADIES' CHAIN, CROSS RIGHT HANDS IN CENTRE, LADIES TURN GENTLEMEN, etc. At the proper moment, when they are all separated from each other, he stops the music, when all scramble for a partner; if the gentleman who was nine pin at the time is smart enough, he secures a lady for partner; then the gentleman without a partner takes his position as nine pin.

It does not make any difference which lady is secured for a partner; the object is to keep a person nine pin as long as possible.

The LADIES' NINE PIN is the same as the above only that an odd lady acts as nine pin instead of a gentleman.

The following calls make very good figures for the Nine Pin:

FORWARD FOUR.  
 BALANCE TO PARTNERS.  
 HEAD LADIES TURN OPPOSITE  
 GENTLEMEN.  
 SIDE LADIES TURN OPPOSITE GEN-  
 TLEMEN.  
 LADIES TO CENTRE (here stop music).  
 HANDS ALL ROUND.  
 HANDS ALL ROUND THE OTHER  
 WAY,  
 NINE PIN TURN LADIES (stop music.)

RIGHT AND LEFT.  
 BALANCE PARTNERS.  
 NINE PIN TURN GENTLEMEN (stop  
 music).

FORWARD AND BACK.  
 FORWARD AND TURN OPPOSITE  
 PARTNERS.  
 LADIES TO THE RIGHT.  
 GENTLEMEN TO THE LEFT.  
 LADIES' CHAIN (stop music).

RIGHT AND LEFT ALL ROUND.  
 DOS A DOS.  
 BALANCE TO CORNERS.  
 HEAD COUPLES CROSS OVER AND  
 BACK.  
 FOUR GENTLEMEN CROSS RIGHT  
 HANDS IN CENTRE (stop music).

## WALTZ (OR GLIDE) LANCERS.

### FIRST FIGURE.

FORWARD AND BACK.  
FORWARD AND TURN.  
ALL WALTZ.

ALL BALANCE TO CORNERS.

Danced four times, twice by head,  
twice by side couples.

### SECOND FIGURE.

FORWARD FOUR.  
LADIES IN CENTRE.  
CHASSEZ.

LADIES TO THE RIGHT.

ALL WALTZ.

Four times, twice by head, twice by  
side couples.

### THIRD FIGURE.

FORWARD AND BACK.  
FORWARD AND SALUTE.  
ALL WALTZ.

LADIES' CHAIN.

Danced four times, etc.

### FOURTH FIGURE.

TO THE RIGHT AND SALUTE.

TO THE LEFT AND SALUTE.

WALTZ.

RIGHT AND LEFT.

Danced four times, etc.

### FIFTH FIGURE.

RIGHT AND LEFT ALL ROUND.

WALTZ.

MARCH.

ALL FORWARD AND TURN.

This figure is danced four times, twice  
by head couples, twice by side couples ;  
after the side couples get through, all the  
couples perform the right and left once  
more, which is the final movement of  
the above figure.

### FIRST FIGURE.

FORWARD AND BACK (four steps  
each way).

FORWARD AGAIN AND TURN OP-  
POSITE PARTNER.

ALL WALTZ.

All the couples waltz round the inside  
of set, until arriving at place.



## ALL BALANCE TO CORNERS.

All the gentlemen face the lady on their left, all the ladies face to the right; then ladies and gentlemen forward and back; forward again, turn with both hands and go back to place.

*SECOND FIGURE.*

## FORWARD FOUR.

Head couples forward and back.

## LADIES IN CENTRE.

Forward again, leave ladies in centre.

## CHASSEZ.

Ladies in centre face partners, slide four steps to right, then back.

## LADIES TO THE RIGHT.

All the ladies then pass on to the next gentleman on their right and turn with both hands (thus changing partners).

## ALL WALTZ

As before.

*THIRD FIGURE.*

FORWARD AND BACK (four steps each way).

## FORWARD AND SALUTE.

## ALL WALTZ

As before.

## LADIES' CHAIN.

See first figure Plain Quadrille.

*FOURTH FIGURE.*

TO THE RIGHT AND SALUTE.

TO THE LEFT AND SALUTE.

See fourth figure Plain Quadrille.

## ALL WALTZ

As before.

## RIGHT AND LEFT.

Same as in first figure Plain Quadrille.

*FIFTH FIGURE.*

RIGHT AND LEFT ALL ROUND.

See fifth figure of Lancers Quadrille.

### ONE COUPLE WALTZ ROUND.

Each couple take their turn in waltzing round the set, a different couple each time this figure is performed.

### MARCH.

Each couple in turn march up and down the set and back to place; then

### ALL FORWARD AND TURN.

All join hands forward and back, forward again, release hands and turn partners to place.

### WALTZ (OR GLIDE) CALEDONIANS.

This dance is seldom danced at present, the original Caledonians being more popular. It is so much like the original *Caledonians* that a description is not requisite; it can be readily understood. I will, however, give the calls.

#### FIRST FIGURE.

RIGHT HANDS ACROSS.  
LEFT HANDS BACK.  
BALANCE TO PARTNERS.  
ALL WALTZ.

Once by head couples, once by sides.

#### SECOND FIGURE

FORWARD AND BACK.  
FORWARD AND SALUTE.  
ALL THE LADIES TO THE RIGHT.  
ALL WALTZ.

Twice by head couples, twice by sides.

#### THIRD FIGURE.

HEADS FORWARD AND BACK.  
HEADS FORWARD AND DOS A DOS.

ALL BALANCE AT CORNERS.  
ALL WALTZ.

Twice by heads, twice by sides.

*FOURTH FIGURE.*

FORWARD AND BACK.  
FORWARD AND TURN PARTNERS.  
LADIES TO THE RIGHT.  
GENTLEMEN TO THE LEFT.  
LADIES TO THE RIGHT.  
GENTLEMEN TO THE LEFT.  
ALL WALTZ.

Twice by head, twice by side couples.

*FIFTH FIGURE.*

HANDS ALL ROUND.  
ALL LADIES FORWARD AND BACK.  
ALL GENTLEMEN FORWARD AND  
BACK.  
ALL BALANCE TO PARTNERS.  
ALL WALTZ.

Danced four times, twice by heads,  
twice by sides.

**THE PRINCE IMPERIAL  
QUADRILLE.**

THIS almost ancient quadrille, which held full sway for years back, is now almost obsolete. It made a great sensation when first introduced, but now it is very seldom danced. It is so well known that it is not necessary to give a description of it, but I will here give the calls for musicians, who, through the multiplicity of other dances, may not readily call to mind the different sections of the Prince Imperial.

*FIRST FIGURE.*

HEAD COUPLES LEAD TO RIGHT  
AND SALUTE (then take side ladies  
to opposite places).

LADIES' GRAND CHAIN (ladies only).  
CHASSEZ.

TURN PARTNERS (head couples at  
opposite places).

Head couples as they then are ; repeat  
the above, after which the sides repeat  
twice.

*SECOND FIGURE.*

FIRST GENTLEMAN, SECOND  
LADY, FORWARD AND TURN.  
CROSS OVER.

100 THE PRINCE IMPERIAL QUADRILLE.

FORWARD FOUR AND BACK.  
LADIES' HALF CHAIN.  
BALANCE CORNERS.  
BALANCE PARTNERS.

Danced four times, twice by head and twice by side couples.

*THIRD FIGURE.*

FIRST GENTLEMAN LEAVE LADY  
IN CENTRE, then go back to place.  
SECOND GENTLEMAN REPEAT.  
THIRD GENTLEMAN REPEAT.  
FOURTH GENTLEMAN REPEAT.  
LADIES HANDS ROUND.  
GENTLEMEN FORWARD.  
BALANCE TO PARTNERS.

Danced four times, twice by head couples, twice by sides.

*FOURTH FIGURE.*

FORWARD FOUR.  
FORWARD AGAIN (leave partner with side couples).  
FORWARD SIX.  
VIS A VIS, FORWARD AND BACK.  
VIS A VIS, FORWARD AGAIN AND SALUTE SIDES.  
FOUR HANDS HALF ROUND.  
HALF RIGHT AND LEFT TO PLACE.

Danced four times, twice by heads, twice by sides.

THE PRINCE IMPERIAL QUADRILLE. 101

*FIFTH FIGURE.*

LADIES TO THE RIGHT (Repeat three times).  
FIRST GENTLEMAN AND SECOND LADY FORWARD AND BACK.  
FORWARD AGAIN AND TURN.  
CHASSEZ.  
TURN PARTNERS.

Danced four times, twice by head couples, twice by sides.

## QUADRILLE WALTZ.

THE Waltz Quadrilles have for some time past been very popular in society. They are the Quadrille Waltz, Waltz (or Glide) Lancers, Parisian Varieties, and Waltz (or Glide) Caledonians. Having for some time held full sway they are now generally curtailed. It is seldom that more than three figures of each are danced; viz., first, second, and third; in fact, at all balls where there is a long list of dances to be got through with, all quadrilles are generally reduced to three figures, with probably the sole exception of the SARATOGA, which is so popular that all the figures are performed. The SARATOGA is so popular, and the music for which being exactly the same as for the regular LANCERS, a great many sets, instead of performing the figures of the regular LANCERS, dance those of the SARATOGA instead.

It is not an uncommon occurrence to see some sets dancing the SARATOGA, and other sets dancing the LANCERS at the same time.

Before commencing the Waltz Quadrilles, it is advisable to first become acquainted with the *Round Dances* as described in another part of this book.

A great many first learn the round dances before they study quadrilles, as when they have mastered and can dance a round dance successfully, they have no hesitation in attempting a QUADRILLE, even for the first time in a crowded assemblage.

### FIRST FIGURE.

RIGHT AND LEFT.  
ALL WALTZ.  
LADIES' CHAIN.  
ALL WALTZ.

Danced twice, once by head, and once by side couples.

### SECOND FIGURE.

FORWARD TWO.  
ALL WALTZ.

Danced four times, twice by head, twice by side couples.

### THIRD FIGURE.

FORWARD TWO.  
CHANGE PARTNERS.  
ALL WALTZ.

Danced four times, etc.

### FOURTH FIGURE.

ALL FORWARD.  
TURN TO PLACES.  
ALL WALTZ.

Danced four times, etc.

*FIFTH FIGURE.*

ALL RIGHT AND LEFT HALF  
ROUND.

ALL WALTZ.  
FORWARD TWO.  
ALL WALTZ.

Danced twice, once by head, once by  
side couples.

*FIRST FIGURE.*

RIGHT AND LEFT.

See first figure Plain Quadrille.

ALL WALTZ.

All the couples waltz round the set  
until arriving at place.

LADIES' CHAIN.

See first figure Plain Quadrille.

ALL WALTZ

Same as before.

*SECOND FIGURE.*

FORWARD TWO.

Same as second figure of Plain Qua-  
drille.

ALL WALTZ

As in preceding figure.

*THIRD FIGURE.*

FORWARD TWO.

Head couples forward four steps, then  
back four steps.

CHANGE PARTNERS.

Forward again, turn opposite partner,  
remaining with opposite partner.

ALL WALTZ

As before.

Head couples forward again and back  
(still with opposite partners), then for-  
ward, turn and change as before (this  
time receiving the right partners).

ALL WALTZ

As before ; sides repeat.

*FOURTH FIGURE.*

ALL FORWARD.

All join hands (forming a circle), for-  
ward to centre of set (four steps) and  
back (four steps).

## TURN TO PLACES.

Forward again, then release hands and turn partners to place.

## ALL WALTZ

As before.

## SIXTH FIGURE.

## ALL RIGHT AND LEFT HALF ROUND.

All partners face each other, clasp right hands, and move in different directions to opposite end of the set, the gentlemen going to the right, the ladies to the left, giving right and left hand alternately to each person they meet, until arriving at opposite couple's place (which is right across from where they started); then,

## ALL WALTZ

As before.

## FORWARD TWO.

Same as second figure of Plain Quadrille.

## ALL WALTZ

As before.

## VIRGINIA REEL.

*Music for Virginia Reel is "Pop goes the Weasel."*

THE VIRGINIA REEL, or, as formerly called, SIR ROGER DE COVERLEY, is a dance in which a great deal of fun and merriment, coupled with humor, takes place. It is an old dance, very popular in Ireland and England; it has been warmly welcomed in this country, and there is no social gathering that can do without dancing it once or twice of an evening.

Mostly all private parties dance it early in the evening, then again as the last dance of the evening.

Any number of couples may take part in a set, from four to fifty.

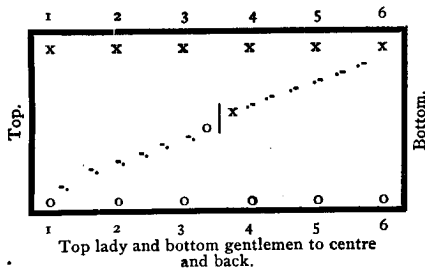
When there is more than twelve couples in a set the dancers will have to *run* all through, and run fast at that. However it is seldom danced with more than six couples in a set, as that is about all that can perform it with comfort.

The sets (of six couples each) form in lines in any part of the room they may desire. One line has six gentlemen, the other contains six ladies. Each line

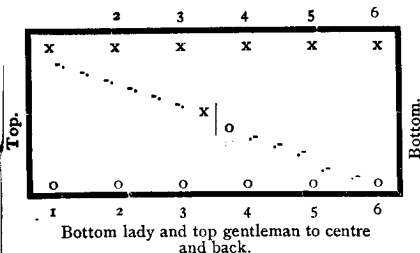
faces the other ; this brings them opposite to each other, thus :

1	2	3	4	5	6
x	x	x	x	x	x
o	o	o	o	o	o

The top lady and bottom gentleman commence the dancing. After they perform their part (in each instance), the bottom lady and top gentleman repeat what is done by them. It is commenced as in diagram :



FIRST LADY AND LAST GENTLEMAN FORWARD AND BACK.  
LAST LADY AND FIRST GENTLEMAN FORWARD AND BACK.



FIRST LADY AND LAST GENTLEMAN FORWARD AND TURN WITH RIGHT HANDS AND BACK TO PLACE.  
LAST LADY AND FIRST GENTLEMAN FORWARD AND TURN WITH RIGHT HANDS AND BACK TO PLACE.  
FIRST LADY AND LAST GENTLEMAN FORWARD AND TURN WITH LEFT HANDS AND BACK TO PLACE.  
LAST LADY AND FIRST GENTLEMAN FORWARD AND TURN WITH LEFT HANDS AND BACK TO PLACE.  
FIRST LADY AND LAST GENTLEMAN FORWARD AND TURN WITH BOTH HANDS AND BACK TO PLACE.



LAST LADY AND FIRST GENTLEMAN FORWARD AND TURN WITH BOTH HANDS AND BACK TO PLACE.

FIRST LADY AND LAST GENTLEMAN FORWARD AND DOS A DOS AND BACK TO PLACE.

LAST LADY AND FIRST GENTLEMAN FORWARD AND DOS A DOS AND BACK TO PLACE.

Then the TOP COUPLE join right hands and turn each other, then they separate; the top lady turns every *gentleman* in the line, and the TOP GENTLEMAN turns every *lady*; after turning each couple they turn themselves, as follows:

TOP COUPLE TURN EACH OTHER WITH RIGHT HANDS.

TOP COUPLE TURN SECOND COUPLE WITH LEFT HANDS.

TOP COUPLE TURN EACH OTHER WITH RIGHT HANDS.

TOP COUPLE TURN THIRD COUPLE WITH LEFT HANDS.

TOP COUPLE TURN EACH OTHER WITH RIGHT HANDS.

TOP COUPLE TURN FOURTH COUPLE WITH LEFT HANDS.

TOP COUPLE TURN EACH OTHER WITH RIGHT HANDS.

TOP COUPLE TURN FIFTH COUPLE WITH LEFT HANDS.

TOP COUPLE TURN EACH OTHER WITH RIGHT HANDS.

TOP COUPLE TURN SIXTH COUPLE WITH LEFT HANDS.

Thus they arrive at the bottom of the set. They then turn each other with RIGHT HANDS, then pass up the set to the top, separate, the lady turning to the left (and passing down on the outside of the ladies' line), the gentleman turning to the right (and passing down the outside of the gentlemen's line); the others all follow them (*ladies follow top lady, gentlemen follow top gentleman*), arriving at the bottom (*each meet their partner*), continue up on the inside of set to places, the TOP COUPLE then polka down the set to the bottom.

Thus *they* become the BOTTOM COUPLE, and the SECOND COUPLE become the TOP, the new TOP and BOTTOM couples repeat as before, until all have places and the first couple again arrive at the top.

## ROUND DANCES.

ROUND dancing, the student will find, requires constant and careful practice, before he acquires that degree of proficiency to enable him to appear in public with full confidence in his own ability.

With the square dances it does not matter if a few mistakes are made, but with round dances it requires an almost perfect knowledge to make them thoroughly enjoyable.

With careful practice one may be able to master any of the round dances in one or two nights.

Let the student retire to some spot where he or she will be secure from interruption; take the book in hand and follow each direction minutely, never passing from one point to another until understanding each point thoroughly. After going through the description given in this book (of whatever dance the student may select to study), lay down the book and practise from memory; after which they may practise with some friend of the opposite sex (who knows how to dance round dances) until the friend tells them that they are proficient to appear in public.

After selecting which dance the student would wish to learn, "*stick to that dance,*" and don't bother with any other *until that is learned.*

The two principal rules for round dancing are to *keep time* with the music, and dance so that your feet *will not strike your partner's* while dancing.

A great many persons have different styles of dancing the same dance (which the student will notice after having danced with various persons).

When two persons take part in a round dance and the gentleman finds that the lady's way of dancing is different from his (such as *sliding, hopping, short or long steps*), he should adopt her method, not force her to adopt his. For instance, if the lady uses the hop step, and the gentleman commences with a sliding movement, he should immediately change to the hop movement; for if the lady could not dance any but the hop movement, and the gentleman insisted on dancing the slide movement, neither party would derive any pleasure from the dance.

THE POSITION FOR ALL THE ROUND DANCES IS THE SAME.

The gentleman places his right arm around the lady's waist; she places her left hand on his right shoulder, and her right hand on his left shoulder; he then gently holds her right arm (between the elbow and shoulder) with his left hand. In this position they will be standing a little to the right of each other, so that

they can see over each other's right shoulder.

As some ladies keep close to the gentlemen, and others a little distance away (while dancing), the gentleman should allow the lady to choose whatever distance she prefers. She should invariably do this when she commences to dance; if a lady should choose a distant position, the gentleman under no consideration should draw her closer to him.

If a gentleman cannot avoid collisions with other couples, or keep time to the music, he cannot be considered a perfect dancer.

When dancing the lady should depend solely on the gentleman for guidance; should she while dancing get out of step, or cause a collision with another couple, so as to mar the pleasure of the dance, the gentleman should not notice it in any way to show his displeasure; in fact, to put the lady at her ease, he should take it upon himself as his fault, and apologize to her as if *he* had done it.

While dancing, the gentleman should keep his eyes about him so that he may keep clear of other couples, and not collide with them.

The lady should never have a "*will of her own*" while dancing round dances; she should hold herself in readiness at all times to turn in any direction her partner may intimate, which she can easily tell by the movement of the arm

around her waist, or the hand at her right shoulder.

The gentleman should not dance in the same direction too long, as some ladies become dizzy very soon from constant turning in one direction; he should change frequently from right to left, or left to right, backward or forward, etc.

THE WALTZ is the most popular of all the ROUND DANCES, so much so that nearly all good dancers employ it for dancing all the other round dances. When one can dance the waltz perfectly in its own time (3-4), they can dance 2-4 or any other time with the waltz step; it is not advisable, though, to do so, as it spoils the beauty of the other dances.

The descriptions in this book for the round dances are for the student to *practise alone*; under no circumstance should the student attempt to perform with a partner until he or she can perform the step *alone, without the use of the book*. After they get so far he or she may try with a partner who knows how to dance, and that will also point out defects, if any exist.

### THE WALTZ.

(*Music in 3-4 or 3-8 Time*).

Stand with the right foot in the hollow of the left.

Move the right foot out from the hol-

low of the left about six inches (count ONE).

Move the left forward beyond the right so that the heel of the left foot will be almost close to the hollow of the right, *about two inches space between the heel of the left and the hollow of the right* (count TWO). (*The heel of the left foot should not touch the floor.*)

Raise the heel of the right foot, and turn to the right on both feet (*use the BALL of the foot in turning, both heels being about one half inch from the floor*), so as to bring the heel of the right foot to the toe of the left (count THREE).

Move the left foot back from the right *about two inches* (count ONE).

Bring the toe of the right foot to the heel of the left (count TWO).

Raise both heels and turn to the right as before (count THREE).

This is called waltzing to the right. To waltz to the left perform the same movements, but commence with the left foot and turn to the left as follows :

Stand with the left foot in the hollow of the right.

Move the left foot out from the hollow of the right about six inches (count ONE).

Move the right foot forward beyond the left, so that the heel of the right foot will be almost close to the left—*about two inches between* (count TWO). (*The heel of the right foot should not touch the floor.*)

Raise the heel of the left foot, then turn to the left on both feet, so as to bring the heel of the left foot to the toe of the right (count THREE).

Move the right foot back from the left about two inches (count ONE).

Bring the toe of the left foot to the heel of the right (count TWO).

Raise both heels and turn to the left (count THREE).

First practise turning to the right so as to be able to go round the room continuously without stopping, then practise turning to the left in the same manner, after which, practise by turning from one direction to the other without stopping. The same should be done with all the round dances ; and turning to the left should be practised most, as it is the most difficult to accomplish correctly.

### THE POLKA.

(*Music in 2-4 or 4-4 Time.*)

Slide the right foot forward (count ONE).

Bring the left foot up parallel to the right (count TWO).

Slide the right foot forward again (count THREE).

Slide the left foot *past* the right (count ONE).

Bring the right foot up to the left (count TWO).

Slide the left foot forward again (count THREE).

(That is called the FORWARD movement.

The BACKWARD movement is as follows :

Draw the left foot back (count ONE).

Draw the right foot back parallel to the left (count TWO).

Draw the left foot back again (count THREE).

Draw the right foot back past the left (count ONE).

Draw the left foot back parallel to the right (count TWO).

Draw the right foot back again (count THREE).

TO TURN to the RIGHT, continuously perform the first three counts of the FORWARD movement, then the first three of the BACKWARD movement ; at the same time keep turning to the right.

TO TURN to the LEFT, perform the last three counts of the FORWARD movement, then the last three counts of the BACKWARD movement ; at the same time keep turning to the left.

### THE POLKA REDOWA.

(Music in 3-4 or 3-8 Time.)

THE POLKA REDOWA is performed in the same manner as the POLKA, except that the first step is long, and the second and third steps are short ; this is caused

by the accentuation of the music, the first beat of each bar being strongly accented.

### THE SCHOTTISH.

(Music in 2-4 or 4-4 Time.)

THE SCHOTTISH is often danced with the waltz step.

It is very easy to learn the Schottish. All that is necessary for practice is to hop (*about an inch from the floor*) twice with the right foot, then twice with the left ; by turning at the same time either to the right or left, one will soon get in the regular step.

#### STEP OF THE SCHOTTISH.

Spring the right foot forward to the right (count ONE).

Then spring the left foot forward so that the toe of the left foot will be opposite the hollow of the right (count TWO). At the same time spring the right forward again, still turning to the right (count THREE).

Spring the left foot back to the right (count ONE).

Draw the right foot back so that the heel of the right will be at the hollow of the left (count TWO). Spring the left back again still turning to the right (count THREE).

TO TURN to the LEFT same as above, by commencing with the left foot, etc., and turning to the left.

## THE GALOP.

(Music in 2-4 or 4-4 Time.)

THE GALOP is danced with the WALTZ, POLKA, and SCHOTTISH steps; the GALOP step is hardly ever used, dancers generally selecting one of the above steps.

Slide the right foot sideways (count ONE).

Bring the hollow of the left to the heel of the right (count TWO).

Slide the right again, as before (count THREE).

Bring the hollow of the left to the heel of the right, as before (count FOUR).

Repeat over again from beginning; then CHANGE by sliding the left sideways (count ONE).

Bring the hollow of the right to the heel of the left (count TWO).

Slide the left sideways again (count THREE).

Bring the hollow of the right to the heel of the left (count FOUR).

Repeat change over again. Turn to right or left as desired.

## THE DEUX TEMPS.

(Music 2-4, 4-4, 3-4, or 3-8 Time.)

Slide the right foot (sideways) to the right, then bring the hollow of the left foot to the heel of the right (count ONE).

Slide the right foot forward, then place the toe of the left foot opposite the hollow of the right, then raise the heel and turn (count TWO).

Then commence with the left foot and perform the same movement.

These are all the round dances that are in vogue at the present day, and the WALTZ and SCHOTTISH are about the only ones used; sometimes the POLKA and GALOP is danced, but the remainder are seldom found on a dancing programme.

There are several other round dances, but as they have become almost obsolete, it is useless to publish them in this book, for they might impede the progress of the student.

If the students master the round dances herein described, they will have no difficulty in learning new ones; *learn to dance one well*, then the others can be easily acquired.

**.THE MINUET LANCERS.**

THIS is a new dance and is performed as follows :

Couples form as in Quadrille.

*FIRST FIGURE.*

Head and opposite couple forward and return, with side couples on the right—4 bars.

Forward again, take ladies from sides and retire to opposite places—4 bars.

Chasse to right and to left—4 bars.

Turn partners—4 bars.

Hands around, all—8 bars.

*SECOND FIGURE.*

The four couples forward and return—4 bars ; repeat 4 bars.

Right and left quarter round, turning half around with left hand, right hand to partners, then to places—8 bars.

All promenade, repeat four times.

*THIRD FIGURE.*

All forward and back—4 bars ; repeat. Salute opposite couples and retire to places—4 bars.

Right and left, half round—8 bars.

Repeat this four times.

*FOURTH FIGURE.*

Right and left, quarter round; then salute—4 bars.

Continue to half round and salute partners—4 bars.

Salutation to corners—4 bars.

Ladies cross right hands, promenade half round, turn opposite gentleman with left hand, cross right hand to places—8 bars.

Repeat four times.

*FIFTH FIGURE.*

Salute partners, then execute grand square—16 bars. Head couples advance to centre, sides divide to corners—2 bars. Heads divide to sides and sides to heads' places—2 bars. Heads to corners and sides from heads' places to centre—2 bars. Heads return to places and partners, sides do the same—2 bars.

Repeat the 8 bars.

First couple promenade within the set to place and face outward ; the other couples fall in behind—8 bars.

All chasse—8 bars.

March, forward and return—4 bars.

Forward again and turn partners to places—4 bars.

Repeat four times, each couple leading off in turn ; third, fourth, and second.

Conclude the dance with grand square, heads leading as before—8 bars. Then reverse, sides taking the lead and heads dividing to corners.

## REMARKS.

It is now the proper thing to execute square dances without any fancy or dancing steps, unless the dance is arranged for such. To walk through the dance with as much grace as possible is the aim.

Salutations consist of a courtesy from the lady and a bow from the gentleman.

To the gentlemen : don't spin the lady around like a top, she wants to breathe ; don't dance on your heels ; don't try any sailors' hornpipes or any other embellishments ; and above all don't leave your partner in the middle of the floor when a dance is concluded, but offer her your arm and escort her to a seat.

## THE CALLY POLKA QUADRILLE.

THIS is an elaborate dance introducing Plain Polka, Polka Redowa, Three Slide Polka, Bohemienne, and the York. Do not attempt it without a knowledge of the above-mentioned dances.

Couples form as in Quadrille.

## FIRST FIGURE.

Salute to partners, then to sides—8 bars.

Head and opposite couples right and left—4 bars.

Side couples, same motion—4 bars.

Balance to partners—8 bars. Bohemienne.

Ladies' chain—4 bars. Plain Polka.

Salute to partners and each couple dance completely around the set with three slide polka—8 bars.

Repeat this figure twice.

## SECOND FIGURE.

Eight bars music, then forward all and return—4 bars. Take partner's hand half way and three slide polka back to place.

Cross over—4 bars. Three slide polka.



Forward and return—4 bars. Three slide polka.

Cross over with same polka—4 bars.

Repeat first movement of this figure and dance round the set with three slide polka.

Repeat the whole figure three times more, beginning with each couple of the set.

### THIRD FIGURE.

Eight bars of music.

Then head couples face sides, heads right, sides to left, then all forward and back—8 bars. Use three slide polka.

Change partners—4 bars. This is done by the gentlemen changing places—first with third and second with fourth, heads still facing the sides.

The movements which follow are danced with changed partners.

All couples *chassé*—2 bars. Use three slide polka. First and second couples to left, third and fourth couples to right; doing this, the second couple will change places with the fourth, and the first couple with the third, then all cross over—2 bars.

*Chassé* in couples—2 bars. Three slide polka. Those couples going to the left pass in front.

All cross over to places—2 bars. Three slide polka, ladies passing between.

Ladies forward—4 bars.

Join hands. Gentlemen forward—4

bars. Join hands in front of ladies. Polka in circle—8 bars. Take partner's hand and return to place.

This figure is danced four times, beginning with each couple. First time, head couples with right. Second, head with left. Third, head with right. Fourth, head with left.

### FOURTH FIGURE.

Partners are again together.

Eight bars of music.

Right hand and across—8 bars.

First gentleman and opposite lady cross over, then return, take each other's left hand and their partner's right hand, forming a zigzag line across the set, the two ladies facing in the opposite direction from the two gentlemen. For all this use the Polka Redowa.

Balance to partners with hands well raised—4 bars. Then swing around, bringing each couple to opposite place, and separate, each to the other couple's place.

Two ladies forward and return—4 bars.

Two gentlemen forward and return—4 bars. Using Polka Redowa or Waltz.

Two couples forward and back—4 bars.

Return to places—4 bars. Polka Redowa.

All couples dance around, with the York—8 bars.

Repeat this figure until danced four times.

- 1st. First lady with second gentleman.
- 2d. Second lady with first gentleman.
- 3d. Third lady with fourth gentleman.
- 4th. Fourth lady with third gentleman.

### FIFTH FIGURE.

Commence with the music.

The first movement is the SQUARE.

All chasse, use three slide polka—2 bars.

Change places, each lady giving corner gentleman both hands and walking half around so as to change places—2 bars.

Again all. chasse, ladies continuing to the left, gentlemen to the right—2 bars.

Now change places with the gentlemen met at next corners—2 bars.

These movements are repeated until each lady has made the circuit of the set, arriving on the fourth change at her place at the side of her partner.

Two couples forward—2 bars.

Hands around, three slide polka—2 bars.

Top and bottom couples separate—4 bars.

1st lady to side of 4th gentleman.

1st gentleman to side of 3d lady.

2d lady to side of 3d gentleman.

2d gentleman to side of 4th lady.

Which places all in two lines face to face. The two lines then use three slide polka to right and return to left—4 bars.

All forward—2 bars. Then separate with partners—2 bars.

First couple to place of second.

Second couple to place of first.

Third couple to own place.

Fourth couple to own place.

Repeat the first 16 bars with same movements. Repeat the next 16 bars, which will return couples to own places.

Final salute to all—16 bars.

All advance two steps toward centre, ladies all courtesy, gentlemen bow, step backward, and by turning, face partners and salute partners only. The music continuing, all dance the three slide polka around the room.

## MILITARY SCHOTTISH.

THE Military Schottish is danced to the same music as the ordinary Schottish, but differs from it in the first phrase, when, instead of dancing face to face sideways, the lady lowers the right hand to her side, while the gentleman lowers his left, the two then face the direction in which the steps are to be taken and dance straight forward, side by side, using the same steps as in the ordinary Schottish, the lady beginning with right foot and the gentleman with left foot, performing slide, change, leap and hop, followed by second phrase as in the Schottish as usually danced.

The dance is varied by some, who use only the motions of either the first or second phrase throughout the whole dance.

This dance is also known at the "Kentucky Jubilee" and "Dancing in the Barn."

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## NEWPORT LANCERS.

(Marwig.)

### FIRST FIGURE.

HEADS CROSS OVER . . . . .	4 bars.
TURN PARTNER WITH RIGHT HAND . . . . .	4 bars.
CROSS WITH SIDES TO RIGHT TWICE, TO PLACES. SIDES CHANGE PLACES THE FIRST (THIRD) TIME; THE SECOND (FOURTH) TIME BACK TO PLACES . . . . .	8 bars.
TURN CORNER WITH RIGHT HAND . . . . .	4 bars.
PARTNERS' SALUTE. . . . .	4 bars.
Sides the same.	.

### SECOND FIGURE.

HEADS LADIES' HALF CHAIN. . . . .	4 bars.
SALUTE TO LADY . . . . .	4 bars.
BALANCE . . . . .	4 bars.
LADIES' HALF CHAIN TO PLACES . . . . .	4 bars.
RIGHT AND LEFT TO CORNER TO RIGHT (SECOND TIME TO LEFT). . . . .	8 bars.
Sides the same.	.

## THIRD FIGURE.

HEADS HALF PROMENADE  
TO OPPOSITE SIDE AND  
PARTNER SALUTE . . . 6 bars.  
LADIES GIVE RIGHT HAND  
TO EACH OTHER AND  
LEFT TO PARTNER . . . 2 bars.  
BALANCE IN LINE . . . . . 4 bars.  
PROMENADE TO PLACE . . . 4 bars.  
Sides the same.

## FOURTH FIGURE.

HEADS FORWARD AND  
SALUTE . . . . . 4 bars.  
SALUTE TO RIGHT (SECOND  
TO LEFT) . . . . . 4 bars.  
LADIES' CHAIN WITH COR-  
NER TO THE RIGHT  
(SECOND TIME TO  
LEFT) . . . . . 8 bars.  
Sides the same.

## FIFTH FIGURE.

GRAND DOUBLE CHAIN.  
SAME AS GRAND CHAIN  
IN ORDINARY LAN-  
CIERS, ONLY TAKE  
PARTNER WITH YOU.  
GIVE RIGHT HAND TO  
LADIES AND LEFT TO  
YOUR PARTNER . . . 16 bars.  
FIRST COUPLE TURNS . . . 8 bars.

In turning the couples follow as  
below:—

1	2	3	4
3	4	2	1
4	3	1	2
2	1	4	3

PROMENADE. FIRST AND  
THIRD COUPLES TO THE  
RIGHT; SECOND AND  
FOURTH TO THE LEFT.  
FORM TWO LINES  
SIDES. . . . . 4 bars.  
CROSS OVER IN LINES . . . 4 bars.  
TURN LADIES TO CENTRE  
AND SALUTE . . . . . 4 bars.  
LADIES' STAR. MARCH  
AROUND TO THE RIGHT;  
GENTLEMEN OUTSIDE  
TO THE LEFT . . . . . 4 bars.  
MEET PARTNER; GIVE  
RIGHT HAND TO  
LADIES AND MARCH TO  
PLACES . . . . . 8 bars.  
*N. Y. Herald.*



ENGAGEMENTS.

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