





THE
Victoria
MINIATURE
BALL ROOM
Guide



LONDON.
KENT & CO PATERNOSTER ROW
ALLENS, NOTTINGHAM.

From the collection of Richard Powers



DEDICATED

TO THE FAIR SEX

OF

GREAT BRITAIN,

OF WHOM

QUEEN VICTORIA,

IN HER

EXALTED STATION

AND

DOMESTIC LIFE

IS A

BRIGHT EXAMPLE



THE STATE OF

MISSISSIPPI

IN SENATE

JANUARY 1880

REPORT

OF

THE COMMISSIONERS



PREFACE.

THE EDITOR, in submitting his "Miniature Ball Room Guide" to the Ladies for their approval, deems it unnecessary to say more than that he has endeavoured to make such a selection of dances as he thinks best calculated to answer the purposes of the great majority of those who require the aid of a Ball Room Guide.

It is not intended to make it a vehicle for dances of occasional use or "scientific performances," but a hand-book for the English Ball Rooms; and it is hoped that such a work will not be altogether unacceptable.

With these few explanatory remarks, and with the best wishes for the happiness and welfare of all those into whose hands his book may fall, the Editor respectfully takes leave of his fair friends, relying upon their kindness for the prosperity of his undertaking.





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DANCING

AS AN EXERCISE.

A few words may be offered in this place in favour of dancing as an exercise, and as a school-room recreation. Exercising so many muscles otherwise little used—exercising them fully and duly, and without violence—exercising them to the cheering influence of music—exercising them in forms of grace and beauty—dancing may be made an important and valuable part of the physical education, and as such should be

spoken of, and promoted by, the powerful voice of the medical public. The balanced action of the opposing muscles, the active use of the different articulations, the extensive and varied action of the spinal muscles, effected by dancing, and the degree to which the mental excitement produced by it enables the exercise to be made use of without undue fatigue, are strong reasons for so decided and favourable an opinion; and this, without obtrusive interference with opinions as to the propriety, or otherwise, of carrying the practice of dancing to an excess in after life, and making it the plea for late hours, &c. Let people think as they will of public balls, or even of private balls; with the conscientious opinions of others it is not my wish, nor intention, to interfere; but to dancing in the school-room, or among the members of the family circle, few

will object; and it is not too much to say that if dancing could be made a daily, not nightly, exercise among the people of all classes, the healthiness and the expectation of life, as well as its happiness, would be increased.—
Robertson on Diet and Regimen.

ETIQUETTE OF THE BALL ROOM.

With the etiquette of a ball-room so far as it goes, there are but few people unacquainted. Certain persons are appointed to act as stewards, or there will be a "master of the ceremonies," whose office it is to see that every thing be conducted in a proper manner: if you are entirely a stranger, it is to *them* you must apply for a partner, and point out (quietly) any young lady with

whom you should like to dance, when, if there be no obvious inequality of rank, they will present you for that purpose; should there be an objection, they will probably select some one they consider more suitable; but do not, on any account, go to a strange lady by yourself, and request her to dance, as she will unhesitatingly "decline the honour," and think you an impertinent fellow for your presumption.

Any presentation to a lady in a public ball-room, for the mere purpose of dancing, does not entitle you to claim her acquaintance afterwards, therefore, should you meet her the next day, do not attempt to address her. At most, you may lift your hat; but even that is better avoided,—unless, indeed, she first bow,—as neither she nor her friends can know *who* or *what* you are.

Do not wear *black* or coloured gloves, lest your partner look sulky; even should you be in *mourning*, wear *white* gloves, not *black*. People in *DEEP mourning* have no business in a ball-room at all.

LEAD the lady through the quadrille; do not *drag* her, nor clasp her hand as if it were made of wood, lest she not unjustly think you a boor.

You will not, if you are wise, stand up in a quadrille without knowing something of the figure; and if you are master of a few of the steps, *so much the better*. But dance quietly; do not kick and caper about, nor sway your body to and fro: dance only *from the hips downwards*; and lead the lady as lightly as you would tread a measure with a spirit of gossamer.

Do not pride yourself on doing "steps neatly," unless you are ambitious of being taken for a dancing-master; between whom and to dance like a *gentleman* there is a great difference.

If a lady should civilly decline to dance with you, making an excuse, and you chance to see her dancing afterwards, do not take any notice of it, nor be offended with her. It might *not* be that she *despised you*, but that she *preferred another*. We cannot always fathom the hidden springs which influence a woman's actions, and there are many bursting hearts within white satin dresses; therefore do not insist upon the fulfilment of established regulations "*de rigueur*." Besides, it is a hard case that women should be compelled to dance with every body offered them, at the alternative of not being

allowed to enjoy themselves at all.

If a friend be engaged when you request her to dance, and she promises to be your partner for the next or any of the following dances, do not neglect her when the time comes, but be in readiness to fulfil your office as her cavalier, or she may think that you have studiously slighted her, besides preventing her obliging some one else. Even inattention and forgetfulness, by showing how little you care for a lady, form in themselves a tacit insult.

Above all, do not be prone to quarrel in a ball-room, it disturbs the harmony of the company, and should be avoided, if possible. Recollect that a thousand little derelictions from strict propriety may occur through the *ignorance* or *stupidity* of the aggressor, and not from any intention to annoy ;

remember also, that *really well bred* women will not thank you for making them conspicuous by over-officiousness in their defence, unless, indeed, there be any serious or glaring violation of decorum. In small matters, ladies are both able and willing to take care of themselves, and would prefer being allowed to overwhelm the unlucky offender in their own way. *Hints on Etiquette.*





BALL ROOM GUIDE.

Quadrilles.

PAINE'S FIRST SET.

1. LE PANTALON.—Right and left; set and turn partners; ladies' chain; half promenade, and half right and left.

2. L'ETE.—First lady and opposite gentleman advance and retire; chassez right and left; cross over, chassez right and left; recross, and turn partners.

3. LA POULE.—First lady and opposite gentleman cross over, giving righthands, back with left;

balancez four in a line and half promenade ; two advance and retire twice ; four advance and retire ; half right and left.

4. LA TRENISE.—Ladies' chain ; set and turn partners ; first couple advance twice, leaving the lady at left of opposite gentleman, and first gentleman retires ; two ladies cross over and change sides, while first gentleman passes between them up the centre ; the same repeated to places ; set and turn partners.

5. LA PASTORALE.—First couple advance twice, leaving the lady at left of opposite gentleman, and first gentleman retires ; three advance twice and retire ; first gentleman advances twice and retires ; hands four half round, and half right and left.

6. LA FINALE.—All in round ; advance and retire twice ; first lady and opposite gentleman ad-

vance and retire; chassez right and left; cross over: chassez right and left; re-cross and turn partners; ladies' hands across and back! all set in a cross, gentlemen outside; all turn partners to places, finish with grand promenade.

LANCERS.

GENERALLY CALLED 'HART'S SET.'

1. LA ROSE.—The first lady and gentleman opposite advance and set; turn with both hands, retiring to places; top couple lead between opposite couple; return leading outside; set and turn at corners.

2. LA LODOISKA.—First couple advance twice, leaving lady in centre; set in centre; turn to places; all advance in two lines; all turn partners.

3. LA DORSET.—First lady advances and stops, then opposite gentleman ditto; both retire, turning round; ladies' hands across, quite round, while the gentlemen lead round outside to the right; all resume partners and places.

4. L'ETOILE.—First couple set to couple at right, then to couple at left; change places with partners, and set; turn partners to places; half right and left with couple opposite.

5. LES LANCIERS.—The grand chain; the first couple advance and turn, facing the top, then couple at right advance behind top couple, then couple at left, and couple opposite do the same, forming two lines; all change places with partners, and back again; the ladies turn in a line to the right, the gentlemen in a line to the left; each couple meet

up the centre, and advance, the ladies in one line, the gentlemen in anothe ; advance and retire ; turn partners to places ; finish with the grand chain.

CALEDONIANS.

1. The first couple and couple opposite, hands across and back again ; set and turn partners ; ladies' chain ; half promenade ; half right and left.

2. First gentleman advance twice ; the four ladies set to gentlemen at their right ; turn with both hands, each taking next lady's place ; promenade quite round.

3. First lady and opposite gentleman advance and retire ; join hands and turn to places ; top couple lead between the opposite

couple; return, leading outside; set at the corners, and turn with both hands to places; all set in a circle.

4. First lady and opposite gentleman advance and stop, then their partners advance; set to partners; turn partners to places; the four ladies move to right, each taking next lady's place, and stop; the four gentlemen move to left, each taking next gentleman's place, and stop; ladies repeat the same to right; then gentlemen to left; all join hands, and promenade round to places, and turn partners.

5. First gentleman leads his partner round, inside the figure; the four ladies advance, join right hands, and retire; the gentlemen do the same; all set and turn partners; chain figure of eight, half round, and set; all promenade to places, and turn partners;

all change sides, join right hands at corners, and set; back again to places; finish with grand promenade.

ROYAL VICTORIA.

COMMONLY CALLED 'MARSHALL'S.'

1. Ladies' chain, double; ladies hands across half round, and back again to places; all promenade, turning partners at each side, all eight swing partners with right hand, and back with left to places. Twice.

2. Top and bottom couples set to couples on their right, lead through, and back to places; top and bottom ladies advance, retire, and *dos a dos*; gentlemen the same! all eight chassez-croisez and turn corners. Twice.

3. Top and bottom couples advance and retire, and advance and *balancez* in centre; the four

change places all round ; the two ladies advance, retire, and advance and stop in the centre ; two gentlemen do the same ; hands four round. Four times.

4. Grand square ; ladies' hands across, all round, holding right hand up in centre ; gentlemen do the same ; all eight join hands and set, the gentlemen with their backs facing the inside of the figure, and turn partners. Four times.

5. Grand chassez of eight round the figure, the first couple leading outside the couple on their right ; finish in two lines, and turn partners ; the ladies lead round to the left inside the figure, the gentlemen at the same time to the right outside the figure, and finish in two lines, the two centre couples hands four round to places, and turn partners. Four times.

Finish, grand chain, and turn partners.

PRINCE ALBERT'S.

(8 Bars.)

LE VICTORIA.—1. Right and Left.—2. Set, and turn partners.—3. Ladies chain.—4. Half promenade, and half right and left.

LE PRINCE DE COBOURG.—1. The first Lady and third Gentleman advance and retire twice.—2. They change places, and advance and retire once.—3. Cross over to places, and turn partners.

LE DUCHESS DE KENT.—1. The first Lady and third Gentleman cross over, giving the right hand, back again (half way) giving the left hand.—2. Set four in a line, and half promenade.—3. The first Lady and third Gentleman advance and retire twice.—4. Four

advance and retire, and half right and left to places.

HYMEN.—1. The Ladies maullinet.—2. The Gentlemen join right hands with Ladies, set, and turn round to places.—3. First couple advance and retire, again advance, and leave the Lady in front of the opposite couple.—4. The first couple chassez opposite each other, and turn all round to places.

LE GRAND FINALE.—1. Grand promenades (a la chassez).—2. The first and third couples advance and retire, and le chassez to opposite places.—3. Ladies' chain —4. The opposite couple advance and retire, and le chassez to their own places.

GALOPADE QUADRILLE.

1. Half double Ladies' chain, turn corners ; first couple advance

and salute ; same with opposite partners; second, third and fourth couple the same figure ; half double Ladies' chain ; turn corners four Ladies advance to the centre and salute to the left ; four Gentlemen the same figure ; half promenade to places ; turn partners.

2. Grand promenade with galopade a-la-chassez ; top and bottom couples lead to right and set, hands four round ; separate in two lines ; first Gentleman and opposite Lady lead down the centre, other couples following, and return outside ; finish with quick galopade step.

3. All turn with right hand to partners ; set in a circle and turn to places ; first couple advance and leave the Lady at left of opposite Gentleman ; first Gentleman salute round with partner, then with opposite Lady ; hands four round to places ; turn partners ; half chassez croisez ; turn

corners; repeat same to places.

4. WALTZ FINALE.—Set and turn corners, each Lady taking next Lady's place; repeat the figure until each Lady is with her partner; first couple advance and retire with the Lady at left; reel with the same lady; Ladies' waltz quite round to right; Gentlemen at the same time waltz half round to the left; Ladies' hands across half round, give left hand to partner; set and turn partners; waltz to places.

The Polka.

1. There are but three times in the Polka, the fourth time being only a repose, to admit of preparation for the ensuing measures. The first time commences by the gentleman raising the left foot nearly behind. He then jumps slightly on the right foot, and

almost simultaneously slides the left foot forward. During the second time, he brings the right foot forward by a *glissade*; and at the third time, he advances a step with his left foot, and brings the right towards it, slightly bent backwards, and kept ready for the next measures. The lady starts with the right foot, and the gentleman with the left; in the meanwhile the gentleman holds his partner's left hand with his right.

2. Both advance *balancant*, right and left alternately, so as to find themselves one measure nearly *vis a vis*, and the other *dos a dos*. In doing this they must be careful to turn gracefully, and not to indulge in those steps which border on theatrical dancing.

3. Both promenade in this position round the circle, the gentleman still retaining his hold of

his partner's left hand, as before.

4. After one, or several rounds, the gentleman releases the lady's hand to take her by the waist, as in the waltz.

5. They then perform *figures en avant* and *figures en tournant*, alternately, always observing the characteristic cadence of the Polka.

Polka Cottillon.

This (—) denotes 4 bars, and this (...) 8 bars.

Pantalon, or lead forward four —change hands, return to places —Polka waltz figure, once round ..*balances* and turn partners half round with right hand* —Promenade forward* — turn without quitting hands, promenade to places*

L'ete, or the first couple lead or waltz up to their *vis a vis*..

turn the *vis a vis* half round with the right hand*—turn back with the left hand*—first couple waltz to their places.

La Poule, or the first couple waltz back to the couple on their right, ending with the hands across.. *Moulinet* half round with the right hand*—ditto back with the left hand*—first couple waltz to their places*.. half promenade with their *vis a vis*—waltz back to places.

Trenise, or the first couple forward in waltz position, changing the lady from the right to the left hand, four times*.. four take hands round, pass the ladies from the left to the right hand four times, reforming the round after each *pas**. first couple waltz back to their places.

Galop finale, or the grand round .. all *balancez en quaree*.. the first lady cross over, followed by her

partner—the gentleman dances back to his place, followed by the lady. N.B. the arms placed akimbo after the round—first couple waltz once round.*

Figures marked thus * require the heel and toe or setting step.

Valse a Deux Temps.

The Gentleman slides to the left with left foot and chassez towards the left with right foot, without turning. He next slides backwards with right leg, turning half round; then moves the left leg behind using the little chassez forward, turning half round for the second time.

The Lady uses the foot *a contre* to the Gentleman throughout the figure.

The Circassian Circle.

The couples are arranged in a circle round the room, the ladies on the right hand of the gentlemen: the first and second couple commence the figure, facing each other: at the conclusion, the first couple with the fourth, and the second with the third couple, recommence the figure, and so on until they go completely round the circle, meeting at the place from whence they started: the dance is then concluded.

The figures to this dance may be taken either from the country dance, or from the quadrille: the waltz figures may also be introduced with advantage.

Spanish Dance.

The couples are arranged as for a country dance; the lady and

gentleman at top changing places previous to commencement of figure; they then set with second couple, crossing into their places, set to partners, cross over again to second couple, and then to partners; all join hands, advance retire, and turn round, four times repeated; concluding with poussette.—Danced to waltz music; and sixteen or twenty couples may take part in it in a circle or line.

Sir Roger de Coverley.

The couples stand in two lines, wide apart, as in country dances.

The first Lady and last Gentleman advance to centre, bow and courtesy, and return to places; the last lady and first Gentleman repeat the same; top couple pass down the centre or outside the set, meeting at bottom; promenade up the centre, all the couples following to the top in rota-

tion ; separate, the Gentlemen to the left and Ladies to the right returning to places, except the first couple who remain at bottom. Recommence the figure by the top Lady and bottom Gentleman leading off the same figures as before, which are repeated throughout the whole set.

Country Dances.

Triumph. (24 Bars.)

First Lady leads down the second Gentleman, and (at the same time) the first Gentleman follows them, and the three lead up in triumph, down the middle, up again, turn corners.

Juliana. (24 Bars.)

Chain figure of six...Promenade three couple, and cast off one..Poussette at top.

Carnival of Venice. (24 Bars.)

Half right and left, back again.

..Down the middle, up again..
Poussette at top.

Paddy O'Rafferty. (16 Bars.)

Chain figure six round...Lead down the middle, up again and allemande

Del Caro's Hornpipe. (16 Bars.)

Cast off two couple and back again..Swing with right hands round two couple, and right and left with third couple.

Lady Shaftesbury's Reel.

(32 Bars.)

Set and change places with second couple...allemande, and swing corners.

Lady Montgomery's Reel.

(16 Bars.)

Hey on your own sides...Promenade three couples...whole pousette. Set three across, and set three in your places.

Cameronian Rant. (16 Bars.)

Swing with right hands round

second couple...Allemande, and set three across...Set three in your places.

Honey Moon. (32 Bars.)

The first Lady turns the second Gentleman...the first Gentleman turns the second Lady...lead down the middle, up again, and right and left with top couple.

Woo'd and married and a'.

(16 Bars.)

Swing with right hands round the second couple...Then with left, and set contrary corners.

Captain Wyke. (24 Bars.)

Right and left.. Down the middle, up again...Poussette at top.

MISCELLANEOUS.

1. First couple hands three round with second lady; then with gent, down the middle; hands four round and back.

2. Hands six half round; first couple over while second and

third couples half right and left down the middle; poussette.

3. Two gents, change places and each turn the opposite lady; two ladies change places; turn partners and poussette.

4. First gent, set to the two opposite ladies, and hands three round; half right and left, and turn partners; poussette.

5. Hands across half round, and half right and left; down the middle; poussette.

6. Hands six round and back again; down the middle; right and left.

7. Two couples cross over to partner's place with right hand, back with left; turn partners and hands four half round? poussette.

8. Promenade three couples quite round to places; right and left; turn partners, and chasse croisez four; poussette.

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