

In 1818, the Philadelphia publisher George Willig printed a collection of dance music, with the figures described. Four old-style cotillions with changes were interspersed between three country dances and some miscellaneous dances. Each cotillion was clearly a stand-alone figure, and the description of the cotillion figure was followed by the word "Change."

Then on November 7th, 1818, Willig published *A Collection of New Cotillions, Published by Setts*. It was two "Setts" of six figures each, *without* the word "Change" after each figure this time. The first figure was identical to *Le Pantalou*, the first figure of the First Set of Quadrilles. Keep in mind the fact that Americans usually confused the terms cotillion and quadrille at that time, so we need to look at the content, not the terminology.

N^o 1.

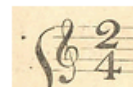
1st The head couples R & L: 2^d Balance to your partner & turn
3^d Ladies chain, 4^d Promenade half round and R & L to your place
The other 4 the same.

On the Seventh day of November, in
A. D. 1818, GEORGE WILLIG
the words following the right where

The second figure is recognizable as *L'Ete*, the second figure of the First Set, with a small error in the description. You can also watch it in the video.

N^o 2.

1st Forward 2 and back, 2^d Chassez cross to the R & L:
3^d Cross over to your place, 4^d Balance to your partner & turn



How do we know it's an error instead of a different figure? It clearly left out crossing over to the other side, as done in *L'Ete*, because it then says to cross back to one's original place. One must cross over before one can cross back to place.

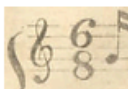
So far, we are wondering if this is really a set of contiguous figures arranged in the manner of the quadrille, or just another collection of old-style stand-alone cotillion figures. The third figure answers that question. It differs from the First Set, in an important way:

N^o 3.

Figure the same as N^o 2.

If it were a collection of single cotillion figures, in the old style, another figure would be given next. All old cotillion and country dance collections did that, going back to the 17th century. The only possible reason to repeat a previous figure, dancing it twice in a row, is if it was a set of contiguous figures, which defines it as a quadrille.

Then after repeating the second figure, the next figure is recognizable as *La Poule*, the third figure of the First Set of Quadrilles, with its characteristic balancing four-in-line. In the First Set, the tunes for *La Poule* are always written in 6/8 time, after *L'Ete*, which is always in 2/4 time. This version indeed changes from 2/4 to 6/8 for this figure. Again, you can compare the description to the video.



1st The right hand half round, the left with, 2^d Bal: 4 on a line,
3^d Promenade half round, 4^d Forward 2 B: to B: 5^d Forward 4
and half R. & L. to your place.

The name of this series of six figures is the **1st SETT**, the same as the English name for the six figures of the first quadrille. All of this can't possibly be a coincidence upon coincidence. We can be confident that a quadrille, clearly based on London's First Set, was being danced, and most likely prompted, on America's East Coast in 1818.