

WILSON'S

BALL ROOM

GUIDE

AND

Call
Book.



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Book.



C. D.



WILSON'S
BALL-ROOM GUIDE;
OR,
DANCING SELF-TAUGHT.

A NEW EXPOSITION OF ALL THE MODERN DANCES, CONTAINING FULL,
CLEAR, AND PRACTICAL INSTRUCTIVE DIAGRAMS OF MARCHES,
QUADRILLES, WALTZES, POLKAS, ETC., ETC.

WITH DIRECTIONS FOR CALLING THE FIGURES, INCLUDING A COMPRE-
HENSIVE ANALYTICAL EXPLANATION OF THE DIFFERENT STEPS
EMPLOYED IN EACH AND EVERY DANCE, WHICH ARE FULLY
DESCRIBED IN SIMPLE AND CONCISE LANGUAGE,
TOGETHER WITH THE RULES OF ETI-
QUETTE, OR FORMS REQUIRED BY
GOOD BREEDING, AS PRE-
SCRIBED BY AU-
THORITY.

IN ADDITION TO WHICH ARE THIRTY-EIGHT PAGES OF NEW COPYRIGHT
MUSIC, THE LATEST AND MOST FASHIONABLE, NEVER
BEFORE ISSUED IN BOOK FORM.

BY
GEORGE E. WILSON.

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by

EXCELSIOR PUBLISHING HOUSE.

PREFACE.

THROUGH the urgent solicitation of many friends the author has been induced to publish this brief work 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.

I also find it necessary to state that it is not a work on the *Ancient History* of Dancing. Hardly anybody at the present day cares when a dance was first invented; if people know the figures, and can perform them to their satisfaction, that is all that interests them.

It is better to give the dances of the present day (for the benefit of this and the next generation) than to fill a book with those dances that our ancestors delighted in (generations back), and have since become obsolete. They are of no interest to any pleasure-

seeker, and never will be unless the modern dances are set aside, and the *ancient* ones are again revived and displace them.

I hope this work will be found beneficial and useful.

THE AUTHOR.

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WILSON'S BALL-ROOM GUIDE;

OR,

DANCING SELF-TAUGHT.

DANCING.

DANCING is an art easily acquired by those who will give it a small portion of their leisure time, and practice with a will and perseverance.

In all civilized communities, it is considered one of the necessary accomplishments of life, and as civilization advances assumes a more and more subdued character.

As a social amusement and a healthy exercise it is of great benefit to the human race. It brings people together (who probably would never otherwise have met), who form a friendship at a ball or party that in many cases remains forever, and has proved through life of great advantage. Many a happy marriage has had its origin through the medium of dancing.

Besides, dancing is of great help to the body, imparting grace of movement, health and vigor; but of course the student knows all this, and therefore it is but wast-

ing time to inform him of matters in which he is fully conversant.

People who know how to dance are as easily distinguished from those who do not, as a sailor is from a landsman. They enter or leave a room, walk the floor with an easy and graceful carriage, which has only been accomplished through careful training and constant practice. In addition to this, it creates cheerfulness, sociality, and friendly feelings, teaches people to be at their ease, causing them soon to lose all bashfulness and timidity.

The most expedient method to learn to dance is to first study and digest the rules as herein laid down. You can then at the first ball or party watch closely the different figures and movements of the dancers, connecting them with the rules already in your mind. You thus become familiar with the action of what you already know by heart, through which you can accomplish the same figure with a little practice.

Take the following for practice, counting at all times:

Stand with the right heel in the hollow of the left foot. Move the right foot forward, counting (one). Bring the hollow of the left to the heel of the right, counting (two). Again move the right foot forward, counting (three). Then with the left foot remain as you were when you made the last count (three), with the right foot forward. Forward the left from the position it then was, past the right foot, counting (one). Bring the hollow of the right foot to the heel of the left, counting (two). Move the left foot forward again, counting (three). Then commence with the right again, counting (one), (two), (three), as before. Follow with

the left, (one), (two), (three). After a slight practice the learner can keep the movement up for some time without stopping, by humming some easy air, for an accompaniment.

Do not get the feet too far apart, or you will overbalance, or not be able to change from count three to one. Also observe that at the odd counts (one, three) the feet are always apart, whereas at the even count (two) they are always together. This exercise may be danced forward, backward, to the right, to the left, or in a circle around the room.

When at a party or ball do not be afraid to enter in a set with friends, even should you be ignorant of the figures, but always secure a side position and a partner who is thoroughly conversant with the figures; by doing so you will occupy a good site for observing every move made by the dancers before your turn arrives, besides having the advantage of a good instructor at your side to assist you. In the first quadrille you will see your mistakes, in the second you will act like a veteran.

No matter what teachers of dancing may assert, the most expedient and certainly the best way to learn to dance is to stand up and try it; no one can ever learn by sitting quietly and looking on.

Dancing-school is a place where a company of bashful people congregate, who are fearful of being laughed at by those who really know how to dance. They are charged eight or ten dollars a quarter, buy a book from the professor (?), for which they pay two dollars more, listen to his lectures at every lesson, and some time after they make an attempt to dance, which is a failure, because none of the others are any better

off—no one in the school knows how to dance, except the professor (?), and maybe one or two of his assistants. But attend a few balls or parties with the theory in your mind, a good partner by your side, and you will become a finished dancer before those in the school have made their first attempt.

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 cor-


 * RECEPTION *


— OF THE —
 * * * * *
 FRENCHLY * CIRCLE

AT _____
 THANKSGIVING EVE, NOVEMBER 28TH, 18 .
 MUSIC BY WILSON'S ORCHESTRA.
 STYLE OF RECEPTION TICKET.

GRAND * ANNUAL * EXCURSION
 — OF THE —
 AEOLIAN SOCIAL

TO _____
 THURSDAY, JULY 23, 1888 .
 TICKETS, including Lady and Gentleman, \$1.00.
 Extra Lady's Ticket, Fifty Cents.
 MUSIC BY PROF. _____
 STYLE OF EXCURSION TICKET.

responding 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. 477	FRIENDLY CIRCLE Nov. 28th, 18	HAT CHECK. 72 IRVING HALL.
----------------------	--------------------------------------	----------------------------------

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



GRAND EXCURSION

— OF THE —

ASSOCIATION,

TO

WEDNESDAY, JULY 9, 1888

TICKETS - - - - - GRATIS,

By application to any of the members.

ANOTHER STYLE OF EXCURSION TICKET.

The printed portion of an order of dancing is arranged as follows:

- 1st page, Title Page.
- 2d " Names of Dances.
- 3d " Music for Dances and Composers of Music.
- 4th " Floor, Reception, and other Committees.

Floor Manager. WHITE BADGE, WHITE ROSETTE, GOLD TASSEL.
Asst. Floor Managers. WHITE BADGE, WHITE ROSETTE, SILVER TASSEL.
Floor Committee. WHITE BADGE.
Chairman Reception Committee. RED BADGE, RED ROSETTE, GOLD TASSEL.
Reception Committee. RED BADGE.
Committee of Arrangements. BLUE BADGE.

STYLE OF ORDER OF DANCING.

GRAND RECEPTION OF THE Employees
—AT— Opera House,
—ON— EVEN'G, 188
—OFFICERS— President, Vice-President, Sec'y, Treasurer.
WILSON'S ORCHESTRA.

OVERTURE,	<i>Orchestra</i>
1. GRAND ENTREE,	<i>Wilson</i>
2. LANCERS, "Iolanthe,"	<i>Sullivan</i>
3. WALTZ, "Mairns,"	<i>Tinsington</i>
4. QUADRILLE, "Arisis,"	<i>Strauss</i>
5. SCHOTTISCHE, Medley,	<i>Braham</i>
6. CALEDONIANS, "Midlothian,"	<i>Wilson</i>
7. WALTZ, "Silly Boy,"	<i>Harrigan</i>
8. WALTZ-LANCERS, "Expectation,"	<i>Boettger</i>
9. SCHOTTISCHE, "Bunch of Berries,"	<i>Harrigan</i>
10. QUADRILLE-WALTZ, "Narcissus,"	<i>Ross</i>
11. POLKA, "Tieckish Waite,"	<i>Lander</i>
12. LANCERS, "Heart to Heart,"	<i>Weingarten</i>
13. WALTZ, "My Queen,"	<i>Hopler</i>
14. QUADRILLE, March,	<i>Farbach</i>
★ INTERMISSION. ★	

STYLE OF ORDER OF DANCING.

→ PROGRAMME ←	
PART II.	
1. RE-ENTREE,	<i>Arizzi</i>
2. QUADRILLE, "Cricket on the Hearth,"	<i>Cox</i>
3. WALTZ, "Mea Voluptas,"	<i>Gilmore</i>
4. LANCERS, "Beggar Student,"	<i>Millocker</i>
5. SCHOTTISCHE, "Charity,"	<i>Bernstein</i>
6. QUADRILLE-WALTZ, "Queen's Secret,"	<i>Wigand</i>
7. WALTZ, Medley,	<i>Ross</i>
8. CALEDONIANS, "Blue Bonnets,"	<i>MacGregor</i>
9. WALTZ-LANCERS, "Evacuation,"	<i>Steinhaus</i>
10. SCHOTTISCHE, Medley,	<i>Primrose</i>
11. QUADRILLE, "Muddy Day,"	<i>Braham</i>
12. GALOP, "Ours,"	<i>Luster</i>
13. LANCERS, "Pearly Dew,"	<i>Weingarten</i>
14. WALTZ, "Beautiful Roses,"	<i>Waldenfel</i>
★ HOME, SWEET HOME. ★	

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, 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.

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.

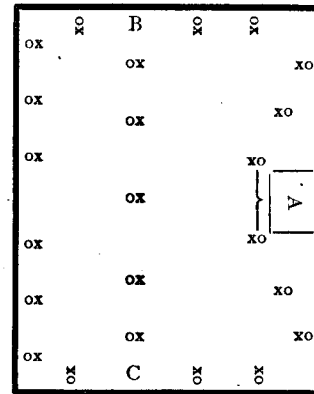


Figure 1.

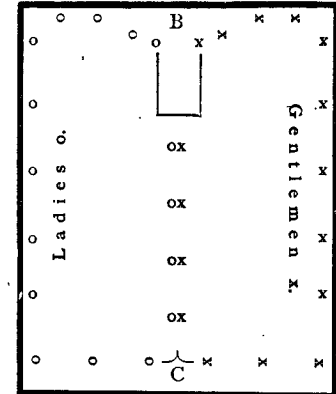


Figure 2.

X, GENTLEMAN; O, LADY.

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 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.

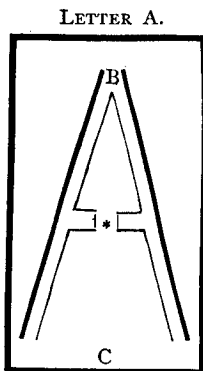


Figure 3.

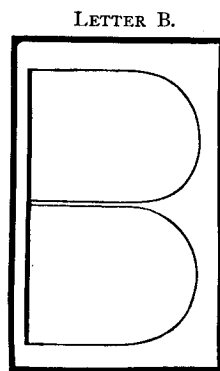


Figure 4.

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 (), 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 suffi-

cient. 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:

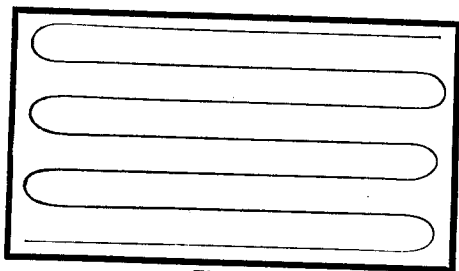


Figure 5.

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

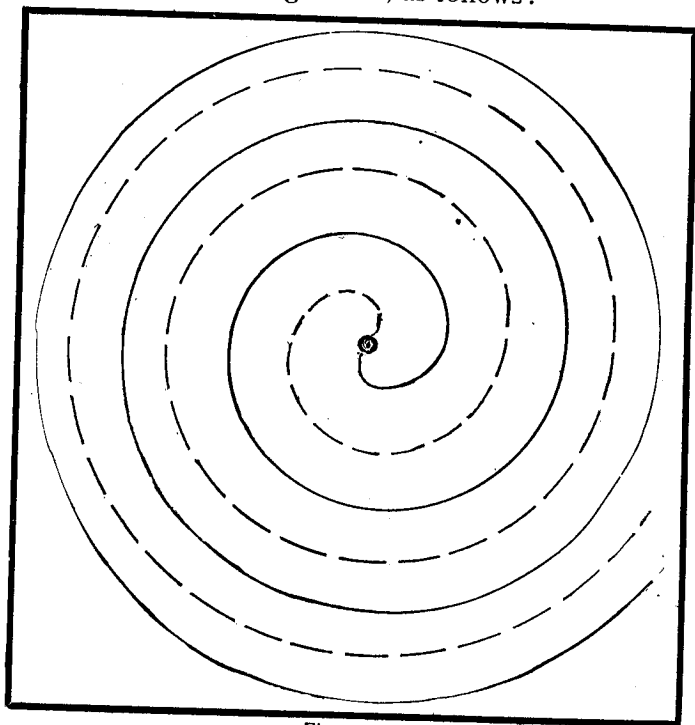


Figure 6.

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 within circle, each smaller than the other, till arriving at the dot in figure six, when turn right around and reverse till each came 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.

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

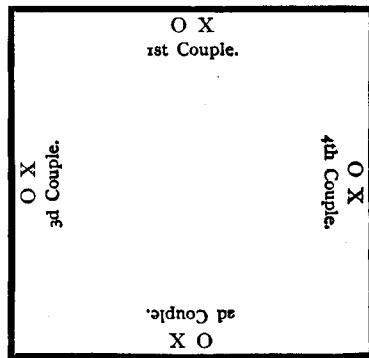


Figure 7.

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.

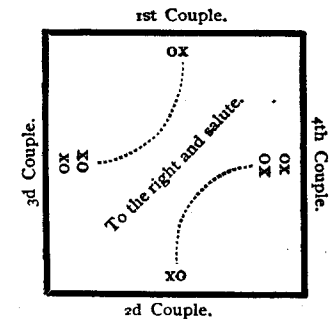
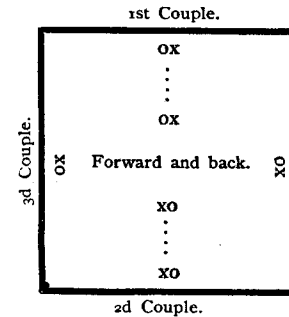
LEAD TO THE RIGHT AND SALUTE - 4 bars.
 CROSS RIGHT HANDS AND TURN - - 4 bars.
 CROSS LEFT HANDS AND RETURN,

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 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.



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 CENTRE, back to back - - - - - 4 bars.
- LADIES HANDS ROUND TO THE RIGHT 4 bars.
- ALL BALANCE TO PARTNERS 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.

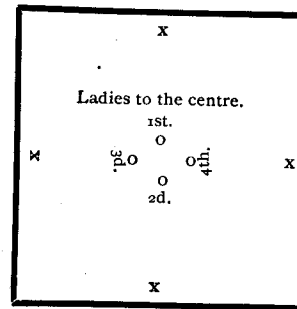
The first and second gentlemen give both hands to partners, then both forward two steps, then two steps back, after which they turn completely round, facing as they were first.

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

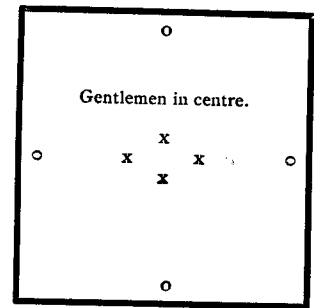
FOUR LADIES TO THE CENTRE.

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

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



1st and 3d times.



2d and 4th times.

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 preceding 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 PART- NERS - - - - -	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 be-

tween 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).

H 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 head, 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 OPPOSITE PLACES - - - - -	4 bars.
ALL THE LADIES FORWARD AND BACK	4 bars.

ALL THE GENTLEMEN FORWARD

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 - - - - - 4 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:

<i>First Time.</i>	<i>Second Time.</i>	<i>Third Time.</i>	<i>Fourth Time.</i>
1st couple.	2d couple.	3d couple.	4th couple.
3d couple.	4th couple.	1st couple.	2d couple.
4th couple.	3d couple.	2d couple.	1st couple.
2d couple.	1st couple.	4th 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 is 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—FORWARD AND
 SALUTE - - - - - 8 bars.
 LADIES TO THE RIGHT - - - - 8 bars.
 ALL PROMENADE - - - - - 8 bars.

THIRD FIGURE (32 Bars).

FORWARD AND BACK—FORWARD
 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 PARTNER - - - 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 PARTNERS - - - 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 VARIETIES PARISIENNES
(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, (towards 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 may 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 ex-

plained; 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; 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 GENTLEMEN.
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 OPPOSITE 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.



HIS 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.

HIS 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 positions 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.
 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.

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 Quadrille.

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 forward, turn and change as before (this time receiving right partners).

ALL WALTZ

As before ; sides repeat.

FOURTH FIGURE.

ALL FORWARD.

All join hands (forming a circle), forward 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.

FIFTH 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.

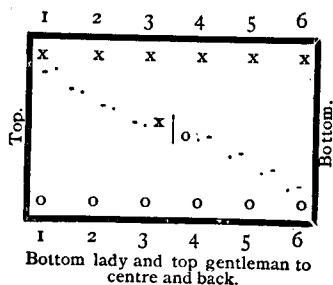
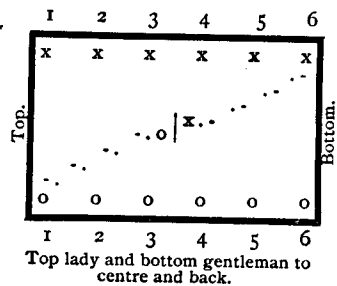
When there is more than twelve couples in a set the dancers will have to *run* all through, and run fast at that. However it is seldom danced with more than six couples in a set, as that is about all that can perform it with comfort.

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 in-

stance), 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 FOR-

- WARD 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 turn 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 practice from memory; after which they may practice 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 hollow 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 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 GERMAN, OR COTILLON.*

HAVING described all the dances and waltzes that belong to the present fashion, it remains for me to speak of the cotillon, that, from the numerous elements of which it is composed, may be considered as the abstract of all the principal dances already detailed. The important place held by it in ball-rooms is well known. We are all aware of the variety and animation it throws over the conclusion of balls, which can hardly be considered complete if they have not a cotillon for the epilogue, that always ends too soon to please the dancers. I think it my duty, therefore, as I have said in the Preface, to devote particular attention to the description of the cotillon, that I look upon it as the groundwork of the dances of high life, and in regard to which it is well to have, once for all, a clear understanding.

To form a cotillon it is necessary to be seated around the room in a semi-circle, or circle, according to the number of dancers, being careful to keep close to the walls, so as to leave in the middle of the room the greatest space possible.

The dancers are arranged in couples, the gentleman always having the lady on his right, and without leaving an interval between the seats.

The gentleman who rises first to set assumes the

* Two orchestras are required, one to relieve the other, so that the music will not cease playing until all the figures are completed.

title of the *conductor*; the place, which he occupies with his lady, represents what is called *the head of the cotillon*.

The cotillon may consist of the waltz alone, the polka, or the mazurka. It often happens that the three are mingled, and that the dancers pass from one to the other for the sake of variety.

When the beginning is made with the waltz, the conducting couple set out first, and make the round of the room, followed by the others, who successively return to their places. The first couple rise again, and execute a figure according to their fancy, which the other couples must do one after the other to the extremity of the circle.

I do not hesitate to say that the fate of a cotillon is in a great measure in the hands of the conductor. Upon him, more particularly, depend the more or less animation and fire that prevail in the whole. It is he who gives the signal to the orchestra to begin, and warns the musicians when it is requisite to change the air in the cotillons blended with the waltz and polka. The orchestra should play on through the whole cotillon without ever stopping until it has been so ordered by the conductor.

For a cotillon to have order and movement, it is essential that all the couples should implicitly recognize the authority of the conductor. If all wish to interfere with the conducting after their own fashion, if the figures are not determined by a single individual, every thing soon becomes languid and disordered; there is no longer unity nor connection. It is desirable that this discipline of the cotillon, so well observed in Germany, should be perfectly established elsewhere, when

it would soon be found how much the regularity of figures contributes to the pleasure of the whole assembly.

It is the duty of the conductor never to lose sight of the other couples, and by clapping his hands to warn the tardy, or those who, by prolonging the waltz, would occupy the ground too long.

I need not remind those who are likely to read this work, that the office of the *conductor*, however strict in appearance, requires in its details both tact and moderation, and that it would be out of place for him to attempt directing the cotillon with the least degree of pretension. For the rest it may be imagined, that with dancers accustomed to the cotillon, the part of the conductor is much simplified, and is confined rather to indicating than directing. To lighten yet more, if possible, the duties of the conductor, and to spare the memory of those who cannot always in the bustle of a ball-room recollect a new figure, above all when it is not pointed out by a fixed term, I have collected all the figures that can enter into the composition of a cotillon. For each of them I have chosen the shortest and simplest name, so that the conductor has only to call out the title of a figure with a loud voice, for the other couples to know at once what they have to do. This indication will be particularly useful to extemporizing mazurkists, and can alone assure their success. I have been careful also to mark, between parentheses, at the head of the figures, those which may apply indifferently to the waltz, the polka, and the mazurka, and those which belong especially to one or two of those dances.

Without having attempted to fix a precise order in

this nomenclature, I have yet pointed out, in the first place, the most usual and simple figures, and which in the development of the cotillon should necessarily precede the more complicated, and of a nature to excite the animation of the dancers.

FIGURES OF THE GERMAN.

1.

The Excursion—La Course. (Waltz, polka, mazurka.)

The first gentleman quits his partner, whether after the waltz, or after the promenade, and chooses two other ladies from the circle; his lady on her part chooses two other gentlemen. They place themselves opposite to each other at a certain distance, and then commence the waltz or the promenade, each gentleman with the lady that happens to be opposite to him. This movement is made by one, two, or three couples, according to the size of the ball-room.

2.

The Rounds of three—Les Ronas a trois. (Waltz, polka, mazurka.)

The first couple sets out, as in the *Course*, with a waltz or promenade. The gentleman takes two ladies, and the lady two gentlemen. Consequently they form two rounds composed of three persons, who face each other. The two rounds turn very rapidly. At a signal given, the gentleman passes under the arms of the two ladies with whom he has just turned, and springs toward his own lady, who on her part has been turning

with the two gentlemen, and the latter then rejoin their own ladies, and having faced them, reconduct them to their places either in waltzing or polking.

When this figure is executed for the mazurka, the gentleman who holds the two ladies makes the lady on his left hand pass under his right arm and under that of the other lady, which gives the appearance of a barrier to be raised. He makes a promenade with the lady whom he retains. The lady of the other round in like manner makes the gentleman on her right pass under her arm, and promenades with the other gentleman. The gentleman and the lady who have been excluded from the round, rejoin each other and make a promenade together.

3.

The Chairs—Les Chaires. (Waltz, polka, mazurka.)

The conductor sets out and makes his partner sit down in a chair placed in the centre of the room. He then takes two gentlemen and presents them to the lady, who must choose one of them. He then makes the rejected gentleman sit down, and presents two ladies to him that he may select one. The first gentleman retains the rejected lady, and conducts her to her place in dancing or waltzing. This figure may be performed by one, two, three or four couples.

4.

The Flowers—Les Fleurs. (Waltz, polka, mazurka.)

The conductor selects two ladies, and invites them in a low tone to name a flower. He presents the two ladies to another gentleman, and names to him the

two flowers, that he may choose one of them. The second gentleman waltzes with the lady represented by the flower he has named, and the conductor waltzes with the other lady. The partner of the first gentleman executes the same figure with the two gentlemen she has chosen. The *Fleurs* may be performed by one, two, or three couples.

5.

La Course Assise. (Waltz, polka, mazurka.)

Two chairs are placed back to back in the middle of the room. The first couple set out either with the waltz or the mazurka. The gentleman and his partner then take the one a lady, and the other a gentleman, whom they place in the chairs. The gentleman then seeks two other ladies, whom he takes by either hand, and places himself opposite the lady he has seated; his partner does the same with two gentlemen. At a signal given each takes the person opposite—that is to say, the conductor takes the first lady whom he seated, and his partner takes the corresponding gentleman; the two other ladies chosen in the second place, take in like manner for the waltz or the promenade the gentlemen placed before them; each, after having made the round of the room, returns to his place. This figure may be executed by two couples, placing four chairs instead of two.

6.

The Columns—Les Colonnes. (Waltz, polka, mazurka.)

The conductor sets out, promenading or waltzing, and leaves his lady in the middle of the room. He

takes a gentleman whom he places back to back with his partner; he takes another lady, whom he places opposite to the gentleman just chosen, and so on for the rest, until he has formed a column of four or five couples that he takes care to terminate with a lady. At the signal given by clapping his hands, every one turns round and dances with his opposite to his place. A double column may be formed by two couples setting out at the time.

7.

The Cushion—Le Coussin. (Waltz, polka, mazurka.)

The first gentleman sets out, holding a cushion in his left hand. He makes the round of the room with his partner, and leaves the cushion to his partner, which she must present to several gentlemen, inviting them to kneel upon it. The lady should draw back quickly from the gentleman she means to mock, and let it fall before the one that she intends to choose.

8.

The Cards—Les Cartes. (Waltz, polka, mazurka.)

The first gentleman presents to four ladies the four queens of a pack of cards, while his partner presents the four kings to as many gentlemen, who rise and seek the ladies of their colors. The king of hearts waltzes with the queen, the king of spades with the queen of spades, etc.

9.

The Pyramid—La Piramide. (Waltz, polka, mazurka.)

Three couples set out together, dancing or waltzing. Every gentleman seeks another gentleman, and every lady another lady. The six ladies form three unequal ranks. One lady alone forms the first rank, and represents the top of the pyramid: two compose the second rank, and three the third. The gentlemen take each other by the hand and compose a chain. The conductor leads the other gentlemen and passes, running, behind the three last ladies. He enters the last rank, then the second, causing the chain of gentlemen he conducts to wind about the ladies. When he comes in front of the lady placed at the top of the pyramid, he claps his hands, and leads off either in waltz or promenade the lady opposite to him. The other gentlemen in like manner waltz or dance with their opposites. This figure may be executed by five couples, by forming a fourth rank of ladies.

10.

The Deceiver—La Trompeuse. (Waltz, polka, mazurka.)

Two or three couples set out waltzing or promenading. Every gentleman chooses a gentleman, and every lady chooses a lady. The conductor alone chooses two gentlemen. The gentlemen form a line, and place themselves back to back with the ladies, who form a parallel line. The conductor remains without the ranks, and places himself in front of the ladies' line. He claps his hands and chooses a lady, at which signal

all the gentlemen turn round, and take for the dance or waltz the ladies who happen to be behind them. The gentleman who finds himself without a partner in consequence of the conductor's choice, returns to his place, unless he can find a compassionate lady in the circle who will consent to waltz or promenade with him.

11.

The Serpent—La Serpent. (Waltz, polka, mazurka.)

The first couple sets out waltzing or promenading. The gentleman leaves his partner in one of the corners of the room, her face turned toward the wall, and then goes to choose three or four ladies, whom he places behind his own, leaving a certain distance between each of them. He then chooses as many gentlemen, himself included, as there are ladies. He forms a chain with the gentlemen he has chosen, and after having rapidly promenaded this chain, he passes behind the last lady, then between each one, until he has regained his own. He then claps his hands, and every gentleman dances or waltzes with his opposite. This figure, which has a great analogy to the *Pyramid*, should be chosen by preference in all rooms of small extent. Two or three columns may be formed by several couples starting at the same time.

12.

The Broken Round—La Rond Brisé. (Waltz, polka, mazurka.)

The first couple sets off, waltzing or promenading. The gentleman leaves his partner in the middle of the

room and chooses two other gentlemen, who form with him *three hands round* about the lady. The gentlemen turn very quickly to the left. At a signal given, the lady chooses a gentleman for the dance or waltz, and the two other gentlemen return to their places. When this figure is done amongst intimate friends and has been intended for the waltz or polka, the two discarded gentlemen waltz together about the circle.

13.

The Handkerchief—Le Mouchoir. (Waltz, polka, mazurka.)

The first couple sets out. After the waltz or promenade, the lady makes a knot in one of the four corners of a handkerchief, which she presents to four gentlemen. He who hits upon the knot waltzes or dances with her to her place.

14.

The Change of Ladies—Le Changement des Dames. (Waltz, polka, mazurka.)

Two couple set out with the waltz or promenade. After having made sundry circuits, they ought to approach each other, the gentlemen changing the ladies without losing the step or the time. After having danced with each other's lady, each takes back his own and regains his place.

15.

The Hat—Le Chapeau. (Waltz, polka, mazurka.)

The first couple sets off, when the gentleman leaves the lady in the middle of the room, and delivers to her a hat. All the gentlemen come and form a circle about the lady, with their backs turned to her, and going very quickly to the left. The lady places the hat on the head of one of the gentlemen, with whom she makes a tour de valse or a promenade. The other gentlemen return to their places.

16.

The Shawl—L'Echarpe. (Waltz, polka, mazurka.)

This figure is the fellow to that of the *Hat*. A gentleman, with a scarf in his hands, keeps in the middle of a circle formed by the ladies about him, and must fling the shawl on the shoulders of the one with whom he chooses to dance or waltz. Every gentleman should go to rejoin his lady, and reconduct her to her place.

17.

The Ladies Seated—Les Dames Assises. (Waltz, polka, mazurka.)

Two chairs are placed back to back in the middle of the room. The two first couples begin with the waltz or the promenade. The two gentlemen seat the ladies, and then choose two others, with whom they make the *tour of the circle*, after which they again take their partners, to reconduct them to their places in waltzing

or dancing. While the two ladies they have just quitted, sit down in their turn, the two gentlemen execute the same figure, and so on for the rest. When all the gentlemen have gone through the figure, there remain upon their seats two ladies, whom their partners come to liberate. This figure may be executed by three or four couples, by placing as many chairs in the middle of the circle.

18.

The Glass of Champagne—Le Verre de Vin de Champagne. (Waltz, polka, mazurka.)

Three chairs are placed in a line, the two outer chairs being turned another way from that in the middle. The first couple sets off; the gentleman seats his lady in the middle chair, gives her a glass of champagne, and goes for two other gentlemen, whom he places on the other chairs. The lady gives the champagne to one of the gentlemen to drink, and regains her place with the other, either in dancing or in waltzing.

19.

The Rejected Couples—Les Couples Refusés. (Waltz, polka, mazurka.)

The first couple sets off. The first gentleman kneels on one knee in the middle of the room. His partner chooses from the circle several couples, which she presents to him, and which he refuses successively. The couples form in a row behind the gentleman on his knee, who ends by choosing a lady, with whom he waltzes or promenades, and then brings back to her

partner, who remains in front of the row, and receiving his own lady reconducts her to her place. The first gentleman reconducts each lady in dancing and waltzing, and when all the couples have disappeared he again finds his own lady, who had sought refuge behind the column, whom he reconducts in her turn.

20.

The Nosegays—Les Bouquets. (Waltz, polka, mazurka.)

Several nosegays are laid upon a table. The first couple sets off. The gentleman and his lady each take a nosegay, which they present, the gentleman to a lady, and the lady to a gentleman, to make a tour de valse or a promenade. This figure is repeated by all the couples.

21.

The Presentation of Ladies—Les Dames Présentées. (Waltz, polka, mazurka.)

The first couple sets off. The gentleman kneels in the middle of the room; his partner chooses from the circle several ladies, whom she presents to him, and whom she invites to place themselves behind him in a row until he has taken one to dance or waltz with. This figure, which has great analogy to that of the *Rejected Couples* (fig. 19), is better suited to small rooms.

22.

The Moving Cushion—Le Coussin Mobile. (Waltz, polka, mazurka.)

The first couple sets off. The first gentleman seats his lady and places at her feet a small cushion, before

which he successively leads several gentlemen whom he has taken from the circle, inviting every one to kneel upon the cushion, which the lady, in case of refusal, quickly draws back. The rejected gentlemen place themselves in a line behind the chair of the lady, who indicates her choice by leaving the cushion immovable before the gentleman with whom she chooses to waltz or dance. The ladies of the rejected gentlemen come to deliver them, and make a tour de valse or a promenade back to their places.

23.

The Ladies Mocked—Les Dames Trompées. (Waltz, polka, mazurka.)

The first couple sets off. The gentleman takes his lady by the hand, promenades about the circle, and approaches several ladies, pretending to invite them to waltz or dance. The moment the lady rises to accept his offer, he turns away quickly to address himself to another, on whom he plays off the same game, until he at last really makes a choice. The lady of the conductor dances or waltzes with the partner of the lady who has been elected.

24.

The Magic Hat—Le Chapeau Magique. (Waltz, polka, mazurka.)

The first couple sets off. The gentleman gives to his partner a hat, which she presents to several ladies, requesting them to place something in it. She after-

ward presents the hat to several gentlemen, who take out one of the deposits, and go to seek the lady to whom it belongs, to urge her to make a tour de valse or a promenade. This figure may be performed by several couples at the time.

25.

The Phalanx—La Phalange. (Waltz, polka, mazurka.)

The two first couples set off. Each gentleman chooses two ladies, and each lady two gentlemen. The first gentleman gives his right hand to the lady on his right, and his left hand to her on his left; the two ladies give each other their hands behind him so as to form the ancient figure known by the name of *the Graces*. The lady of the conductor takes the same position with the gentleman she has chosen; the groups range themselves one after another in the same manner, and keep so close as to form a phalanx, which sets out with the pas de polka, a waltz without turning, or a mazurka. At a given signal the gentlemen, who are between the two ladies, turn round with them, and each dances or waltzes with his opposite to his place. This figure may be executed by three or four couples.

26.

The Mysterious Cloth—Le Drap Mystérieux. (Waltz, polka, mazurka.)

The first couple sets off. All the gentlemen of the cotillon range themselves behind the cloth, which two persons hold out displayed so as to form a sort of

screen, and place above it the ends of their fingers, which the lady on the other side is to take, thus indicating her partner.

27.

The Gentlemen Mocked—Les Cavaliers Trompés.
(Waltz, polka, mazurka.)

The five or six first couples start together, and place themselves in ranks two and two. The first gentleman holds his lady by the right hand, and should not look at the couple placed behind him. His lady leaves him, and goes to choose a gentleman among the other couples. The gentleman and that lady separate, and advance tiptoe on either side of the column, in order to deceive the first gentleman at the head of it, and endeavor to rejoin each other to dance and waltz together. If the gentleman who is on the watch is lucky enough to catch hold of his partner, he reconducts her in dancing or waltzing, and the gentleman who follows replaces him. In the contrary case, he must remain at his post until he can lay hold of a lady. The last remaining gentleman waltzes or dances with the first lady.

28.

The Double Cross—Le Croix Doublé. (Waltz, polka, mazurka.)

Four couples start together, and place themselves *en moulinet* (turnstile fashion.) The gentlemen all give their left hands, and hold their ladies by the right. Each lady calls a gentleman, who comes and gives her his left hand; the new gentlemen in turn call upon

other ladies, who in like manner place themselves in rays; all the couples describe a tour in executing together the pas de valse, polka or mazurka, then separate and regain their places by pairs.

29.

The Grand Round—Le Grand Rond. (Waltz, polka, mazurka.)

Four couples start together. Each gentleman chooses a gentleman, and each lady selects a lady. A grand round is formed, the gentlemen holding each other by the hand on the same side, and the ladies on the other. The commencement is made by turning to the left; then the conductor, who should hold his lady by the right hand, advances without quitting it, and cuts through the middle of the round, that is to say, between the last lady and the last gentleman. He turns to the left with all the gentlemen, while his partner turns to the right with all the ladies. The conductor and his lady having described a semi-circle reversed, meet again and dance or waltz together; the second gentleman takes the second lady, and so on with the rest until the chain is exhausted. This figure may be performed with five, six, seven, eight couples, or even more if the space permits it.

30.

The Twin Circles—Les Circles jumeaux. (Waltz, polka, mazurka.)

Four couples start together. Each gentleman chooses a gentleman, and each lady a lady. The con-

ductor places himself in the ladies' round, and his partner places herself in that of the gentlemen. The two rounds turn to the left with rapidity. At a given signal the conductor selects a lady to dance or waltz with: his partner does the same with a gentleman; during this time the gentlemen extend themselves in one line, and the ladies in another. The two lines advance toward each other, and every one dances with his opposite. This figure, as well as the preceding, may be executed by as many couples as please.

31.

The Deceitful Round—La Rond Trompeuse. (Waltz, polka, mazurka.)

The first couple sets out. The conductor chooses three ladies, whom he places with his own at a certain distance from one another, and as for the game of puss in the corner. He then selects four gentlemen, and forms with them a round which is intermingled with the square formed by the ladies. The five gentlemen ought to turn with great rapidity, and at a given signal turn round and take the lady that is behind them to dance or waltz with. There is necessarily one gentleman victimized, who is condemned to return alone to his place.

32.

The Convent-Porter—Le Portier du Convent. (Waltz, polka, mazurka.)

The first couple set out. The conductor selects from the circle several ladies, whom he leads, as well

as his own partner, to an apartment adjoining the ball-room, and of which the door remains ajar. Each lady names in a low voice a gentleman, whom the conductor then calls upon aloud to come and make a *tour de valse*, or a promenade with the lady that has summoned him. The conductor takes care to reserve one of the ladies for himself. This figure may also be executed by the lady conductress, who should then imprison the gentleman she chooses, and call the ladies pointed out by them.

33.

The Mysterious Hands—Les Mains Mystérieux.
(Waltz, polka, mazurka.)

The first couple sets out. The conductor imprisons in an adjoining apartment several ladies besides his own, as was explained in the preceding figure. Each lady passes a hand through the half-opened door. The conductor leads forward as many gentlemen as he has chosen ladies, when they each take one of the hands, and dances or waltzes with the lady so elected. The conductor has also the right of seizing one of the mysterious hands.

34.

The Handkerchief Chase—La Chasse aux Mouchoirs.
(Waltz, polka, mazurka.)

The three or four first couples start together. The gentlemen leave in the middle of the room their ladies, who should each have a handkerchief in her hand. The gentlemen of the cotillon form a circle

about them, with their backs turned. The ladies toss their handkerchiefs into the air, and waltz or dance with such of the gentlemen as have the good luck to catch them.

35.

The Stormy Sea—La Mer Agitée. (Waltz, polka, mazurka.)

Two rows of chairs are placed with their backs to each other, as for the game, the name of which has served to designate this figure. The first couple sets out. The conductor, if he has placed twelve chairs in the middle of the room, selects six ladies, including his own, and seats them in every other chair. He then selects six gentlemen, with whom he forms a chain that he conducts. After having described a rapid course about the various parts of the room, and which he may prolong or vary at pleasure, he finishes by closing round the chairs in which the ladies are. When he seats himself the other gentlemen should do the same, and each waltz or dance with the lady who is at his right. In this figure, as in that of the *Deceitful Round*, one gentleman becomes a victim, and must be content to return alone to his place.

36.

Puss in the Corner—Les Quatre Coins. (Waltz, polka, mazurka.)

Four chairs are placed in the middle of the room at set intervals, to represent the four corners. The first gentleman, after having made his partner dance a *tour*

de valse or a promenade, seats her in one of the chairs and takes the three next ladies to occupy the three other chairs. He stands in the centre as for the game of puss in the corner. The ladies, still sitting, execute the changes that are no longer made by pacing, but by holding each other by the hand for the exchange of seats. When the gentleman can possess himself of one of the chairs left vacant by any lady in the attempt to change places with her neighbor, he waltzes or dances with her whom he has just dethroned. Another gentleman then places himself in the centre of the circle, and another lady takes the vacant chair. When the last gentleman has taken the place of the four last ladies, the partners of the three remaining should reconduct them to their places in waltzing or promenading.

37.

The Bower—Le Berceau. (Waltz, polka, mazurka.)

Four couples set out together and form a general circle in the middle of the room. When the circle is formed, the ladies and gentlemen turn round and find themselves back to back without letting go each others' hands. Four other couples then start and make a circle about the first, but without turning round. In that position, and when they face each other, the gentlemen join hands above, and the ladies underneath. The former then raise their arms high enough to form a circular passage, that the ladies may rapidly run through to the left without quitting each others' hands. At a given signal the gentlemen lower their arms at the same time to stop the ladies, who

waltz or dance with the gentlemen before whom they find themselves. This figure may be executed by five, six, seven, eight, or more couples.

38.

The Pursuit—La Poursuite. (Waltz, polka, mazurka.)

Three or four couples set out. Every gentleman of the cotillon has the right to go behind each couple and possess himself of the lady to dance or waltz with her. He should clap his hands to announce his intention of substituting himself for her partner. This figure continues until each gentleman has again got possession of his lady to conduct her to her place. To execute this figure with all the animation required, it is necessary, that as fast as each gentleman possesses himself of a lady, another should replace him. The pursuit is one of the final figures of the cotillon.

39.

The Final Round—La Rond Final. (Waltz, polka, mazurka.)

All the persons of the cotillon form a general circle. The conductor separates himself with his lady from the circle, which should join again, and executes in the middle a waltz or a promenade. He stops at a given signal, and his partner quits the circle, while he chooses a lady with whom he dances or waltzes within it. He then in his turn quits the circle, and the lady he had chosen takes another gentleman, and so on for the rest. When there remain only two or three couples, a general waltz or promenade is executed.

The *Final Round*, like the *Pursuit*, is generally performed at the end of the cotillon.

40.

The Endless Rounds—Les Ronds Infinis. (Waltz, polka, mazurka.)

All the persons of the cotillon form a general round, and begin by turning to the left. The conductor at a given signal quits the hand of his lady, who should be on his left, and continuing to turn in the same direction, enters the round in forming a *colimaçon*, while the last lady, whose hand he has quitted, turns to the right to envelop the other circles, that go on diminishing. When they are quite close to each other, the conductor passes under the arm of one of the waltzers and waltzeuses to get out of the circle, every one following him without letting go their hands. The conductor promenades at pleasure, and extends the line to reform the general round. All the other couples perform a general waltz or promenade. This figure, like the two preceding, is generally placed at the end of the cotillon.

41.

Le Moulinet. (Waltz, polka.)

Three couples start together. After a promenade or a *tour de valse*, each gentleman chooses a lady, and each lady a gentleman. All the gentlemen place themselves in moulinet, giving the left hand to each other, and the right to the ladies, who themselves should hold them by the left. The first, third, and

fourth gentlemen waltz or polk in the intermediate space, while the other couples pace slowly. At a given signal the waltzing or polking couple stop to allow the rest to dance or waltz. The conclusion is made by a general waltz or polka.

42.

Le Moulinet Changeant. (Waltz, polka.)

Setting out of three couples, choice of ladies and gentlemen, position of the moulinet as in the preceding figure. At a given signal each lady advances to a gentleman, and they waltz or polk without quitting their order in the moulinet. At a new signal they stop, but always in moulinet, to recommence a dance or polka with the next lady, until each gentleman has recovered his own partner. General waltz or polka for conclusion.

43.

The Four Chairs—Les Quatres Chaires. (Waltz, polka.)

In the middle of the room are placed four chairs arranged in the same way as for *Puss in a Corner*. Four couples set off in waltzing or polking, and place themselves, each couple behind one of the four chairs. At a given signal each one waltzes or polks about the chair behind which it finds itself, and then passes to the next, and so on for the rest, always going to the right. This figure should be executed simultaneously, to avoid clashing with each other. To finish, each couple regains its place in waltzing or polking.

44.

The Country Dance—La Contredanse. (Waltz, polka.)

Four couples place themselves in the middle of the room as for the country-dance. The first couple sets off in waltzing or polking about the couple on the right, and in the same way makes the round of the other couples. The three other couples repeat the same figure. When all these four have finished, they return to their places waltzing or polking in the same way as for the *Chairs*.

45.

The Handkerchief—Le Mouchoir. (Waltz, polka.)

Two couples start at the time, the gentlemen each holding with his left hand the end of a handkerchief, and high enough to pass under it at every circle that the handkerchief describes. They waltz or polk until the handkerchief is rolled up like a cord.

46.

The Flying Shawls—Les Echarpes Volantes. (Waltz, polka.)

Two shawls are crossed and tied in the middle. Four couples place themselves as for the game of the ring, each gentleman takes with the left hand one of the corners of each shawl, being careful to hold it above his head. Each couple waltzes in turning, and always keeping the same distance. At a given signal all regain their places.

47.

The Fan—L'Eventail. (Waltz, polka.)

Three chairs are placed in the middle of the room upon the same line. The two at the ends should be turned contrariwise to that in the centre, as in the figure of the *Glass of Champagne*. The first couple sets out in waltzing. The gentleman seats his lady upon the centre chair, and seeks two other gentlemen, whom he places in the two other chairs. The lady offers her fan to one of the gentlemen at her side, and waltzes with the other. The gentleman with the fan must follow the waltzing couple, fanning them and hopping about the circle.

48

Blind-man's Buff—La Colin Maillard. (Waltz, polka.)

Three chairs are placed on the same line in the middle of the room. The first couple sets off. The gentleman goes and takes another gentleman whom he places in the centre chair, after having bound his eyes. The lady selects another gentleman, whom she leads on tiptoe to one of the chairs by the side of the Blind Man, while she seats herself on the other. The first gentleman then invites the Blind-Man to choose the right or the left. If he indicates the lady, he waltzes with her to her place; if on the contrary he points to the gentleman, he must waltz with him while the conductor waltzes with the lady.

49.

The Gentlemen together—Les Cavaliers ensemble. (Waltz, mazurka.)

The two first gentlemen each choose a gentleman to waltz with them, and the two ladies each select a lady to waltz with them. At a given signal the four gentlemen stop and form a round while the ladies form another. Two ladies in advancing to the gentleman's circle, pass under the arms of the other two ladies, and enter it, forming a round à l'envers, when each gentleman waltzes with the lady before whom he finds himself. This figure may be performed by three or four couples.

50.

The Zigzags—Les Zigzags. (Waltz, polka.)

Eight or ten couples start together and place themselves behind each other, couple by couple, keeping a certain interval. Each gentleman should have his partner at his right. The first couple sets out in waltzing, and passing zigzag through all the couples to the last. The second couple then makes its way to the last, while the conductor is returning with his lady to the head of the phalanx. The conclusion is by a general waltz.

51.

The Undulations—Les Undulations. (Waltz, polka.)

The four first couples set out forming a round. The conducting couple should be in the middle of the

circle and waltz at pleasure, seeking to deceive the other couples, that ought to follow all their movements without letting go hands. At a signal given, the next couple place themselves in the middle to play off the same game, while the first resume their place in the circle, and the others successively execute the figure. The conclusion is made by a general waltz.

52.

The two Lines—Les Deux Lignes. (Waltz, polka.)

The first gentleman takes the first lady by the hand and makes, walking, the tour of the room; all the other couples ought to follow. The conductor forms with the other gentlemen a single line, so that every one faces his partner. Every gentleman then with his right hand takes the right hand of his lady, and makes her traverse in taking her place. The first couple sets out waltzing, and goes up the line and passes behind the line of the ladies; without ceasing to waltz, it passes between the two lines and again goes up, passing behind the ladies. Arrived at the last it stops, the gentleman remaining on the side of the ladies, and the lady on the side of the gentlemen. Each couple successively executes the same figure, and the whole terminate by a general waltz. The *Two Lines* are particularly performed at the end of the cotillon.

53.

The Crooked Lane—L'Allée Tournante. (Waltz, polka.)

The conductor sets out, walking and holding his lady's hand, and invites the other couples to follow

him. A general round is formed. Each couple must be careful to keep a certain distance. The gentlemen place themselves before their ladies so as to form with them a double round, the gentlemen without, and the ladies within. The conductor sets out with his partner and waltzes round the crooked lane formed by the two circles, till he has regained his place. He then quits his lady and resumes his place in the ladies' circle, while she goes back to hers amongst the gentlemen. Each couple executes the figure in turn, and the whole concludes by a general waltz. This is one of the final figures of the cotillon.

54.

The Flying Hat—Le Chapeau Volant. (Waltz, polka.)

The two first couples set out. The conductor holds behind him in his left hand a hat, which he keeps with the open part upward as if it were lying on a table. The second gentleman holds in his left hand a pair of gloves that he endeavors to fling into the hat without ceasing to waltz. When he has succeeded he takes the hat and gives the gloves to another gentleman, who recommences the same game. It may be imagined that amongst good waltzers this figure gives rise to a multitude of turns and incidents.

55.

The figure of Eight—La Huit. (Waltz.)

Two chairs are placed in the middle of the room at a certain distance from each other. The first couple sets off, passes behind a chair without ceasing to

waltz, and then repasses behind another so as to describe a figure of eight. Each couple in succession repeats the same figure, which is one of the most difficult to be executed. A gentleman who acquits himself perfectly may be reckoned a consummate waltzer.

56.

The Intermingling of Arms—Les Bras Enlacés. (Polka, mazurka.)

Three or four couples set out together. After a *tour de mazurka* or polka, each gentleman takes a lady and each lady takes a gentleman, when a general round is formed. They all advance and fall back together at four bars. They again advance, and when near each other the gentlemen join hands above and the ladies below. The arms being thus entwined they turn to the left: the conductor lets go the hand of the gentleman on his left; they extend themselves in a single line without quitting each other's hands. When a straight line is well formed the gentlemen raise their arms, but still holding each other; the ladies dance off, and the gentlemen pursue them. At a given signal all the ladies turn round and dance with their partners, who ought to be behind them.

57.

The Ladies' Moulinet—Le Moulinet des Dames. (Polka, mazurka.)

The two first couples set out. Each gentleman chooses a lady, and each lady a gentleman. A general round is formed and turns to the left during eight

bars, the ladies placing themselves in moulinet, and giving each other the right hand; each gentleman remains in his place. The ladies make a *tour de moulinet*, and give their hands to their partners to make a *tour sur place*. They return in moulinet, and at each turn they reach one more gentleman till they have come up to him with whom they set out. Polka or mazurka for a finish.

58.

The Little Rounds—Les Petits Ronds. (Polka, mazurka.)

The three or four first couples set out. Each gentleman chooses a gentleman, and each lady chooses a lady. The gentlemen arrange themselves two by two, and the ladies do the same in front of them. The two first gentlemen and the two first ladies circle one entire round to the left; when the round is finished, the two gentlemen, without stopping, raise their arms to let the two ladies pass underneath, and execute another tour with the two next ladies. The two first ladies turn in the same way with the two new gentlemen who present themselves; each one follows till the two first gentlemen have come to the last two ladies. When the two first gentlemen have made all the ladies pass they arrange themselves in line, and the two next gentlemen place themselves on either side so that all the gentlemen form in one and the same line opposite to that which the ladies have also formed on their side. The two lines advance toward each other during four bars, and fall back during four bars, and then re-join, and each gentleman takes the lady who is before him. General polka or mazurka for a finish.

59.

The Double Moulinet—Le Double Moulinet. (Polka, mazurka.)

The two first couples set out. Each gentleman chooses a lady, and each lady chooses a gentleman. A general round is formed, and after a tour to the left each gentleman makes a *tour sur place*, causing his partner to turn about him till she forms a moulinet of the right hand with the three other ladies. The four ladies being in the middle of the moulinet, and directing themselves toward the left, the gentlemen direct themselves toward the right, and turn till each has again found his partner, to give her his left hand and take his place in moulinet, while the ladies accomplish in the opposite way the round which the gentlemen have just been making. When the gentlemen have found themselves twice at the sides and twice in the middle, with the right hand they take the left of their lady, and conduct her in polka or mazurka promenade.

60.

The X of the Gentlemen—L'X Des Cavaliers. (Polka, mazurka.)

The two first couples set out. Each gentleman, without quitting his lady, chooses another, whom he should hold with his left. The two gentlemen place themselves opposite one another at a certain distance. They advance with their ladies during two bars, and in like manner fall back during two bars. They advance once again, letting go the hands of their ladies, who remain in their places. The two gentlemen give

each other their hands crossed at the elbows and make together a complete tour, then give their left hands to their ladies in the same way, and make a tour with them. They again make a tour together, giving each other the right arm, and recommence with the left arm with the next lady on the right, and so on for the rest. When they have turned with the four ladies, they each take two ladies—their own and the one they have chosen, and make a promenade at pleasure. When they find themselves at the place of the lady they have chosen, they pass under their right arm, and continue the promenade with their partner.

61.

The X of the Gentleman and his Lady—L'X de Cavalier et de la Dame. (Polka, mazurka.)

The first couple sets out. The gentleman chooses two ladies, whom he takes with either hand, and his partner chooses two gentlemen. The conductor and his partner face each other at a certain distance with the ladies and gentlemen they have chosen. They advance and retire during four bars; then the conductor and his lady advance toward each other, leaving the two other ladies and the two other gentlemen in the places where they are. In advancing this second time by themselves, they give the arm to each other crossed at the elbow. They make a complete round, after which the gentleman gives his left arm, crossed in the same way, to the lady, whom he held with his right. The first gentleman and his lady return to the middle to make together a tour of the left arm, and then do the same with the other lady and

the other gentleman. In finishing they should find themselves in the same position they had at the commencement. All six advance and retire during four bars. They advance a last time, and each gentleman takes by the right hand the lady facing him to reconduct her in promenading to her place.

62.

The English Right and Left—La Grand Chainé Anglaise. (Polka, mazurka.)

The two first couples set out, place themselves facing each other, and make the English right and left very much lengthened. The two gentlemen, advancing with their ladies, give each other the left arm crossed at the elbow, and make a very rapid demi-tour to change the ladies, and make with each other's partner a *tour sur place*. They recommence the figure to take their partners again, whom they promenade to their seats.

63.

The Graces—Les Graces. (Polka, mazurka.)

The first couple sets out. The gentleman passes his lady to the left, changing hands. He takes another lady with the right hand, and continues promenading between the two. When he finds himself at the place of the lady he has chosen, he makes the two ladies pirouette opposite each other and takes them by the waist to make them execute a *tour sur place* to the left. He returns the lady he has chosen to her partner, making her pass under his arm and that of

his lady, and continues the promenade to his place. The gentleman to make the *tour sur place* should have his own lady by the left hand, and the other by the right. When this figure is made in polka, instead of the *tour sur place*, you make the *tour du salon à trois*, abandon the lady chosen when you pass before her place, and continue to promenade with your own.

64.

The Contrary Rounds—Les Ronds Contrariées. (Polka, mazurka.)

Departure of the three first couples. The gentlemen place their ladies in a line, and take each other by the hand to form a chain. The conductor passes to the left with the two others in front of the three ladies. The gentlemen, when they come to the last, form a circle about her and turn to the left after having made a complete tour. The conductor relinquishes the hand of the gentleman on the left, and passes to the middle lady to form about her a round *à l'envers* with the other gentlemen. After a tour in this way, the conductor again lets go the hand of the gentleman on the left and makes a tour in the natural way about the third lady. He then draws after him the two gentlemen, who have not ceased to keep up the chain, passes in front of the ladies as at the commencement of the figure, and continues the promenade passing behind the ladies. When each gentleman finds himself in front of his own partner, he presents his hand to her, and takes her off in promenade, followed by the other couples.

65.

The Genuflexions—Les Genuflexions. (Polka, mazurka.)

Departure of the two first couples. Two gentlemen kneel on one knee at a certain distance from each other. In this position they make their ladies turn twice about them without letting go their hands. After these turns the two ladies cross the right hand and give the left to the right of the other gentleman to make two turns in like manner. They cross a second time from the right hand to recover their partners, who rise and promenade them to their places.

66.

The Right and Left—Les Chaines à Quatre. (Polka, mazurka.)

Departure of the first four couples, who go and place themselves opposite to each other, two couples on one side upon one line, and two couples upon the other. In this position each couple makes a half right and left with its opposite, then the gentlemen make with their ladies a *tour sur place*, after which each couple should turn opposite the couple which was originally at its right. They repeat the half right and left with the *tour sur place*, and so on for the rest. When all find themselves again in their original places, each couple disperses and makes a promenade at pleasure.

67.

The Crossed Chains—Les Chaines Croisées. (Polka, mazurka.)

Setting out of the first four couples, who place them-

selves as in the preceding figure. Each couple executes with its opposite a complete right and left, after which they turn opposite the couple which is at its side according to the position of the setting out. They make sidewise a new right and left, and then the conducting couple make a half right and left obliquely with the couple, which in the original order represented the opposite of that which was on its right. When it has crossed, the two other couples in like manner execute a half right and left obliquely, the two first a second time do the same, and then the second. General promenade to regain their places.

68.

The Double Pastourelle—La Double Pastourelle. (Polka, mazurka.)

Setting out of the first four couples, who place themselves for the country-dance. The two opposite gentlemen, still retaining their partners, take with the left hand the two other ladies, who leave their partners in their place. In this position the two gentlemen, holding a lady with each hand, advance and retire during four bars; they make their ladies cross in front of them, passing her on the left under their right arms. The ladies go and resume the two gentlemen left in their places to repeat the figure, which is made four times in succession, and terminates by a promenade at pleasure.

69.

The Double Chain—La Double Chaine. (Polka, mazurka.)

Setting out of the first couple, who go and place themselves facing each other at a certain distance, and advance one toward the other in the mazurka or polka step. When they have closed, the gentlemen change their ladies and places in going apart again. They repeat the figure to recover their places. They advance a third time to make a double right and left, crossing over four times. The whole is terminated by a polka or mazurka promenade.

70.

The Uninterrupted Chains—Les Chaines Continues. (Polka, mazurka.)

Setting out of the first four couples. Each gentleman chooses a lady, and each lady chooses a gentleman. All the gentlemen place themselves in line in front of the ladies, who are similarly arranged. The first gentleman on the left gives his right hand to the right hand of his lady, and makes a complete tour with her, afterward gives his left hand to the left hand of the next lady. The conductor and his partner give each other the right hand in the middle of the double figure, and separate to find the next lady and gentleman, and so on for the rest up to the last couple. They then make a complete tour, so that the lady finds herself on the side of the gentlemen, and her partner on that of the ladies. When the conductor and his lady have reached the fourth couple, the sec-

ond gentleman should also set out, so that there should be an uninterrupted right and left between the gentlemen and ladies. On the departure of the first couple, the second should take their place, and so on for the rest. When all have executed the figure, each gentleman offers his hand to his partner for a promenade. This dance may be executed by as many couple as please.

71.

The Inconstants—Les Cavaliers Changeants. (Polka, mazurka.)

Setting out of the first three or four couples, who arrange themselves in phalanx behind the conducting couple. The first gentleman turns round, giving his left arm crossed at the elbows to the left arm of the gentleman behind him, with whom he changes place and partner. He goes on without interruption to the last lady. When he reaches the last, the second gentleman, who is then at the head of the phalanx, executes the same figure, and so on for the rest till every one has regained his place. The whole terminates by a general promenade.

72.

The Ladies Back to Back—Les Dames Dos à Dos. (Polka, mazurka.)

Setting out of the four first couples, who form a general round. The ladies place themselves back to back, and keep close to each other; the gentlemen remain in the usual position. At a given signal, and during

four bars, the round is enlarged, the gentlemen retiring, the ladies advancing; during four other bars it is narrowed. The round is developed for a last time, then they make a chain plate, beginning by the right hand, till each has recovered his partner. It terminates by a promenade.

73.

Four Hands Round—Les Ronds à Quatre. (Polka, mazurka.)

Setting out of the two first couples. Each gentleman chooses a lady, and each lady chooses a gentleman. The gentlemen form together four hands round at one end of the ball-room. Every one makes a tour to the left, after which the conductor and the one he has chosen pass under their arms the two other gentlemen to recover the two ladies, who do the same, and form a round with them. They make a complete turn to the left, after which the two gentlemen elevate their arms to make a passage for the two ladies, with whom they make another tour, while the two first execute the same round with the two other gentlemen, which forms two four-hands-round. The gentlemen raise their arms to let the ladies pass under; the two first while advancing turn round and form a line, which is soon joined by the two others. The ladies should form a similar line on their side. When the four gentlemen and the four ladies have met, they form the same round as at the commencement—that is to say, gentlemen with gentlemen, and ladies with ladies. After a tour they extend themselves in two opposite lines, that advance toward each other, each gentleman

resumes his lady, and the whole terminates with a promenade.

74.

The Genuflexion of Four—La Genuflexion à Quatre. (Polka, mazurka.)

Setting out of the first four couples, who afterward place themselves as for the French country-dance. At a given signal the four gentlemen put one knee to the floor, and make the ladies turn about them as was explained in the *Genuflexion*. The ladies make but a single turn, after which they cross on the right hand, and give their left hand to the right of the other gentlemen to do the like in turn. They cross a last time on the right hand, and rejoin their partners, when they finish by a promenade.

To execute well this figure, one of the most graceful of the mazurka, the moment the two first ladies have finished their traverse, the two others of the opposite party should immediately set out and cross, while the two first turn about the gentlemen. By the help of these intervals the ladies do not run the risk of clashing in the middle of their course.

75.

The Change of the Moulinet—Le Moulinet Change. (Polka, mazurka.)

Setting out of five or six couples. After the promenade, all the gentlemen, without letting go the hands of their ladies, form a moulinet with the left hand and make a complete turn. At a signal given, they take

the place of their ladies, turning behind and placing their ladies in front. In this position they make a complete turn the contrary way. At another signal they again change, but this time turning in front and placing their ladies behind. After this last turn the couples disperse, and terminate all by a promenade.

76.

The Changing Triangle—La Triangle Changeant.
(Polka, mazurka.)

Setting out of the first three couples. The gentlemen, without quitting their ladies, place themselves *en moulinet*, giving each other the left hand, and going round in this position. At a given signal the first gentleman turns about quickly, giving the left arm crossed at the elbow to the gentleman behind him, with whom he changes his place and lady. He does the same with the next gentleman. When he has arrived at the third, the second executes the same figure, and then the third. A general promenade concludes the whole.

77.

The Chains in line—Les Chaines en Ligne. (Polka, mazurka.)

Setting out of the four first couples. Each gentleman chooses a gentleman, and each lady chooses a lady. The gentlemen place themselves together two by two facing the ladies, who arrange themselves in the same way. At a given signal the two first gentlemen begin by the right hand a *chaine plate* with the two first ladies, and so on for the rest. The two last

gentlemen find themselves with the two first ladies, who come to them across the chain. The whole concludes with a promenade.

78.

The Labyrinth—Le Labyrinth. (Waltz, polka, mazurka.)

All the persons of the cotillon form a general round, going about to the left. At a given signal the conductor lets go the hand of his lady, who is on his left, and while continuing to turn in the same direction enters the circle making a *colimaçon*, while his lady turns to the right to wind about the other circles, that go on narrowing. A circular space should be contrived to be able to extend themselves in waltzing. In this position the conducting couple set out waltzing, and follow the passes of the labyrinth formed by the general chain rolling on itself till they have arrived at the last couple, to which the first lady gives her hand to renew the circle. As each new couple arrives it places itself behind the one previous. When all have arrived they conclude by a general waltz or mazurka. When this figure is executed in polka, you dance through the passes of the labyrinth with the waltz *à deux pas*, which requires less space; when the figure is executed in mazurka, you have recourse to the mazurka waltz. *The labyrinth* is one of the final figures of the cotillon.

79.

The Polka in Right and Left Varied—La Polka en Chaines Diverses. (Polka.)

Setting out of the first four couples, who place themselves as for the French country-dance. Two couples placed opposite each other, follow an oblique line toward the right, and the two others toward the left. In this position each makes a complete right and left with its opposite, after which the ladies make a half one among themselves to change their partners. All perform a complete tour in the pas de polka, still preserving their order. When every gentleman has got back to his place with another lady, the figure is repeated with the couple on the right. At the fourth time each finds himself with his lady, and all make a general polka

80.

The Basket—La Corbeille. (Mazurka.)

Setting out of the first couple. The gentleman chooses two ladies and places himself between them; the lady chooses two gentlemen and does the same. They advance during four bars, retire during four others, and advance for the last time. The gentleman, who holds the two ladies, raises his arms and makes the two gentlemen pass underneath, without letting go the hand of the lady of the first gentleman, and give their hands to each other behind the latter. The two ladies, chosen by the first gentleman, join hands behind the conductor's lady, which forms the basket. In this position they describe a tour to the left, and at

a given signal, without any letting go of hands, the gentleman in the middle passes under the arms of the two other gentlemen, and the lady under the arms of the two other ladies. The six have then their arms entwined. At another signal they disengage their arms and form an ordinary circle. They describe a round, and the gentleman who is on the left of the first lady, begins a chain plate by the right hand, which continues till the first gentleman has recovered his partner. The conclusion is made by a promenade at pleasure.

81.

The Triple Pass—La Tripple Passe. (Mazurka.)

Setting out of the first two couples, who after their promenade, take hands four round to the left. At a given signal the conductor and his lady, letting go each other's hands, pass under the arms of the two others, and join hands again as soon as the tour is finished. The other gentleman and his lady in their turn pass behind under the arms of the first couple, who once more repass under the arms of the two others, and without letting go of each other's hands, extend themselves to be again in circle. They make a round to the left, and both couples promenade back to their place.

82.

The Lady to the Left—La Dame à Gauche. (Mazurka.)

All the persons of the cotillon form a general round, and dance to the left turning four bars. Each gen-

tleman makes the *tour sur place* in advance during four other bars, taking care at the end of the tour to leave his lady on the left. The round is repeated on four bars, and each gentleman takes the lady at his right, whom he transfers to the left by means of a new *tour sur place*. They go on till they have recovered their partners. This dance is one of the final figures of the cotillon-mazurka.

83.

The Reunion of Couples. (Mazurka.)

The first couple makes a promenade, after which it goes and takes the second couple to form hands four round. They make a half round to the left, after which the conductor quits the hand of the lady of the second couple, and turns round to the left, drawing after him the other dancers to go and seek the third couple, with which they make a round of six persons. After a half round to the left, the conductor again quits the lady on his left to go and seek successively the other couples. When he has arrived at the last, a general round is formed, they make a turn to the left during eight bars, a turn to the right during eight others, and all by the *tour sur place*. This dance is generally executed at the end of the cotillon-mazurka.

Conclusion of the Cotillon.

To complete what regards the execution of the figures of the cotillon, I should observe, that in some assemblies each couple passes, after the last figure, before the mistress of the house, and successively make their

bow to her, which is considered as the positive conclusion of the cotillon, and of the ball itself. This final salute, which some persons of fashion have pointed out to me as being the custom in certain houses, is not obligatory, and requires no particular preparation. The opinion of these same individuals was that the salute should always be considered as a spontaneous and almost fortuitous homage, to be principally determined by fitness of opportunity.

Although the figures I have described may appear numerous, I could still further have increased their number; for the rounds, enchainings, and the evolutions of the dance and waltz may be infinitely diversified. But I have confined myself solely to the delineation of the fundamental figures, laying aside those which offered nothing but unimportant modifications.

With the exact knowledge of these figures, I do not imagine any waltzer can ever find himself at fault in a cotillon; all that could be invented beyond the combinations indicated, will enter more or less into one of the original figures, and cannot present any serious difficulty in the execution.

I have also thought it right to confine myself to a simple detail of the figures, without entering into any reflections upon their character, or their less or greater complication. Upon this point I trust entirely to the intelligence of the conductor. It is for him to determine which amongst the figures are adapted to such a party rather than to another, according to the capability of the waltzers, the number of the couples, and the exigencies of the locale. He must, of course, do the simple figure before he introduces those more complicated, put alternately into motion one or more couples,

conclude by figures which employ the greatest number, and give occasion for the most piquant incidents. This choice, which constitutes in a great measure the art of the conductor, can scarcely be subjected to any precise rules, since it depends upon particular circumstances, varying almost with every ball.

I need not remind any one that such or such a figure is especially suited to intimate circles, and ought not to be admitted but with circumspection into assemblies composed of strangers. In this work I had only to confine myself to the rules of the dance: as to those of decorum and good breeding, my readers would have been justly surprised if they had found here the least attempt to detail them.

LAST OBSERVATIONS UPON THE BALL-ROOM, ORCHESTRA, ETC.

I SHALL conclude this volume by a few observations on certain details relative to dancing-parties, and which being immediately connected with the exercise of dancing and waltzing, come fairly within my competence. In these last remarks the reader will have the goodness to see nothing more than an address by a professor of the art to those who give balls, and must assuredly desire that the dancers and waltzers should appear with all their advantages.

Above all things I would recommend care in the choice of the orchestra, which cannot be neglected without in a great measure destroying the effect of the new dances. A waltz played too slowly or too quickly, or a mazurka badly emphasized, loses all its fascination, whatever may be the zeal or the talent of the dancers.

A ball-room orchestra is intended not to exhibit itself, but the talents of the waltzers. If the musician suffers himself in the least to be carried away by the movement of his own waltzes, he destroys all the harmony of a ball.

Another care, which may seem over-minute to those who have not been addicted to the practice of the waltz, and which yet should not be neglected, is the state of the ball-room floor. The waltz requires a floor rather slippery, which seconds the movements of

the steps, and permits the waltzers to execute their course without the least obstacle. The mazurka, on the contrary, should not be attempted on a too slippery surface; if the dancers are placed on a floor recently waxed, they run the risk of losing their equilibrium, and cannot in any case display the precision and the vivacity demanded by the character of the dance. The best way is to give the dancers a floor that, without being waxed, should at least be perfectly even, which reconciles at the same time the demands of the waltz and mazurka, and presents a sort of neutral ground whereon either dance may be freely executed.

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The author respectfully recommends for balls, parties and sociables in New York and its vicinity, Prof. Luster's orchestra, No. 76 East 4th Street, New York. Orders by mail attended to.

March: "The Bon-Ton Regiment." A. M. Schacht.

The musical score is arranged in three systems. The first system is for the *Cornet*, the second for *Brass*, and the third for *Bass*. The score includes various musical notations such as treble clefs, time signatures, and dynamic markings like *mf* and *crasso*. It also features first and second endings and repeat signs.

NATIONAL GUARD QUADRILLE.

Composed by the Society of Professors of Dancing, New York.

Music by GEORGE WIEGAND.

1. *f* All balance to partners, turn to place.

FIN. *f* Head couples forward and back,

Lead to the right and salute, *p* Cross right hands and turn,

Cross left hands and return, **D.C. al Fine.**

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NATIONAL GUARD QUADRILLE.

2. All balance to partners and turn.

FIN. *p* Head couples forward and back, turn partners,

side couples forward and back,

turn partners, *mf* four Ladies to the centre back

to back, Ladies hands round to the right.

NATIONAL GUARD QUADRILLE.

3. *f* All pronounced.

p 1st and 2nd Ladies forward and back, FINE.

m 3rd and 4th Ladies forward and back, cross over,

rit. 2 salute corners, cross over,

a tempo. *rit.* *a tempo.* salute new partners. turn new partners with right hands, D.C.

NATIONAL GUARD QUADRILLE.

4. *f* Head couples forward and back. turn partners. *2^{da}.* *2^{da}.*

1. 2. 3. 4. FINE. to places. Head couples forward and back, *2^{da}.*

rit. lead to right and salute,

a tempo. turn two lines, *rit.* all forward and back,

all forward again, head couples stop and face partners; ladies retreat to places. D.C.

NATIONAL GUARD QUADRILLE.

5. INTRODUCTION.

p Four Ladies change places to

rit. *a tempo.*

the right, and all salute. turn with right hands,

rit. *a tempo.*

Ladies pass to next on right, and all salute, turn with right hands.

rit. *a tempo.*

Ladies pass to next, and salute.

turn with right hands, Ladies pass to places and salute,

rit. *a tempo.*

turn partners with right hands,

NATIONAL GUARD QUADRILLE.

mf cross over (1st couple between 2nd) return, (2nd couple

-between 1st) Sides cross over, (3rd couple between 4th)

-return, (4th couple between 3rd) All turn corners with right

hand, turn partners with left, 4 times D.S. segue Coda.

CODA. all forward and salute vis-à-vis, salute partners.

F. M. STEINHAUSER, Op. 161.

1 *f* *Fine.*
mf
D.C.

2 *ff* *Lant time.* *Fine. p pizz.* *arco. f* *p*

3 *ff* *tr* *Fine. p* *ff* *p* *D.C.*

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4 *ff* *Fine.* *D.C.*

5 *ff* *tr* *ff* *Fine.* *mf* *p* *tr* *ff* *D.S.*

J. WEINGARTEN—Op. 174

1

2

3

FINE

mf dolce

D.C.

FINE

D.C.

FINE

D.C.

D.C.

4

5

FINE

D.C.

FINE

D.C.

D.C.

D.C.

LANCERS: "The Beggar Student."

(from Millöckers Opera.)

D. WIEGAND.

1. *divisi.*
attacca.
dim.
p
D.C.

2. *Flut.*
pizz.
arco.
ad lib.
D.C.

3. *p*
D.C.

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LANCERS—"THE BEGGAR STUDENT."

4. *f*
divisi
p
f
D.C.

5. *p*
f
ff
p
f
mf
mf
p
mf
1. e 3. time.
ff
2. e 4. time.
f
D.S.
D.S.

QUADRILLE.

THE "MASCOT."

E. BOETTGER

1

1. Clar.

2

3

CODA.

1. Clar.

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Waltz (or Glide) Lancers., The Belle of the East"
F. Boettger
 Cornet 1.
 1. *Ballad*
Head couples form
Side
cross over
Waltz
 D.C. al.
Ballade to corners
 2. *Forward*
Ladies in the centre
chairs
Ladies to the right
all Waltz
over
corn
to
Head couples form 2.
Side
 3. *Forward and salute*
Waltz
 D.C. al.
Ladies chain.

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 New York.

4. *Head couples to the right*
Side
to the left.
Waltz
 D.C. al.
Right & left.
Right hand to partners.
Right & left all around.
(last time) all around.
couple Waltz.
 March.
all forward
 D.C. al.
Right & left all around
 Coda

Waltz Quadrille.
"Dancers Delight"

E. Boettger.

1.

2.

3.

4.

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6.

WALTZ (OR GLIDE) CALEDONIAN.

WALTZ (OR GLIDE)
CALEDONIAN.

F BOETTGER.

WALTZ (OR GLIDE) CALEDONIAN.

„SOUTHERN ROSES“ WALTZ.

Rosen aus dem Süden.

by John Strauss Op 358.

Andantino.

Introd.

pizz

arco

Allo agitato.

dim.

divisi

Tempo di Valse.

STRINGENDO.

Waltz. No 1.

mf

poco rit.

a tempo.

rit.

fine.

pDS.

„SOUTHERN ROSES“ WALTZ.

mf

marcato.

rit.

Tempo.

fine.

pDS.

WOMAN'S LOVE.

Pr. FAHRBOCK.

Waltz. $\frac{3}{4}$.

1. p

cre - scen - do

mf

p

2. p

mf

p

dim.
p cantando.

p

mf

WALTZ—"WOMAN'S LOVE."

3. mf p

mf

f mf p

4. f mf

f mf

mf

mf

mf

dim.

KISS WALTZ.

(Kuss Walzer.)

INTR.

Andantino maestoso.

Joh. Strauss.

Op. 100.

Musical score for the introduction and waltz of 'Kiss Waltz'. The score is written for piano and includes parts for Clarinet (Cl.) and Oboe (Ob.).

The introduction is marked *Andantino maestoso*. The waltz section is marked *Allegro* and *Andantino*. The score includes dynamic markings such as *mf*, *p*, *f*, *dim.*, and *p poco rit.*. The waltz section is marked *WALTZ* and *mf pucc.*. The score includes first and second endings for the waltz.

KISS WALTZ.

Continuation of the musical score for 'Kiss Waltz'. The score is written for piano and includes parts for Clarinet (Cl.) and Oboe (Ob.).

The score includes dynamic markings such as *mf*, *p*, *f*, *dim.*, *p poco rit.*, *a tempo.*, and *rit.*. The waltz section is marked *WALTZ* and *mf pucc.*. The score includes first and second endings for the waltz.

ALL FOR JOY GALOP.
(TOUT A LA JOIE.)

P. ZANKBACH JR.

Galop. *sf* *p*

mf *sf* *mf*

Trio. *p* *mf* *f*

molto cresc.

f D.C. al Φ

Coda. *f*

Arranged for Piano and played with great success by Henry Greenman.

JOHANN STRAUSS.

Galop. *f* *p*

f *f*

Trio. *p* *f* *p* *p*

f *f* *f* *f*

f *f* *f* *f*

D.C. al Φ

Coda. *f*

RICKRACK GALOP.

Clara Tomkins.
arr. E. Boettger.

Musical score for 'Rickrack Galop' by Clara Tomkins, arranged by E. Boettger. The score is written for a single melodic line and a piano accompaniment. It features a lively tempo and includes dynamic markings such as *ff*, *p*, and *mf*. The piece concludes with a *D.C.* (Da Capo) section and a *Coda* section marked *allegro*.

Vive! Vale! Galop

to my friend F. Kropp

E. Boettger

Musical score for 'Vive! Vale! Galop' by E. Boettger, dedicated to his friend F. Kropp. The score is written for a single melodic line and a piano accompaniment. It includes dynamic markings such as *ff*, *p*, and *mf*. The piece features a *Cornet* part and concludes with a *Coda* section.

Belvedere Polka

H. Vollmar.

Musical score for 'Belvedere Polka' by H. Vollmar. The score is written in 2/4 time and G major. It features a main melody with various dynamics (p, f, sf) and articulations (accents, slurs). A 'TRIO' section begins with a 'Corno' part and a 'Horn' part. The score concludes with a 'Coda' section for the 'Corno'.

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Chatterbox Polka

F. Wild

Musical score for 'Chatterbox Polka' by F. Wild. The score is written in 2/4 time and G major. It features a main melody with various dynamics (f, sf, p) and articulations (accents, slurs). The score includes parts for 'Piccolo & Clar.', 'TRIO', and 'Coda'. The 'Coda' section includes parts for 'Corno' and 'Brass'.

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Schottisch.

„My little charming Caroline.”

A. M. Schacht.

11 staves of musical notation for the Schottisch 'My little charming Caroline' by A. M. Schacht. The score includes dynamics such as *p*, *mf*, and *sf*, and first and second endings.

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“COLEUR DE ROSE”

SCHOTTISH.

A. Beaumont.

13 staves of musical notation for the Schottisch 'COLEUR DE ROSE' by A. Beaumont. The score includes dynamics such as *p*, *mf*, *sf*, and *cresc.*, and first and second endings.

MINE FOR EVER.

SCHOTTISH.

A. M. Schacht.

2nd time ff

The musical score for 'Mine for Ever' consists of ten staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked '2nd time ff'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'mf'. The piece concludes with a double bar line and a repeat sign.

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SCHOTTISCH: THINE AND MINE.

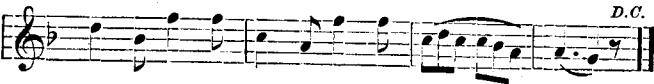
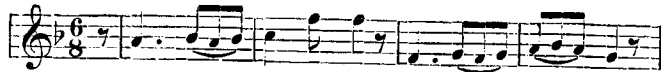
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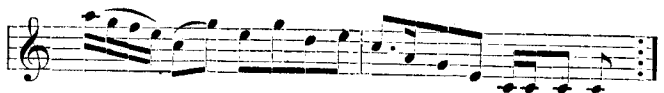
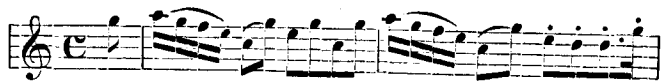
The musical score for 'Thine and Mine' consists of ten staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'p'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'mf'. A cornet part is indicated by the word 'Corn.' above the fifth staff. The piece concludes with a double bar line and a repeat sign.

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Basket Figure.



Cheat Figure.



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