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THE  
AMATEUR'S PRECEPTOR  
ON  
DANCING & ETIQUETTE

BY  
Prof. D. L. Carpenter

OF  
PHILADELPHIA.

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Sold by Messrs. LEE & WALKER, No. 188 Chestnut Street,  
Messrs. WINNER & SHUSTEN, No. 110 North Eighth Street. Mr. E.  
KOCHERSPERGER, Southwest corner of Ninth and Arch Streets,  
And always to be had at the Academy.

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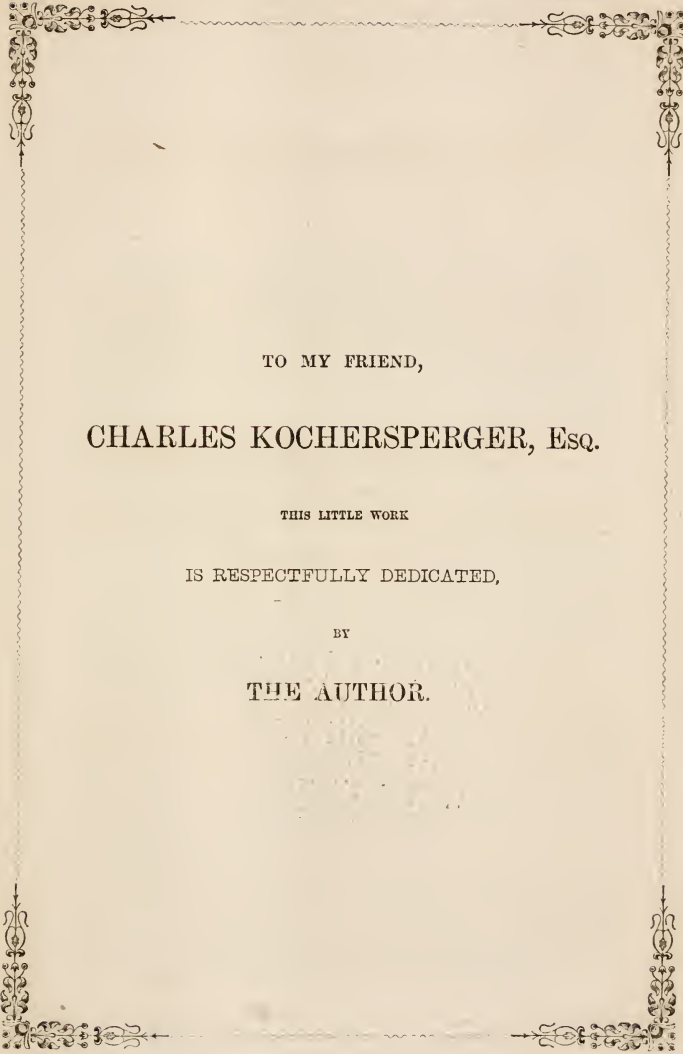


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TO MY FRIEND,

CHARLES KOCHERSPERGER, Esq.

THIS LITTLE WORK

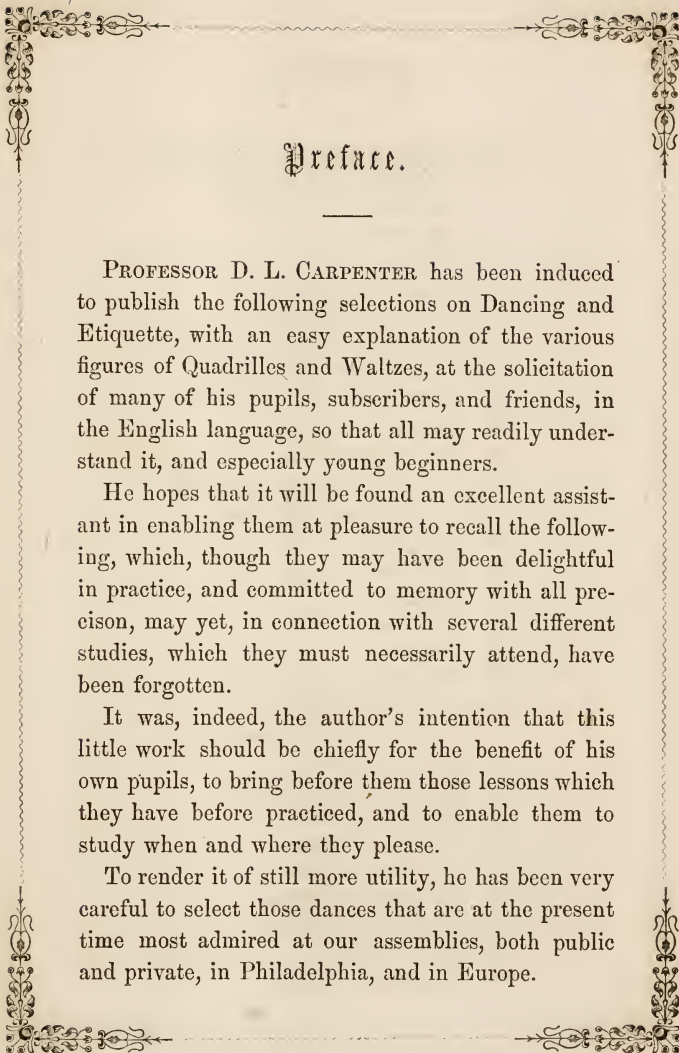
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## Preface.



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PROFESSOR D. L. CARPENTER has been induced to publish the following selections on Dancing and Etiquette, with an easy explanation of the various figures of Quadrilles and Waltzes, at the solicitation of many of his pupils, subscribers, and friends, in the English language, so that all may readily understand it, and especially young beginners.

He hopes that it will be found an excellent assistant in enabling them at pleasure to recall the following, which, though they may have been delightful in practice, and committed to memory with all precision, may yet, in connection with several different studies, which they must necessarily attend, have been forgotten.



It was, indeed, the author's intention that this little work should be chiefly for the benefit of his own pupils, to bring before them those lessons which they have before practiced, and to enable them to study when and where they please.

To render it of still more utility, he has been very careful to select those dances that are at the present time most admired at our assemblies, both public and private, in Philadelphia, and in Europe.



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## Private Society Dancing.

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MANY writers have spent much time and labor on the system of teaching Private Dancing, but all works that have appeared on the principles of the art in general, are liable to a great fault, viz: the want of clearness in the manner of stating them. Those works are read, but scarcely any thing can be learned from them.

In giving theoretical laws for the formation of any art, and extending means to bring that art to perfection, not only ought the laws to be clear, but the means should be practiced.

Never can we demonstrate so plainly to others as when we have ourselves seen and experienced that upon which we discourse, at the same time I dare flatter myself that my little introduction will not be found to deserve criticism.

I have been particularly careful in the lessons to beginners, upon the grace of their position, and the elegance of contour in their attitudes while dancing, attainments in the art which are both delightful and essential, but at the same time extremely difficult to acquire. To arrive at this desirable object, I shall more clearly explain myself.

Any person may be capable of executing the present polkas, schottische, &c., but that respectful air, the graceful manners, and finished accomplishments, which are expected from those who have learned the art of dancing, are not to be acquired from all who may call themselves dancing-masters, many of whom are usually unwilling, or in other words are without the materials to study their art, so as to produce on their pupils this important effect.

There are many particulars in private, which may be serviceable to the amateur, as well as the professor of the art, such, for instance, as the common mode of carrying yourself; the gait, some of the practical movements, a certain number of steps, and in short, the gracefulness, the lightness, the elegance, which are qualifications almost indispensable to every individual.

Even by those who do not practice this attractive art, excepting simply for their amusement, or as a kind of finish to an accomplished education, I shall now more particularly treat of the mechanical part, and theory of that style of dancing, which is practised in polite society, and studied by well-bred and fashionable ladies, as well as gentlemen.

As soon as the dancing-master shall have ascertained the natural qualifications and abilities of the learner, it will be his business to begin by showing

him the five positions, in each of which he must be very precise, to make him stand erect, and to bend the limbs, as also to raise, he will then teach him to make little battemens upon the instep, jetes, passes, or changes, and also little rounds inward and outwardly.

The master should place the carriage and arms of the learner in a right position, so as to make all the attitudes commanding and graceful; the art of walking with grace, of making the bow, of introducing yourself, and of guiding yourself in company, are very essential points, and of which I am very particular of instructing in my academy.

And I shall still further add for the benefit of the lady or gentleman, when receiving their lessons from a good instructor, they should by all means pay that attention with their carriage, to be properly erect, the limbs straight, the head rather inclining toward the right or left shoulder, the arms to be placed down and rather front, the hands should be partially closed, they will then proceed to place their left foot in the second position, draw the right foot up to the fifth position, and as they bring the foot to the fifth, they must, at the same time, bend or bow. Having executed this movement, let the head assume an unaffected inclination, and now the salute has been given, slowly raise your body to its upright position.

Care should be taken that the feet be always turned outward.

Ladies when attempting the courtesy must make an entirely different movement from the gentlemen, and will proceed as follows: place your right foot in the second position, rest on the right foot, then place your left foot back of the right foot behind, to the fourth position, and at the same time bend the knees, the head to fall a little toward the shoulder; the carriage should then incline a little, then draw the right foot up the left-foot fifth position, at the same time care should be taken to erect or rise with ease and grace.

A lady's and gentleman's bow when walking the street, should be particularly observed, as it is in many instances highly essential. The lady on meeting a friend or an acquaintance, or passing, should always turn the head and shoulder either toward the right or left, which ever side may be needed, and then, with a slight inclination, to bow, and a smile. It is a great practice among some of our Philadelphia ladies, on recognising an acquaintance on the street, to give a nod or a shake of the head, which is not at all graceful, and very improper.

The gentleman, after being recognized by a lady, should be very particular to turn his head and shoulder toward the right or left, which ever way



the lady may be passing, at the same time to raise his hat, and to make an easy bow. This must be done before passing the lady—not to wait until you get a half-square behind the lady, and then raise your hat as if to the public, instead of the one you intended it for, as most of the young gentlemen do in Philadelphia, which is not according to the rules of etiquette.

After these introductory studies and exercises, which constitute the ground-work of dancing, and which lead the way to the perfection of every thing that is connected with it, the teacher ought next to give his pupils an insight into the knowledge of steps, the observance of time, cotillions, quadrilles, waltzes, or whatever description of dancing which is in request in good society, for his good or bad success depends entirely upon the first lessons, and upon his assiduity in the rudimental task. It would be very improper to introduce certain scientific steps and elevated caperings into a drawing-room, or in society, where every circumstance shows that movements of this description would be out of place, and certainly would produce an improper effect.

Young misses and young masters should be taught to be active, to dance with more agility than a grown person, as it makes them easy, graceful, and gives them a commanding gait, and expands their chests while growing.

Every child should learn fancy dances by themselves, if it is only for health, as well as an amusing exercise, as many eminent physicians have said, "let there be more exercise in dancing and less, physic."

Ladies and gentlemen ought to dance with a sort of amiable circumspection, and a becoming grace. Ladies in particular, which add to their charms and heighten their attractions. Gentlemen should always be attentive to their partners. Amateurs, both in the preparation during the exercises, and at the conclusion of their steps and changes, should always stand in the fifth position, and not in the third, as the generality of teachers of dancing pretend.

The feet should be properly turned out. If not, you lose all the beauty of the step.

Let the head be held erect, and the chin in a very slight degree elevated.

Let your countenance be expressive of cheerfulness and gaiety, and let an agreeable smile ever play about your mouth.

Keep your shoulders down, bring your chest forward, and then the shoulders will move naturally, and with elegance.

Your elbows curved, never squared; the fingers so grouped together as to correspond with the contour of the arms. Ladies should hold their dress with

the tips of their fingers, as the arms serve for an ornament, and to follow its movements with an easy elegance.

I myself have had a convincing proof on the art of dancing, from my earliest childhood, and after receiving the first rudiments in dancing, thinking I possessed some natural abilities for the art, and wishing to promote my progress, I placed myself in the hands of Monsieur G. De Granville, an artist from the Academy Royal of Paris, who was at that time distinguished as a first-class dancing-master. No sooner did I begin studying under the direction of that artist, than I was obliged to learn all over again, and to forget what I had previously acquired. I found in that gentleman a very different method of demonstrating, and the art of dancing appeared to me altogether in a new light. I discovered in its cultivation a seductive charm, accompanied, however, by increasing difficulties; but the manner in which he instructed me to surmount every obstacle, encouraged me to proceed with redoubled ardor, and strengthened me in the hope that my endeavors would not prove entirely fruitless.



## Etiquette for the Ball Room.

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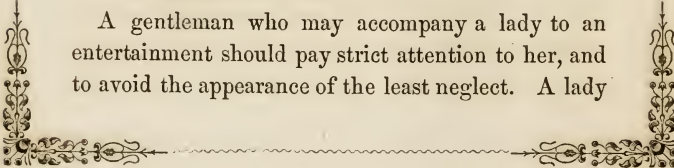
A LADY or gentleman should by all means finish their toilet before entering the saloon for dancing, as it is very unbecoming in either to be drawing on their gloves, fixing their cravats or brushing the hair with their fingers; finish your toilet in the dressing-rooms.

Always recognize the Master of Ceremonies with becoming politeness, on entering the ball room; a salute or bow is sufficient. It is usual at cotillion parties to appoint a Master of the Ceremonies to regulate them.

If a gentleman wishes to dance with any lady with whom he is unacquainted, it is proper for the gentleman to apply to the Master of Ceremonies for an introduction.

It is highly indecorous in either lady or gentleman to give way to immoderate laughing, commenting or sneering at those who are present. If you are not pleased with the company you may be in, better to withdraw at once.

A gentleman who may accompany a lady to an entertainment should pay strict attention to her, and to avoid the appearance of the least neglect. A lady



should never engage herself more than for the set following, unless by the consent of the gentleman who accompanies her.

An introduction in a ball room, for the purpose of dancing, does not entitle you afterward to claim any acquaintance with your partner. It is proper, however, for the lady to recognize you if such is her pleasure, should you meet in the street, when you will of course return her salutation.

Always wear white or light colored gloves in a ball room; it is no excuse for a violation of this rule to say that you are in mourning. If your prejudices will not allow you to throw aside entirely "the trappings and the suits of woe," had better stay away. White gloves are indispensable.

Never attempt to stand up in a quadrille without knowing something of the figure; and if you are master of a few steps so much the better, but dance quietly; do not kick and caper about, nor sway your body to and fro. Dance moderately, with ease and grace; lead your partner very gently, only touching her fingers, not grasping her hand.

Should a lady decline dancing with you, and afterward dance with another person, you must not be offended. Personal preference, and the various emotions which may agitate the female heart, will furnish abundant cause for her decision. By a ju-

dicious blindness you will probably secure her respect. Recollect, the desire of imparting pleasure, especially to the ladies, is one of the essential qualifications of a gentleman.

Above all, be not prone to quarrel before ladies. Recollect that a thousand little derelictions from strict propriety may occur through the ignorance or the stupidity of the aggressor, and not from any intentions to annoy. Remember, also, that really well-bred ladies will not thank you for making them conspicuous by over-officiousness in their defence, unless, indeed, there be any serious or glaring violation of decorum. In small matters ladies are both able and willing to take care of themselves, and would prefer being allowed to overwhelm the unlucky offender in their own way.

If a lady be engaged when you request her to dance, and you have obtained her promise for the succeeding dance, be sure to be in attendance.

Some young ladies seem to court distinction by staring modest people out of countenance, or by the loudness of their merriment. This shows a great vacancy of good sense, and should be carefully avoided.

A well-bred gentleman is always known by the perfect ease and tranquility of his manners.

Nothing is more indicative of a selfish vulgarity than the habit of beating time with your feet, or

clapping the hands in the ball room, or at the performance of the orchestra; you should bear in mind that though it may be very agreeable to yourself, it is excessively annoying to every true lover of dancing and music. The truly polite man is always mindful of the comfort of those about him.

In conclusion, allow me to inform the ladies in particular, be not too hasty in having your programme filled on your first entrance in the ball room, as you may have cause to regret before the evening is over, and also to the great annoyance of a friend who may enter the room through the course of the evening.



## First Rudiments of Dancing.

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### FIRST POSITION.

The first position for the beginner will be to place the two heels close to each other; the feet turned completely outward in a straight line.

### SECOND POSITION.

In the second position, you must rest on the left foot, and raise the heel of the right foot a little apart from the left foot, *toes turned out*.

### THIRD POSITION.

You must rest on the left foot, then bring the right heel up to the hollow or middle of the left foot, so as to stand firmly on both feet, which are then close together; *toes turned outward*.

### FOURTH POSITION.

In the fourth position, you will rest firmly on the left foot, then rather slide the right foot from the third position, a little in front of the left foot, and raise the heel of the right foot up, well on the toe; care should be taken to turn the feet outward.



## FIFTH POSITION.

In the fifth position, rest firmly on the left foot, then sink the heel of the right foot, and draw it up to the toe of the left foot, so that the right toe will be at the heel of the left foot, and the right heel should be at the toe of the left foot.

Observe, in going through the above positions, that care be taken to have the left foot remain in the first position, or in a straight line. Execute the same positions with the left foot as with the right foot.



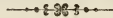
## Gait or Walk for the Street.

The positions that I have already explained is well calculated to improve the walk, even if you do not wish to study dancing, though that exercise gives an ease and grace to the carriage for the walk.

Let your limbs be well extended while moving or stepping, and your feet turned perfectly outward, your limbs will then be turned in the same manner. Your steps should be no longer than the length of one of your feet. Avoid stiffness in your motions,

which should be neither too slow nor too quick, as both extremes are equally displeasing. Do not separate your limbs sideways from each other; carry your head upright, and your carriage steady; let your chest project a little, and your arms fall naturally on each side. Never allow your head to rest perpendicular on your shoulders, but incline it a little to the right or left, whether your eyes are cast up, down or straight forward, as it is essential that it should have a pleasing yet natural vivacity of motion, and not appear inactive and heavy.

I will now proceed to give an explanation of the different figures of Quadrilles, Waltzes, &c. &c. hoping they may find them both easy and instructive.



## Figures of Cotilions,

*As danced in Philadelphia.*

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### FIRST FIGURE.

Wait eight bars.

Top and bottom couples right and left—eight bars.

Top and bottom couples chassez to the side, and then chassez to place—eight bars.

Ladies chain—eight bars.

Top and bottom couples gallop across and back again—eight bars.

Repeated by the sides.

#### SECOND FIGURE.

Wait eight bars.

Top and bottom couples forward and back; cross over—eight bars.

Chassez to the right and left, or forward and back again—eight bars.

Top and bottom couples gallop across—eight bars.

Repeat four times.

#### THIRD FIGURE.

Wait eight bars.

Top and bottom couples right hand across, then left hand back, keep hold of the hands of the opposite, and form a square giving your right hand to your partner—eight bars.

You then balance, and half promenade—eight bars.

Top and bottom couples forward and back, forward again and turn the opposite with both hands quite round, resume your place—eight bars.

Top and bottom forward and back then cross over to your own places—eight bars.

## FOURTH FIGURE.

**THE BASKET DANCE.**

Wait eight bars.

Top and bottom couples forward and back; cross over—eight bars.

Chassez to right and left, and cross to place—eight bars.

Four ladies go to the centre and take hands, then the four gentlemen step forward, take hold of hands, and then raise the hands over the ladies head, forming the basket in the centre of cotilion—eight bars.

All will then balance, and turn your partners into places—eight bars.

After the second solo the basket is formed by four ladies going to the centre and taking hands; the gentlemen then forward up to the ladies and after their right hand across, all balance and turn their partners to places.

After the third solo the ladies will go to the centre and take hands, while the gentlemen will forward and take hands, and gallop round to the left, outside turn partners to places.

After the fourth solo the ladies will go forward, then the gentlemen will go forward, when all will take hands and gallop round to the left, turn partners to places.

Note—the above figure is the proper and original manner in which they were first introduced, and as taught by Professor D. L. Carpenter, and are explained in the most simple manner, that the young beginner may readily understand.

## FIFTH FIGURE.

Wait eight bars.

All promenade round—eight bars.

Top and bottom couples forward and back, then cross over—eight bars.

Chassez to the right and left, cross over again to place—eight bars.

Top and bottom couples gallop—eight bars.

Counterpart for the others.

The last (eight bars) should be reserved for the grand chassez by all to the right and left, then all bow to their partners; conduct the ladies to their seats respectfully. If a gentleman has the honor of dancing with a lady, he should pay her that due politeness that she can only receive from a gentleman. It has been an almost universal fault in Philadelphia, to neglect the bow at the expiration of a cotilion, as also when retiring from the lady after having conducted her to a seat, and expressed thanks for the pleasure of dancing, which is the real finish of the cotilion, and of which I am very particular to instruct my pupils.

# American Polka Quadrilles,

*As danced in Philadelphia.*

## FIRST FIGURE.

Wait eight bars.

Top and bottom couples forward four, and change hands, return to place—eight bars.

Top and bottom couples waltz round each other, inside of quadrille, to places—eight bars.

Top and bottom couples balance—eight bars.

Top and bottom couples waltz round each other to places—eight bars.

Sides repeat the same.

## SECOND FIGURE.

Wait eight bars.

Top couples make a double waltz twice, until you get to the opposite couple—eight bars.

Offer the right hands to the ladies, and go half round, then half round with left hands—eight bars.

Top couples will then waltz to place—eight bars.

Counterpart for the others.

## THIRD FIGURE.

Wait eight bars.

Top couples waltz round the first side couples—eight bars.

Cross with right hands, and go quite round; change hands and return—eight bars.

Top couples will then waltz again round the first side couples, to place—eight bars.

Top and bottom couples waltz round each other, inside of quadrille—eight bars.

Counterpart for the others.

#### FOURTH FIGURE.

Wait eight bars.

Top couples forward up to the opposite couples—eight bars.

All four take hands and execute the passes—eight bars.

Top couples waltz to place—eight bars.

Counterpart for the others.

#### FIFTH FIGURE.

Wait eight bars.

All promenade round—eight bars.

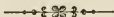
All balance, with folded arms—eight bars.

Top couple make a half waltz, then forward the lady backward, then turn, and execute the same to place—eight bars.

Top couple waltz round inside of quadrille—eight bars.

Counterpart for the others.

At the conclusion of the last figure, all will balance and then waltz—sixteen bars.



## London Polka Quadrilles,

*As formerly danced in Philadelphia.*

### FIRST FIGURE.

Wait eight bars.

Top and bottom couples lead forward, and change hands, return to places—eight bars.

Polka Waltz once round—eight bars.

Balance, and turn partners half round with right hand, ditto with left hand—eight bars.

Promenade forward, turn without quitting hands, promenade to places—eight bars.

The side couple execute the same.

### SECOND FIGURE.

Wait eight bars.

The first couple lead or waltz up to their opposite couples—eight bars.

Turn the opposite couples round with right hand, then turn back with left hand—eight bars.



The first couples will then waltz to their own places—eight bars.

Counterpart for the others.

#### THIRD FIGURE.

Wait eight bars.

The first couple waltz round back of the couples on the right—eight bars.

Cross hands with the side couples and go half round, then change and cross with left hand—\*eight bars.

The first couple waltz round the side couples again, to their places—\*eight bars.

Half promenade with the opposite couples, then waltz to places—eight bars.

Counterpart for the others.

#### FOURTH FIGURE.

Wait eight bars.

The first couples forward, in waltz position, changing the lady from the right to the left hand, four times—\*eight bars

Four take hands (with opposite couples) pass the ladies from the left to the right hand, four times—\*eight bars.

First couples will then waltz to places—\*eight bars.

Counterpart for the others.

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\* Executed with heel and toe.

## FIFTH FIGURE

Wait eight bars.

All promenade, Grand round—eight bars.

All balance, (the gentlemen with folded arms the ladies with their arms a kimbo)—\*eight bars.

The first lady forward, followed by her partner, they turn; the gentlemen then forward to place, followed by the lady—eight bars.

First couple waltz once round—\*eight bars.

Counterpart for the others.

*Finale.*

All balance—all waltz round—sixteen bars.

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The above London Polka Quadrilles were first introduced in Philadelphia, by Professor D. L. Carpenter and Mr. I. Hazard, formerly teacher in Philadelphia.

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\* Executed with heel and toe.



## Philadelphia Mazurka Quadrilles,

*First introduced to the Public, and as now taught by Professor D. L.  
Carpenter.*

---

### FIRST INTRODUCTION.

Wait eight bars.

All take hands, all go round to the left then to the right—eight bars.

All make a little round, in place, then execute the little waltz in places—eight bars.

### THE FIGURE.

First couple lead round inside of Quadrille to place—eight bars.

First couple execute a square, in balance round each other, then execute the little waltz—eight bars.

Counterpart for others.

### SECOND INTRODUCTION.

Wait eight bars.

All take your partners in waltz position, all slide quarter round, then waltz quarter round—eight bars.

All slide quarter round, all waltz to places—eight bars.

## THE FIGURE.

First couples lead to the side couples, four take hands and go quite round—eight bars.

First couple forward to the bottom couple, cross hands, and go quite round—eight bars.

First couple will then go to the next side couples and execute the right and left—eight bars.

First couple will then forward to their place, and execute the little waltz—eight bars.

Counterpart for the others.

## THIRD INTRODUCTION.

Wait eight bars.

All waltz round—eight bars.

## THE FIGURE.

The first gentleman leads his lady forward, round to his left, taking the lady on the side with right hand, then forward with the two ladies to the centre—eight bars.

Three hands round to the left, then to the right, exchanging partners with the sides—eight bars.

The first gentlemen and lady then forward to the bottom couple, and do the same, and so on to the fourth—sixteen bars.

The first gentleman leads the fourth lady to his place and executes the little waltz—eight bars.

N. B.—The second, third and fourth couple will repeat this until they get their own partners.

## FOURTH INTRODUCTION.

Wait eight bars.

All promenade half round, and execute the little round—eight bars.

All promenade half round again and execute the little round in places—eight bars.

## THE FIGURE

Top and bottom couple, in waltz position, give a half waltz, and pass across to each others place, repeat the same to their own place—eight bars.

Balance with the right hand, full round and return with the left hand—eight bars.

Counterpart for the others.

## FIFTH INTRODUCTION.

Wait eight bars.

All take hands, and go round to the left then to the right—eight bars.

Execute the little round, and little waltz—eight bars.

## THE FIGURE.

All face your partners; the gentleman will go round one way, the ladies round the other, first

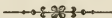
meeting the opposite lady on the quarter of quadrille ; all execute the little waltz—eight bars.

All forward to the next quarter, meeting your own partner ; give a little waltz—eight bars.

All forward to the next, meeting opposite ladies, execute the little waltz—eight bars.

All forward to your places and execute the little waltz with your own partner—eight bars.

The above beautiful quadrilles were composed by Mr. I. Hazard, formerly a teacher of Philadelphia.



## London Mazurka Quadrille,

*Composed by Mons. E. Coulon, in 1846, and first taught by D. L. Carpenter, in Philadelphia.*

### INTRODUCTION.

Wait (eight bars.) Take hands around ; Grand round, all to the left, then round to the right, (eight bars.) Little tour, forward and backward, (eight bars.)

### FIRST FIGURE.

Right and left, (eight bars.) Top and bottom couple advance, then the two ladies cross over, whilst

the two gentlemen execute a quick turn, in giving each other the left arms, by the elbows, and back to places, (four bars.) Little tour backwards with the opposite lady, (four bars.) Right and left, (eight bars.) Advance—the two ladies cross over, whilst the gentlemen execute a quick turn in giving each other right arms, (four bars.) Little tour forward, (four bars.)

Side couples repeat the same figure, which takes thirty-two bars.

#### SECOND FIGURE.

Wait eight bars. Top and bottom gentlemen give their right hand to their partners, then they advance and retire, (eight bars.) Cross over by the left, (four bars.) Little tour, (four bars.) Ditto to places.

Side couples repeat the same figure, which takes thirty-two bars.

#### THIRD FIGURE.

Wait eight bars. Top and bottom ladies cross over, (four bars.) Ladies cross again, giving each other the left hand; they stop in the centre of quadrille; the gentlemen then advance and place their left arm round their partner's waist, (four bars.) Cross over with partners, (four bars.) Little tour backward,

(four bars.) Hands across, once round, (six bars.) Retire, (two bars.) Same figure to places without the hands across the second time.

Side couples repeat the figure, which takes forty bars.

#### FOURTH FIGURE.

Wait eight bars. Top gentleman gives his right hand to his partner, then they advance and retire, (eight bars.) Little turn forward and backward, (eight bars.) They advance again, the gentleman turns half round, without quitting his partner's hand and gives his left to the opposite lady; the two ladies join hands behind the gentleman, (four bars.) Advance and retire by three in this position, (eight bars.) The gentleman stoops and passes under the ladies' arms, one round to the left, at the end of which the opposite lady remains in her place, (four bars.) Forward to places and little tour forward, (eight bars.) Same figure for opposite couple, which takes forty bars.

Side couples repeat the same figure, which takes eight bars.

#### FIFTH FIGURE.

Wait eight bars. Half right and left, and little tour backward, (eight bars.) Ditto to places, four hands half round, little tour forward, (eight bars.)



Ditto to places, right and left, (eight bars.) Little tour forward and backward, (eight bars.)

Side couples repeat the same figure, which takes forty-eight bars.

*Finale.*

Grand round all to the left and to the right, (eight bars.) Grand chain round, (eight bars.) Little tour to places, (eight bars.)



**CARPENTER'S**

**Corillean New Mazurka,**

*Composed by Professor D. L. Carpenter, and approved by the Pupils of his Academy, in 1853.*

**FIRST INTRODUCTION.**

All take hands, and execute the grand round until they get to places.

All balance with right hands, and then all execute the little waltz.

**THE FIGURE.**

The first couple promenade round outside, while the other couples go to the centre and turn, the

three couples waltz the ladies to their places; the first couple having arrived at the centre, then three couples take hands and slide round to the left to places, while the first couple execute the balance with right hands and little waltz in the centre—all to places.

Repeat four times.

#### SECOND INTRODUCTION.

All waltz round.

Double ladies chain with sides.

#### THE FIGURE.

First couple lead to the side on the right, make a change of ladies, then turn and waltz round each other with change of ladies, then take your own partner and go to the bottom couple and execute the square by four, then take partner and go to the next side couple and execute the right and left, the first couple will then go to their places, all four couples execute the little waltz.

Repeat four times.

#### THIRD INTRODUCTION.

All take right hands, right and left in a chain half round.

All take your partners, and waltz round to places.

## THE FIGURE.

First couple promenade round outside of the side couple in front, stop; change of lady, first gentleman accompany the lady to centre, then take the same lady round outside of bottom couples in front, stop; change of lady, and go to the centre, then promenade round the next side couple, in front, stop; the gentleman and last lady go to their places, four ladies forward round the gentleman in place, the four gentlemen then (with folded arms,) forward round the ladies in place.

All repeat this until they get their own partners.

## FOURTH INTRODUCTION.

All promenade half round, and execute the little waltz.

All promenade again half round, and execute the little waltz in places.

## THE FIGURE.

Top and bottom couples execute the copae with the side couples, (double,) then again until all get half round, then all balance with right hands and left hands, all repeat the copae again until all get to places, all balance again.

Execute the double ladies' chain across, all balance with right and left hands.

Then execute the double gentleman's chain across, all balance with right hand, and execute the little waltz.

Repeat.

FIFTH INTRODUCTION.

♣All take hands, and execute the grand round to the left.

All balance and execute the little waltz in place.

*The Finale—Sociable.*

Top and bottom couples half right and left.

Side couples half right and left.

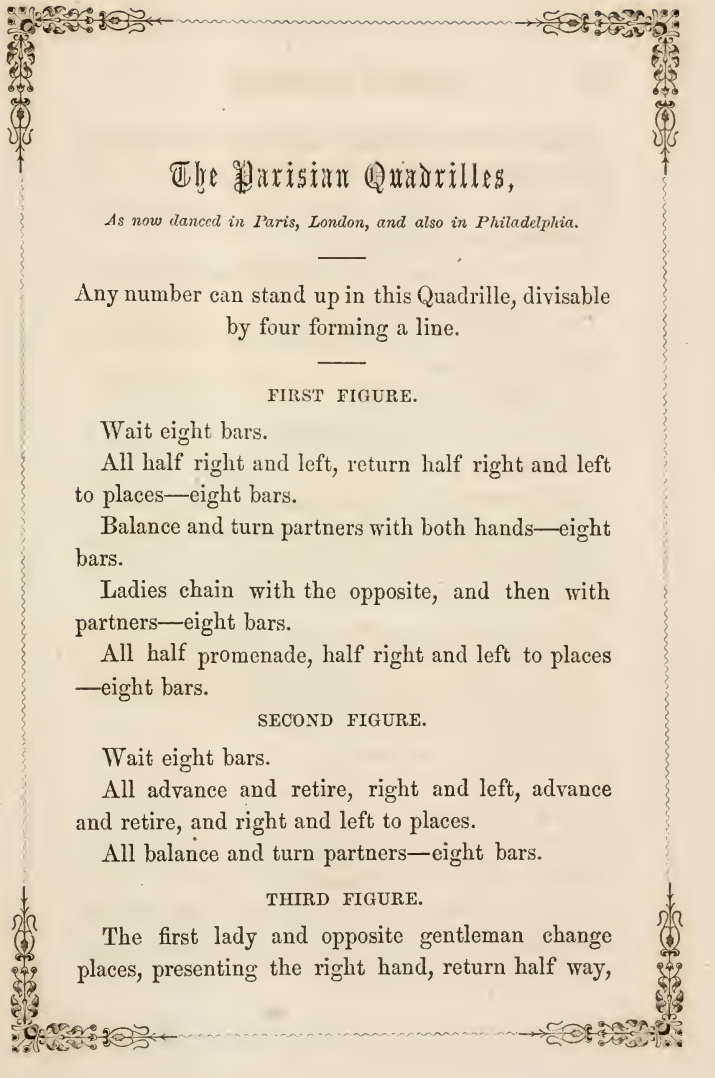
All waltz quarter round with change of ladies.

Repeat until all get their partners.

---

N. B.—These beautiful and easy figures, can be danced by the same length of music as the old Mazurka Quadrilles, with the same steps.





## The Parisian Quadrilles,

*As now danced in Paris, London, and also in Philadelphia.*

---

Any number can stand up in this Quadrille, divisible  
by four forming a line.

---

### FIRST FIGURE.

Wait eight bars.

All half right and left, return half right and left  
to places—eight bars.

Balance and turn partners with both hands—eight  
bars.

Ladies chain with the opposite, and then with  
partners—eight bars.

All half promenade, half right and left to places  
—eight bars.

### SECOND FIGURE.

Wait eight bars.

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

All balance and turn partners—eight bars.

### THIRD FIGURE.

The first lady and opposite gentleman change  
places, presenting the right hand, return half way,

presenting the left hand, and give the right to partners, forming a line—eight bars.

All balance holding hand, half promenade to opposite places—eight bars.

The first lady and opposite gentleman advance and retire twice—eight bars.

The four advance and retire, then promenade to places—eight bars.

The others do the same.

#### FOURTH FIGURE.

Wait eight bars.

The first couples join their right hands to partners, advance and retire; again advance and leave the lady on the left of the opposite gentleman; the first gentleman returns to his place—eight bars.

The three advance and retire, advance and give the opposite gentleman the two ladies—eight bars.

Forward three again, advance and four hands half round, half right and left—sixteen bars.

The others do the same.

#### FIFTH FIGURE.

Wait eight bars.

All join hands and advance to the centre, retire, and turn partners to places—eight bars.

All advance and retire, right and left, advance and retire, and right and left to places, balance and turn partners—sixteen bars.

## The Lancer's Quadrilles,

*As formerly danced in Professor D. L. Carpenter's Academy, in 1840.*

---

### FIRST FIGURE.

Wait eight bars.

The first lady and opposite gentleman advance and retire; again advance and join hands, and turn to places—eight bars.

The first couple cross over, while the opposite couple pass outside, changing places; the third couple lead over, and the first pass outside to their places—eight bars.

All balance at corners, turn with both hands round to places—eight bars.

The other six do the same.

### SECOND FIGURE.

Wait eight bars.

The first couple advance and retire; again advance, leaving the lady in the centre of the set, while her partner returns to his place—eight bars.

Then balance, join hands, and turn to places—eight bars.

The four couples divide into two lines, top and bottom of the set; advance and retire, and turn partners to places—eight bars.

The other six do the same.

#### THIRD FIGURE.

Wait eight bars.

The first lady advance and stop, the opposite gentleman does the same; the lady retires, the gentleman does the same—eight bars.

Double ladies chain across, and back again—eight bars.

The other six do the same.

#### FOURTH FIGURE.

Wait eight bars.

The first couple advance to the second couple and bow, turn to the fourth and do the same—eight bars.

The first and fourth couples chassez across, and balance opposite chassez again, and first couple return to places—eight bars.

The first and opposite couples right and left—eight bars.

The other six do the same.

#### FIFTH FIGURE.

Wait eight bars.

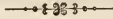
The grand chain round—sixteen bars.



The first couple lead round inside of the figure; return to places, facing the reverse way; the second, third and fourth couples fall in behind, forming two lines—one bar.

All change sides in equal lines, and back again—eight bars.

NOTE—These figures are now revived again in London, by E. Henry, at Almack's Academy, St. James, and will be taught at Professor Carpenter's Academy.



## American Schottische Quadrilles,

*Composed by Professor D. L. Carpenter, and first danced at his Academy, in Philadelphia, in 1854.*

### FIRST FIGURE.

Wait eight bars.

Top and bottom couples right and left—eight bars.

All take right hands on the corner and pass; all waltz in place single; return with right hands, and turn—eight bars.

Top and bottom couples waltz round inside of quadrille—eight bars.

All waltz round to place—eight bars.

Sides do the same.

SECOND FIGURE.

Wait eight bars.

All half right and left, (double;) take partners and waltz in place—eight bars.

Then reverse, and double half right and left; take partners and waltz in place, (all then will be in different places)—eight bars.

Top and bottom couples waltz across—four bars.

Side couples waltz across—four bars.

Double ladies chain across—eight bars.

Repeat four times.

THIRD FIGURE.

Wait eight bars.

Top and bottom lady and gentleman offer the right hand across, return and offer the right hand to opposite again, then turn and offer the left hand to the side lady and gentleman, turn them round; the opposite lady and gentleman offer right hands again, and left hand to your own partners to place.

All promenade, (stamping of the feet, two bars,) and waltz to opposite places—four bars.

All promenade, (repeating the stamp,) and waltz to your places—four bars.

Repeat four times.

## FOURTH FIGURE.

Wait eight bars.

Top and bottom couples forward and cross hands, go half round, and the leading gentleman will take two ladies to his place—eight bars.

Forward three and retire; forward again, and present the ladies to the opposite gentleman—eight bars.

Forward three and retire; forward, and make a little waltz with your partners—eight bars.

Top and bottom couples will then waltz to places, with their own partners—eight bars.

Repeat four times.

## FIFTH FIGURE.

Wait eight bars.

Top couple promenade inside of quadrille, to place—eight bars.

All form the grand chain, or right and left half round, meeting partners on the opposite, (stamping, two bars,)—eight bars.

Then all waltz to places, (stamping, two bars,)—four bars.

Then to centre of quadrille, leaving the ladies back to back, while the gentlemen go backward to places, with folded arms—four bars.

Four gentlemen promenade round the ladies, outside—four bars.

Then take the ladies right hands, turn quite round and form a cross with your left hands—four bars.

The ladies will then go round under the left arms of the gentlemen and face partners, waltz to place—four bars.

Balance, and turn partners—four bars.

Repeat four times.

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NOTE—The above Original Quadrilles are not in the least complicated, as most of the fancy quadrilles are, and is strictly confined to the Schottische Step, and will be found easy to the learner.

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## Fancy Figures,

*Which belong to the regular Cotillions, generally danced in Philadelphia.*

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### COQUETTE.

Wait eight bars.

First lady lead to the right, balance and turn—eight bars.

First lady lead to bottom gentleman, balance and turn—eight bars.

First lady lead to side gentleman, balance and turn—eight bars.

First lady returns to place, all balance and turn your partners—eight bars.

Repeat until each one in turn has lead off.

NOTE—In this figure, you can turn whom you please.

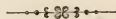


#### CAULIFLOWER.

Wait eight bars.

Top and bottom couples forward four, retire; forward again, and leave the bottom lady with the opposite; forward three, and retire; forward again and retire; forward the bottom gentleman and turn the ladies, or you may dance a solo and bow; then four hands half round, half right and left, to places.

Repeat four times, each in turn.



#### COURTSEY OR GRACES.

Wait eight bars.

First couple lead to the side couple, stop; then change sides with your partners, and all four bow and courtsey; then change sides again, bow and courtesy, then right and left; top couples do the same to bottom couples, then next sides; couples all chassez to the right and left.

Repeat for the next three couples

NOTE—The lady and gentleman in this figure should always keep their arms at the side; a lady will not tolerate her arms to be thrown over her head to make the polite courtsey.

—•••••—

**NEW YEAR.**

Wait eight bars.

First couple forward with the side couple on the right, retire; forward and cross hands with right then with the left hands, go to the third and fourth couples and do the same; all right and left slowly round until you meet your partners, then continue by quick time to right and left, to places.

All chassez to the right and left.

Repeat, for the other three couples.

—•••••—

**SOCIABLE.**

Wait eight bars.

Top and bottom couples forward four, retire half right and left.

Side couples forward four, retire half right and left.

All chassez to the right, take ladies on the corner of cotillon, all promenade half round; repeat this four times, to get your partners.

**MILITARY.**

Wait eight bars.

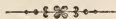
First couple gallop outside of cotilion until you arrive to your place; turn your back to the inside of cotilion.

Second couple gallop round outside, and the couples will stand behind the leading couples.

Third couples gallop round the same, back to side couples.

Fourth couple gallop round the head couples, and then back of fourth couples, all faced towards the head in line; all march, following each other, ladies one way, gentlemen the other; meet at bottom and take gentlemen's arms, and march up to the head of cotilion; all chassez across and back, face your partners; first couple gallop down the centre, second couple do the same, third the same, fourth the same.

All balance, and turn partners into the cotilions. Repeat, all in turn.



## New York Cotilions.

### FIRST FIGURE

Top and bottom couples right and left, balance and turn partners, ladies chain, half promenade, half right and left.

Repeated by the sides.

## SECOND FIGURE.

Top and bottom lady and gentleman forward and retire, cross over; forward and retire, cross to place; balance and turn partners; the top lady and bottom do the same.

Repeated by the sides.

## THIRD FIGURE.

Top lady and bottom gentleman right hand across, and left hand back; form a line, balance and half promenade, two ladies forward and retire, two gentlemen the same; four right and left to place.

Repeat for the others.

## FOURTH FIGURE.

Sides four, forward in two lines, and turn your partners to places; top lady forward twice, bottom gentleman the same, half promenade, half right and left.

This figure is done four times.

## FIFTH FIGURE.

Top couple balance to the right, hands four half round, balance to the left, hands four half round, all promenade; the bottom couples the same, then repeated by the sides; all eight chassez.



## American Two-Step Quadrilles;

*Or, Figures of Crosses, composed by Professor D. L. Carpenter, having been kept expressly for Boarding Schools and Drawing Room Parties, in Philadelphia, and also taught in his Academy.*

### FIRST FIGURE.

Wait eight bars.

Top and bottom couples half right and left—four bars.

Top and bottom couples waltz outside of quadrille to places, the side couple make a little tour in place—four bars.

First couple waltz round with side couples on the right—eight bars.

First couples gallop round outside, with bottom couples—eight bars.

First couples waltz round with next side couples—eight bars.

All waltz round to places—eight bars.

Side couples half right and left—four bars.

Waltz round outside, while top and bottom couples make a little tour to place—four bars.

Then bottom couples commence and waltz round with each couple; all waltz to places—thirty two bars.

Repeat.

## SECOND FIGURE.

Wait eight bars.

All take partners in waltz position, and balance; then all waltz half round—eight bars.

Repeat the same to places—eight bars.

Top and bottom couples forward, and gentleman link arms; then promenade a full circle to each others places—eight bars.

All chassez to corners, and meet another lady; waltz with those ladies half round—eight bars.

The double link arms with side couples round to places—eight bars.

Four ladies cross hands, go quite round to the gentleman they left—four bars.

Gentlemen will turn the ladies with left hands, then the gentlemen will cross with right hands (forming a cross,) with ladies' right hand placed on gentleman's shoulders—four bars.

All promenade to the left, in form of a cross—eight bars.

Repeat.

## THIRD FIGURE.

Wait eight bars.

All right and left round, turning each lady a full circle, until they meet partners—sixteen bars.

Four hands round with the sides, (double) then waltz with partners to their places—eight bars.

Top and bottom couples waltz round outside of the side couples, and leave their ladies with the side couples, whilst the two leading gentlemen take their places—eight bars.

Forward six on the sides, and retire—four bars.

The two leading gentlemen cross hands with sides, and taking their partners—four bars.

Double ladies chain across—eight bars.

Repeat.

#### FOURTH FIGURE.

Wait eight bars.

Top and bottom couples half right and left with the side couples; all waltz to their own places—eight bars.

Reverse to the other sides, and half right and left with sides, and all waltz to their places—eight bars.

Four ladies cross hands, go to opposite gentlemen, all gallop, with change of ladies; half round to ladies places—eight bars.

All take hands, and gallop round to the left—eight bars.

Repeat again, and they will get their partners.

#### FIFTH FIGURE.

Wait eight bars.

First couple commence and waltz round the side couple, the side couple follow and waltz round the bottom couple, the three couples waltz round the

next side couple, then all make a little waltz and go to their places—thirty-two bars.

Top and bottom couples face the side couples, then raise their partners arms, while the side couple gallop under their arms, changing places; the sides will do the same, and all go to places—eight bars.

Four gentlemen give one step forward, take hold of hands, and raise the arms up; four ladies go round each gentleman to the right, first under the arm, then outward, then inward, then outward, then inward, and face the gentleman, ladies hands resting on gentleman's shoulder—sixteen bars.

All in this position or group will gallop round to the left, and turn to places—eight bars.

Four ladies cross hands, go round to the left; gentlemen promenade round by themselves—eight bars.

Four ladies will go round to the right to next gentleman, waltz quarter round; each gentleman waltz to ladies place, until they get their own partners—thirty two bars.

*Finale.*

All waltz round—eight bars.

---

NOTE—The above figures are rather complicated and somewhat difficult to learn, but after the learner is acquainted with the steps and figures, they will then become easy and beautiful.

## London Cotillions.

*The First Set as now danced in London.*

### FIRST FIGURE.

Wait eight bars.

The first and opposite couples right and left; return to places—eight bars.

Balance, and turn partners with both hands—eight bars.

Ladies chain with the opposite, and then with their partners—eight bars.

The other four do the same.

### SECOND FIGURE.

Wait eight bars.

First lady and opposite lady advance and retire twice—eight bars.

Then cross over, again advance and retire once—eight bars.

Return to partners, balance and turn partners with both hands—eight bars.

The other six do the same.

### THIRD FIGURE.

Wait eight bars.

The lady and opposite gentleman change places, presenting the right hand; return half way, present-

ing the left hand, give the right hand to their partners, forming a line—eight bars.

The four balance, and half promenade to opposite places—eight bars.

The first lady and opposite gentleman advance and retire twice—eight bars.

The four advance and retire, and half right and left, to places—eight bars.

The other six do the same.

#### FOURTH FIGURE.

Wait eight bars.

The first couple advance and retire, then advance and leave the lady on the left of the opposite gentleman—eight bars.

The two ladies cross over, the opposite gentleman passing between; ladies change sides, re-cross to places, the gentleman passing as before—eight bars.

Then balance, and turn partners to places—eight bars.

The other six do the same.



*The Second Set of London Cotilions.*

#### FIRST FIGURE.

Wait eight bars.

Top and bottom couples right and left; balance, and turn partners with both hands—eight bars.

Ladies chain—eight bars.

Half promenade, and half right and left—eight bars.

The other four do the same.

SECOND FIGURE.

Wait eight bars.

Lady and opposite gentleman advance and retire twice—eight bars.

Then cross over, advance and retire twice, and return to partners—eight bars.

Balance, and turn partners with both hands—eight bars.

The other six do the same—eight bars.

THIRD FIGURE.

Wait eight bars.

First lady and opposite gentleman change places, presenting the right hand; return half way, presenting the left hand, and give the right to partners; form in line—eight bars.

The four balance in line, half promenade to opposite places—eight bars.

The first lady and opposite gentleman advance and retire twice—eight bars.

Four advance and retire, and promenade to places—eight bars.

The other six do the same.

## FOURTH FIGURE.

Wait eight bars.

The first couple advance and retire; advance again, and leave the lady on the left of the opposite gentlemen; the first gentleman returns to place—eight bars.

The three advance and retire; advance again, leave the two ladies with the first gentleman; those three advance again—sixteen bars.

The four join hands, go half round, half right and left, to places—eight bars.

The other six do the same.

## FIFTH FIGURE.

Wait eight bars.

The four couples promenade round—eight bars.

First and opposite couples advance and retire; half promenade to opposite places, advance and retire; half promenade to places—eight bars.

Ladies chain with opposite, and then with partners—eight bars.

Chassez all—eight bars.

The others do the same, repeating the promenade three times.

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The above Cotilions are now fashionable in Europe, and in my estimation, are much prettier than those at present danced in Philadelphia.



## Henry's Polka Quadrille,

*Composed and arranged by E. Henry, London, and will be taught in  
Professor D. L. Carpenter's Academy, the coming Season, 1854-5.*

### FIRST FIGURE.

Wait eight bars.

The first lady and opposite gentleman advance, and turn by the right hands, and return to places—four bars.

The first gentleman and opposite lady advance, and turn by left hands, and return to places—four bars.

Four ladies advance to the centre, retire and turn partners to places—eight bars.

Half grand chain—eight bars.

Polka Waltz to places—eight bars.

The other four do the same

### SECOND FIGURE.

Wait eight bars.

The first and opposite couples advance and retire ;  
Polka Waltz, and change places—eight bars.

Side couples do the same—eight bars.

Double ladies chain—eight bars.

The first and third ladies advance and turn by the right hands, and return to partners; Polka Waltz, and change places—eight bars.

Side couple do the same—eight bars.

Double ladies chain—eight bars.

#### THIRD FIGURE.

Wait eight bars.

The first couple advance and retire, then advance to the side couple—eight bars.

Ladies chain—eight bars.

The first and opposite couples Polka Waltz to places—eight bars.

All join hands and lead round to the left—four bars.

Then Polka Waltz to places—four bars.

#### FOURTH FIGURE.

Wait eight bars.

The first couple turn once round to the left—four bars.

The first and opposite couples Polka Waltz to the side couples; the first couple to the second couple, and the third to the fourth couple—eight bars.

Hands across, and Polka Waltz to place—eight bars.

Form side lines, advance and retire, and turn partners to place—eight bars.

All chassez across, turning at corners with left hands, and back with right hands, to places—eight bars.

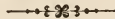
*Finale Figure.*

Wait eight bars.

The four couples Polka Waltz round to places—eight bars.

The first and opposite couple advance and retire, chassez to right and left, cross over to each others places; chassez to right and left, cross over and turn partners to places—sixteen bars.

The four ladies right hands across; go half round and back with left hands, during which the gentlemen promenade round outside to places; all join hands, balance to partners and turn to places—sixteen bars.



## The Circassian Circle.

Previous to commencing, form a circle of couples round the room, two couples facing each other.

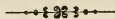
All advance and retire; change places four times in a square, by so doing all will return to their places—sixteen bars.

All the fours join hands, advance, retire, and turn round to the next place, giving both hands in

passing, until all arrive by four movements, at their places—sixteen bars.

All the couples make a double pousette, passing round each other twice—sixteen bars.

Then all commence with the next couples.



### The Swiss Contre Dance.

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In this Dance each gentleman must have two ladies, one on each side of him; the first three stand at the top of the room, the other three facing them.

N. B.—Any number can participate by three in this dance.

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The four ladies hands across, and back with left hands, to places—eight bars.

All six join hands half round to the left, and back to the right, to places—eight bars.

The first six advance and retire in lines, again advance and cross over.

The first three now meet the next three and repeat the figure; meet the next three and do the same; during which the six that have arrived at the top must commence the figure; the same repeated until the dance is finished.

## Sir Roger De Coverly.

*This Contre Dance has become quite fashionable in Europe, and will be taught by Professor D. L. Carpenter, the coming Season, 1854-5.*

Previous to commencing, form two lines ; ladies on one side, gentlemen on the other.

The first lady and last gentleman advance to the centre, turn with right hands, return with left hands, to places—eight bars.

Their partners do the same—eight bars.

The first lady and last gentleman advance to the centre, turn with both hands, and return to places—eight bars.

Their partners do the same—eight bars.

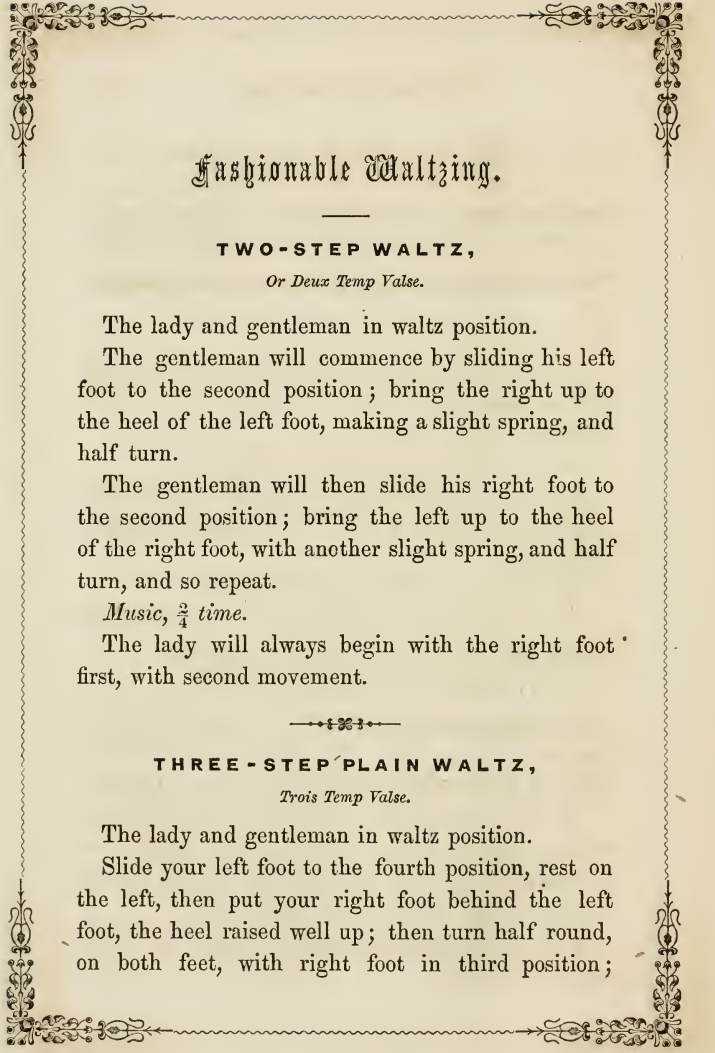
The first lady and last gentleman advance to the centre, bow and return to places—eight bars.

Their partners do the same—eight bars.

The first couple separate, and lead outside the set, the lady to the right, the gentleman to the left, followed by the other couples, in rotation—eight bars.

The first couple join hands, and form an archway at the bottom of the set ; the second couple lead through, followed by all the other couples, leaving the first couple at the bottom of the set.

This figure is repeated, until the first couple again arrive at the top.



## Fashionable Waltzing.

---

### TWO-STEP WALTZ,

*Or Deux Temp Valse.*

The lady and gentleman in waltz position.

The gentleman will commence by sliding his left foot to the second position; bring the right up to the heel of the left foot, making a slight spring, and half turn.

The gentleman will then slide his right foot to the second position; bring the left up to the heel of the right foot, with another slight spring, and half turn, and so repeat.

*Music,  $\frac{2}{4}$  time.*

The lady will always begin with the right foot first, with second movement.

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### THREE-STEP PLAIN WALTZ,

*Trois Temp Valse.*

The lady and gentleman in waltz position.

Slide your left foot to the fourth position, rest on the left, then put your right foot behind the left foot, the heel raised well up; then turn half round, on both feet, with right foot in third position;

having executed with the left foot, you will then slide the right foot to the fourth position front; rest on the right, and slide the left round front, to the second position, and turn half round; then bring the right foot up to the first position, and so repeat.

*Music,  $\frac{3}{4}$  time.*

The lady will always begin with right foot, with second movement.

—•••••—

### FIVE-STEP WALTZ,

*Cinq Temp Valse.*

This very beautiful Waltz was first introduced in New York, by that able master, Mr. Saracco; every movement being so exact and pointed, and of which is different from the Cellarius five time Waltz, being too much in the style of a gallop; although I teach either the Saracco or the Cellarius Waltz.

—

The gentleman will stand in the third position, with left foot.

Commence, by sliding the left foot to the second position, then draw the right foot up to the left in third position; rest on the right foot, and make a little battemen with left foot, second position; let the left foot come down immediately third position, make a half turn, and place the right foot in the third position.

Slide the right to second, draw the left up to right foot, third position; make a little battemen with right foot to second, let the right foot come down to third position; give a half turn, and draw the right foot up to the left foot, third position, and so repeat.

*Music,  $\frac{5}{4}$  time.*

The lady will always begin with right foot. Care should be taken to spring slightly at every position.

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By following the above precepts, and with some instruction from an able Dancing Master, will make him fully competent in the above Waltzes; the arms of both lady and gentleman should be well extended, or gently down by the side, with a slight curve of the elbows. In Europe it is customary for the Orchestra to perform (eight bars) as an introduction for Waltzes, and in that time the couples should all be then prepared to form their circle around the room, with the regulations of the following rules, such as

#### THE POLKA WALTZ.

Promenade round—sixteen bars.

Waltz round to the right—sixteen bars.

Gentleman follow the lady—sixteen bars.

Reverse round to the left—eight bars.

Walt round to the right—sixteen bars.

And to be repeated.



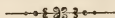
**THE REDOWA, DEUX TEMPS AND CELLARIOUS VALSES.**

Figures the same as Polka. These Dances should not be attempted in society by any one, unless thoroughly competent in the correct step.



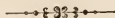
**THE SCHOTTISCHE WALTZ.**

Commence by the promenade round—sixteen bars.  
Advance and retire to the side—four bars.  
Waltz round twice—four bars.



**POLKA--MAZURKA.**

Promenade round the room—sixteen bars.  
Waltz round to the right—sixteen bars.  
Gentlemen follow the lady—eight bars.  
Waltz round to the right—eight bars.  
Lady follow the gentleman—eight bars.  
Waltz round to the left—eight bars.  
Waltz round to right—sixteen bars.



**BOLERO WALTZ, SHORT REDOWA, or BERLIN WALTZ,  
REINISH WALTZ, NEAPOLITAINE WALTZ,  
GALLOP, or HOP WALTZ, SISCILLEAN WALTZ,  
ESMERALDA WALTZ. THE WELLEKA WALTZ, &c.,**

All of which are correctly taught by Professor D. L. Carpenter, at his Academy, and as well as any New Dance that may arrive from Europe.

## The Caledonian Quadrilles.

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The first and opposite couples advance, right hands across, turn half round to the left, change hands and back to the right—eight bars.

Pousette, and turn partners to places—eight bars.

Ladies Chain—eight bars.

Half promenade, half right and left—eight bars.

The other four do the same.

### SECOND FIGURE.

The first gentleman advance and retire twice—eight bars.

Pousette at corners, join both hands and turn—eight bars.

Promenade round to places, with the same lady—eight bars.

The other six do the same.

### THIRD FIGURE.

The first lady and opposite gentleman advance and retire; advance again, join hands, and turn to places—eight bars.

The first couple cross over, while the opposite couple pass outside, changing; the third couple

lead over, and the first pass outside to their places—eight bars.

All balance at corners, turn with both hands to places—eight bars.

Grand round; advance and retire, turn partners to places—eight bars.

The other six do the same.

#### FOURTH FIGURE.

The first lady and opposite gentleman advance to the centre, their partners do the same; join hands and turn partners—eight bars.

The four ladies pass in front of the gentleman to the right, taking each other ladies place, and stop—four bars

The gentlemen pass behind the ladies to the left, and stop—four bars.

The ladies again to the right—four bars.

The gentlemen to the left—four bars.

Promenade to places, and turn partners once round—eight bars.

The other six do the same.

#### FIFTH FIGURE.

The first couple lead round inside the set—eight bars.

The four ladies advance to the centre, presenting right hands, and retire to places—four bars.

The four gentlemen do the same—four bars.  
 The eight balance, and turn partners—eight bars.  
 Half grand chain—eight bars.  
 Half promenade, and turn partners—eight bars.  
 All chassez croissez, turn partners on the corners  
 with right hands, and turn to places—eight bars.  
 The other six to the same.

*Finale.*

Grand promenade.



## Fancy Dances,

*Arranged and moderated expressly for the Parlor or Drawing Room,  
 and adapted to Young Misses and Masters, by Prof. D. L. Carpenter,  
 with Music arranged expressly for them.*

Shawl Dance.  
 Pasteryians.  
 Cachucha.  
 Double Cachucha.  
 Minuette de la Cour.  
 Minuette, for sixteen, &c.  
 Cracovienne.  
 Cracovienne, for eight, &c.

Turkish Pas Seul.  
Symbol Dance.  
Symbol, for eight, &c.  
Tamborine Dance.  
Wreath Dance, by one.  
Wreath Dance, for sixteen, &c.  
El Bolero—Spanish Dance.  
Bolero of Cadiz—Spanish.  
Pas Seuls.  
Pas de Deux.  
Pas de Trois.  
Pas de Quatres, &c.  
Pas de Brilliante.  
Pas Seul la Polka.  
Pas de Deux la Polka.  
The Groupings, &c.  
Sailor's Hornpipes.  
Hornpipe, for two.  
Hornpipe, for three.  
Hornpipe, for four, &c.  
Military Hornpipe.  
Broad Sword Hornpipes.  
Midshipman's Hornpipe.  
Highland Fling, for one.  
Highland Fling, for two.  
Highland Fling, for three.  
Highland Fling, for four, &c.

Medley Dances.  
Spanish Dance, for six.  
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Allemandes.  
El Jaleo de Jeres.  
La Zangarella.  
La Monolas.  
La Pollonaise.  
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Waltzes, by numbers.  
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Cotillions, &c.  
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Together with all the most Fashionable Dances  
of the latest styles, are taught at his Academy.





## Remarks

*Calculated to improve the Professor, as well as the Amateur.*

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You who devote yourselves to the enchanting Terpsichore, and aspire to an honorable rank among her votaries, who are gifted by nature with every quality necessary to obtain admission into her temples, and are predetermined to leave nothing undone that may aid in the accomplishment of perfection, attentively observe the following instruction :

Success or failure in all studies, chiefly depends on the manner in which they are commenced. Your first attention must be therefore directed to the choice of a Master, with whom you may run no hazard of being led astray. All professors have not issued from good schools, and few have distinguished themselves in the art which they pretend to teach.

Many there are of ordinary abilities, who, far from increasing the number of good dancers, are daily diminishing them, and whose defective mode of instruction imparts a variety of vicious habits, which the pupils afterwards finds extremely difficult, nay, sometimes impossible to eradicate.

Neither follow the precepts of simple unpractised theorists, utterly incapable of demonstrating clearly the true principles of the art, nor be guided by the imaginary schemes of innovating speculators, who, whilst they think themselves contributing to ameliorate the elementary rules of dancing, are gradually working its destruction.

Carefully shun the baneful lessons of such preceptors, and seek to place yourselves under the direction of an experienced master, whose knowledge and talent will serve as true guides to perfection, and point out the path that leads to pre-eminence.

I shall, in the next place, recommend you seriously to consider your personal qualifications and mental dispositions, for the art you attempt to learn.

Can you be passionately fond of it? Can your chief delight be concentrated in its study and practice? Are you in most respects adapted to it? If in yourself you meet with a negative to these questions, never expect to excel, nor even to attain the order of tolerables and passables.

Be not discouraged at difficulties; every obstacle is surmounted by perseverance and reiterated exercise. Nothing is of a greater importance in dancing, than frequent practice; to masters even it is necessary, to students indispensable. No other art demands a stricter attention in this particular; without it, he



that has made himself perfect cannot long remain so, he soon loses part of what has cost him so much labor to acquire, his equilibrium becomes less steady, his springs less elastic, and he at length finds, that through a remission of diligence, he has much to do over again.

This is not the case with music and singing; a good ear and a fine voice are usually sufficient, with a few years of moderate study, to conquer all difficulties.

Nor does painting require such intense application, both from learners and professors, as dancing, which, like all other bodily exercises, cannot be acquired and retained without the utmost study and assiduity. Remain not, therefore, twenty-four hours without practising; the pupil that frequently interrupts his studies, opposes a considerable impediment to his progress; all the lessons that he takes, when widely separated one from the other, can be of no service towards making him a good dancer, and are little else than a loss of so much time, which I would advise him to spend in a more profitable manner.

Avoid, however, running with opposite extremes, for too much practice is often as prejudicial as too little. Excess in everything is a fault.

Do not rely on your own natural qualities, and therefore neglect to study or practise so much as

those to whom nature has been less liberal; for were you to possess the symmetry of an Apollo Belvedere, or an Antinous, together with the happiest endowments, you would have but little reason to expect to attain excellence in your profession, without *study, industry and perseverance*.—BLASIS.

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The Music of the different Quadrilles, Waltzes, &c. in this Book, can be had of

Messrs. Lee & Walker, No. 188 Chestnut Street.

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