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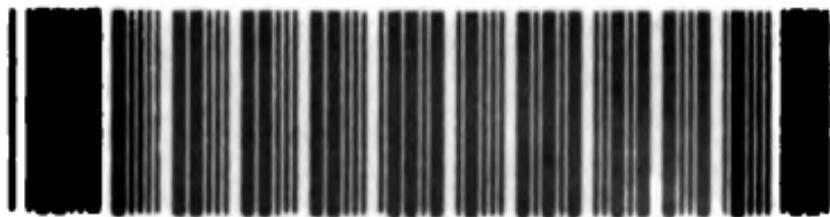
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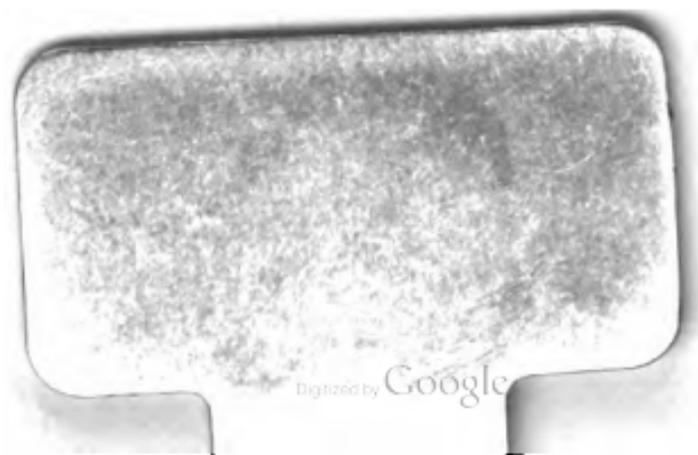
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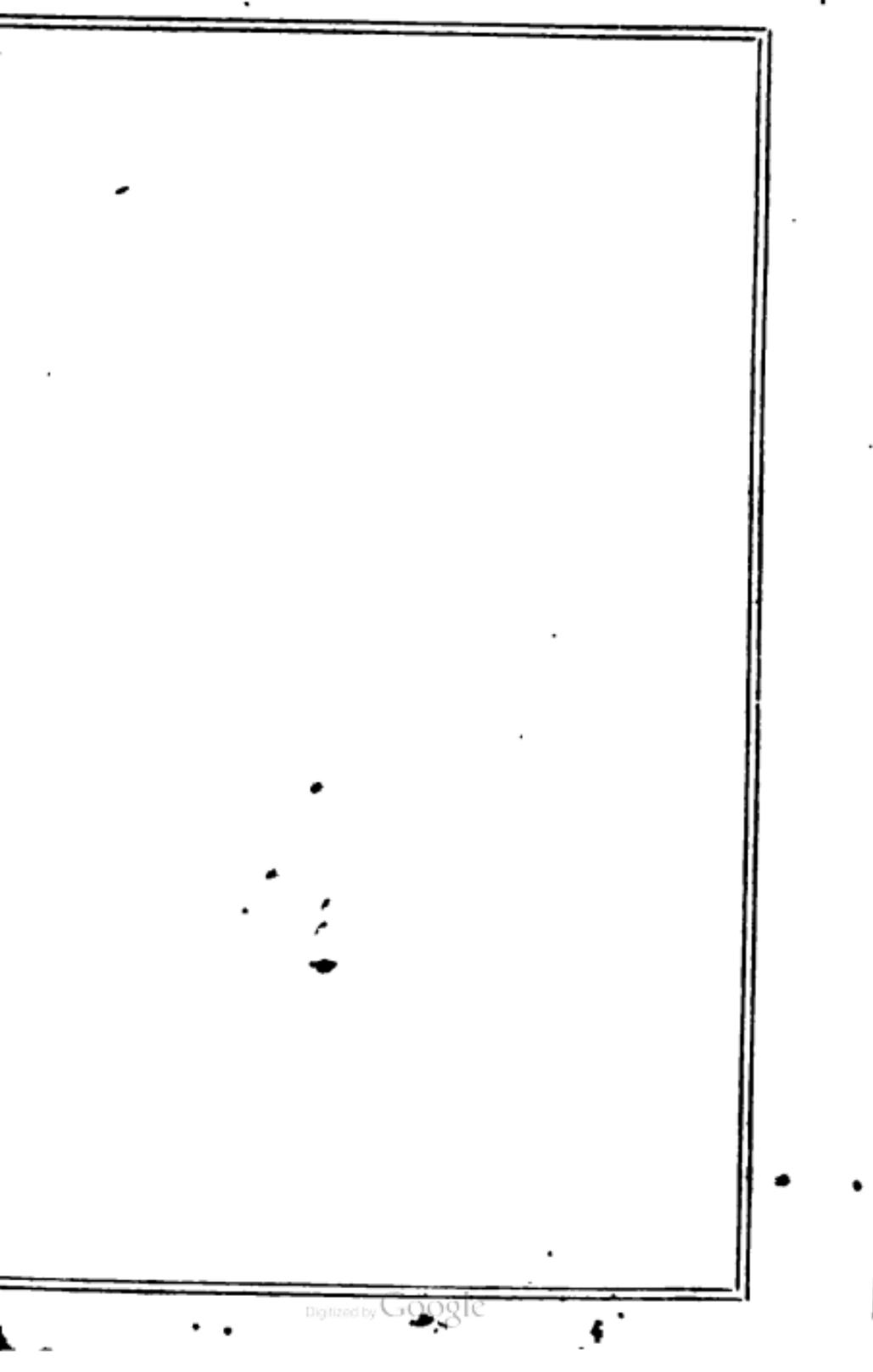




THE

Ball Room Companion.





THE
BALL ROOM
COMPANION,

BY
MR. BLAND,
Professor of Dancing,

CONTAINING
THE STEPS, FIGURES, AND EXPLANATION
OF THE WHOLE OF THE MODERN DANCES,
REVISED AND CORRECTED DOWN TO
THE PRESENT PERIOD,
As Danced at the Palace & Nobility's Balls.


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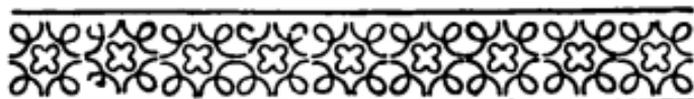


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Entered at Stationers Hall.



P R E F A C E.



FROM the earliest periods of which we have historical records, the dance has been a favorite recreation with all nations, and not less delighted is the wild Indian with his inspiring war-dance, than the beauty, in her season, is with the last new inspiration of a Jullien; indeed, the love of the dance is universal.

Civilization, however, changes and refines all, and the dance with the rest. Rapidity of footsteps and violent exertion give place to graceful evolutions and gentle ease ; and the chief point to be observed by the accomplished dancer is the FIGURE—let him be correct in that, and if he do but possess an average share of natural grace in his deportment, he cannot fail to acquit himself of his ball room duties with ease to himself and

pleasure to his partners. It is to help to perfect him in this indispensable knowledge that this little book is published. It is confidently promised that, up to the present period, it will be found to be, that which none of the Ball Room Companions previously published were, CORRECT, and it contains also the most fashionable, as well as the latest new dances. The publisher, therefore, in offering this little work to all who love to grace

the Ball room with their presence, hopes, respectfully soliciting their patronage, with the usual "*May I have the honor,*" to receive the usual amiable assent "*Most happy.*"

"Dancing is in motion what poetry is in language, and what music is in sound : it is the elegant adaptation of motion."





The Ball Room Companion.



THE POLKA.

The Polka must be danced in a quiet easy manner.

THE POSITION.

The *Gentleman* places his right hand on the lady's waist, and holds her with sufficient firmness to guide her through the dance with perfect safety; her right hand is placed in his left, and this he raises towards his left shoulder until he feels that he is able to turn her easily round by the slightest pressure.

The *Lady* will rest her left hand on the right shoulder of her partner.

THE STEP.

1st Movement (for the gentleman). Commence with a slight spring on the right foot, sliding left foot forward with a slight bend of the knee—the heel of the left foot parallel with the right instep.

2nd Movement—Bring the right foot up to the left, and the instant it touches the ground raise the left.

3rd Movement—Fall on the left foot, and raise the right.

4th Movement—Spring with the left foot, sliding the right forward,

and proceed again to the 1st Movement.

THE FIGURE.

A complete circle, which to a spectator has the appearance of inextricable confusion; and within this outer, or grand circle, a smaller one, formed by the reverse movement, the dancers executing such a continuous series of circles around each other.



THE SCHOTTISCHE.

In this dance the *Gentleman* is expected to regulate the movements of his partner, by informing her of the number of bars he intends to advance with the sliding step, etc.; and to avoid the discomfort of a collision with the dancers in his immediate vicinity, he will arrange his movements to the "double," or otherwise, exactly according to the couple before him; should their dancing be uncongenial to his desires, let him rather await the opportunity to fall in behind a couple more suitable to his ideas, than hazard the many chances of almost inevitable collision.

Gentlemen commence with the left foot, ladies with the right; in other respects the movements are similar.

THE STEP—FIRST MOVEMENT.

The *Gentleman* slides his left foot gracefully forward, immediately bringing up the right foot to the place of the left, which he again slides forward, bringing it to the ground as he counts *one*. Then, in order to bring the right foot into play, he will spring or hop on the left foot, raising his right foot at the same instant, gracefully sliding it forward to the right, bringing up the left to the place of the right foot. sliding the right foot again in ad-

vance; then bring it to the floor, and again give the preparatory spring or hop that will enable him to recommence the exercise as described.

THE SECOND MOVEMENT.

Spring twice on the advanced foot, turning half round, and after repeating the movement, perform a similar service with the right foot, which has been advanced for the purpose during the half-turn of the body.



THE REDOWA.

The *Gentleman* having led his partner to the circle, the couple assume, for a moment, a *third* position—the lady's right foot slightly advanced, and the gentleman's left foot a little more forward than the step taken by his partner; then, in proper music time, proceed to

THE FORWARD MOVEMENT,

The *Lady* springs on the advanced foot, and brings it up behind the left foot, raising the left foot at the very moment its fellow touches the ground. Then slide the left foot forward,

slightly bending the knee in the movement. A slight hop will bring the right foot up to the left; again sliding the left foot half a length in advance. Another spring will give time enough to enable the dancer gracefully to bring the left foot behind the right. Now, with a slight hop, raise and advance the right foot; with a slight bend of the knee, bring the left foot up to the right with a spring, still keeping the right foot forward, in readiness to repeat the movement, as at the commencement.

The *Gentleman* commences with his left foot, marking well the first and third crochet in the *bar* at starting, and taking, as it were, the step

(described in page 17), sufficiently in advance of his partner, and turn.

Having continued this first exercise as long as their inclination, or the example of other dancers permits, the couple will proceed to

THE CIRCULAR MOVEMENT.

The *Lady* sliding her right foot forward, and the left backward.

The *Gentleman* executing the evolution *vice versa*.



THE WALTZ.

The Waltz may be thus described for the *Gentleman*—the ladies' movements being precisely similar, only the *Lady* will commence with the right foot, whilst the gentleman begins—

1st. By sliding left foot backwards.

2nd. Slide right foot past the left in same direction.

3rd. Bring left foot again behind the right.

4th. Slide right foot forward, still slightly turning to the right.

5th. Slide left foot half-step forward.

6th. Turn on both feet; finishing with the right foot forward.

The *Gentleman* always turns to the right.

The *Lady* always turns to the left.



THE VALSE A DEUX TEMPS.

The Valse a Deux Temps contains three times, the first consists of a *glissade*; the second of a *chassez*, which includes two times in one.

The *Gentleman* begins by sliding to the left with his left foot, he then performs a *chassez* towards the left with his right foot, without turning at all during those first two times; he then slides backwards with his right foot, turning half round, after which he passes his left foot behind, to perform with it a little *chassez* forward; turning half round for the second time, he must finish with his right

foot a little forward, and begin again with his left.

The *Lady* waltzes after the same manner, with the exception, that, on the first time she slides to the right with the right foot, and performs a *chassez* also to the right. She then continues the same as the gentleman, but *a contre pied*, that is, she slides with her right backwards when the gentleman slides with his left foot to the left, and when the gentleman slides with his right foot backwards, she slides with her left foot to the left.

One of the first principles of this waltz is, never to jump, but only to slide, and the knees kept slightly bent.

THE POLKA MAZURKA.

The *Gentleman* slides his left foot aside, he then brings up his right foot to the left to the first position, then taps the heels together while off the ground, without turning during these few movements; he then slides his left foot, after which he brings up his right with a slide, then springs on his left foot, at the same time turning half round with the right foot up behind; the same six movements repeated, beginning with the right foot.

The *Lady* commences the dance by sliding her right foot to the right.

The figures à la Polka.

THE DANISH WALTZ.

FIRST FIGURE.

Lady's step, glissade forward with right foot, rise, and bring the left foot up to the first position, this movement made four times (4 bars) the *Gentleman* commencing with the left foot, the couple retire with eight chasses (4 bars)—first figure repeated.

SECOND FIGURE.

Valse step eight times (16 bars) re-commence from the first figure and continue *ad-libitum*.



FIRST SET OF QUADRILLES.

FIRST FIGURE.—LE PANTALON.

Right and left.

Set and turn partners.

Ladies' chain.

Promenade round to places.

The side couples repeat the same.

SECOND FIGURE.—L'ETE.

First lady and opposite gentleman advance and retire twice.

Cross over to each other's places.

Chassez to right and left.

Set and turn partners.

The side couples repeat the same.

OR,

DOUBLE L'ETE.

Top and opposite couples advance and retire, cross over, again advance and retire, and return to places.

Set and turn partners.

The figure repeated by the same couples.

THIRD FIGURE.—LA POULE.

First lady and opposite gentleman cross over, presenting right hands.

Return, presenting left hands.

Set four in a line.

Half promenade.

First lady and opposite gentleman advance and retire twice.

The four advance and retire.

Half right and left.

The side couples repeat the same.

FOURTH FIGURE.—LA PASTORALE.

The top couple advance and retire, again advance; the second time the first lady remains on the left of the second gentleman, the first gentleman retiring to his place.

The opposite couple with the lady on the left advance and retire; again advance, the second gentleman leaving the ladies with the first gentleman, the second gentleman retiring. The first gentleman with the two

ladies advance and retire, again advance, *ballotez* hands half round, half right and left, or half promenade to places.

FOURTH FIGURE—TRENISE.

First couple advance and retire; again advance, the second time the gentleman leaves the lady opposite, and retires; the two ladies advance, cross over, return down the figure, and turn to partners; the gentleman at the same time passing between the ladies and retiring to places. The couples set and turn partners.

FIFTH FIGURE.—FINALE.

Promenade.

First and opposite couples advance and retire.

Half promenade.

Advance and retire.

Half promenade.

Ladies' chain.

Promenade.

The side couples repeat the same.



THE LANCERS.

FIRST FIGURE.

The leading lady and opposite gentleman advance and retire, and turn with right hands to places.

The leading couple join hands and cross over, while the opposite couple cross outside them to their places.

The leading couple return to their places, outside the opposite couple, who return with hands joined to their own places.

All set at corners and turn.

SECOND FIGURE.

The leading couple advance and retire.

Advance again and leave the lady; the gentleman retires.

Set and turn to places.

All advance and retire in two lines.

Turn partners to places.

THIRD FIGURE.

The four ladies advance and stop, curtsey, pause, and retire. The four ladies cross hands half round and back, the gentlemen at the same time promenadè half round and back. The four gentlemen advance, make a slight bow to each other, turn to partners, bow, pause; ladies hand across half round and back. Gentlemen promenading half round and back.

FOURTH FIGURE.

The leading couple set to the couple on their right, then to the couple on their left.

Chassez croisez with couple on their left; set, and return to places.

Leading and opposite couple right and left.

FIFTH FIGURE.

The grand chain.

The leading couple promenade round the inside, and face off the figure.

The side couples fall in behind them.

All chassez croisez.

All cast off, ladies to the right and gentlemen to the left; meet at the bottom, and lead partners up the centre.

Fall back in two lines, ladies forming one, and the gentlemen the other.

Advance in line and retire.

Turn partners to places.

Grand promenade for the finale.



THE CALEDONIANS.

FIRST FIGURE.

The two leading couples hands across and back.

Set to partners, and turn.

Ladies' chain.

Promenade.

SECOND FIGURE.

The leading gentleman advances and retires twice.

All set at corners and turn, each lady passing into the next lady's place.

All promenade quite round.

THIRD FIGURE.

The leading lady and opposite gentleman advance and retire.

Leading lady and opposite gentle-

man pass round each other in the centre.

Leading couple pass over with hands joined, while the opposite couple cross over outside them.

The same, reversed.

All set at corners and turn partners.

All advance and retire twice in a circle, with hands joined.

FOURTH FIGURE.

The leading lady and opposite gentleman advance and stop; their partners immediately do the same.

Both couples turn to partners.

Ladies chassez to the right, each into the other's place.

Gentlemen chassez to the left.

Ladies chassez again to the right.

Gentlemen again to the left.

Half promenade and turn partners.

FIFTH FIGURE.

The leading couple promenade round inside the figure.

The four ladies advance, offering right hands, and retire.

The four gentlemen the same.

All set to partners, and turn.

Grand chain, half round.

All promenade to places, and turn partners.

Chassez croisez, and set at corners, offering right hands.

All return to places, and set at corners.

Promenade for finale.

THE WALTZ QUADRILLES.

FIRST FIGURE.

Leading and opposite couples right and left.

The same couples set and turn partners half round with right hands.

Again set and turn back to places, giving left hands.

All poussette round to places.

SECOND FIGURE.

Leading couple promenade within the figure, and turn partners into places.

Ladies' chain.

All promenade quite round.

THIRD FIGURE.

Leading and opposite couples
cross over, giving right hands.

The side couples do the same.

All set, and turn partners half
round.

All promenade to places.

All poussette quite round to places.



THE SPANISH DANCE.

The couples stand as for a Country Dance, except that the first gentleman must stand on the ladies' side, and the first lady on the gentleman's side.

First gentleman and second lady balancez to each other, while the first lady and second gentleman do the same, and change places.

First gentleman and partner balancez, while second gentleman and partner do the same, and change places.

First gentleman and second lady balancez, while first lady and second

gentleman do the same, and change places.

First gentleman and second lady balancez to partners, and change places with them.

All four join hands in the centre, and then change places, in the same order as the foregoing figure, four times.

All four pousette, leaving the second lady and gentleman at the top, the same as in a Country Dance.

The first lady and gentleman then go through the same figure with the third lady and gentleman, and so proceed to the end of the dance.



THE MAZURKA.

FIRST FIGURE.

Half round to the left and back, holubiec.

First couple promenade, and stop facing the second couple.

First lady passes round her partner, at the same time the first gentleman sets forward and back, turn to places.

The other couples repeat the same.

SECOND FIGURE.

Half round to left and back, holubiec.

First gentleman leads his partner to second couple, hands four and

back ; turn to third couple, hands across and back ; to fourth couple, hands four and back—turn to places.

The other couples repeat the same.

THIRD FIGURE.

Half round to the left and back. The first couple promenade round ; the gentleman passes his lady to the left without quitting her hand, and takes the hand of the second lady on his right hand. The two ladies join hands behind the gentleman, and in this position they execute a promenade of three. The gentleman bends, and steps back under the ladies' joined hands, by which movement his own becomes crossed ; hands three round and back ; first couple turn to places.

The other couples repeat the same.

FOURTH FIGURE.

Half round to left and back. The first couple promenade; the gentleman conducts his lady to the centre, he then executes a chain (*a la Bolongere*) successively with the second, third, and fourth ladies, in which his partner joins each time; after which he leads her to her place.

The other couples repeat the same.

THE FINALE

Consists of the grand round and grand chain.

THE TRIUMPH COUNTRY DANCE.

First lady and second gentleman lead down the room, the first gentleman following; the three return, the two gentlemen leading the lady; the first couple lead down the room and return; the two couples pousette.



SIR ROGER DE COVERLEY.

Form in two lines: ladies on the left from the top.

All advance (2 bars); retire (2 bars); cross over (4 bars); re-advance (2 bars); retire (2 bars); recross over (4 bars).

'Top lady and bottom gentleman advance to each other, bow and courtsey. Top gentleman and bottom lady do the same. Top lady re-advances with bottom gentleman, and present right hands, and pass quickly round each other to their own places.

Bottom lady and top gentleman do so likewise.

[The top lady gives her right hand to her partner, and passes behind the next two gentlemen. She then crosses the line, giving her left hand to her partner, and then passes behind the next two ladies; and this order is kept up all the way to the bottom of the line. The top gentleman performs the same figure, and at the same time.

The lady presents her left hand to her partner, and they promenade to the top of the line.]

This figure contained within the brackets is generally omitted.

The top couple make a *conge* and cast off, ladies to the right and gentlemen to the left, all following the top couple, who remain at the bottom of the line, and let all the other couples pass them under their arms (or not, *ad libitum*), until all arrive at their own places except the top couple, who remain at the bottom.

The figure is repeated until all the couples have gained their places.



