

WEHMAN BROS.
BOOK ON

THE WAY TO DANCE



OR DANCING WITHOUT
A MASTER

PUBLISHED BY
WEHMAN BROS.,
NEW YORK.

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BOOK ON

THE WAY TO DANCE

**A BOOK WHICH TEACHES THE
ART OF DANCING WITH-
OUT A MASTER.**

ILLUSTRATED.

**PUBLISHED BY
WEHMAN BROS., 126 PARK ROW,
NEW YORK.**

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71 TOASTS.

Here are a few samples:

43 EPITAPHS.

Here's to one and only one,
And may that one be she,
Who loves but one and only one,
And may that one be me.

Shed a few tear for Mary Mack,
A trolley car hit her a slap in the back
Grieve for little Micky Lynch,
The undertaker had a cinch.

WEHMAN BROS., 126 PARK ROW, N. Y

THE WAY TO DANCE.



INTRODUCTION.



THIS volume, as its name indicates, is intended to teach the art of dancing to those who, from various causes, cannot avail themselves of the services of a professional teacher.

The desire to make oneself agreeable is almost universal; and in no place is a pleasant deportment and graceful movements more appreciated than in the ball-room.

We have all seen persons on the dancing-floor who, to a laudable desire to participate in the amusement united awkwardness and an almost utter ignorance of the figures; and we also know how painful a sight it is.

We venture to assert that a careful study of this book will enable any one who is in possession of the proper physical proportions, to become an accomplished dancer. It is intended as a practical guide, and contains nothing antiquated.

A few words on the etiquette of the ball-room may not be out of place.

A gentleman, upon arriving at the place of entertainment, will at once escort the lady whom he accompanies to the dressing-room, and then pro-

ceed to the hat-room and divest himself of his overcoat, hat, etc., and make any other preparations; he will then return to the lady and accompany her to the ball-room.

If it is a public ball the gentleman may at once provide the lady with a seat; but at a private entertainment it is customary to salute the host and hostess before being seated.

If you are an entire stranger, apply to the floor-managers for introductions to partners. At a private party this is not necessary, as the mere fact of being a guest of the house is a sufficient voucher.

After dancing with a lady always thank her for the pleasure she has conferred, and do not monopolize her attention too long thereafter.

The set of words to be used in asking a lady to dance is altogether a matter of taste. "Will you give me the pleasure," or, "May I have the honor of dancing with you?" or anything of that tenor will do.

No lady will peremptorily refuse to dance when respectfully requested. An excuse, however, no matter how inconsequent, should allay any mortification.

Now a word as to conversation while dancing. Some dancers make a business of what should be essentially a pleasure, and imagine that that business is well and satisfactorily performed when they have succeeded in going through the figures; and although they may not be aware of it, the expres-

sion of their faces would almost indicate that they were dancing as Herodias did, and for as fearful a stake. This is all wrong. *Make* conversation; don't stand during the intervals as if you were the sole occupant of the room. Talk to your partner whether she answers you or not; it will give you an appearance of familiarity with your surroundings, and make you not only feel, but look more at ease.

Don't drag your partner—lead her respectfully. Do not attempt to dance without some knowledge of the figures. Many persons attempt to learn dancing by the method of attending balls and being pulled through the figures; this is inexpressibly painful, and not only destroys the pleasure of those associated with you in the set, but renders you the subject of uncomplimentary thoughts.

When you have learned to dance the figures, perform them unostentatiously; don't contort your body and dance as if on eccentric springs, but move quietly and with dignity.

If, when you have become an accomplished dancer, you see a mistake made, apprise the person in an undertone, and not as if you had invented the dance for your own especial benefit; remember the errors you have committed yourself.

It may be that an accident will place you in a position in the set which of right belongs to another; if so, vacate at once when requested, and with an apology; and if unable to obtain the place of honor at the head of the set, take the side cheer-

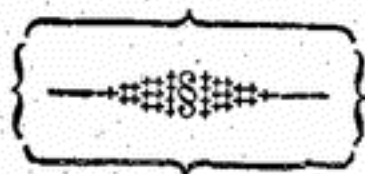
fully, remembering that pleasure is the business of the evening, and that you must not mar it.

The whole substance of etiquette is self-denial. We have seen more genuine politeness in an uncultured, uncouth and unlettered woodsman, than in many of the "curled darlings" of society.

The kindly man is always polite; his ardent desire to save others from annoyance constitutes all there is of true politeness.

The rules of society differ in different places. A man may put his knife in his mouth and dust his boots with his handkerchief; but if he assumes a discomfort to relieve a weaker brother, he is a gentleman in the highest sense. What we have endeavored to convey in this introduction is just that. Endeavor to make every one at ease and contented, and you will be surprised (if you have never tried it) how contented you will be yourself.

In regard to "calling off," we would say that it does not matter who does it, providing he is fully competent. Let him be careful to enunciate distinctly, speak loud enough to be heard, and *time* his call right, and he will fill the position with success.



THE WAY TO DANCE.



The Primary Positions.

THERE are certain indispensable positions for the feet, and the illustrations will enable the student to understand them at once.

The first position, particularly, it is absolutely necessary to learn correctly, as it gives the key, and is the starting-point for all the rest.

Remember that nothing is more awkward than to walk with the toes directed immediately in front; how much more so, then, must it be to attempt to dance with the feet in that position.

Study the illustrations attentively, and you will find it time well spent.



FIRST POSITION.

FIRST POSITION.—Place the feet with the heels touching, toes pointing outward at an angle of about sixty degrees. The

body must be kept erect, and all the movement must be below the hips. By this, we mean that nothing but the legs and feet are to be moved, and the body, while easy and graceful in position, must not be inclined to either side. Let the arms hang easily by the sides, and avoid any constraint of attitude.



SECOND POSITION.

SECOND.—Throw the weight of the body on the left foot; extend the right foot directly to the right, toe on the ground, as far as possible without bending the body. In this movement the instep must be well arched, and be particular not to extend the foot so far as to necessitate the bending of the body in the opposite direction as a balance.

Some difficulty will no doubt be experienced in performing these movements easily at first; but constant practice, without which proficiency cannot be expected, will overcome all stiffness, and make the movements, as they are intended to be, perfectly graceful. In this connection we would mention that no dancing, in the proper acceptance of the word, can be performed in boots or gaiters. The ankles must be untrammelled, and the foot, by practice, accustomed to almost any attitude. These instructions *must* be followed, no matter how wearisome the routine may become, and the student will not be

grudge the time and labor when he finds, as he surely will, how great and indispensable an aid it has been to his subsequent efforts.



THIRD POSITION.

THIRD.—Bring the right foot back against the hollow of the left foot, forming an angle of sixty degrees with it, knee slightly bent. Keep the body turned directly to the front, and do not allow any movement of the feet to disturb its position.

While this movement may seem a very simple one, it nevertheless can hardly be practiced too much. In position No. 2 the foot was extended, and the body, as a consequence, slightly out of the line of gravity. In drawing back the foot to position No. 3, the natural perpendicular is regained.

Should the foot be drawn back hastily or sharply—as a hungry hen snaps up a lone grasshopper—the movement will be without grace or elegance. The foot should move easily and with equal rapidity from the moment it begins to glide back from position No. 2, until, the heel having reached the hollow of the foot, you find yourself in position No. 3.

This movement, well practiced, will enable you to "recover" your perpendicular without any of that peculiar and disagreeable jerkiness of movement so prominently thrust on our observation in almost every ball-room.



FOURTH POSITION.

FOURTH.—Extend the right foot to the right and slightly in front, toe touching the ground.

The foregoing sentence is a bare statement of what to do. How to do it is quite another thing.

Many of the same remarks can be applied here that were made regarding position No. 3.

Keeping it ever in mind that every movement *aims at the same particular end*, you will see the necessity of these minute directions and instructions.

Having stood at rest in position No. 3, body erect yet not strained and stiff, with heel at hollow of the foot, you now want to get into position No. 4.

Not forgetting the great underlying principal of dancing—that dancing is not dancing unless graceful, is only a series of bodily contortions—you will not thrust your foot out as if you

were kicking a tramp off the front steps. In fact, the greatest grace is coupled with the appearance of the least possible amount of expended energy. Advance the foot slowly—comparatively speaking—heel raised high and toe pointed down, just so that it skims the floor but does not touch it.

When the foot has been extended at the proper distance, you will let the toe fall ever so little, and with body well poised, and not lopping away over on the reverse side, you will stand with nearly your whole weight on your left foot, with your right toe resting lightly on the floor.



FIFTH POSITION.

FIFTH.—Bring the heel of the right foot up to and touching the toe of the left, forming an angle as in third position.

This position is recovered from in nearly the same manner as from position No. 2, only that the foot assumes a different position when it is again rested squarely on the floor.

In this case the extended right foot is drawn back until its heel touches the toe of your left foot.

This position might almost be said to be the key to the art

of dancing well and gracefully, for there are few dances in which this position does not form an indispensable part. In the round dances the feet are in this position more frequently than any other, but remain in it for so brief a space of time, that even many dancers are not aware that there is such a "prescribed" position; these dancers are such as have learned to dance through brute force, as one might say, perhaps having had a sister or two, who insisted on their "going around, anyhow," until at last they have acquired the poetry of motion without even having analyzed it or understanding the value of "positions."

Practice well and carefully the recovery of the body from position No. 4 to the one we have described.

Then, commencing at position No. 1, go through all the movements of the feet up to this point.

Then advance the right foot a little, and, on a graceful curve, let it glide back until you stand as at first—with heels together.

There is really no sixth position, as it is already enumerated as the first.



SEVENTH POSITION.

SEVENTH.—Extend the left foot directly to the left, toe touching the ground.

As will have been observed, all the movements, up to this time, have been performed by the right foot; *i. e.*—only the right foot has had any practice, and the left foot has remained idle. But dancing requires the use of both feet, and being now in the sixth (first) position, the following figures will illustrate the movements with the left foot.

Being in position, with heels together, the feet forming an angle, you first raise the heel from the floor, which gives that arch to the foot which one so seldom sees, but when seen always draws encomiums from your lips. The heel being now raised from the floor, the left foot gracefully and smoothly glides out in a direct line to the left. During this movement, the heel is kept much farther away from the floor than the toe, as we said before, the latter just skimming clear.

Being in position No. 7, you wish to occupy that of No. 8.



EIGHTH POSITION.

EIGHTH.—Bring the left foot back against the hollow of the right foot, forming an angle of sixty degrees.

You gently and quietly lift the left toe clear of the floor, (some elegant dancers even permit the toe to rest on the floor as the foot is drawn back), being careful, when so doing, not to lurch your body as if a ten-pound piece of lead were fastened to the soles of your dancing shoes.

Practically this movement is precisely the same as that accomplished by the right foot, but the chances are that to learn to do it gracefully you will require much more practice with the left foot than with the right—for exactly the same reasons why the average person cannot handle a pocket-knife in, or throw a stone with his left hand.

Patience and perseverance, however, will enable you to do many things that seem impossible, and practice will assuredly enable you to master this movement.



NINTH POSITION.

NINTH.—Extend the left foot to the left, and slightly in front, toe touching the ground.

The left heel being back against the hollow of the right foot, you will again first lift the heel from the floor. Remember

this—always raise the heel first, and never, on any account, be guilty of the awkwardness of lifting the whole foot squarely.

Well, the heel being first raised, and the toe pointing toward the floor, let it glide gracefully outward and forward.

Above all, let the movement be continuous and even as to rapidity—jerkiness and gracefulness in dancing will not go together.

As we have intimated, the left foot may want a little more training than the right, and you may be more awkward in this movement than in the similar one with the right foot, but stick to it and you will conquer.



TENTH POSITION.

TENTH.—Bring the heel of the left foot up to and against the toe of the right, forming an angle as before.

From position No. 9 the left foot will be drawn back until its heel meets the toe of the right foot.

Jerkiness of action is apt to creep in when performing this movement.

Guard against it—that is, if it is your desire, as we suppose it is, to make a graceful dancer of yourself.

Then glide the left foot forward a little on a graceful curve, bring it around and back, until, the heels meeting, you are back to your first position.

On the positions we have described the *whole* art of dancing rests. Consequently you will see the necessity of practicing them until you are *au fait*. When that is the case, a few hours' practice with a partner will prove the value of our lessons.



The March.

BALLS are always opened by a "Grand March." The leader is usually the floor-manager, and he is expected to be familiar with the different changes, so as to make the march a pleasing opening to the evening's amusement. All changes should be made at the corners of the room, the marching being done in lines parallel with the walls. We give a few of the changes.

IN FILE.—The leader heads the line of march up the center of the room. Reaching the head he turns to the left and his partner to the right; the gentlemen follow him and the ladies his partner. When the leaders reach the bottom they pass each other, the line of gentlemen going around the room on the outside, the ladies on the inside, and in the opposite direction. When the leader meets his partner at the top of the room, they march together around the room, followed by the others.

IN COLUMN.—The leaders march around the room until they reach the bottom left-hand corner. There, instead of turning at right angles up the side of the room, they must file to the right and march in a line parallel with the advancing couples, but in an opposite direction across the room; as each couple arrives at the same corner, they file to the right and follow their leader. When the leader has got across the room the first couple files to the left, and marches across back again, and so on, forming a serpentine line of march backwards and

forwards across the room until the top of the room is reached. To make this effective, it requires a number of couples, so that there will be at least four lines, constantly passing each other in opposite directions. When the first couple reach the top of the room, they lead the march around the room again, until all the couples are following them in regular column.

BY PLATOONS.—The leaders march up the center of the room. As they reach the top, the first couple passes around to the right, the second couple to the left; the remaining *odd* couples in their order to the right, and the *even* couples following to the left. All thus march down the room, until they meet in the middle at the bottom. There they turn up the center again four abreast. Arriving at the top, the first four wheel around by the right; the second four wheel around by the left, and so on alternately, each division marching down its side of the room. When they meet at the bottom, they advance up the center again, eight abreast. At the top of the room the first and third eight wheel to the right, and the second and fourth wheel to the left, each succeeding eight wheeling right and left alternately, down the sides of the room, meeting at bottom, and marching up the center sixteen abreast, thus forming full lines. At the top of the room all halt, odd lines facing all to the right; the even lines all to the left, the gentlemen step up by the side of their partners and the front line marches in couples to the right, the others following, and finish as "In column."

SERPENTINE.—All march once around the room. The leader steps in front of his partner and leads the way up the center; as each couple turns to go up the center, each gentleman steps into single line ahead of his partner, forming by degrees the whole into single file. When the first gentleman reaches the top of the room, he leads the way to the right entirely around and around the room, each round passing inside the former, describing a serpentine track toward the center. As soon as the inner coil becomes small, the leader turns sharp to the left and retraces his steps between the coils, until he marches between the coils entirely out of them. He continues until all the coils are unwound, and then each gentleman retires a step to the left of his partner, and the march is continued in column until all the couples have fallen into regular order again.

THE ARBOR.—This is a well-known and pleasing figure. All march around the room in regular line. The first couple join right hands, stop and raise their hands, forming an arch. The second couple pass underneath the arch, the gentleman first, and form another arch; the third couple pass under both, and also form an arch, and so on, each couple passing through the arches ahead of them in turn, until one continuous arch has been formed. The first couple (now in the rear) then pass through and out at the front end of the arbor, followed by each rear couple in succession, until the arches have all disappeared. If the number of couples is large, the first couple can follow the last couple at once under the arches, and repeat the arbor as long as may be desired. At the conclusion of the march, the leader gives the usual signal, and the first dance commences.



EXPLANATION OF QUADRILLE MOVEMENTS.

The figures of the quadrille are formed by combining the elementary movements, and while most of them are very simple, some are complicated and must be thoroughly understood, as the *name* of the movement only is called.

In quadrille music each movement occupies four bars of the music.

ALLEMAND.—The gentlemen take four steps toward lady of right-hand couple, who advances to meet him; he swings her half around, right hands joined; he then advances four steps toward his partner, who comes to meet him, and swings her with left hand to place.

BALANCE TO CORNERS.—Each gentleman turns toward the lady of the couple on his left, makes three short steps or glides to the right, and stops, then three to the left, and stops, turns her with both hands, and return to places.

BALANCE IN PLACE.—Slide the right foot to the right, bring the left foot in front of the right in third position, slide the left foot to the left, bring the right foot in front of the left in third position, repeat the whole.

BALANCE TO PARTNERS.—Danced by each couple independently. Partners face each other, make three short steps to the right and stop, three steps back again to the left and stop, join hands and turn once around in places.

CHASSEZ.—Slide the foot sideways (the right foot to the right, or the left foot to the left), and bring the other foot close up to it, repeating the same successively once to each beat or count of the music as many times as circumstances may require. In *chassez across*, the step is executed three times with the right foot to the right, and bring the left foot in front; then three times with the left foot to the left, bringing the right foot in front. When this step is used in *promenade*, the gentleman makes seven steps with his left foot, and the lady the same number with her right foot.

CHASSEZ ALL.—Ladies *chassez* four steps to the left and back; at the same time the gentlemen *chassez* four steps to the right and back, behind their partners. Turn partners with both hands to places.

CHASSEZ TO PARTNERS.—Partners face each other; each takes three steps forward, passing one another on right side; then three steps backward again, turn partner in place with both hands.

CHASSEZ ACROSS.—Each lady makes four steps to the left, passing across in front of her partner; at the same time each gentleman makes three steps to the right; bring left foot up. All make a short step forward and back in half time. All make three steps sideways, back again to first positions, and two short steps to fill up.

CROSS OVER.—When a couple cross over, each partner proceeds in a straight line across, and faces around, occupying the place exactly opposite to that from which he or she started, so that the gentleman who was on the left of his lady when he started, finds himself on her right after they have crossed over.

CROSS RIGHT HANDS.—This movement requires four persons. The two opposite persons join right hands, and the two other opposites also join right hands at right angles across the hands of the first two. In this position all make four steps to the left, stop, drop right hands, turn around and cross left

hands; in this position all make four steps to the right, back again to former positions.

DOS A DOS.—Both advance, pass on each other's right side, step across to the right, back to back, without turning around, and pass each other's left hands to places.

FORWARD AND STOP.—Commence with the right foot, take three steps forward, and bring the left foot up behind the right. Remain so until further orders.

FORWARD AND BACK.—Begin with the right foot, take three steps forward, and bring the left foot behind the right; commence with the left foot, take three steps backward, and bring the right foot in front of the left.

FORWARD AND LADIES TO THE CENTER.—Partners join right hands and advance four steps; retire four steps to places; again advance four steps toward center; each gentlemen swings his partner half around, so as to face him; she remains in center, and he retires to his place.

GENTLEMEN TO THE RIGHT.—Each gentleman goes through the same movement with the lady of the couple on his right, that is described in "Ladies to the right."

GRAND CHAIN.—The partners of each couple turn facing one another and join right hands; the gentlemen all go around to the right, the ladies to the left. Each gentleman in starting passes his partner on her right and drops her hand; joins left hand with next lady, who advances to meet him, and passes her on her left and drops her hand; joins right hands with next advancing lady, passes her on her right, and drops her hand; and so on, alternately right hand and left hand with each succeeding lady until he meets his partner just half way around the quadrille; there he salutes her, and joining right hands with her repeats the whole again back to places.

HALF GRAND CHAIN.—Same as "Grand Chain," except that all stop at the saluting point half way around. After "Half Grand Chain," if "Back Again" is called, each gentleman, instead of saluting his partner, joins right hands with her and both swing half around, so as to face in the opposite direction, and then left and right back again to places.

HANDS AROUND.—Join hands in a ring, and swing around the circle one entire revolution.

HANDS ALL AROUND.—All the couples in the quadrille join

hands in a ring, and swing entirely around in a circle back to places; or, swing eight steps to the left, stop, and eight steps to the right back again to places.

LADIES TO THE RIGHT.—Each lady takes four steps to the right, in front of her right hand couple, then dances four steps in front of the gentleman on her right, then turns him once around with both hands, and remains standing on his right side, taking the place of his partner.

LADIES' CHAIN.—Two opposite couples at the same time. The opposite ladies cross over, giving each other right hands in passing; each lady joins left hands with opposite gentleman, and swings half around.

Repeat, swinging partners with left hand to places.

When not repeated, this is called "Half Ladies' Chain," leaving each lady standing to the right of opposite gentleman.

LADIES' GRAND CHAIN.—The four ladies cross right hands in center, making a half turn; drop right hands, and each lady joins left hands with opposite gentleman, swinging him half around in place. Repeat the entire movement back to places.

PROMENADE.—Each gentleman crosses hands with his partner, right hands uppermost, and crosses over, passing to the right of the opposite advancing couple, to opposite couple's place.

When this is not repeated, it is called "Half Promenade," and leaves the couple in opposite places.

PROMENADE ALL.—Partners cross hands, right hands uppermost, and all the couples glide or *chassez* seven steps to the right to opposite places, and stop; repeat to places. When this is not repeated, it is called "Half Promenade All."

RIGHT AND LEFT.—The two couples cross over, each gentleman touching right hands with opposite lady in passing. As he drops the passing lady's right hand, he joins left hands with his partner, both turning half around into opposite couple's place.

Repeat this, bringing the couples back to their original positions.

When the movement is not repeated, it is called "Half Right and Left," and it leaves the couples in the places opposite to those from which they started.

RIGHT HAND ACROSS AND LEFT BACK AGAIN.—Opposite couples cross over, the ladies inside, each lady touching right hands with opposite gentleman in passing. All face around and return, each lady joining left hands with opposite gentleman, whose hand she retains; she then crosses her right hand over her left, and joins right hands with her partner.

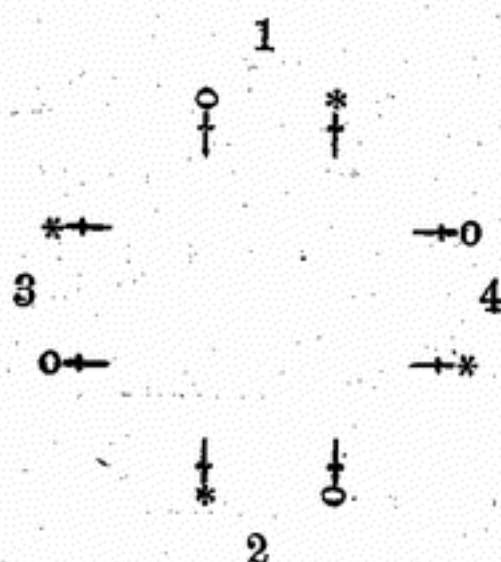
TURN PARTNERS.—The gentleman takes his partner with both hands, and they turn once around to the left. When "Turn Partners" is called, it means that both hands are to be used, unless the hand is specified, in which case one hand only is used.



The Plain Quadrille.

THIS is the most universal and most sociable of all dances. It is specially adapted to conversation, change of partners, and any one, without regard to age, can participate in it.

The accompanying diagram shows the formation of a set.



*— A Gentleman. O— A Lady. Pointers indicate the way to face.

The movements are as follows:

FIRST FIGURE.

Head Couple: Right and Left 8 bars.

The first and second couples cross over, each lady passing

between the opposite couples; each gentleman and opposite lady touch right hands in passing, the gentleman afterward joining left hands with his partner and turning her half way around, occupying opposite couple's original places. This takes up four bars of the music, or *eight counts*. The same movement repeated *counts eight*, finishes up the eight bars, and brings the couples to their original positions.

Balance 8 bars.

Each gentleman of head couples crosses hands with his partner, right hands uppermost, and crosses over with her to the opposite side, passing opposite couple on the right. This takes *eight counts*; return to places again, passing to the right.

Ladies Chain 8 bars.

The ladies cross over, giving right hand in passing, and then left hand to opposite gentleman, who turns her half around; the same movement repeated brings the ladies to their respective places again.

Half Promenade 8 bars.

Balance across, and end with couples facing each other; then half right and left back to places, each lady passing between opposite couple, each gentleman touching right hands with opposite lady, and then joining left hands with his partner, turning her half around to place.

Head couples repeat the whole of first figure.

Side couples repeat twice.

SECOND FIGURE.

Head Couples; Forward Two.

Forward and Back 4 bars.

First and second gentlemen join right hands with their partners; head couples advance together four steps, and retire to places.

Cross Over, Ladies Inside 4 bars.

Advance, drop hands, and proceed straight across, each lady passing between opposite couple.

Chassez to Partners 4 bars.

The partners face each other, and *chassez* four steps to the right, and four steps back again to the left.

Cross to Places, Ladies Inside 4 bars.

Straight to places as before, each lady passing between opposite couples.

Balance 8 bars.

In same manner as described in the first figure. The whole movement is then repeated by the head couples, and performed twice by the sides.

THIRD FIGURE.

Head Couples: Right Hands Across 4 bars.

First and second couples cross straight over, the ladies passing between opposite couples, touching right hands in passing; returning, ladies join and retain left hands with opposite gentleman, turning half around so as to give their right hands (crossed over their left) to their partners; the four dancers, holding hands, take a step forward, and another backward, repeating the movement so as to occupy *eight counts*; then all drop left hands, gentlemen retaining their partners' right, and half promenade back to opposite couples' places.

Left Hands Back 4 bars.

Balance in Center 4 bars.

Half Promenade to Opposite Places 4 bars.

Two Ladies Forward and Back 4 bars.

The two head ladies advance four steps and retire.

Two Gentlemen Forward and Back 4 bars.

The two gentlemen execute the same movement.

Forward Four and Back 4 bars.

Gentlemen join hands with partners, advance four steps, and retire.

Half Right and Left 4 bars.

Both couples cross over, gentlemen joining left hands with partners and turning them to places.

Head couples repeat entire figure, and then side couples twice.

FOURTH FIGURE.

Head Couples Forward and Back 4 bars.

Forward Four, First Lady Cross Over 4 bars.

Each gentleman of the head couples joins right hand with

his partner, advances four steps, and retires; again advances four steps; first gentleman leaves his partner, who joins left hands with opposite gentleman, who retires with both ladies, the first gentleman retiring to his place alone.

Forward Three and Back 4 bars.

The second gentleman and two ladies advance four steps, and retire; he again advances and hands the two ladies to first gentlemen, who advances to receive them, and retires, the three retiring at the same time; *eight counts*. The first gentleman and two ladies advance *four* steps, and retire; advance again and meet the second gentleman, all joining hands in a circle.

Forward Again, Ladies Cross Over 4 bars.

Forward Three 4 bars.

Forward Again 4 bars.

Four Hands Half Around 4 bars.

The four dancers turn half around to the left, and each couple then retires to opposite couple's place.

Half Right and Left 4 bars.

Both couples cross over, the ladies passing between the opposite couple, and partners turn left hands to places.

The same figure is repeated, the second gentleman leaving his partner with the first gentleman. The same is then performed twice by the sides, the third and fourth couples leading off in rotation.

FIFTH FIGURE.

All: Promenade, 8 bars.

Head couples: Forward two	{ Same as in second figure }	{ 16 bars.
Balance,		

The partners of each couple cross hands, right hands uppermost; all promenade to the right around the space of the quadrille, reaching their places at the end of the eight bars of music.

Head couples forward two. Head couples balance; same as in second figure.

The entire figure is repeated by head couples, and performed twice by the sides.

All *Chassez*.—Partners face each other, *chassez* four steps to the right and return. Salute, and retire to seats.

Fancy Quadrilles.

THESE figures are generally introduced in place of one of the figures in the plain quadrille, the one that it supersedes being optional; generally the second or fifth.



THE NINE-PIN.

THIS requires an extra gentleman, who takes his place in the center. The movements are performed at the will of the leader; forward four, ladies chain, ladies to the center, right and left all around, or any other movements being called in succession. It is preferable to introduce those movements which require all the dancers, or at least one partner out of each couple. At an unexpected moment, generally in the middle of a movement where the gentlemen are separated from their partners, a signal is given, when each gentleman secures the nearest lady for a partner, the music stops, and each lady resumes her place with her new partner; the gentleman who fails to secure a partner becomes the nine-pin, and takes his place in the center; the music recommences and dancing proceeds as before, until another signal is given. This is repeated at will, generally ending with *All Chassez*. The signal is given by a whistle blown by one of the musicians, or by the music ending abruptly with a sudden chord.



THE JIG.

Hands all Around.	8 bars.
First Couple to the Right and Balance.	4 bars.

The first couple join hands, face the couple on their right, and balance with jig step; then join hands, making a ring of

four, and turn entirely around to the left, the first couple returning to places.

Four Hands Around, 8 bars.

To the Left and Balance, 4 bars.

First couple balance with the couple on the left, swing around in ring, and return to places.

Four Hands Around, 4 bars.

Hands all around, and the second couple perform the same figure, followed by the other couples in rotation; dance the figure four times. End with *All Chassez*.

—+**+—

THE JIG (No. 2).

All Hands Around 8 bars.

All join hands, and swing in a ring entirely around to places again.

Ladies to the Right, Four Times 32 bars.

Each lady balances with the gentleman on her right, turns him with both hands, and stops at his right side.

The same repeated until she turns her own partner and resumes her first place.

Hands All Around 8 bars.

Gentlemen to the Right, Four Times 32 bars.

Each gentleman crosses over to couple on his right, balances with the lady of that couple, turns her in place, and stops at her right side.

The same is repeated until he turns his own partner into place again.

Hands All Around 8 bars.

End with *All Chassez*. Each gentleman is obliged to balance with each lady in succession, and herein is the opportunity for the display of his jig steps.

—+**+—

THE MARCH.

THIS figure, to be effective, should be danced by at least eight sets. Commence at the same time as the music.

First Couple Promenade, Facing Outward 8 bars.

First couple dance around the inside of the quadrille, back to places, facing outward.

Remaining Couples Fall in Column.

Pause in music. The third, fourth and second couples take their positions in succession behind the first couple, all facing in the same direction.

Ladies to the Right, Gentlemen to the Left; Forward, March.

The music plays a march, the gentlemen turn to the left and march in line down the outside of the column; the ladies turn to the right and march down the outside of their side of the column. When the head gentleman meets his partner at the bottom of the room, he turns to the left, she to the right, and march up the center, followed by the others in rotation.

This may be repeated if desired.

Halt.

All turn and face partners. Gentlemen turn quarter-face to the right, ladies same to the left, bringing partners facing each other.

All Four Steps Backward.

The gentlemen and ladies all step backward, forming a line on each side, with a space down the center between them, and partners facing each other.

The music now changes to a quick-step.

Head Couples Forward Two and Back 4 bars.

The head gentleman and his partner opposite, each take four steps toward each other, and back to places.

Forward Again and Swing 4 bars.

The same forward again, and swing once and a half around with both hands.

Down the Middle and Take Bottom Places.

The same glide or *chassez* down the middle, and take places at bottom of the lines, each on the proper side.

Each Couple the same.

As soon as the first couple start down the middle, the second commence "forward two," etc., and the moment the second couple start down the middle, the third couple commence, and so on, the lines gradually edging sideways toward the upper end, as each successive couple gets to the bottom. When the head couple have got back again to the top of the lines:

All: Forward and Back 4 bars.

The two lines advance four steps and back again.

Turn Partners, Couples in Column.

All forward again and turn partners, ending in column as at the commencement of the march.

—+**+—
THE GAVOTTE.
—



POSITIONS OF DANCERS IN GAVOTTE.

Head Couples: Ladies Chain 8 bars.

Sides: Four Forward and Back 4 bars.

Each head-couple falls in line, diagonally across left corner, with the couple on the left; thus two opposite lines are formed, two couples in each, diagonally across the quadrille. The two lines forward four steps toward each other and back.

Forward and Exchange Partners 4 bars.

All forward again; each gentleman turns opposite lady and takes the place of her former partner; this brings each gentleman into the opposite line, and facing his own partner.

First Lady: Forward and Back Twice 8 bars.

First Gentleman: The Same 8 bars.

First Couple: Right Hands Across 4 bars.

Left Hand Back Again 4 bars.

Forward Two and Back 4 bars.

Dos a Dos 4 bars.

First couple advance toward each other, pass around from left to right, back to back, and return to places.

All: Forward and Back 4 bars.

Turn Partners to Places 4 bars.



THE MINUET.

Head Couples: Forward and back 4 bars.

Dos a Dos 4 bars.

Gentlemen of head couple advance, and pass behind opposite ladies, back to back, as in the Gavotte;

Sides: Four Forward and Back 4 bars.

The diagonal lines are formed in the same way as in the Gavotte; all forward and back.

Forward and Exchange Partners 4 bars.

Same as in the Gavotte.

All: Ladies' Chain 8 bars.

Sides Four: Forward and Back 4 bars.

Turn Partners to Places 4 bars.

All turn partners, and resume original positions in the quadrille.

THE SOCIABLE.

Head Couples: Right and Left	8 bars.
Side " : Same	8 bars.
Ladies: To the Right, Turn and Change Partners	8 bars.
All: Promenade	8 bars.
Head Couples: Ladies Chain	8 bars.
Side " : " "	8 bars.
Ladies: To the Right	8 bars.
All: Promenade	8 bars.
Head Couples: Four Hands Around to Left and Reverse	8 bars.
Side Couples: Same	8 bars.
Ladies: To the Right	8 bars.
All: Promenade	8 bars.
Head Couples: Right Hands Across, Half Around and Reverse	8 bars.
Side Couples: the Same	8 bars.
Ladies: To the Right	8 bars.
All: Promenade	8 bars.
<i>Chassez and disperse.</i>	

Whenever the ladies go to the right, they balance with the gentleman to the right, turn with him, and remain by his side. The gentlemen by this means get new partners each time the movement is made. Repeat the entire figure, and the ladies will be brought back to their original partners for the last promenade.



THE STAR.

Four Ladies: To Center and Back 4 bars.

The four ladies make four steps forward, and four steps back to places.

Four Gentlemen: The Same 4 bars.

Ladies Cross Right Hands, Half Turn to the Left 4 bars.

The ladies step quickly to the center, crossing right hands, and swing to the left in the form of a cross:

Turn, Cross Left Hands, Back Again 4 bars.

The ladies all wheel half around, dropping their right hands and crossing left hands, and wheel back again opposite partners:

Gentlemen: Right Hands to Partners.

As the ladies wheel round in the latter part of last movement they extend their right hands, which are taken and held in the right hands of their partners. This forms the star. While in this position:

All: Balance 4 bars.

All balance two short steps to the right, raising right hand slightly, then two steps to the left, raising left hands. Repeat the last four steps:

Turn Partners to Places 4 bars.

All drop left hands, and turn partners, with right hands, to places.

This figure is repeated as before; it is then performed twice through, the gentlemen leading off and crossing hands in the center, the ladies forming the outer ends of the star



THE BASKET.

THIS is the same as the second figure of the plain quadrille, with the exception of the basket.

The ladies being in the center, with hands joined around, the gentlemen form a circle with joined hands outside.

Now the gentlemen swing half around to the left and back again to the right, stopping so that each gentleman is on the left of his partner. — Pause in the music, during which the gentlemen raise their arms over the ladies' heads and bring them down, hands still joined, in front of the ladies; all balance; loosen hands and turn partners to places. In the third and fourth times of repeating the ladies are outside.

CALLING.

Head Couples: Forward and Back	4 bars.
Cross Over	4 bars.
Chassez to Partners	4 bars.
Cross to Places	4 bars.

Balance	8 bars.
Ladies: Forward and Back	4 bars.
Forward and Join Hands	4 bars.
Gentlemen; Hands Around	8 bars.
Form Basket	Pause.
All Balance	4 bars.
Turn Partners to Places	4 bars.

Repeat.

Side couples same twice, gentlemen in the center.



THE SURPRISE QUADRILLE.

FIRST FIGURE.

First Lady: Balance to Right Hand Couple	4 bars.
Three Hands Around	4 bars.
The Three: Balance to Next Couple on Right	4 bars.
Five Hands Around	4 bars.
The Five: Balance to Next Couple on Right	4 bars.
Seven Hands Around to Places	4 bars.
All: Balance and Turn Partners	8 bars.

Each lady leads off in succession.

SECOND FIGURE.

Head Couples: To the Right	4 bars.
All: <i>Chassez</i> , and Form into Lines	4 bars.
Half Right and Left in Line	4 bars.
Half Right and Left Across	4 bars.
Half Ladies' Chain in Line	4 bars.
Half Ladies' Chain Across	4 bars.
Forward and Back in Line	4 bars.
Forward and Turn Partners to Places	4 bars.
Side Couples: The Same.	

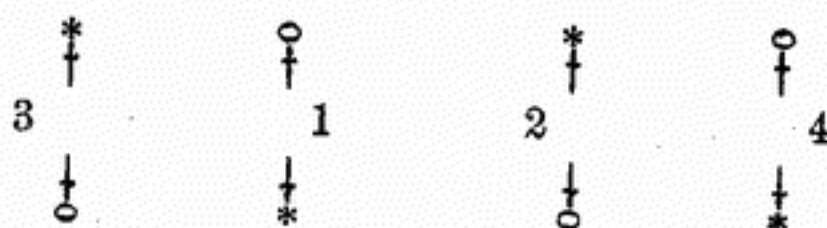
Head couples to the right brings the couples in the positions shown in Diagram No. 1, thus:

No. 1.



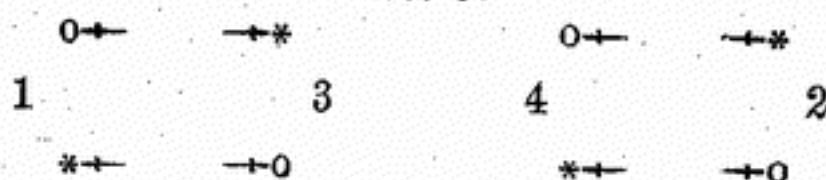
CHASSEZ.—Facing as in Diagram No. 1, the ladies *chasses* four steps to the left and back; the gentlemen, four steps to the right, behind the ladies, and back. At the end of the *chassez*, all turn, and face partners, as shown in Diagram No. 2:

No. 2.



HALF RIGHT AND LEFT IN LINE.—They are now standing in two lines, and the *half right and left* movement is performed as they stand: at the end, all turn and face in the direction shown in Diagram No. 3:

No. 3.



The same movement is then performed as they now stand, ending in line, similar to the position shown in Diagram No. 2:

THIRD FIGURE.

All: Right and Left All Around	16 bars.
Bow to Corners, Bow to Partners	8 bars.
Right and Left All Around	16 bars.
Balance to Corners, Turn Partners	8 bars.
Head Couples: Forward to Center	

Side Couples: Separate and <i>Chassez</i> to Head Couples' Places	4 bars.
Forward to Center	4 bars.
Head Couples: Separate and Resume Places, }	8 bars.
Repeat the Last Eight Bars to Places	8 bars.

FOURTH FIGURE.

First Couple: Balance to Right Hand Couple	4 bars.
Four Hands Around	4 bars.
Right and Left with Next Couple	8 bars.
Ladies' Chain with Next Couple	8 bars.
All: Balance and Turn Partners	8 bars.
The other couples repeat in turn.	

FIFTH FIGURE.

First Couple: Forward and Back	4 bars.
Cross Over	4 bars.
Two Ladies: Join Hands, <i>Chassez</i> Inside, }	4 bars.
Two Gentlemen: <i>Chassez</i> Outside, }	4 bars.
Two Gentlemen: Join Hands, <i>Chassez</i> Inside, }	4 bars.
Two Ladies: <i>Chassez</i> Outside, }	8 bars.
All: Balance and Turn Partners	4 bars.
Ladies: To Center and Back	4 bars.
To Center Again and Stop, Gentleman Join Hands Around the Ladies	8 bars.
Balance and Turn Partners to Places	4 bars.
Gentlemen: to Center and Back	4 bars.
To Center Again and Stop	4 bars.
Ladies: All Quickly to Seats;	

Which will probably leave the gentlemen somewhat surprised.



The Lancers.

THIS is more complicated than the plain quadrille, and requires more skill and precision. There are five figures, and

they require four couples in the set. The music begins with eight bars of introductory music.

FIRST FIGURE.

Head Couple: Forward and Back 4 bars.

Head couple forward four steps and back. Forward again, and each gentleman turns opposite lady and returns to place.

Forward and Turn Opposite Partners 4 bars.

Cross Over 4 bars.

The first couple join hands and cross over, the second couple separating to allow the first to pass through between them.

Back to Places 4 bars.

Cross over again to places, the second couple this time joining hands, and the first couple separating to allow them to pass between.

Balance to Corners 8 bars.

Each of the four gentlemen advances four steps toward the lady on his left; retires; again advances; turns her around with both hands, and returns to place.

The entire figure is repeated by the second couple, they passing first on the inside in crossing over, and outside in returning. The third and fourth couples follow the same routine, each in turn.

SECOND FIGURE.

Eight bars of introductory music.

Head Couples: Forward and Back 4 bars.

Four steps and retire. Forward again, the ladies remaining in the middle, back to back, and partners salute.

Forward and leave Ladies in Center 4 bars.

Chassez to Right and Left 4 bars.

Make four steps to the right and return. Turn partners to places with both hands.

Turn Partners to Places 4 bars.

Side Couples: Divide, all Forward in Two Lines 4 bars.

SIDE COUPLES DIVIDE.—The third gentleman and fourth lady form in line with the first couple; the third lady and fourth gentleman form in line with the second couple. The

two lines advance four steps and retire. They again advance and turn partners to places.

The figure is repeated by the head couples, and then performed twice by the side couples, the head couples separating and forming line with the side couples.

Forward Again and Turn Partners to Places . . . 4 bars.

Repeat.

Side Couples: The Same, Twice.

THIRD FIGURE.

Eight bars of introductory music.

Head Couples: Forward and Back . . . 4 bars.

Forward and Salute . . . 4 bars.

Advance four steps and retire; again advance and salute opposite couple and retire.

Ladies All: Cross Right Hands Half Around . . . 4 bars.

Four ladies advance to the center, each giving her right hand to the opposite lady; make four steps forward to the right, holding hands; then all turn half around, joining left instead of right hands, and make four steps forward to the left. At the same time the four gentlemen take four steps to the left around the ladies, turn half around and return four steps; then each gentleman takes his partner by the right hand. Lastly, each couple turns to places. This is repeated, and then danced twice by the side couples.

FOURTH FIGURE.

Head Couples: To the Right . . . 4 bars.

The gentlemen of the two head couples lead their partners to face the side couple on their right, and salute. They then lead their ladies over to the opposite side couple (the head couples passing to the right of each other) and again salute. The two head couples turn partners to places and salute.

To the Left, . . . 4 bars.

Turn Partners to Places . . . 4 bars.

Right and Left . . . 8 bars.

Head couples cross over, each lady passing between opposite couple; partners take each other by left hands and turn half

around to opposite places. Return in the same manner to places.

Repeat.

Side couples: The same, twice.

FIFTH FIGURE.

The dancing commences after a single introductory chord by the music.

All: Right and Left all Around 16 bars.

Each gentleman joins right hands with his partner. The gentlemen start to the right, giving left hands to the ladies, who start to the left, and give right and left hand, alternately, until they have got half way around, and find themselves facing their partners again; salute and repeat the same movement to places again and salute.

First Couple: Face Outward 8 bars.

The first couple join hands and promenade (sometimes polka) to the right, entirely around the inside of the quadrille, ending with their face outward, with backs to the opposite couple. The second and third couples fall in column facing the same way as the first couple.

All: *Chassez Across* 8 bars.

The four gentlemen make four steps to the right, passing behind their partners, and stop; then four steps to the left. The four gentlemen retire a step to the left, and the four ladies the same to the right, in two single files, the four in each file turning around so as to face the other file.

First Couple: Down the Center and Back 8 bars.

The first couple join hands and promenade between the files, and back again to their places at the head of each file.

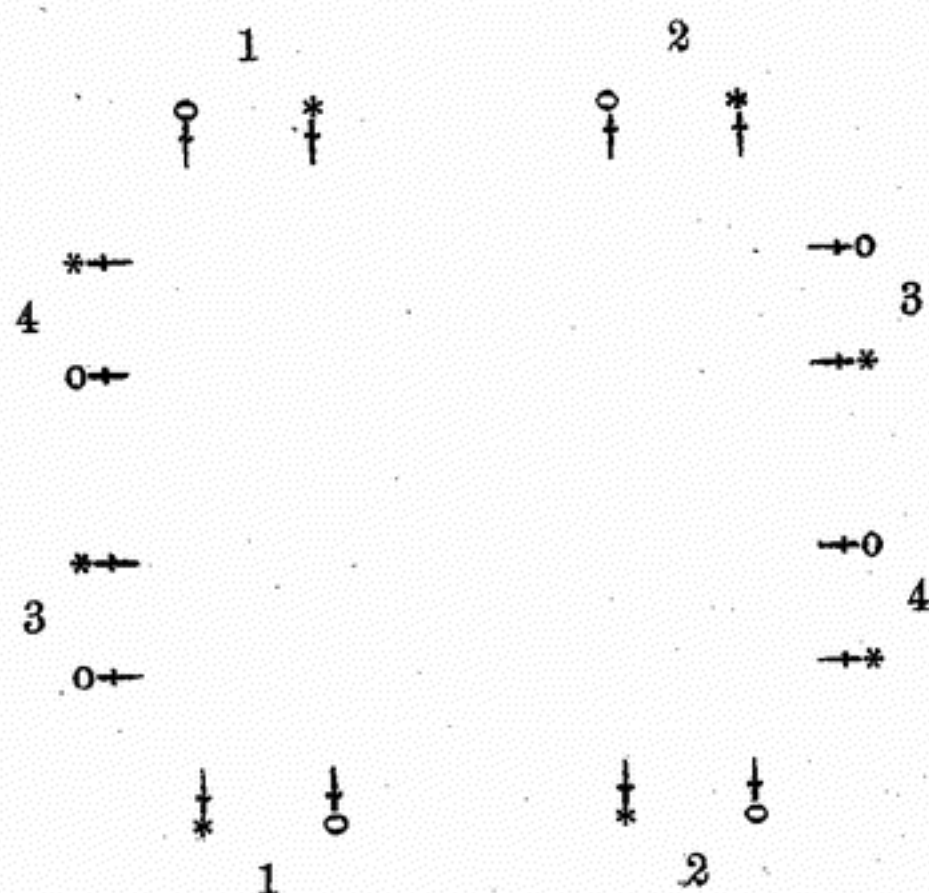
All: Forward and Back 4 bars.

Forward Again, Turn Partners to Places 4 bars.

All make four steps forward and four back. All forward again, and turn partners to places, each couple standing ready in position for the right and left all around.

The whole figure is repeated four times, each couple taking the lead in rotation. The whole closing with right and left all around; after which, all *chassez*, salute, and the gentlemen lead partners to their seats.

THE ROYAL LANCERS.



This is danced by eight couples in a set. See diagram.

FIRST FIGURE.

- First Two Ladies and Opposite Gentlemen: Forward and Back 4 bars.
 Forward again, Turn Opposites with Both Hands and Back to Places 4 bars.
 Head Couples: Cross Over, First Couples Inside 4 bars.
 Cross Over, Back Again, Second Couples Inside 4 bars.
 All Ladies: Balance with Gentlemen on their Right Hand 4 bars.
 Turn Gentlemen on Right, and Resume Place 4 bars.

Repeated by second two ladies and opposite gentlemen, followed in rotation by the third two, and fourth two ladies.

SECOND FIGURE.

First Two Couples: Forward and Back	4 bars.
Forward Again, Leave Ladies in Center, Facing Partners, Gentlemen to Places	4 bars.
<i>Chassez Across</i>	4 bars.
Turn Partners to Places	4 bars.
Head Couples: Forward and Back	4 bars.
Side	4 bars.

Repeated by the second, third and fourth couples, in pairs, in rotation.

THIRD FIGURE.

First Two Ladies and Opposite Gentlemen: For- ward and Back	4 bars.
Forward Again, Salute and Back.	4 bars.
Ladies Chain in Corners.	8 bars.
Second Two Ladies, etc., Repeat.	16 bars.

To be danced four times.

FOURTH FIGURE.

First Two Couples: { To the Right and Second " " { To the Left, Salute. }	4 bars.
Four Couples: Face Around, Cross Over and Salute	4 bars.
All: <i>Chassez Across</i>	4 bars.
Turn Partners and Take Your Places	4 bars.

Repeat.

Third and fourth couples go through same figure twice.

FIFTH FIGURE.

Eight Ladies: Cross Right Hands, Entirely Around, Salute Partners	8 bars.
Cross Left Hands, all Around, and Salute Partners	8 bars.
First Two Couples; Promenade, ending in Places, Outwards;	
Side Couples; Fall in, Forming Two Columns, Facing Different Ways	8 bars.

All: *Chassez* Across and Back 8 bars.

March, Ladies to the Right, Gentlemen to
the Left, form in Lines Facing Each Other . . . 8 bars.

(This is done by each column independently, but at the same time.)

All: Forward in Line, and back 4 bars.

Forward again, Turn Partners to Places . . . 4 bars.

The whole figure is gone through four times, each pair of couples leading off in succession.



The Caledonians.

THIS being an eminently sociable dance is considered even more attractive than the Lancers.

There are five figures, danced by four couples in a set.

FIRST FIGURE.

Eight bars of introductory music.

Head Couples: Cross Right Hands Half Around . . . 4 bars.

Head Couples advance and cross right hands, the gentlemen giving right hands above, and the ladies below; all make eight steps to the left, half around; reverse by *crossing* left hands, and make eight steps, in returning to places.

Left Hands Back 4 bars.

Balance to Partners and Turn 8 bars.

The partners of each couple face each other; each takes four steps to the right, and four back again to the left. Turn partners, holding both hands.

Ladies Chain 8 bars.

Opposite ladies advance, take right hands in passing; then join left hands with opposite gentlemen, and turn half around in opposite places, returning to places in same manner.

Half Promenade 4 bars.

Head couples cross over, each lady passing between opposite couple, and touching right hands in passing; partners join left hands, and turn half around to places. The whole figure is repeated by the head couples, and then performed twice by the sides, making four times altogether.

SECOND FIGURE.

Eight bars introduction.

Head Couples: Forward and Back 4 bars.

Forward Again, and Salute 4 bars.

Advance four steps and retire. Advance again, salute, and retire.

All Ladies Balance to the Right 8 bars.

Each lady advances to the gentleman on her right, taking four steps to the right, and four steps to the left; he then turns her around and places her at his right side, in the place his partner has left.

All: Promenade 8 bars.

The four couples then promenade all around with their new partners.

The figure is repeated by the head gentlemen, with their new partners; the sides perform the same twice, at last reuniting original partners.

THIRD FIGURE.

Head Couples: Forward and Back 4 bars.

Advance four steps, and retire.

Forward, and Dos a dos 4 bars.

Forward again, each gentleman going to the left of opposite lady, passing around behind her, back to back, from left to right, and retire to place.

Cross Over, First Couple Inside 4 bars.

First couple join hands and cross over, passing between opposite couple.

Back Again, Second Couple Inside 4 bars.

Second couple join hands and cross over inside opposite couple to place.

Balance to Corners 8 bars.

Ladies advance four steps to the right, four steps to the left; turn gentleman on their right, and return to places.

All: Forward to Center

All the couples join hands, forming a circle; advance four steps toward the center and retire.

Forward and Turn Partners 4 bars.

All, still with hands joined, advance four steps, and then turn partners to places.

Head couples repeat the entire figure, except that the second time, in crossing over, the second couple pass inside in going, and outside in returning.

FOURTH FIGURE.

Head Couples: Forward 4 bars.

Head couples join hands with partners, advance four steps and retire.

Forward and Turn Partners 4 bars.

Head couples again advance four steps, and swing partners by both hands to places.

Four Ladies: To the Right 4 bars.

Each of the four ladies advances to the gentleman on her right, making four steps to the right and four to the left, turns him, and takes his former partner's place at his right hand.

Four Gentlemen: To the Left 4 bars.

Each of four gentlemen advances to the lady on his left, four steps to the right and four to the left, then turns the lady, and assumes her former partner's place on her left side.

Four Ladies: To the Right 4 bars.

The four ladies repeat the movement as before.

Four Gentlemen: To the Right 4 bars.

The four gentlemen also repeat their previous movement. This brings original partners together again, but at opposite places.

All: Promenade 8 bars.

All four couples promenade around, returning to places last occupied.

The head couples repeat the entire figure, and at the end of it the couples will be restored to their original places. The same figure is then performed by the side couples twice.

FIFTH FIGURE.

First Couple: Promenade 16 bars.

The first couple promenade entirely around the inside of the set, returning to places.

Four Ladies: Forward and Back 8 bars.

The four ladies advance to center four steps and retire.

Four Gentlemen: Forward and Back 8 bars.

The four gentlemen advance to center four steps and retire.

All: Balance to Partners 8 bars.

Partners facing each other, make four steps to the right and four to the left, and swing around with both hands.

Right and Left Half Around 16 bars.

Each gentleman holds his partner's right hand, passing to the right; the lady passes outside to the left; the gentlemen give alternately left and right hands to the ladies in passing, until they meet their original partners half-way around. Then stop, take partners by the right hand, and swing once around.

All: Half Promenade to Places and Turn Partners . 8 bars.

Partners join hands and promenade to places; then turn partners in places.

Chassez Across and Turn at Corners, 8 bars.

The gentlemen make four steps to the right, the ladies four to the left, and turn corners with right hands once around; all make four steps back to partners and turn them with left hands to places.

Repeat the figure, each couple leading off in the promenade in turn. Finish with all *chassez* and salute.



Prince Imperial.

Eight bars introduction.

Head Couples: To the Right and Salute 8 bars.

The first couple goes to the right, facing third couple; the second goes to the fourth couple; all salute.

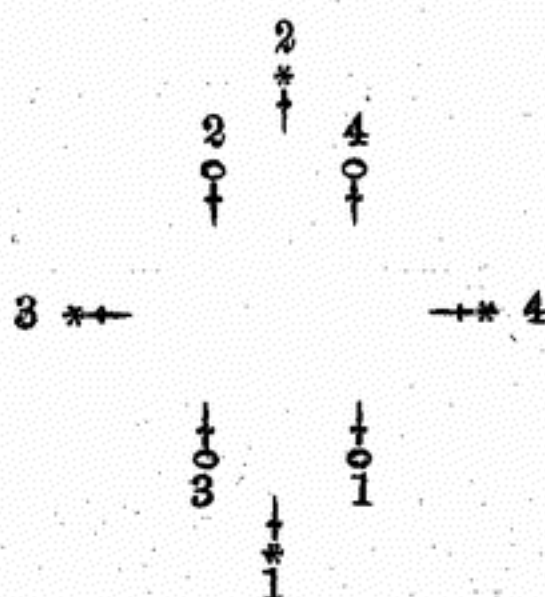
Take Side Ladies and go Opposite, 4 bars.

First gentleman holds his partner's right hand with his right; with his left he takes third lady by her right hand, and leads the two ladies to second couple's place; the second gentleman does the same in regard to his partner and the fourth lady, and leads them to first couple's place.

Ladies' Grand Chain (without Gentlemen), 8 bars.

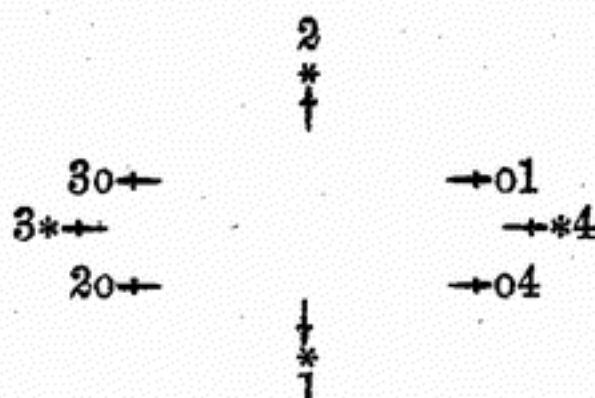
This is not what is generally understood as a Ladies' Chain, but is performed as follows:

No. 1.



The four ladies cross over, each giving right hand to opposite lady in passing, and assume positions thus:

No. 2.



The four ladies cross over, dancing as side couples, each giving left hand to opposite lady in passing; end as in diagram 1, except that the places of each will be reversed. Repeat the whole movement, finishing with each lady facing her own partner.

All: *Chassez* to Right and Left 4 bars.
Turn Partners, Head Couples at Opposite Places . . . 4 bars.

All turn partners, the side couples remaining in their proper places, the head couple being in opposite places. The head couples repeat the figure as they stand, each head couple getting a different lady to retire with, and at the end of the figure the head couples are in their original places. Side couples repeat twice.

SECOND FIGURE.

First Gentleman and Second Lady: Forward . . . 2 bars.

Turn with both hands, the gentleman half around, and the lady entirely around, and stop in center, both facing the first lady.

Turn Both Hands, and Both Face First Lady . . . 2 bars.

Cross Over and Turn with Left Hands 4 bars.

The first lady passes between the couple in front of her, crosses over and turns second gentleman with left hand in second couple's place; at the same time the first gentleman and second lady turn one another in first couple's place:

Head Couples: Forward and Back 4 bars.

Half Ladies' Chain 4 bars.

First and second ladies cross over, giving right hands in passing, and turn partners with left hands to places;

All: *Chassez* and Turn Corners, Right Hand . . . 4 bars.

All make four steps to the right, turn right corners with right hands;

Turn Partners, Left Hands, to Places . . . 4 bars.

Return four steps and turn partners with left hands to places. Repeat figure three times, each gentleman and opposite lady commencing in turn.

THIRD FIGURE.

Front Couple: Forward . . . 2 bars.

Gentleman Back to Place, Leaving Lady Facing Him in Center . . . 2 bars.

The gentleman retires to place, leaving lady in the center, facing him. Each couple does the same in rotation, which leaves the four ladies in the center, back to back.

Four Ladies: Join hands Back to Back, One Turn to Left . . . 4 bars.

The ladies join hands as they stand back to back, and swing once entirely around in a ring to the left, ending face to face with partners; ladies then let go hands.

Four Gentlemen: Complete the Ring . . . 4 bars.

Gentlemen step forward, join right hands with partners and left hands with lady on the left, and salute.

Balance as You Are . . . 4 bars.

All make three steps toward the center and stop, the gentlemen backward, the ladies forward. All make three steps from the center, the gentlemen forward, the ladies backward.

Turn Partners to Places . . . 4 bars.

Each gentleman drops the hand of the lady on his left, and turns his partner back to place.

The entire figure is performed four times; the first, second, third and fourth couple commencing the figure in rotation.

FOURTH FIGURE.

Head Couples: Forward and Back . . . 4 bars.

First Lady and Second Gentleman: To sides . . . 4 bars.

THE WAY TO DANCE.

The head couples forward again; the first lady places herself on the left of the third gentleman; the second gentleman takes his position on the right of the fourth lady; the first gentleman and second lady return to their respective places.

Forward Six and Back, Twice 4 bars.

The three on each side forward and back; over again.

Forward Two and Back 4 bars.

The first gentleman and second lady (at top and bottom) forward and retire.

Forward Two, Salute, and Face Partners 4 bars.

The same two forward and salute, and each turns to the right, facing original partner.

Four Hands Half Around 4 bars.

The four on each side join hands and swing half around in ring. Gentlemen drop the hands of ladies on their left, and head couples retire to opposite places.

Half Right and Left to Places 4 bars.

Head couples cross over to their original places, joining right hands with opposite partners in passing, and each couple swings with left hands to places. Head couples repeat and side couples repeat movement twice.

FIFTH FIGURE.

Four Ladies: To the Right, Four Times 16 bars.

Each of the four ladies takes four steps to the right, and turns right hand gentleman with right hand; each lady again takes four steps toward the gentleman next on her right, and turns him with left hand; repeats with two succeeding gentlemen in the same manner, which brings the ladies back to partners again.

First Gentleman and Opposite Lady Forward and Back

4 bars.

Forward and Swing to Face Partners 4 bars.

The same two forward again, and swing half around by right hands, so that each turns around facing partner.

Head Couples: *Chassez* to Right and Left 4 bars.

Turn Partners to Places 4 bars.

Head Couples: Repeat the Whole Figure, with Second Gentleman and Opposite Lady.

Side Couples: The Same, Twice.

Waltz Quadrilles.



NO. 1.

FIRST FIGURE.

Head Couples: Right and Left	8 bars.
All: Waltz	16 bars.
Head Couples: Ladies' Chain	8 bars.
All: Waltz	16 bars.
Side Couples: The Same.	

SECOND FIGURE.

Head Couples: Forward Two	16 bars.
All: Waltz	16 bars.

Repeat.

Side Couples: The Same, Twice.

THIRD FIGURE.

Head Couples: Forward Four	4 bars.
Forward Again, Change Partners	4 bars.
All: Waltz	16 bars.

Repeat.

Side Couples: The Same, Twice.

FOURTH FIGURE.

All: Join Hands, Forward and Back	4 bars.
Turn Partners to Places	4 bars.
All: Waltz	16 bars.

This is done four times.

FIFTH FIGURE.

All: Right and Left Half Around	8 bars.
All: Waltz	16 bars.
Head Couples: Forward Two	16 bars.
All: Waltz	16 bars.
Side Couples: The Same.	
All: At the Close, Salute	8 bars.

NO. 2.

FIRST FIGURE.

Head Couples: Right and Left	8 bars.
Balance	8 bars.
Ladies' Chain	8 bars.
All: Waltz	16 bars.

Repeat.

Side Couples: The Same, Twice.

SECOND FIGURE.

Head Couples: Forward Two	16 bars.
All: Waltz	16 bars.

Repeat.

Side Couples: The Same, Twice.

THIRD FIGURE.

Head Couples: Right Hands Across	4 bars.
Left Hands to Center	4 bars.
Balance in Center	4 bars.
Half Promenade to Opposite Places	4 bars.
All: Waltz	16 bars.

Repeat.

Side Couples: The Same, Twice.

FOURTH FIGURE.

Head Couple: Balance to the Right	4 bars.
Exchange Partners, Gentlemen lead New Partners to Places	4 bars.
Ladies: Grand Chain	8 bars.
All: Forward and Back	4 bars.
Turn New Partners to Places	4 bars.
All: Waltz	16 bars.
Head Couples: Repeat, Ending with Own Partners Again.	
Side Couples: The Same, Twice.	

This figure is frequently performed somewhat differently. When the exchange of partners has been effected, instead of resuming positions in quadrille, the head couples remain facing their respective side couples, and a "Ladies' Chain" is made

on each side of the quadrille by each two facing couples. There is no objection to this if there be plenty of room, but where the floor is well filled with sets, the space occupied by each set is necessarily limited, and it is better to execute a "Ladies' Grand Chain," with the couples at their regular places.

FIFTH FIGURE.

All: Right and Left Half Around	8 bars.
Reverse to Places	8 bars.
Head Couples: Forward and Back	4 bars.
Forward and Salute	4 bars.
All Ladies: To the Right	8 bars.
All: Waltz	16 bars
Head Couples: Repeat	
Side Couples: The Same, Twice, Ending with Right and Left Half Around and Reverse to Places and Salute.	



The Glide Lancers.

The Glide, or Waltz Lancers, consists of the corresponding figures of the original set, somewhat curtailed to allow of the introduction, at intervals, of the waltz movement.

FIRST FIGURE.

Head Couples: Forward and Back	4 bars.
Forward and Turn Opposite Partner	4 bars.
Cross Over, First Couple Inside	4 bars.
Return, Second Couple Inside	4 bars.
Waltz	16 bars.
All: Balance at Corners	8 bars.
Side Couples: The Same.	

SECOND FIGURE.

Head Couples: Forward and Back	4 bars.
Forward, Ladies Face Partners	4 bars.
Chassez, and Turn Partners to Places	8 bars.

THE WAY TO DANCE.

All: Ladies to the Right	8 bars.
Waltz	16 bars.

Repeat.

Side Couples: The Same, Twice

THIRD FIGURE.

Head Couples: Forward and Back	4 bars.
Forward and Salute	4 bars.
Waltz	16 bars.
Ladies' Chain	8 bars.

Repeat.

Side Couples: The Same, Twice.

FOURTH FIGURE.

Head Couples: To the Right, Salute	4 bars.
To the Left, Salute	4 bars.
Waltz	16 bars.
Right and Left Across	8 bars.

Repeat.

Side Couples: The Same, Twice.

FIFTH FIGURE.

All: Right and Left All Around	16 bars.
First Couple: Waltz	8 bars.
All: <i>Chassez</i> Across	8 bars.
First Couples: Promenade	8 bars.
All: Forward and Back	4 bars.
Forward again, Turn Partners to Places	4 bars.

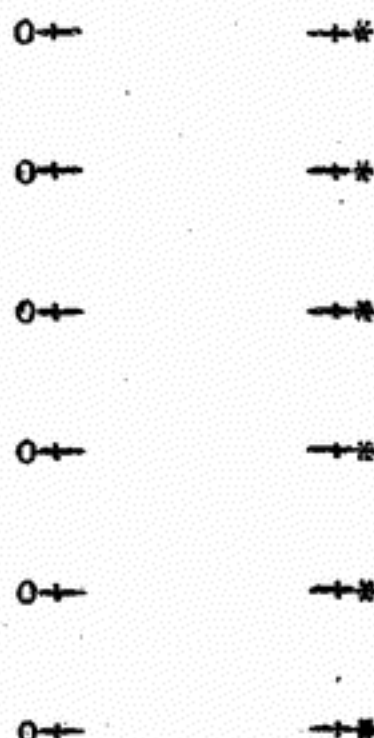
Repeat.

Side Couples: The Same, Twice, Ending With Right and Left All Around.

At the close of the waltz movements, all form in two lines; ladies in one line, gentlemen in the other, as in the fifth figure of the Lancers.



The Virginia Reel.



FORMATION OF A SET.

First Gentleman and Last Lady Forward and Back . 4 bars.

At the commencement the first and last couples are top and bottom. The first gentleman and last lady take four steps toward each other and back without turning.

First Lady and Last Gentleman the Same . . . 4 bars.

First Gentleman and Last Lady Swing Right

Hands 4 bars.

They dance up to meet each other, join right hands, swing half around and back to places.

First Lady and Last gentleman the Same. . . . 4 bars.

First Gentleman and Last Lady Swing Left Hands 4 bars.

The same movement as the last reversed; the other opposites do the same.

First Gentleman and Last Lady Swing Both Hands 4 bars.

They meet in the middle as before, and swing half around to the left, holding both hands, and back to places; the other opposites do the same.

First Gentleman and Last Lady Dos a Dos . . . 4 bars.

They advance to middle, pass each other on right hands, around each other to the right, back to back, without turning, and back, passing to left of each other to places; the other opposites do the same.

First Couple Turn Right Hands . . . 2 bars.

The first gentleman and his partner join hands across the head of lines, turn fully once around, and drop right hands.

Separate and Turn Second Couple . . . 2 bars.

The gentleman joins left hands with second lady, and swings her half around; at the same time the first lady joins left hands with second gentleman and swings half around; the first gentleman and his partner meet, facing each other. The first couple repeat these movements with each other and each succeeding couple until they reach the bottom. Then the first couple join hands and dance up the middle to their former places at the top. The gentlemen march to the left and the ladies to the right in line, and come up the middle to places. The top couple dance down the middle to the bottom and become bottom couple. Top and bottom couples begin the figure over again, and continue until the first couple have reached their places again at the top.



POP GOES THE WEASEL.

Commence with the music, and begin and end in exact time with it.

Head Couple: Down the Middle, Back Again to

Place . . . 8 bars.

Down the Outside . . . 8 bars.

The gentleman turns to the left, and the lady to the right, outside their respective lines, back again to places.

Right Hands Across with Second Lady . . . 8 bars.

Head couple and second lady cross right hands, and swing to the left.

Left Hands Across . . . 8 bars.

The three drop right hands, turn, cross left hands and swing to the right. The second lady passes quickly under the raised hands of the second couple to her place.

Right Hands Across with Second Gentleman . . . 8 bars.

The head couple cross right hands with next gentleman, and swing around to the left, change hands, and swing left hands around to right. Gentleman passes under the arms of head couple. As soon as a couple has been passed the gentleman and lady move up a step on their respective lines, so as to leave a gap between them and the next couple. The head couple repeat the whole figure, turning and passing the third couple, and so each couple in succession, until they arrive at the bottom of the lines. As soon as the head couple has finished with the third couple, the second couple (now at the head of the lines) should also commence, and so keep as many couples in motion as possible.

This dance ends when the music stops.



The Glide Caledonians.

FIRST FIGURE.

Head Couples: Right Hands Across	8 bars.
Balance to Partners	8 bars.
All: Waltz	16 bars.

Repeat.

Side Couples: The Same, Twice.

SECOND FIGURE.

Head Couples: Forward and Back, Forward and Salute	8 bars.
All: Ladies to the Right	8 bars.
All: Waltz	16 bars.

Repeat.

Side Couples: The Same, Twice.

THIRD FIGURE.

Head Couples: Forward and Back, and Dos a Dos	8 bars.
All: Balance at Corners	8 bars.
Waltz	16 bars.

Repeat.

Side Couples: The same, twice.

LAST FIGURE.

First Couple: Promenade	8 bars.
Four Ladies: Forward and Back	4 bars.
Four Gentlemen: Forward and Back.	4 bars.
All: Balance to Partners	8 bars.
Waltz	16 bars.
Second, Third and Fourth Couples: The Same, in Turn.	



Round Dances.



THE position in round dancing is of the utmost importance. We would recommend that this style of dancing be indulged in only by intimate acquaintances, as the necessary proximity of the performers is far from agreeable to a sensitive woman if her partner is not a refined gentleman; and of this it is almost impossible to be assured without an intimate knowledge. The clasp should be only close enough to enable the move-

ments to be performed with comfort, and to give the necessary support.

The gentleman will place his right arm lightly about his partner's waist, and clasp her right hand with his left. The lady will place her left hand on the right shoulder of the gentleman, face turned slightly to the left. Avoid jerky movements, and let all harlequin antics be relegated to such absurdities as the "Boston Dip," and the "Racquet." The waltz, when danced by two accomplished performers, is the very "poetry of motion," and gives almost as much pleasure to the beholders as to the participants.



THE POLKA.

GENTLEMAN.—Raise the left foot to the side of the right ankle.

1. Spring on the right foot, and at the same time slide the left foot forward.

2. Draw the right foot up close behind the left, in the third position.

3. Slide the left foot forward.

4. Spring on the left foot, and at the same time turn half around, bringing the right foot behind, raised from the floor, and close to the ankle of the left.

Recommence with the right foot; use each foot alternately to begin the step.

LADY.—Same as the gentleman, except that the feet are reversed, she starting with the right foot.

THE REVERSE.—Remember that a complete revolution is required in polka steps, one with the left foot first, and the other with the right foot first, ending with the weight on the right foot. The reverse movement is the same step as the other, except that in starting on each revolution, the gentleman steps back with the left foot, drawing his partner around, right foot first, in the same direction as his left foot is going. Bend the head slightly in the direction of the outstepping foot, alternately.



REDOWA.

GENTLEMAN.—1. Stand with the weight on the right foot, spring on it, and take a gliding step with the left, in front of your partner (fourth position), ending with the weight on the left foot.

2. Bring the right foot behind the left, raising the left foot a little from the floor, slightly turning to the left.

3. Bring the left foot (same time turning quarter around to the right), behind the right in third position, the weight resting on the left foot, and the right slightly raised from the left.

4. Spring on the left, and at the same time take a gliding step with the right foot, backwards to the right. (This brings the right foot between those of your partner.)

5. Bring the left heel in front of the ball of the right foot, still turning to the right.

6. Bring the right foot up close to left foot, completing the full turn to the right.

In completing the step the heel of the left foot should be slightly raised, the toes lightly touching the floor, ready to begin as described in No. 1.

LADY.—The lady commences with the right foot the same time as the gentleman, and executes the divisions *four, five, six*, while the gentleman is executing *one, two, three*; while he performs *three, four, five*, she continues with *one, two, three*, and so on.



POLKA MAZOURKA.

GENTLEMAN.—Commence in the third position, resting on the right foot with the left heel slightly raised, toe pointing downward.

1. Slide the left foot forward to the left.

2. Bring the right foot up to the left; at the same time raise the left foot, extending it, pointing the foot down.

3. Bring the left foot back, close to the right, at the same time springing on the right without touching the left on the floor.

4. Slide the left foot forward.

5. Bring the right foot up to where the left foot was, raising the left foot in front.

6. Fall on the left foot, raising the right foot behind, at the same time turning half around.

Then commence with the right foot instead of the left, as in No. 1, and so on, the mazourka part being executed forward without turning; then turn half around.

LADY.—The lady proceeds in the same manner, except that she reverses the feet, starting with the right foot instead of the left.



SCHOTTISCHE.

FIRST PART.—This part should be danced by each couple in a direction towards and from the center of the room.

GENTLEMAN.—1. Glide the left foot sideways.

2. Bring the right foot up close to the left in the third position.

3. Again glide the left foot sideways.

4. Spring on the left foot, and at the same time bring the right behind, raised from the floor, and close to the ankle of the left foot.

Repeat the same with the right foot thus:

1. Glide the right foot sideways.

2. Bring the left foot up close to the right in the third position.

3. Again glide the right foot sideways.

4. Spring on the right foot, and at the same time bring the left behind, raised from the floor, and close to the ankle of the right foot.

After executing the foregoing, commence the second part as follows:

SECOND PART.—1. Spring forward from the right foot to the left, bringing the right foot, toe pointing to the floor, behind, and close to the ankle of the left foot.

2. Spring, or rather hop on the left foot, at the same time turning half around.

3. Spring forward on the right foot.
4. Hop on the right foot, at the same time turning half around.

Commence again with the first part, and continue with the second, dancing each part alternately.

LADY.—Same as the gentleman, except that the feet are reversed, she starting with the right foot instead of the left.



THE GALOP.

- GENTLEMAN.—1. Slide the left foot sideways.
2. Bring the right foot up behind the heel of the left in the third position.

Repeat this until a change of direction is desired.

To reverse the direction, repeat the same movement, sliding with the right foot first in the opposite direction.

LADY.—Same as the gentleman, except the feet are reversed



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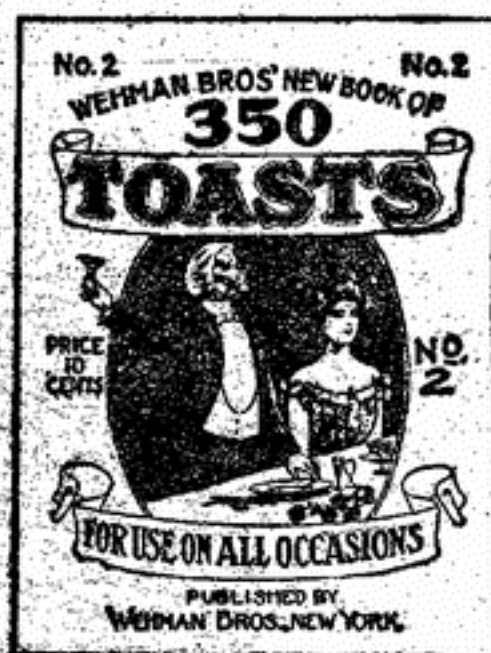
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A girl who's sweet and fair to see—
And you can leave the rest to me.

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And may she hold full sway;
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