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A FULL DESCRIPTION OF

MODERN DANCES.



✦ By C. H. RIVERS. ✦

Published at 175 State Street, Brooklyn.

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OF
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BROOKLYN:
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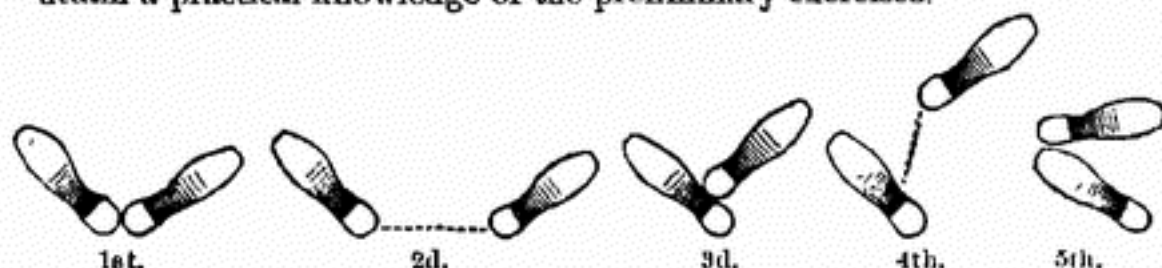
PREFACE.

In all parts of the civilized world the social German, harmonious Quadrille, the jolly Reel and the ever fascinating Round Dances hold universal sway.

The Dance is constantly undergoing changes, and the votaries to its charms are ever eager for something new. Therefore, susceptible to the increasing demands, I have compressed in the following pages a full description of the latest Round and Square Dances, together with a number of new and very beautiful Dances which are not altogether in vogue at the present time, not omitting, however, the fundamental principles which underlie and regulate the Dance, and give it pre-eminence in the estimation of refined Society.

MODERN DANCES.

In order to understand the explanations given in the following pages, it is necessary to commit to memory the five positions, and also to attain a practical knowledge of the preliminary exercises.



FIRST POSITION.—Place the heels together, with the toes turned outwards.

SECOND POSITION.—Slide sidewise on the toe, the right foot until the limbs are both straight. The length of the slide should be about the length of the foot of the person practicing, and in order to get the right measurement, place both heels firmly on the ground and then measure the distance between the heels. All steps or sidewise slides of a greater length than this are exaggerated steps, calling for undue exertion, and conflict with correct deportment.

THIRD POSITION.—Draw the right foot up to and place the heel against the hollow of the left.

FOURTH POSITION.—Slide the right foot forward on a direct line from third position until both limbs are quite straight. This position is used in sliding backward or forward. To obtain the correct length of the step or slide, when the limbs are apart and both heels firm upon the ground, if the right foot is in advance, measure the distance by the length of your foot between the toe of the left and the heel of the right. The evil results of too long a slide either to second or fourth position are relatively the same.

FIFTH POSITION.—Draw the right foot up and place the heel against the toe of the left.

The preliminary exercises, technically termed *Jette*, *Assemole*, *Sorte*, *Glisse*, *Rondejambe*, *Chassez*, *Boure*, *Pa de Basque*, &c., as practically applied to begin, execute and finish, bending the insteps and limbs in sinking and rising, accurate measurement of the length of steps, posing upon the toes, quarterly, half and full circuits with the toe of one foot while resting upon the other, as for example: Stand in first position, slide right foot sidewise to second, count one; both limbs quite straight and full weight upon the left foot and the right toe pointed lightly on the ground, draw the right foot to first position, count two; continue this practice during four bars of music in $\frac{3}{4}$ and $\frac{6}{8}$ time. Repeat the same, beginning with left foot. Repeat by sliding the right to second position and drawing the right behind the left to third, again to second and front to third position, repeating the same with the left foot, also mark the second and fifth positions in the same manner; also slide the right foot forward on the toe to fourth position, count one, and draw the right foot front of the left to third position, count two. Repeat the same with the left foot. The object of this practice is to attain the proper measurement of steps, (*glisse*).

Balance from first position, glide right to second, heel raised, toe pointed downward, count one; drop the heel and transfer the weight fully upon the right foot and lifting the left heel with the toe pointed downward, draw the left to the right to first position, count two; glide left to second position, count three; draw right to first, count four; glide right to second, count five; draw left to first, count six; left to second, count seven; right to first, count eight. This constitutes a *Balance sur Place*, and in accordance with the explanation already given, may be practiced in second and third, second and fifth, or, advancing to fourth and third, and retiring to fourth and third positions.

The exercises upon which the fundamental principles are based, although simple at first, gradually merge into more active and intricate movements more readily acquired from an instructor than from any written explanation. In brief it may be well to add that careful attention to the preliminary exercises result in the development of grace and strength combined, rude movements are toned and self-government instilled. The uncouth youth, although by nature not favored, by cultivation may be made to appear a gentleman, and with trifling cost can obtain at least a pleasing address, a passport worth possessing. In addition to the development of strength, recreation is enchained to study, the mental powers are quickened and drawn upon but not overtaxed, because the physical powers hold a check of equal value; a love for music is inspired, imperfect time corrected, convivial relations im-

proved, and the mind stored with pleasing recollections of happy hours spent in the dancing school.

The French terms, as technically applied to square dances, are *Vis-a-vis*, back to back, *Chaine Anglaise*, right and left, as performed in the first number of the Plain Quadrille, *Balance*, as applied to a figure or steps used in first, second and third numbers of the Plain Quadrille. *Ballance sur Place*, a step to four bars of music in front of partner, or a *vis-a-vis* prior to turning the same. *Chaine des Dame*, a chain done by ladies leading. *Chassez*, one retreating and another following. *Dechassez*, contrary movement to *Chassez*. *Chassez-Croise*, passing or re-passing. *Moulinet*, giving the right or left hands, forming a cross. *Dos-a-Dos*, back to back, when two persons move round each other without facing, or when four gentlemen turn their backs to the centre of the set. *Demi*, half, as *Demi-Chaine* or *Demi-Promenade*.

ETIQUETTE OF THE BALL ROOM.

Gentlemen should dance first with the ladies in their company.

Among persons not previously acquainted the acquaintance ends with the dance.

A lady should not engage herself without permission of her escort.

A gentleman should not invite a lady to dance without permission of her escort.

At private parties or Germans ladies are privileged to make their own engagements after having first danced with their own escorts.

One presentation at a private party is sufficient.

It is a breach of etiquette to leave one set to join another except an apology is made to those occupying the same set or explaining the reasons for doing so.

It is bad taste to dispute the occupancy of a place in a set.

Do not correct the mistakes of those who are in the same set.

Those who leave a set after taking a position forfeit their right thereto.

If not in the set at the time the music begins, explanations and apologies are always in order, and no ill feeling should be expressed.

THE WALTZ.

Gentlemen should hold their partners in a position that will admit of a free execution of their steps, and both lady and gentlemen should look in contrary directions from their partners. Gentlemen should control their own movements and those of their partners so as to avoid colliding with other couples. Frequent reverses are advisable, but do not compel the lady to move backward unless absolutely unavoidable.

Gentlemen begin with the left foot, the lady with the right. This rule applies to all round dances.

To Balance Sidewise to the Right or Left.—Slide right to second position, count one; draw the left foot up to first position, count two; slight spring upon the left; slide right behind to third position, count three. Practice sidewise to right and left until the steps can be performed correctly, and quite fast.

To Advance.—Say begin with right foot; slide forward to fourth position, count one; draw left foot up to first, count two; slide right behind left to third position, count three; begin with left foot to fourth, right to first, left to third.

To Retreat.—Slide right back to fourth position, one; draw left to first, two; slide right forward to third, three. Begin with left foot the same.

Turning to the Right.—Steps for the Lady.—Slide right forward to fourth position, count one; bring left foot up to first, count two; slide right behind left to third, count three; slide left back to fourth, count four; draw right behind left to fifth position, count five, draw the left to first position, count six—making one-sixth of a turn at each step, thus completing the turn in six counts.

Steps for the Gentleman.—Begin with left foot, slide back to fourth position, count one; draw right behind left to fifth position, count two; draw left back to first, count three; slide right forward to fourth position, count four; bring left foot up to right, count five; slide right behind left to third position, count six.

Reversing or Turning to the Left.—Steps for the Lady.—Slide right back to fourth position, count one; draw left behind to fifth, count two; draw right back to first, count three; advance left to fourth, count four; bring right up to first, count five; slide left behind to third, count six.

Steps for the Gentleman.—Advance left foot to fourth position, count one; bring right up to first position, count two; slide left behind right to third, count three; step right back to fourth, count four; draw left behind right to fifth, count five; draw right up to first, count six.

THE POLKA.

Gentleman.—Hop on right—slide left to second position, count one; draw left behind right to third position, count two; slide left to second position, count three; turning half round. Hop on left foot; slide right to second, count one; draw left behind right to third, count two; slide right to second, count three, thus completing the turn with six steps. The time occupied in giving the hop is equivalent to one step.

Lady.—Hop on left foot; slide right, and continue as above described.

THE SCHOTTISCHE.

Gentleman.—Slide left foot to second position, count one; bring right behind to third position, count two; slide left to second, count three; bring right behind left to third, and at the same time hop on left, count four; turning half round, begin with right foot and repeat the above to complete the turn, and thus finish the first part. Slide left to second position, count one; draw right behind to third, count two; slide right to second, count three; draw left behind to third, count four; slide left to second, count five; draw right behind to third, count six; slide right to second, count seven; draw left behind right to third, count eight; and thus complete another turn.

Lady.—Begin with right foot and make steps the same.

THE POLKA REDOWA.

Three springing movements and three steps blended.

Gentleman.—Slide left to second position, count one; draw right behind to third, count two; short slide with left, count three; thus turning half round. Begin with right foot, repeating three more steps to complete the turn.

Lady.—The steps are taken the same, beginning the first step with the right foot.

THE POLKA MAZOURKA.

Gentleman.—Slide left foot to second position, count one; draw right behind to third position, count two; spring or hop upon right, and at the same time place left foot behind right, in third position; the heel raised, the toe touching the ground, count three; again slide left foot to second position, count four; draw right behind to third, count five; short slide with left, count six. This completes half a turn. Lead off with right foot to second position, left to third, behind right, and right behind left to third, and continue the polka redowa step to execute the entire turn.

Lady.—Beginning with right foot, perform as above described.

THE GALOP or DEUX TEMPS.

Perform three steps with two movements.

Gentleman.—Slide left foot to second position, count one; bring right foot up to left and chase the left away to second position with a spring, at the same time describing a half circle with left foot, thereby turning half round, count two. Slide out with the right the same.

Lady.—Beginning with right foot, perform as above described.

TROIS TEMPS.

Performed in the same time as the Polka Mazourka.

Gentleman.—Slide left foot to second position, count one; draw the right foot up to the left and chase away the left with a spring, count two, and immediately draw the right to the left and chase away the left, count three; the last slide with the foot in a half circle, and at the same time carry the weight of the body upon the left foot in order to begin with the right to complete the turn; that is, slide the right, count one, chase it away with the left, count two, slide the right again and chase it away with the left, and thus complete the turn in six counts.

Same steps for the lady, who begins with the left foot.

DEUX TEMPS or REDOWA.

Gentleman.—Describe half a circle with toe of right, from third position front to third behind; at the same time slide left to fourth position (or second), count one; bring right foot behind left to third position, count two; turning half round, circle with left foot and slide right, in same manner, count one; bring left behind right to third position, count two, and thus complete the turn.

QUATRE TEMPS or REDOWA GLISSADE.

Begin with the redowa step to the left, count one, two; redowa step for the right, count three, four; make three slides sidewise, diagonal or backward, count one, two, three, and close the foot that follows up to first or third position, count four. It is an error of judgment to display too much agility while performing the dance. The steps should be executed in a quiet manner, neither foot leaving the ground, thereby giving the dancers a graceful and easy movement, pleasing to and particularly attractive to the beholder.

CINQ TEMPS.

Take one mazourka step to the left, count one, two, three; leap or jette on left foot, count four; spring on left, at the same time place right foot in third position, count five, thus turning half round; mazourka step, beginning with right foot, leap on right, spring on right, and place left foot front in third position, which will complete the turn.

The lady begins the dance with the right foot, (and as above described for the gentleman).

THE VARSOVIENNE.

Gentleman.—Slide left foot, polka redowa step, count one, two, three; slide right foot to second position, four; hold the right toe pointed in second position, count five, six. Gentleman will then begin with right foot and repeat the steps already described; again begin with the left, and again with the right; this completes the first part.

The gentleman will then make two mazourka steps sidewise, with the left foot, and polka redowa step with the left foot, turning half round, count one, two, three; slide right foot to second position, count four, and rest with the right foot pointing to the ground, count five, six; make two mazourka steps with right, count one, two, three—one, two, three; polka redowa with right, count one, two, three, and point left, count four, five, six.

POLKA BOHEMIA.

Gentleman.—Begin with left foot; place heel upon the ground in second position, count one; place left foot behind right in fifth position, count two; polka with left foot, turning half round, count one, two; heel and toe with right foot, and turn half round in polka step with right foot; this finishes the first part. Make two galop steps with left foot and turn half round in polka step with left, and two galop steps with right, and polka step with right foot, turning half round; this completes the second part.

Lady begin with right foot.

POLKA "RUSSE."

Gentleman.—Point left toe to second position, count one; place left foot behind right in fifth position, count two; polka step or galop with left foot turning half round, count three, four; toe of right foot to second position, count one; right foot behind left in fifth position, count two; galop with right foot, turning half round, count three, four; three galop slides with left foot, count one, two, three, four; polka or galop on right foot, turning half round, count one, two; polka or galop on left foot, count three four. On recommencing the second time, the gentleman begins with the right, and the lady with the left foot.

LA ESMERALDA.

Three slides with left foot, running the third slide into a polka step and turning half round; three slides with right foot, running the fourth slide into a polka step.

Lady begins with right foot.

LA COSKA.

Gentleman.—Commence with left foot; make three mazourka steps sidewise, and turn half round with polka redowa step; make three mazourka steps with right, and sliding right foot, turn half round in polka redowa step, which finishes the first part. Polka redowa in the second part, turning to the right or left during eight bars.

THE DANISH DANCE.

Gentleman.—Slide left foot to second position, count one; draw right foot up to left, count two; left foot to second position, count three; draw right foot up to left, count four; slide left to second position, count five; draw right foot up to first position, count six; slide left to second position, count seven; draw right foot up, count eight; make eight slides with right foot; make eight walking steps as above described, and eight slides; and then continue turning, with galop steps, with left and right feet during sixteen bars of music.

OTHER ROUND DANCES.

The Carlowitzka, Gorlitz, Les Patineurs, La Crimenne, L'Americaine, Cicilienne, are not in vogue, therefor it would be a waste of time to explain them.

THE SALUTATIONS.

The Bow.—Slide left foot sidewise to second position, count one; drop the heel of the left foot and carry the weight upon it, count two; draw the right foot up to the left to first or third position, count three; rest in position with the head and shoulders well back and both arms hanging loosely by the side, count four; look at the person or persons to whom the bow is intended, bend the neck and incline the head forward, count five; do not bend the waist or limbs, but bend the shoulders forward and drop the head downward, looking toward the ground, count six; gradually raise the head and shoulders, count seven; and when in the original position, with the head and shoulders well back and the arms still hanging by the side, count eight. The bow should be made as already described on entering or departing from a room where company are assembled, or in performing the salutations in a quadrille.

When a gentleman receives a formal introduction to a lady, the bow should be made by stepping backward from the lady to fourth position, disengaging his arm from the person who introduces him,

count one; draw the right foot up to the left in first or fourth position, count two; bow the head downward, count three, four; rise up quite straight, count five, six (as the gentleman rises up the lady will courtsey); the gentleman will then step toward the lady, count seven, and present his right hand or right arm, curved at the elbow and parallel with his waist, count eight. The slow and formal bow indicates good taste, and has a refining influence upon the company assembled. A gentleman should always bow to his partner at the termination of a dance, and on final separation thank the lady very kindly for the honor of her company and the pleasure realized therefrom, and seal the expressions with a very respectful bow.

A gentleman on passing a lady acquaintance in a public thoroughfare should raise his hat on passing, (the hand farthest away from the lady should be used). A slight inclination of the head is all that is necessary.

The COURTSEY.—Slide right foot sidewise to second position, count one; drop the right heel firmly upon the ground, count two; keep the left toe pointed firmly in second position and hold the head and shoulders well back, look at the person or persons to whom the courtsey is intended, count three, four; slide the left foot on a diagonal line, passing it behind the right, in fifth position, and terminate the slide by placing the left foot behind the right, in fourth position, count five; sink back, keeping the right limb nearly straight but bending the left, bend the neck and drop the head forward and downward (but do not bend the waist), count six; gradually rise up and recover original position, count seven, eight. The correct disposition of the arms is an important feature of the coursey—one or both should be held by the side and in a graceful curve from the shoulders to the tip ends of the fingers. The hands should never be placed together when performing a courtsey; however, one arm may be elevated in a curved position, not lower than the waist.

To go into minute details of the different kinds of Courtseys applicable to different occasions would fill at least four pages, therefore, limited space will not permit further explanations. However, I trust the lady, who by chance may read this little work will not pronounce me rude when I say that the courtsey, apparently easy of attainment, is rarely well performed.

THE QUADRILLE.

PREPARATORY EXPLANATIONS.

Sets should be formed in a quiet manner. A lady or gentleman should not manifest too much haste to obtain a favored position, and after a position has once been taken by a couple in no case should

they relinquish it, as it shows disrespect to others that are already in the set; nor should their place be left in temporary charge of others in the set to retain for them while they hold flirtations in some other part of the room, or leisurely take seats, waiting for the dance to begin. When a couple leave a set (which is really a disrespectful act), another couple have the right to take possession of the vacancy, and it is the duty of the master of ceremonies, host or hostess to see that the newly arrived couple are accorded that right above all dispute.

THE HEAD OF A ROOM.

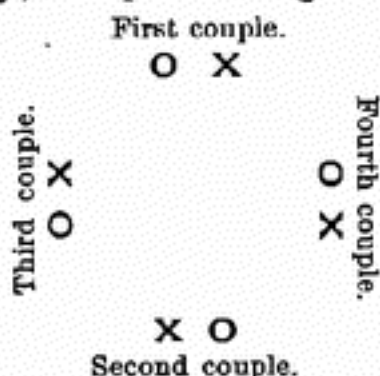
The head of the room may be determined by the surroundings, usually that part or end of a room farthest from the main entrance, or from the street door; or if the orchestra is situated at one end of a room, the end farthest from and facing the orchestra. It is customary to place invited guests of distinction at the head of the room, in order that they may face those who enter or depart. The same rule applies to the supper or dining room.

FORMING SETS FOR THE QUADRILLE.

The first couple take their position so as to face the orchestra or the main entrance to the room; the second couple take their position directly opposite; the third couple on the right of the first couple, and the fourth couple directly opposite to the third; thus forming a perfect square.

THE FORMATION OF SETS.

O represents a lady; X represents a gentleman.



The "Quadrille Francaise," commonly known as the Plain Quadrille, is composed of five numbers, each number containing two or more figures, and these figures are performed in time with the music, and occupy four, eight and sixteen bars.

The leader of the orchestra, or the prompter, will abbreviate, and call the figures as follows

NUMBER ONE.

Right and Left (head couples).....	8 bars
Balance.....	8 bars
Ladies' Chain.....	8 bars
Balance... ..	8 bars

NUMBER TWO.

Forward Two.....	16 bars
Balance.....	8 bars

NUMBER THREE.

Right Hand Across.....	4 bars
Left Hand Back	4 bars
Balance (in the centre).....	4 bars
Half Promenade (to opposite place).....	4 bars
Ladies forward and Back.....	4 bars
Gentlemen Forward and Back.....	4 bars
Forward Four and Back.....	4 bars
Half Right and Left to places ..	4 bars

NUMBER FOUR.

Forward Four and Back.....	4 bars
Forward Four—First Lady cross over.....	4 bars
Forward Three and Back	4 bars
Forward Three and Two Ladies cross over.....	4 bars
Forward Three and Back.....	4 bars
Forward Three (stop, and opposite Gentleman advance).....	4 bars
Hands Four Half Round.....	4 bars
Half Right and Left to places	4 bars

NUMBER FIVE.

Ladies' Chain.....	8 bars
Forward Two.....	16 bars
All Promenade.....	8 bars

To terminate the dance after the fifth number has been danced through four times, and during the last eight bars, instead of all promenade—

All Chassez.....	8 bars
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EXPLANATION IN DETAIL.

The first figure in the first number is performed by the first and second couples moving to the opposite couples' places, the two ladies passing between and on the right of the opposite gentleman, (both

lady and gentleman begin with right foot, make three steps—right, left, right—bring left foot close behind right, count four), this will occupy two bars; each gentleman will immediately present left hand to partners, move on the left of them, and thus to the opposite gentleman's place. This will occupy two more bars, completing what is usually termed a half "Right and Left" during the time of four bars of music; return to places in the same manner, and thus complete the full "Right and Left" in eight bars of music.

"*Balance*"—Face partners; the gentleman presents both hands in the form of a cross, the right hand uppermost; the lady gives both hands to her partner in the same form, and both (lady and gentleman) slide sidewise, passing the opposite couple on the right and to their opposite places (four bars), and return to places, thus performing the second figure in the first number in eight bars of music.

"*Ladies' Chain*."—The second part or third figure of number one is called Ladies' Chain, and the figure, if drawn upon a black-board, will present two links of a chain secured at either end by two rings. In performing the figure the two gentlemen describe the two circles, moving around to the left, and the two ladies mark out the two links by passing on the right and extending right hands when passing, and immediately give left hands to opposite gentleman, move around them on their left, and return to places on reversed curved lines, regaining partners and places in eight bars of music.

Balance.....8 bars.

NUMBER TWO.

"*Forward Two*."—The figures in this number are performed on straight lines, or in the form of a square. The first and second couples advance three steps, count four, by drawing the left foot up to the right to first or third position, and on retreat make three full steps, and finish by placing the left foot behind the right in third position, 4 bars; both couples move to opposite couples' places, and face partners when opposite, 4 bars; advance three steps, moving on the left of partners, and retreat three steps, 4 bars; return to places, 4 bars, and thus complete the figure in sixteen bars of music.

Balance (as explained in figure two, No. 1).....8 bars.

NUMBER THREE.

"*Right Hand Across*."—Move entirely across the set, extending the right hand, and moving on the right of the opposite lady or gentleman's place, and turn half round, so as to face the same lady or gentleman, 4 bars; returning, perform the steps very short; move on the left of the same lady or gentleman; at the same time give and retain

the left hand; turn slowly to the left and give right hand to partners, forming a close square, 4 bars. In this position, ladies' hands or arms form a cross, and the gentlemen's arms extended to the right and left. "Balance" in one place by simply sliding right foot to second; left behind to third, count two; left to second; right behind to third, count four; right again to second, and left behind to third, count six; left to second, and right behind to third, count eight, 4 bars.

"*Half Promenade, Opposite.*"—The lady moves round to the right, and the gentleman follows; both couples stop opposite to their places, 4 bars.

"*Ladies Forward.*"—The two ladies forward and back, 4 bars.

"*Gentlemen Forward.*"—The two gentlemen forward and back, 4 bars.

"*Forward Four.*"—Both couples advance and retire, 4 bars.

"*Half Right and Left.*"—Both couples return to their respective places, moving on the right of the one directly opposite, and give left hand to partner, turn half round into places, 4 bars; thus completing the No. in eight half figures during sixty-four bars of music.

NUMBER FOUR.

"*Forward Four.*"—First and second couples advance and retire, 4 bars; advance again, and first lady gives her left hand to the second gentleman's right; at the same time the second gentleman takes the right hand of his partner, and, with the two ladies, retreat three steps; the first gentleman retreats three steps at the same time, 4 bars. Second gentleman, with two ladies, advance and retire, 4 bars; advance again and retire alone, the two ladies retreating with the first gentleman, 4 bars. The first gentleman advances and retires, 4 bars; advance again and stop. The second gentleman advances, and the four join hands in the form of a circle, 4 bars. "Hands four,"—slide round to the left and stop opposite to places, 4 bars, and "half right and left" to places, 4 bars; thus completing the fourth number in eight semi-figures; complete in sixty-four bars of music.

NUMBER FIVE.

"*Ladies' Chain,*" as described in No. 1, figure three. Eight bars.

"*Forward Two,*" as explained in figure one, No. 2. Sixteen bars.

"*All Promenade.*"—Cross hands with partners, as for a balance, in figure two No. 1, and move around in the form of a circle, gentlemen keeping in the centre, and thus all four couples make an entire tour around the set and return to their places, at the termination of eight bars of music.

"All Chassez.—After the fifth figure has been danced four times through, the terminating figure is added by all facing partners; with three steps move and pass on the left, 2 bars; all turn slowly to the right, half round so as to face partners, 2 bars; with three steps move on the right of partners, returning to places, 2 bars; all courtesy and bow, 2 bars; the music ceases; the gentlemen present their right arms to their partners, and conduct them in promenade up and down the room, or conduct them to a seat.

PROMISCUOUS FIGURES.

Figures may be introduced to take the place of the third, fourth or fifth figures of a Quadrille, and are designated as Quadrille "Star," Quadrille "Basket," Quadrille "Social," &c.

BASKET.

This figure is generally introduced to take the place of the second or fifth figure.

Forward Two, (same as second figure).....16 bars
Balance 8 bars
Ladies in the Centre..... 8 bars

The four ladies advance to the centre and join hands, forming a circle of four, and execute a round to the left, and a reverse movement to the right, and stop in the centre with hands joined, and standing close together.

Gentlemen Hands Around Outside.....8 bars

The four gentlemen join hands outside of the ladies and move round to the left, 4 bars, and reverse to the right, 4 bars; the gentlemen raise their arms, holding fast of hands, and the ladies keeping hold of hands bend forward and move backward, and rise on the outside of gentlemen's arms, entwining the arms and forming a "Basket;" in this position all balance.

Balance8 bars

The balance occupies 4 bars, and all turn partners with both or right hands to regain places, 4 bars.

The figure is danced four times—third and fourth times gentlemen in the centre.

The star figure, similar to a basket, may be appropriately introduced to terminate the Quadrille in the fifth figure.

STAR.

Ladies Forward and Back.....4 bars

The four ladies advance to the centre, 2 bars, and retire to places, 2 bars.

Gentlemen Forward and Back..... 4 bars

The four gentlemen advance, 2 bars and retire, 2 bars.

Ladies Cross Right Hands.....8 bars

The four ladies advance to the centre, join right hands, forming a cross or star, and move half round to the left, 4 bars; the ladies then change hands, giving the left, return with reverse movement and present right hands to partners, still retaining left hands in the centre, 4 bars; the position of the dancers now represent a grand cross or star, each gentleman facing in an opposite direction from his partner.

All Balance.....8 bars

The balance occupies 4 bars, and all turn partners with right or both hands to regain places, 4 bars.

The figure is repeated by the ladies leading off, and the third and fourth times by the gentlemen leading off.

HANDS ALL ROUND.

Hands All Round.....8 bars

The four couple join hands and slide round to the left in a complete circle until all regain original places.

THE JIG.

Hands All Round.....8 bars

Ladies Balance to the Right.....8 bars

The four ladies move to the gentlemen on their right, 2 bars, and retire, 2 bars; the ladies advance the second time, and extending both hands to the gentlemen on their right, turn once-and-a-half round in order to take the next ladies places, 4 bars.

Balance to next..... 8 bars

Balance to next.....8 bars

Balance to Partners.....8 bars

Gentlemen Balance to the Right.....8 bars

Balance to the next.....8 bars

Balance to the next.....8 bars

Balance to Partners.....8 bars

RIGHT AND LEFT ALL ROUND

Right and Left All Round.....16 bars

To commence, all face partners and give right hand, move on the right side of partners, and give left hand to the next (2 bars), right hand to the next (2 bars), left hand to the next (2 bars), right hand to

partner—meeting opposite to place—(2 bars). Each lady and gentleman continue the round, giving alternately the right and left hand until partners and places are regained.

GAVOT.

Forward Four.....4 bars

The two head couples advance, 2 bars, and retire, 2 bars.

Dos-a-Dos.....4 bars

The same couple advance the second time and move round the opposite lady or gentleman, moving sidewise to the right, 2 bars, and return to places, 2 bars.

Sides Four.....8 bars

The first and second couples turn to the right in order to face the third and fourth couples, who turn to the left, thereby forming two parallel lines; all advance and retire, 4 bars; each gentleman extends both hands to opposite lady and turn, changing partners and places, 4 bars; this movement places each lady and gentleman directly opposite and facing their partners, and presenting two parallel lines.

All Ladies' Chain.....8 bars

The first and third and second and fourth ladies extend right hands, cross over, turn partners with left hands, return by giving right hands and turning gentlemen with left hands.

All Forward and Back.....4 bars

All Turn Partners on Places.....4 bars

The figure is then repeated by the head couples leading off.

The figure is repeated twice more by the side couples leading off.

The two last times the lines are reversed—the side couples leading to the right, and the head couples to the left.

THE LANCERS.

FIRST FIGURE.

Head couples forward and back, forward, turn one opposite and return to places.....8 bars

Cross over. First couple moves between second couple and return on the outside.....8 bars

Balance to corners, turn at corners and take place by side of partners.....8 bars

Repeat by the head couples, and twice by the sides.

SECOND FIGURE.

Head couples forward and back, forward again and ladies remain in centre 8 bars
Chassez to right and left, and turn partners 8 bars
Side couples divide, and join with head couples, forming two lines; all forward and back and turn partners on places.... 8 bars
Head couples repeat. When the side couples lead off, head couples divide.

THIRD FIGURE.

Head couples forward and back, forward again, courtesy d bow, and retire..... 8 bars
Ladies' Chain..... 8 bars
Head couples execute the figure twice, and sides the same.

FOURTH FIGURE.

Head couples move to the right, salute side couples, turn to the left and salute; return to places and salute partners..... 12 bars
Right and Left..... 8 bars
Repeat by head couples, and twice by the sides.

FIFTH FIGURE.

Right and Left all round..... 16 bars
First couple promenade and stop, facing outward..... 8 bars
Third couple take place behind first and fourth behind third.
All Chassez across, and re-cross partners, and form two lines, facing partners 8 bars
First couple promenade down the centre and return to head of line 8 bars
All forward and back, and turn partners on places..... 8 bars
Repeat four times—each couple lead off in rotation.

THE KEMBLE LANCERS.

Figures arranged by C. H. RIVERS, and dedicated to the Kemble Dramatic Society of Brooklyn.

FIRST NUMBER

All forward and retire..... 4 bars
Ladies' Double Half Chain 4 bars
All Forward and Retire..... 4 bars
Ladies' Double Half Chain..... 4 bars
All turn at corners with right hands..... 4 bars
All turn partners with left hands... 4 bars

SECOND NUMBER.

Head couples forward to side couples on their right; head ladies remain with side gentlemen and the head gentlemen retire, moving backward to opposite places—1st to 2d, 2d to 1st place. . . . 4 bars

Side gentlemen (with two ladies) forward to head gentlemen, and side gentlemen retire to opposite places. . . . 4 bars

Head gentlemen (with two ladies) forward to the right, ladies remain with side gentlemen, and head gentlemen retire to their own places . . . 4 bars

Side gentlemen forward to the right, leave the first and second ladies with partners, and retire backward to places. . . . 4 bars

All forward and retire. . . . 4 bars

All turn partners . . . 4 bars

THIRD NUMBER.

All forward and retire. . . . 4 bars.

All forward again, salute and retire. . . . 4 bars.

All Ladies' Chain . . . 8 bars.

The first and third couples, ladies' chain together, and the second and fourth couples, ladies' chain together. The third and fourth times, the first and fourth couples ladies' chain together, and the second and third couples ladies' chain together.

FOURTH NUMBER.

Head couples to the right, at the same time side couples to the left, and hands four half round and salute. . . . 4 bars

Head couples again to the right, and sides to the left and salute, . . 4 bars

The couples all being opposite to their own places, all hands half round to places and salute partners. . . . 4 bars

Right and left, first with third, second with fourth couples. . . . 8 bars

Second time, head couples lead to the right; third and fourth times, third and fourth couples lead to the right.

FIFTH NUMBER.

All the ladies turn the gentlemen on their right with their right hands, thereby taking the next ladies' place on the right of the gentlemen. . . . 4 bars

All the gentlemen, with their left hand, turn the ladies on their left, thereby changing places to the left . . . 4 bars

Ladies again to the right. . . . 4 bars

Gentlemen to the left. . . . 4 bars

Thus bringing each couple opposite to their places and with their own partners.

- Right hand to partners*, and all right and left half round to places, and salute partners.....8 bars
- First couple promenade* inside of the set and face outward; third couple take place behind the first, and fourth couple behind the third..8 bars
- Ladies march to the right*, turning from partners, and gentlemen march to the left; at the bottom of the set join hands with each respective partner, and march up to head of set and separate in two lines,..... 8 bars
- All forward and back*.....4 bars
- All turn partners* with both hands to places.....4 bars
- Second time, second couple face outward, and the fourth and third couples take places behind. Third time, third couple face outward; fourth time, fourth couple face outward.

Grand right and left all round to finish.

MINUET LANCERS.

FIRST NUMBER.

- Head couples to the right* and salute.4 bars
- Retire opposite to places* with their own partners and side ladies and salute4 bars
- Forward Six*; each head gentleman with two ladies advance and retire4 bars
- Advance again*; at same time side gentlemen advance..... 4 bars
- All turn partners*..... 4 bars
- All balance to corners*.....4 bars
- All turn at corners*, returning to partners.....4 bars

The head couples will move to the right, take side ladies and retire to their own places, as above described.

The sides repeat the same figures.

SECOND NUMBER.

- All advance and retire.....4 bars
- All advance, ladies remain in centre.....4 bars
- All Chassez to right and left.....4 bars
- All turn partners 4 bars
- All Promenade, gentlemen giving left hand in centre, presenting right arm to their partners.....8 bars

THIRD NUMBER.

- All forward and retire.....4 bars
- All forward and salute.....4 bars
- Double Ladies' Chain.....8 bars

FOURTH NUMBER.

Head couples to the right and salute.4 bars
 Gentlemen exchange partners and places; all salute new partners. 4 bars
 All advance towards partners and return.4 bars
 All turn partners to places.4 bars
 All salute corners.4 bars
 All salute partners.4 bars
 (Second time head couples lead to the left).

FIFTH NUMBER.

Grand Square16 bars

Heads advance, 2 bars; sides divide; heads to sides' places, 2 bars, sides to heads' places; heads to corners, 2 bars; sides to centre. Heads return to partners and places, 2 bars, and sides return to places with partners. Reverse the movements already described, the side couples to centre, heads to corners, &c.

First couple promenade and face outward, third and fourth couples taking place behind them.8 bars

Face partners in two lines; right hand across and salute partners.4 bars

Left hand back, and all salute partners.4 bars

March—Ladies to the right, in a line to the bottom of the set, and march up on the opposite line just vacated by the line of gentlemen; gentlemen march to the bottom of the set, move on the outside of the line of ladies, and stop on the line just vacated by the ladies. . .8 bars

All advance (towards partners) and retire.4 bars

All turn partners to places.4 bars

Finish with grand square.

SARATOGA LANCERS.

As taught by the Society of Professors of Dancing, New York.

NUMBER ONE.

Head couples forward and back with side couples on their right. 4 bars

Forward and turn *vis-a-vis* (in same direction).4 bars

Tiroir, (in same direction—head couples passing between side couples; returning, side couples between head couples).8 bars

All balance at corners.4 bars

Turn corners.4 bars

Second time, the couples move in the same direction, but in the Tiroir, the side couples pass between the heads; returning, the head couples pass between the sides.

Third time, the side couples dance with the head couples on their right, and in the Tiroir, the side couples pass between the heads; returning, head couples between sides.

Fourth time, side couples again dance with the head couples on their right, and in the Tiroir, the head couples pass between the sides; returning, side couples between the heads.

NUMBER TWO.

All forward towards centre, and back	4 bars
Place ladies in centre, facing partners, courtesy and bow.....	4 bars
All Chassez to right and left	4 bars
Turn partners to places.....	4 bars
Hands all round	8 bars

Four times.

NUMBER THREE.

All forward towards centre and return.....	4 bars
Forward again, salute <i>vis-a-vis</i> , and return to places.....	4 bars
<i>Moulinet des dames</i> * (the four ladies cross right hands, move entirely round, and turn partners with left hands).....	8 bars

Four times.

NUMBER FOUR.

Head couples lead to the right and salute.....	4 bars
Take ladies from the sides and lead them to opposite places. The first and second gentlemen, still retaining partners' left hands, take with their left hands the left hands of the side ladies and conduct them to opposite places—the third lady to fourth lady's place, and fourth lady to third lady's place	4 bars
Head couples return to places and salute partners.....	4 bars
Head couples Right and Left, <i>Chaine Anglaise</i> , with side couples on their right.....	8 bars
Second time, head couples lead to the left and salute.....	4 bars
Take ladies from the sides and lead them to places. The first and second gentlemen, still retaining partners' left hands, take with their left hands the right hands of the side ladies, and wheeling to the right, conduct the side ladies to their places.....	4 bars
Head couples return to places and salute partners.....	4 bars
Head couples Right and Left, <i>Chaine Anglaise</i> , with side couples on their left.....	8 bars
Third and fourth times, side couples visit the head couples, and perform the figure in a manner analogous to the first and second times.	

**La Chaine des dames*, double, is sometimes substituted.

The Right and Left, *Chaine Anglaise*, is performed the third time by the side couples, with head couples on their right; fourth time, with head couples on their left.

NUMBER FIVE.

Half Grand Chain, finishing by turning partners with right hand, 8 bars
 Half Grand Chain, reverse.....8 bars
 First couple face outward; couple on the right fall in behind the leading couple; couple on the left next; opposite couple last, 8 bars
 All *balancé sur place*, using the redowa step sidewise in place, in order of march, without turning—all commencing with left foot...8 bars
 March—ladies to the right, gentlemen to the left. They march down to the foot of the set, continue around separately, pass partners, ladies taking the inside, gentlemen outside, and march up the opposite side.....8 bars
 All forward and back in two lines.....4 bars
 Turn partners to places.....4 bars

The entire number is executed four times, each couple in order leading the figure.

After the fourth time, finish with Half Grand Chain, and reverse.

NATIONAL GUARD QUADRILLE.

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

FIRST FIGURE.

Dedicated to the National Guard (North).

Forward and back, 1st and 2d couples.....4 bars
 Lead to the right and salute.....4 bars
 Cross right hands, *en moulinet*, and turn.....4 bars
 Cross left hands, *en moulinet*, and return, finishing by all facing partners in two lines.....4 bars
 All balance to partners.....4 bars
 Turn partners to places.....4 bars

Second time head couples lead to the left, etc. Counterpart for the side couples.

SECOND FIGURE.

To the National Guard (South).

Forward and back, 1st and second couples.....4 bars
 Turn partners, 1st and 2d couples.....4 bars
 Side couples the same.....8 bars

Four ladies to the centre, back to back.....	4 bars
Ladies hands round to the right	4 bars
All balance to partners and turn.....	8 bars

Note 1.—1st and 2d times, head couples forward, back and turn; then side couples the same. 3d and 4th times, side couples forward, back and turn; then head couples the same.

Note 2.—1st and 3d times, ladies go to the centre; 2d and 4th times, gentlemen go to the centre.

THIRD FIGURE.

To the National Guard (East).

Forward and back, 1st and 2d ladies.....	4 bars
Cross over, 1st and 2d ladies.....	4 bars
Side ladies the same	8 bars
Salute corners.....	2 bars
Salute new partners.....	2 bars
Turn new partners with right hands.....	4 bars
All promenade.....	8 bars

Note.—1st time, the 1st and 2d ladies forward and back and cross over; then side ladies the same. 2d time, the 1st and 2d gentlemen forward and back and cross over; then side gentlemen the same. 3d time, 3d and 4th ladies forward and back and cross over; then head ladies the same. 4th time, 3d and 4th gentlemen forward and back and cross over; then head gentlemen the same.

FOURTH FIGURE.

To the National Guard (West).

Forward and back, 1st and 2d couples	4 bars
Lead to the right and salute	2 bars
Form two lines; 1st and 2d couples separate from partners and join the sides; the 1st lady goes to the left of 3d gentleman, and the 1st gentleman goes to the right of 3d lady; the 2d lady goes to the left of 4th gentleman, and the 2d gentleman goes the right of 4th lady.....	2 bars
All forward and back.....	4 bars
All forward again, and the 1st and 2d couples stop and face partners; side couples retreat to places.....	4 bars
1st and 2d couples forward and back.....	4 bars
Turn partners to places.....	4 bars

Second time, head couples forward and back; *lead to the left*, etc. Counterpart for the others.

FIFTH FIGURE.

To United States Army.

Introductory.....	4 bars
Four ladies exchange places to the right, and all salute, Turn with right hands.....	8 bars
The ladies pass to the next place on the right, all salute and turn.....	8 bars
The ladies pass to the next place on the right, all salute and turn.....	8 bars
The ladies pass into places, all salute and turn partners with right hands.....	8 bars
Tiroir—1st and 2d couples cross over, 1st couple gliding (with hands joined and crossed) between the 2d couple; return, second couple between the 1st.....	8 bars
Tiroir on the sides, 3d couple passing between the 4th; return, 4th couple between the 3d.....	8 bars
All turn corners with right hands and partners with left.....	8 bars
This number is performed four times precisely the same, except the Tiroir figure, which is as follows:	
1st time, head couples cross over, 1st couple between the 2d; returning, 2d couple between the 1st.....	8 bars
Side couples cross over, 3d couple between the 4th; returning, 4th couple between the 3d.....	8 bars
2d time, head couples cross over, 2d couple between the 1st; returning, 1st couple between the 2d.....	8 bars
Side couples cross over, 4th couple between the 3d; returning, 3d couple between the 4th.....	8 bars
3d and 4th times, side couples cross over and return, and then head couples, in manner analogous to the 1st and 2d times.	
After this entire number has been performed four times, Coda:	
All forward and salute <i>vis-a-vis</i>	4 bars
Salute partners.....	3 bars

THE POLO.

THE NEW FRENCH QUADRILLE.

Each number twice. Eight bars before commencement of each figure.

NUMBER ONE.

All promenade half round.....	4 bars
Head couples forward and back.....	4 bars
(When head couples are going back, the sides forward, and go back as the others forward again for next movement).	
Head couples half right and left to places.....	4 bars

Sides same.....	4 bars
Double ladies' chain, ladies crossing hands in centre.....	8 bars
Same for gentlemen.....	8 bars

NUMBER TWO.

Hands all round to left.....	8 bars
Four ladies in centre, back to back, and gentlemen promenade all round outside to left, turning partners with both hands when in places.....	8 bars
Gentlemen inside, back to back, and ladies promenade all round outside, turning partners to places.....	8 bars
Second time finish with hands all round.	

NUMBER THREE.

Four ladies cross over to each other's places, first two passing first, all turning to face inside.....	4 bars
Four gentlemen same.....	4 bars
(The gentlemen do not turn round, but each gives his left hand to partner and right to next lady on his right, forming a circle, with ladies facing inward and gentlemen outward.)	
All towards the centre and back, holding hands.....	4 bars
All round to places, still holding hands; gentlemen to left, ladies to right.....	4 bars
All the gentlemen pass in front of partners and turn, with both hands, the lady on the right.....	4 bars
And in succession each lady; lastly, their partners.....	12 bars

NUMBER FOUR.

Head couples forward and back.....	4 bars
While going back, sides forward, and go back when the heads forward for the next movement.	
The two gentlemen of the head couples leave their ladies with right hand side couples.....	4 bars
Six forward and back at the sides.....	4 bars
While the six go backward, the two gentlemen forward, and go backward when the six forward for the next movement.	
The six forward again, and hand the ladies to the other gentlemen; the right hand lady to the right, the left to the left.....	4 bars
Six forward and back at the heads.....	4 bars
Forward again, and leave ladies with partners.....	4 bars
Hands round, half way to left and back to right.....	8 bars

NUMBER FIVE.

Hands all round to left..... 8 bars

Form "Basket," and again round to left..... 8 bars

"Basket" is formed by all the ladies taking hands together in front of gentlemen, and gentlemen taking hands in front of ladies, the arms of the gentlemen above those of the ladies.

Ladies round inside to left, while gentlemen round outside to left, opposite directions..... 8 bars

To bring the ladies inside, the gentlemen raise their arms, still holding, and allow the ladies to pass under.

All promenade round in star..... 8 bars

To form star, the gentlemen, when coming round to places in previous movement, give right hands to partners and change places, bringing the gentlemen inside, when all four gentlemen take left hands, forming the star, and, at same time, take partner about waist with the right arm, and in this way promenade round.

After second time, finish with hands all round to left..... 8 bars

LAWN TENNIS.

NEW QUADRILLE.

By the Society of Professors of Dancing, New York.

No. 1.—MEASURING THE GROUND.

First and second couples forward, four walking steps..... 2 bars

Separate from partners, turning backs to each other, and each partner go to nearest side..... 2 bars

Walk backward, four steps, on third side of square..... 2 bars

Face partners and walk to places..... 2 bars

First and second couples balance with couples on their right.. 4 bars

Exchange partners, all the gentlemen returning to their places with opposite ladies..... 4 bars

First and second couples balance with couples on their left, and exchange partners..... 8 bars

Ladies' half double chain, the four ladies cross right hands *en moulinet*, go half round and turn partners with left hands..... 4 bars

Turn partners with both hands..... 4 bars

Repeat the entire figure..... 32 bars

Third and fourth times, counterpart for side couples.

No. 2.—THE VARIED CHAINS.

First and second couples right and left (<i>chaine Anglaise</i>) with side couples on their right	8 bars
Ladies' half chain.....	4 bars
Turn new partners.....	4 bars
All balance at corners and turn.....	8 bars
First and second couples right and left with side couples on their left	8 bars
Ladies' half chain	4 bars
Turn new partners.....	4 bars
All balance at corners and turn.....	8 bars

Repeat all the above to bring the ladies to their original places.

No. 3.—THE ROUNDS.

First and second couples right and left around (the same as grand chain, but performed by two couples only).....	8 bars
All forward and back.....	4 bars
Leave ladies in centre, dos-a-dos, and salute.....	4 bars
Half grand chain.....	8 bars
Four ladies forward and back.....	4 bars
Ladies' half double chain.....	4 bars
Head couples hands around with side couples on their right, and form lines, thus: the first and third couples hands round and form line on first couple's place, facing centre; at the same time second and fourth couples hands round and form parallel line, facing centre. The lines are formed by the first and second gentlemen disengaging their left hands, drawing the others along, and taking the extreme left of their respective lines.....	8 bars
Hands round the lady (the two gentlemen on each side hands round the lady between them and exchange places, thus placing each gentleman opposite his own partner).....	4 bars
Turn partners with right hands to places.....	4 bars

The entire figure is repeated by the head couples.

Third and fourth times, the side couples perform the right and left around, and hands round with the head couples on their right, and form lines on the sides, the third and fourth gentlemen taking the extreme left of their respective lines. The other portions of the figure are analogous to the first and second times.

No. 4.—THE DOUBLE PASTOURELLE.

Six forward and back, thus: The first and second gentlemen keeping their partners' left hands, take with their left hands the ladies at their left, who leave their partners in their places. Six forward and back.....	4 bars
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- Ladies on the left pass under. The first and second couples raise their hands so that the ladies on their left may pass under, and all the ladies cross to the gentlemen on the sides; the first lady taking position the right of fourth gentleman, while the fourth lady takes position on the left of third gentleman, and at the same time the second lady crosses over to the right of third gentleman, while the third lady goes to the left of fourth gentleman..... 4 bars
- Six forward and back..... 4 bars
- Ladies on the left pass under, all the ladies going to the head gentlemen..... 4 bars
- Six forward and back..... 4 bars
- Ladies on the left pass under, all the ladies going to the sides, 4 bars
- Six forward and back..... 4 bars
- Ladies on the left pass under, and all the ladies finish in their original places..... 4 bars
- Four ladies forward and back..... 4 bars
- Four gentlemen forward and back..... 4 bars
- All balance to partners and turn..... 8 bars

The entire figure is repeated. Third and fourth times, the figure commences by the side gentlemen taking the ladies from the heads.

No. 5.—LAWN TENNIS (THE NET).

- All forward and back..... 4 bars
- Third and fourth couples wheel into line; the third and fourth gentlemen retaining their partners' hands, pass their ladies toward the centre so as to form a line across the set, leaving a space in the centre, the third couple facing the side of the square upon which the first couple stands, and the fourth couple facing that upon which the second couple stands. As these two couples are wheeling into line, the first couple forward and the first gentleman takes position in centre of line facing his partner, the first lady retiring to her place, while the second couple move to the right oblique, and the second lady takes position to the left of the fourth gentleman, facing her partner, the second gentleman retiring to his place..... 4 bars
- First lady and second gentleman chassé to the right..... 4 bars
- Déchassé to the left..... 2 bars
- All turn partners to places..... 2 bars
- All promenade half round..... 4 bars
- Turn partners..... 4 bars
- Turn corners with right hands..... 4 bars
- Turn partners with left hands..... 4 bars
- All promenade to places..... 4 bars
- Turn partners..... 4 bars

The entire figure is repeated by the head couples, with the difference that the second gentleman takes position in centre of line, and the first lady takes position at the left of fourth gentleman, and their partners perform the chassé and dechassé.

Third and fourth times, counterpart for side couples, the head couples wheeling into line.

To finish—all salute partners.

LES VARIETES PARISIENNES.

FIRST FIGURE.

L'INVITATION.—*Waltz.*

First and second couple advance to the couple on their right, courtesy and bow, returning to places. 4 bars
Move to the couple on their left, and retreat. 4 bars
First and second couple right and left. 8 bars
All waltz round. 16 bars

SECOND FIGURE.

L'ETOILE.—*Polka.*

First and second couple advance and retire, and change sides with partners by giving the left hand and turning round. 8 bars
Same couple forward again and back, and turn partners with the left hand to regain places. 8 bars
All polka round. Turn with partners to next couple's place on the right; all move to the centre, 2 bars, and move out, two bars, take next couple's place on the right, and so on until each couple have regained places. 16 bars

The two above figures are danced twice by the head couples and twice by the sides.

THIRD FIGURE

LE PRISONNIER.—*Waltz.*

First gentleman advance to centre and stop 8 bars
Four ladies join hands round the gentleman and slide around the said first gentleman to the left, and all turn partners with right hand, 8 bars. Retaining partner's right hand, the ladies perform a square dos-a-dos, moving to the centre; the gentlemen follow with waltz step. 4 bars
All take partners and waltz back to places 4 bars
All return to the centre as at first, and waltz back to places. . . 8 bars

The second gentleman next advances to the centre, and the figure is repeated as above described; then the third, and last, the fourth gentleman advances to the centre.

FOURTH FIGURE.

L'ALTERNATE.—*Polka Mazourka.*

All turn partners with right hand; first couple separate and cross hands with the side couples on their right and left; move round to the right..... 8 bars

First lady and gentleman facing each other, chassez to the right and turn partner with left hand 8 bars

The head couple cross to opposite places with three mazourka and and one polka-redowa step; the head couple remain opposite while the side couple cross over and remain opposite to their places; the head couple return to their places, and then side couple return to their places.....16 bars

The second time the second couple divide and cross hands with the side couple

Third time, third couple divide, crossing hands with the head couple.

Fourth time, fourth couple divide.

FIFTH FIGURE.

LA ROSAGE.—*Waltz.*

First and second couple forward and back, separate, and join hands with side couple, forming two lines 8 bars

All forward and back, and the four ladies advance to the centre and give right hand to opposite lady, and left hand to partners, thus forming a grand cross or star... 8 bars

Balance to and from partners with waltz step; lady beginning with right, gentleman with the left foot, 2 bars; gentlemen move to the next lady, 2 bars, and balance so on, making the entire round, and each gentleman regaining his partner, leads her back to place, 16 bars

All waltz round, each couple following the couple on the right, 16 bars

The head couple forward again, and the same figures are repeated.

Then the side couple leads off, and the figure is repeated, making four times in all.

THE QUADRILLE CALEDONIANS.

FIRST FIGURE.

Head couples cross right hands, left hands back..... 8 bars

Balance to and turn partners..... 8 bars

- Ladies' Chain.... 8 bars
 Half promenade to opposite place, and half right and left to place..... 8 bars
 Repeat by the side couples.

SECOND FIGURE.

- Head couples forward twice..... 8 bars
 Ladies balance to and turn gentlemen on their right, each lady passing into the next lady's place..... 8 bars
 All promenade with new partners..... 8 bars
 Repeat four times, by which each lady regains her place.

THIRD FIGURE.

- Head couples forward and back, forward again and turn (or dos-a-dos)..... 8 bars
 Cross over, first couple passing between the second, return on the outside..... 8 bars
 Balance to corners and turn to places..... 8 bars
 All join hands, forming a circle, forward to the centre and back, and turn partners..... 8 bars
 Repeat four times.

FOURTH FIGURE.

- Head couples forward and back, turn partners on places... 8 bars
 Ladies move into the next ladies' place on their right, extend right hand, moving in front..... 4 bars
 Gentlemen move to the next gentleman's place on their left, extending left hand, and passing in front of lady..... 4 bars
 Ladies again to the right, 4 bars, and gentlemen to the left, 4 bars..... 8 bars
 Meeting partners opposite to place, all half promenade to places, and turn partners..... 8 bars
 Repeat four times in all.

FIFTH FIGURE.

- First couple promenade inside of the set and stop, facing inward..... 8 bars
 Ladies forward, give right hands and retire to places..... 4 bars
 Gentlemen forward, give right hands and retire to places..... 4 bars
 Balance and turn partners on place..... 8 bars
 Right and left half round, and half promenade to places..... 8 bars
 All chassez across partners, turn at corners with right hand. and turn partners on place with left hand. 8 bars
 Repeat, by the other three couples leading off in the promenade.

THE PRINCE IMPERIAL QUADRILLE.**FIRST FIGURE.**

First and second couples visit the couple on their right, courtesy and bow; the first and second gentlemen present the left hand to the lady of said couples, and with their partners conduct them to opposite places—first to second, and second to first couple's places8 bars
 Continue ladies' chain by the four ladies, the gentlemen remaining in their places; the ladies end the chain by stepping in front and facing their partners8 bars
 All chassez to right and left and turn partners8 bars
 Repeat by the head couples to regain places. Sides the same.

SECOND FIGURE.

The first lady and opposite gentleman forward and turn with both hands, and stop in the centre, facing the second lady; the two in the centre cross over and turn with the left hand, while the second lady, passing between them, crosses over to the opposite gentleman, and turns him with the left hand8 bars
 The two couples forward and back, and ladies' half chain to regain places8 bars
 All chassez across partners and turn at corners with right hands, and turn partners with left hands to places8 bars

THIRD FIGURE.

The first gentleman leads his lady to the centre, and leaves her facing him while he returns to place; both courtesy and bow. The second couple the same8 bars
 The side couples repeat the same, each in four bars8 bars
 The four ladies join hands, facing outward, and turn once round to the right and stop4 bars
 The gentlemen advance, give right hand to partners and left hand to the lady on the left4 bars
 All balance and turn partners on places8 bars
 Repeat by the second couple leading off; sides the same.

FOURTH FIGURE.

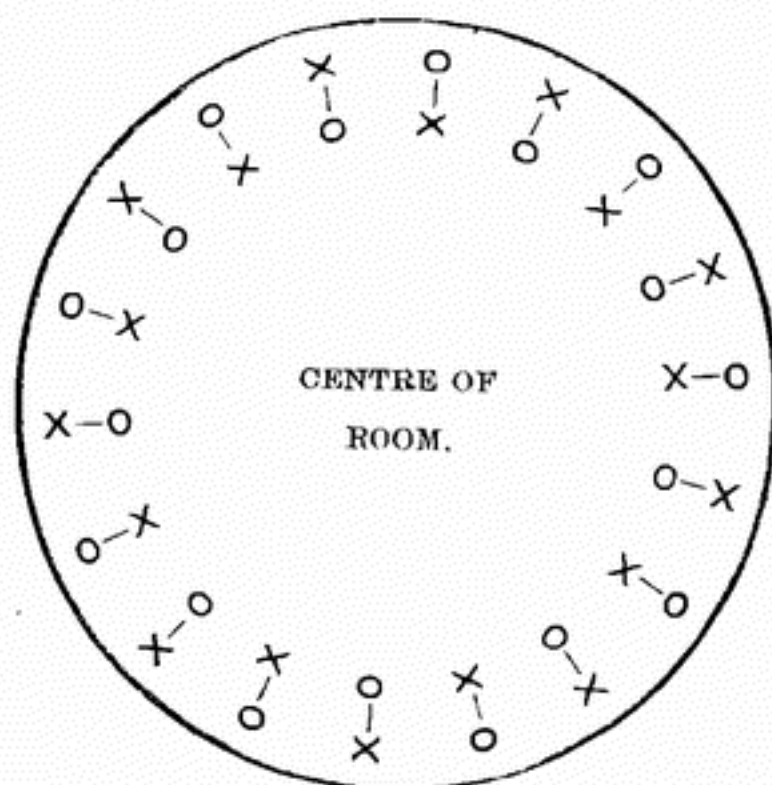
The head couple forward and back, forward to the couples on the right, the first lady taking place with the third gentleman, and second gentleman with the fourth lady; first lady and second gentleman return to places8 bars

The six forward and back twice.....8 bars
 The first lady and second gentleman forward and back, forward again, courtesy and bow, and turn to the right.....8 bars
 Hands four half round opposite to places, and half right and left to places.....8 bars
 Repeat, by the second lady and first gentleman leading off, and then by the third and fourth, in succession.

FIFTH FIGURE.

All the ladies leaving their partners, go to the right and turn the gentleman on their right with the right hand; turn each gentleman in succession on their place until each lady has regained her place by the side of her partner.....16 bars
 The first lady and opposite gentleman forward and back, forward again, turn with the right hand and stop in front of partner..8 bars
 Chassez across and recross, and turn partners.....8 bars
 Repeat, by the second lady and first gentleman leading off, and twice by the sides.
 To finish, the first couple forward and back, forward again, and the four ladies remain in the centre, while the gentlemen return to places, each facing their partner, courtesy and bow.

CONTRA DANCES.

**THE SICILIAN CIRCLE.**

- All right and left.....8 bars
 All balance toward centre of room as described in the above diagram,
 and return to places.....8 bars
 Ladies' chain.....8 bars
 All forward and back4 bars
 All let go partners' hands and pass through to next couple.....4 bars
 Continue dancing until every couple has passed entirely round the
 room.

SPANISH DANCE.

Form in the same manner as for the Sicilian circle, or if there are not couples enough, form in the centre of the room, as shown in the following diagram:

O-X

X-O

O-X

X-O

O-X

X-O

Slow waltz music.

Salute partners, salute *vis-à-vis*, 8 bars

All forward and back, waltz step, gentleman begin with left, lady with right foot 4 bars

All forward and exchange partners 4 bars

All forward and back, forward and retake partners 4 bars

All forward and back, forward and exchange partners 4 bars

All forward and back, forward and retake partners 4 bars

Cross right hands, *en moulinet*, and march round to the right 4 bars

Cross left hands and return 4 bars

All waltz or promenade round to the next couples 8 bars

Sir ROGER DE COVERLY;

OR, THE VIRGINIA REEL.

Form in sets of six couples.

Top couple—1 X-O

2 X-O

3 X-O

4 X-O

5 X-O

Bottom couple—6 X-O

Directions for calling

First gentleman and last lady forward and back.

First lady and last gentleman, the same.

First gentleman and last lady swing right hands.

First lady and last gentleman, the same.

First gentleman and last lady swing left hands.

First lady and last gentleman, the same.

First gentleman and last lady swing both hands.

First lady and last gentleman, the same.

First gentleman and last lady dos-a-dos.

First lady and last gentleman the same.

First couple turn right hands.

Separate, and turn second couple, left hands.

Turn right hands.

Separate and turn third couple, left hands.

And so on to the bottom.

Join hands and back to places at top.

All: gentlemen to left, ladies to right, march down outside, and up the middle.

Head couple, down the middle to bottom.

THE RUSTIC REEL.

The dancers face up and down, like the Spanish dance

All the gentlemen stand in a line up and down the room, every two gentlemen facing each other; who have two ladies on either side of them, facing as they do; thus there will be two sets of six dancers, facing each other alternately, all the way down. The top gentleman will balance to the lady on the bottom gentleman's right hand and turn her, while the bottom gentleman will do the same with the lady on the top gentleman's right; they will both execute the same figure with the respective ladies on the left of the gentlemen; the two lines of three in each will join hands and chassé up to each other and pass through their lines; those meeting the next set below, will do the same figure with them until they reach the bottom of all: those who go up, of course, do the same as they go up; all commence at once. The gentleman, with his two partners, can retire from the dance at his pleasure. It only answers for a finale at a ball. It may be danced to any lively Scotch reel tune.

GREAT WESTERN REEL;

OR, AN OLD-FASHIONED STRAIGHT FOUR.

Figure.—Two couples stand in a direct line, viz.: partners facing each other. The lady of one couple stands with her back to the back of the gentleman of the other couple; the figure begins by setting to partners, then hey, which is a straight right and left, or Highland chain; this is repeated two or three times. Then a lady and gentleman stop in the middle and set to each other, 4 bars; Highland chain repeated idem; the other two meet in centre and set. This simple figure is thus repeated until the music ceases.

THE WALTZ.

As taught by the American Society of Professors of Dancing, New York.

GENTLEMAN'S PART.

Stand in first position, leap or glide back on left foot to fourth position (*jette*); (limb straight, right heel upraised, toe pointing), count one; glide right foot back to fourth position; (feet apart, bended knee, heel upraised), count two; carry the weight over the toe of right and draw left up to first position (*ensemble*) (both heels upraised, limbs quite straight), count three; thus completing the left and bottom side of the square, representing gentleman's first three steps, ladies' last three; transfer the weight from right to left, and leap or glide forward on right to fourth position (*jette*), (bending left knee and placing the weight over the right), count four; glide or extend left to fourth position (toe pointing, limb straight), count five; draw the right up to the left to first position (*ensemble*), heels raised, limbs quite straight), count six; thus describing the right and top of square, representing the gentlemen's first three and ladies' last three steps, concluding the movement.

LA RUSSE.

As taught by the American Society of Professors of Dancing, New York.

First Measure.—Two glissades to the left.

Two glissades consist of four glisses or slides, as follows:—Glide left foot to 2d position, then glide right foot to 1st position, which make one glissade, count one; glide left foot to 2d position, count two; glide right foot to 1st position, count three, making the second glissade.

Second Measure.—One glissade and one glisse to the left.

One glissade and one glisse are simply three glides, as follows:—Glide left foot to 2d position, count one; glide right foot to 1st position, count two; glide left foot to 2d position, count three. The step of the 2d measure is similar to Polka.

No turning is made on the 1st measure. A half turn is made on the 2d measure.

THE DIAGONAL

POSITION OF THE COUPLES

O stands for Lady ; X stands for Gentleman.

First Couple.

0 x

Third Couple.

0X

Fourth Couple

0X

X O

Second Couple.

Thus representing a square,

During the first four measures salute partners; during the second four measures, salute corners.

FORMATION AFTER THE DANCE BEGINS.

The diagram illustrates four different types of X-O bonds in a polymer chain, labeled 1st, 2d, 3d, and 4th. Each label is positioned between an 'X' and an 'O' atom. The 1st bond is at the top, the 2d bond is at the bottom left, the 3d bond is at the middle left, and the 4th bond is at the middle right. The atoms are connected by lines representing the polymer backbone.

Introduction to each number, 8 measures.

FIRST NUMBER, TWICE.

Right and Left, 8 bars.

As follows:—The first and second couples move to the right, third and fourth couples to the left, pass on the right of one opposite, eight marching steps, each couple thereby changing their places in lines opposite, and each lady placed on the right hand side of her partner; re-march to original places.

Balance..... \$ 1.00.

Face partners, and gentlemen present both hands, the right hand uppermost, and ladies give both hands to their partners, gentlemen moving with their back to opposite gentlemen; conduct their partners to opposite couples' places; on returning, the ladies pass near together.

Ladies' Chain,.....8 bars.

Ladies moving from their partners give right hand, passing on the right of opposite lady, 1st to 3d, 2d to 4th, and giving left hand to gentleman opposite; all turn round, marching to the left; the ladies return by presenting right hand to opposite lady and turning their own partners with left hand on places.

Balance,.....8 bars.

The same figures are repeated by reversing the lines, head couples leading to the left, 1st to 4th 2d to 3d.

Right and Left,.....8 bars.

Balance,.....8 bars.

Ladies' Chain,.....8 bars.

Balance,.....8 bars.

SECOND NUMBER, FOUR TIMES.

All Forward and Retire,.....4 bars.

All March Over into Opposite Lines,.....4 bars.

All Forward to and pass Partners and Retire, (moving on the left hand side,).....4 bars.

All March to Places,.....4 bars.

Balance,.....8 bars.

2d time.—Head couples lead to the left, sides to the right.

3d time.—Head couples lead to the right.

4th time.—Side couples lead to the right.

EXPLANATION OF SECOND NUMBER.

Join hands, forming two diagonal lines, 1st and 4th, and 2d and 3d couples in line. All advance, marching forward four steps and retire. All march, passing on the right of ones opposite, but facing partners, six marching steps and two steps backward from partners, and on opposite lines. All pass partners on left hand side, and retire, re-passing partners on left hand side. All re-march to places passing on the left of one opposite and thereby regain places.

THIRD NUMBER, FOUR TIMES.

Right Hand Across, Left Hand Back8 bars.

Head couples leading to the right and side couples to the left, give right hand to the one opposite and march across, turn to the right forming diagonal lines opposite to places. All extend left hand and re-pass on the left, and still retaining the left hand turn to the left sufficiently to face partners, to whom extend the right hand, thus forming two circles of four in each circle, the ladies having their hands crossed and the gentlemen holding their arms apart.

Balance, 4 bars.

This balance is made by gliding forward on the right and backward on the left.

Half Promenade, 4 bars.

The half promenade is executed in this manner: the gentlemen present both hands, the right hand uppermost, and conduct their partners into lines opposite to their places. The movement should be made to the right, but describing a half-circle, turning to the left, each gentleman keeping his partner on the right hand side.

Ladies Forward and Retire, 4 bars.

Gentlemen Forward and Retire, 4 bars.

All Forward and Retire, (joining hands,) in lines, 4 bars.

All Half Right and Left to Places, 4 bars.

Second time and fourth time, side couples lead to the right.

FOURTH NUMBER, FOUR TIMES.

All Forward and Retire, 4 bars.

All Forward, and head ladies take place with side gentlemen;

All Retire, 4 bars.

Forward Six and Retire, 4 bars.

Forward Six and Ladies Cross Over, 4 bars.

Forward Six and Retire, (head gentlemen with ladies,) 4 bars.

Forward Six and Opposite Gentleman Advance, 4 bars.

Hands Four Half Round to the Left, 4 bars.

Hands four half round is done in order that each couple may move in diagonal lines opposite to their places.

All Half Right and Left to places, 4 bars.

First and third times, head couples lead to the right, second and fourth times, side couples move to the right. When the side couples lead to the right the side ladies take place with the head gentlemen.

FIFTH NUMBER, FOUR TIMES.

<i>Ladies' Chain,</i>	8 bars.
<i>All Advance and Retire,</i>	4 bars.
<i>All March over to Opposite Lanes,</i>	4 bars.
<i>All Forward to, and pass Partners, and Retire,</i>	4 bars.
<i>All March to Places,</i>	4 bars.
<i>All Promenade,</i>	8 bars.

Second and fourth times, side couples lead to the right.

The promenade as follows:—Gentlemen give left hand in centre, forming a cross, present right arm to their lady partners and move to the right but turning to the left; move entirely round. Second and fourth times, the ladies give right hands in centre and take their gentlemen partners' right arm with their left hand, thus forming a cross; all move round, turning to the right, thus alternating the figure. Or the promenade may be performed in the ordinary way with the hands crossed.

After having performed the promenade four times, face and march past partners on the left hand side and all salute at corners, turn round and face partners, and passing on the right side, return to original places. All salute partners, thus concluding the dance.

WALTZ QUADRILLE,

As taught by the American Society of Professors of Dancing, New York.

NUMBER ONE.

<i>Right and Left, (Chaine Anglaise,)</i>	8 bars.
<i>Balance,</i>	8 bars.
<i>Ladies' Chain,</i>	8 bars.
<i>Take Waltz position,</i>	2 bars.
<i>All Waltz Round,</i>	16 bars.

Same for side couples.

NUMBER TWO.

<i>Forward Two, (L'Ete), same as No. 2, Plain Quadrille,</i>	16 bars.
<i>Take Waltz position,</i>	2 bars.
<i>All Waltz Round,</i>	16 bars.

NUMBER THREE.

<i>Right Hands Across and Left Hands Back,</i>	8 bars.
<i>Balance in Circle, (sur place,)</i>	4 bars.

<i>Half Promenade</i>	4 bars.
<i>Take Waltz position</i> ,.....	2 bars.
<i>All Waltz Round</i> ,.....	16 bars.

Repeated by head couples to regain places. Same for side couples.

NUMBER FOUR.

<i>Head Couples Forward and Back, with Side Couples on their Right</i> ,.....	4 bars.
<i>All Forward Again</i> (in same direction), <i>and Exchange Partners</i> , the gentlemen taking each others' places, the ladies remaining in their own places opposite partners, forming two diagonal lines parallel to each other,.....	4 bars.
<i>Ladies' Chain All</i> , (same as Ladies' Chain in ordinary Quadrille, except that it is performed with the same couple with whom you exchanged partners, the entire set executing the figure at the same time).....	8 bars.
<i>All Forward and Back</i> ,.....	4 bars.
<i>Turn Partners to Places</i> ,.....	4 bars.
<i>Take Waltz position</i> ,.....	2 bars.
<i>All Waltz Round</i> ,.....	16 bars.

Repeat all the above. Third and fourth times side couples lead to the right, etc.

NUMBER FIVE.

Chords.

<i>Half Grand Chain</i> ,.....	8 bars.
<i>Half Grand Chain Reverse</i> ,.....	8 bars.
<i>Head Couples Forward and Back</i> ,.....	4 bars.
<i>Forward Again, Salute</i> , (courtesy and bow,) <i>and Back to Places</i> ,.....	4 bars.
<i>All the Ladies Balance to the Right</i> ,.....	4 bars.
<i>Exchange Partners</i> .—Each lady passes into next lady's place to the right,.....	4 bars.
<i>Take Waltz position</i> ,.....	2 bars.
<i>All Waltz Round</i> ,.....	16 bars.

Repeat this entire number to bring ladies in opposite places. Third and fourth times, side couples forward and back. After the fourth time, when all are in places, *Coda*.

The figures of the Waltz Quadrille may be danced by head couples leading to the right and side couples to the left in the 1st, 2d, 4th and 5th numbers; but in the 3d number heads lead to the right and sides lead to the left every time, each couple thereby moving entirely round the set and also alternating the lines.

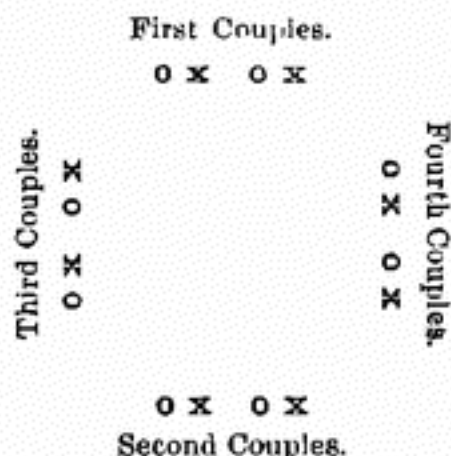
OCTAGON LANCERS.

Double Formation.

As taught by the American Society of Professors of Dancing, New York.

The terms "right couples" and "left couples" are used in the following explanation of the figures of this Quadrille:—The "right couple" of the two "first couples" signifies the couple that stands at the immediate right of the other first couple. The other first couple is designated as the "left couple." This explanation will suffice for the other double couples.

The term *vis-a-vis* does not always mean the opposite person from original places, nor does the term forward always mean toward the centre; but they may mean opposite or toward the directions the couples face at the time the figure is called.



NUMBER ONE.

First Time.

- All the right couples move to the couples on their right; at the same time all the left couples move to the couples on their left, 2 bars.
 All Retire, 2 bars.
 All turn *vis-a-vis* in same direction and return to places, 4 bars.
Tiroir; right couples moving to the right and left couples moving to the left—head couples passing between side couples... 4 bars.
 Return—side couples passing between head couples..... 4 bars.
 All the ladies balance to gentlemen on their right, and gentlemen balance to ladies on their left..... 4 bars.
 All turn those to whom they balance..... 4 bars.

Second Time.

The right couples face left couples (that is, the two first couples face each other and counterpart for all the other couples, and move forward as they face.....	2 bars.
All retire.....	2 bars.
All turn <i>vis-a-vis</i> and return.....	4 bars.
<i>Tiroir</i> : right couples passing between left couples.....	4 bars.
Return—left couples passing between right couples.....	4 bars.
All the ladies balance to gentlemen on their right, etc.....	4 bars.
All turn and return to places.....	4 bars.

Third time the figures are performed precisely the same as first time except that in the *Tiroir* the side couples pass between head couples; returning, the head couples between side couples.

The figures are performed the fourth time precisely the same as second time, except that in the *Tiroir* the left couples pass between right couples; returning, the right couples between left couples.

NUMBER TWO.

First and Third Times.

All forward to centre and back.....	4 bars.
All the ladies to centre, face and salute partner.....	4 bars.
All chasse to the right and left.....	4 bars.
Turn partners to places.....	4 bars.
Promenade half round (to places diagonally opposite,).....	8 bars.

Second and Fourth Times.

All forward to centre and back.....	4 bars.
All the gentlemen to centre, face and salute partners.....	4 bars.
All chasse to the right and left.....	4 bars.
Turn partners.....	4 bars.
All half promenade to places.....	8 bars.

NUMBER THREE.

First and Third Times.

Right couples move to the couples on their right, and left couples to the couples on their left and retire	4 bars.
All move in same directions, salute <i>vis-a-vis</i> and retire.....	4 bars.
Ladies' Chain All. (This is an ordinary ladies' chain, but performed in the directions designated).....	8 bars.

Second and Fourth Times.

All the right couples face left couples, as in second time of No. 1 and perform the entire figure as described for first and third times..... 16 bars.

NUMBER FOUR.

First and Third Times.

Right couples of the heads move to couples on their right, and the left couples of the heads move to couples on their left, and salute,..... 4 bars.
 Head couples face the centre (thus placing each gentleman of the head couples at the right of his partner); then the head couples cross over to opposite side couples—each of the head gentlemen giving his right hand to the right hand of the lady facing him, and all the head couples salute side couples, saluting diagonally opposite,..... 4 bars.
 Head couples again face the centre; all the head gentlemen give right hands to the ladies facing them, pass on and turn partners to places with left hands..... 4 bars.
 All the right couples, Right and Left (*Chaine Anglaise*) with couples on their right, and at the same time left couples Right and Left with couples on their left..... 8 bars.

Second and Fourth Times.

Counterpart of side couples.

NUMBER FIVE.

All hands round to the left,..... 8 bars.
 The same to the right..... 8 bars.
 First couples face outward in place in the usual manner; the side couples fall in behind their nearest first couple, the second couples last; thus forming a column of four ranks, two couples in each rank, with hands joined, all facing the same direction..... 8 bars.
 Glide sidewise to the left..... 2 bars.
 Glide to the right..... 2 bars.
 Repeat the glide to the left and right..... 4 bars.
 March.—The lady on the extreme right of the front rank, followed by the ladies behind her, countermarches to the right; at the same time the gentleman on the extreme left of the front rank followed in the same manner by the gentlemen

behind him, countermarches to the left; also at the same time the lady and gentleman in the centre of the front rank "about face," the gentleman taking lady's left hand in his right and march to the foot of the set, followed by the others in order; then, upon meeting at the foot, each gentleman gives right hand to his own partner's left, and all march up the set, finishing by all facing partners..... 8 bars.

All forward and back..... 4 bars.

Turn partners to places,..... 4 bars.

The entire number is performed four times, the only difference being that the second time second couples face outward; third time, third couples face outward, and fourth time, fourth couples.

Finish with all hands round to the left and right.

SARATOGA LANCERS.

As revised by the American Society of Professors of Dancing, New York.

NUMBER ONE.

Head couples forward and back with side couples on their right, 4 bars.

Forward and turn *vis-a-vis* (in same direction)..... 4 bars.

Tiroir (in same direction, head couples passing between side couples; returning, side couples between head couples) 8 bars.

All balance at corners..... 4 bars.

Turn corners..... 4 bars.

This number is performed first and third times precisely as above explained. Second and fourth times, side couples move to the right, and in the *Tiroir*, side couples pass between head couples; returning, head couples between side couples.

NUMBER TWO.

All forward (toward centre) and back 4 bars.

Place ladies in centre, (facing partners) courtesy and bow..... 4 bars.

All chassez to right and left..... 4 bars.

Turn partners to places..... 4 bars.

Promenade half round..... 4 bars.

Turn partners..... 4 bars.

Four times.

NUMBER THREE.

All forward (toward centre) and back..... 4 bars.

Forward again, salute *vis-a-vis*, and return to places..... 4 bars.

Ladies Double Chain..... 8 bars.

Four times.

Frequently Gentlemen's Double Chain is substituted third and fourth times, the gentlemen crossing left hands and turning ladies with right hands.

NUMBER FOUR.

- Head couples lead to the right and salute..... 4 bars.
 Take ladies from the sides and lead them to opposite places.
 The third lady to fourth lady's place and fourth lady to third lady's place..... 4 bars.
 Head couples return to places and salute partners..... 4 bars.
 Head couples cross over (sliding)..... 2 bars.
 Side couples cross over (sliding)..... 2 bars.
 Head couples return to places (sliding)..... 2 bars.
 Side couples return to places (sliding)..... 2 bars.
 N. B.—In crossing over, face partners and move sidewise, each lady passing between opposite couple.
 Second time, head couples lead to the left and salute..... 4 bars.
 Take ladies from sides and lead them to places..... 4 bars.
 Head couples return to places and salute partners..... 4 bars.
 Cross over as before..... 8 bars.

Third and fourth times, side couples visit the head couples. The cross-over is performed the third and fourth times by the side couples moving first.

NUMBER FIVE.

- Half Grand Chain, (turn partners with right hands)..... 8 bars.
 Half Grand Chain reverse..... 8 bars.
 First couple face outward; couple on the right fall in behind the leading couple; couple on the left next; opposite couple last..... 8 bars.
 All chassez to the left..... 4 bars.
 Dechassez to the right..... 2 bars.
 Repeat..... 4 bars.
 March—ladies to the right, gentlemen to the left. They march down to the foot of the set, continue around separately, pass partners, ladies taking the inside, gentlemen outside, and march up the opposite sides..... 8 bars.
 All forward and back in two lines..... 4 bars.
 Turn partners to places..... 4 bars.

Four times, and finish with half grand chain and reverse.

RIVERS'

HIGHLAND GAVOTTE.

Dance by H. FLETCHER RIVERS. Music by LUCIUS J. FISH.

EXPLANATION OF MOVEMENT.

Gentleman commence with left; lady commence with right.

PART FIRST.

Standing in first position, spring on one foot and at the same time slightly raising the opposite from the floor, extend same to second position, pointing the toe downward and outward, count one. Draw or place the extended foot back of the opposite to third position springing at the same time, count two. Glide the same foot sidewise to second position. Carry weight over same, count three. Draw the opposite up to third position back, count four. Spring on the foot placed behind and at the same time describe a semi-circle with the foremost foot displacing the latter, driving it sidewise to second position, pointing the toe, heel slightly raised, limb quite straight, count five. Draw the extended foot back of opposite foot to third position, springing, count six. Glide the same foot sidewise to second position, carry weight over same, count seven. Draw the opposite foot to the third position back, count eight. Thus completing the movement..

PART SECOND.

Describe a semi-circle with the foremost foot immediately ~~re~~^{dis}placing the latter. Extending it sidewise to second position and immediately draw the opposite up to third position back, count one. Spring and glide the foremost foot back to fourth position, drawing the opposite up to third position in front, count two. Glide the latter sidewise to second position, count three, and draw the opposite up to third position back, count four. Reverse the movement. Describe a semi-circle with the foremost foot, immediately displacing the opposite. Drive same sidewise to second position. Draw the other foot up to third position back, count one. Glide the foremost foot back to fourth position and draw the opposite foot up in front to third position, count two. Glide the latter sidewise to second position, count three, and draw the other foot back to third position, count four. Thus completing the movement.

THE COTILLON—GERMAN.

In order to form a Cotillon, all should sit around the room in half or complete circles, according to the number of waltzers, placing themselves so as to leave as much space as possible for the middle of the room.

The dancers should place themselves in couples, the gentlemen having his lady on his right.

The gentleman who rises to commence takes the title of Gentleman Leader. To insure order and movement in a Cotillon, it is indispensable that all couples should fully recognize the authority of the gentleman leader; on him, especially, depends, more or less, the animation and energy which presides over the whole. It is he who gives to the orchestra the signal of commencement, warns the conductor when it is necessary in Cotillon mixed with Waltz or Galop, to change the tune. The orchestra ought also to play during the whole continuance of a Cotillon, without stopping, and only cease when they have received the order from the gentleman leader.

It belongs to the leader to determine what among the figures are those which will suit one assembly more than another, taking into consideration the skill of the waltzers. He ought, necessarily, to let the simple precede the more intricate figures, to put alternately in movement one or more couples, and to determine by figures which require a greater number of participants and elicit the most exciting incidents. The choice of figures, which constitutes in a great degree the art of the leader, can scarcely be submitted to precise rules, since it depends on particular circumstances which vary in almost every soiree.

It is also necessary to remark that certain figures are especially appropriate to intimate circles, and should only with reserve be admitted into assemblies composed of strangers.

1.

LA COURSE.—THE COURSE.

The first gentleman quits his partner after the waltz or promenade, according to what is going on, and proceeds to choose two ladies in the circle; his partner, on her side, chooses two gentlemen, they place themselves vis-a-vis to each other at a certain distance, then move forward and execute the Waltz or Galop, each gentleman with the lady who happens to be before him. This figure is performed by as many couples as the dimensions of the room will admit.

2.

LES ROUNDS A TROIS.—THE ROUNDS OF THREE.

The first couple sets out as in the Course, with a Waltz or a Promenade. The gentleman selects two ladies, the lady two gentlemen. They consequently form two rounds composed of three persons, placed in front of each other. The two rounds turn very rapidly. At a given signal the gentleman passes under the arms of the two ladies with whom he has just turned and moves forward to his own partner, who has just turned on her side with the two gentlemen. The two gentlemen whom the lady abandons proceed to rejoin the two ladies in front of whom they find themselves, and re-conduct them to their places in the Polka or Galop, as the case may be.

3.

LES CHAISES.—THE CHAIRS

The gentleman conductor sets out and causes his partner to sit in a chair placed in the middle of the room. He subsequently takes two gentlemen and presents them to her. She selects one of the two. He then seats in the chair the gentleman refused, and proceeds to present two ladies to him that he may also choose. The first gentleman retains the lady refused and re-conducts her, in dancing or waltzing, to her place. This figure can be performed by any number of couples.

4.

LES FLEURS.—THE FLOWERS.

The conductor selects two ladies, and requests them to name to him, in a low voice, each a flower. He proceeds to present the two ladies to another gentleman, and names to him the two flowers, from which he has to choose one. The second gentleman waltzes with the lady represented by the flower which he has named, and the gentleman conductor waltzes with the other lady. The lady of the first gentleman executes the same figure with the other two gentlemen chosen by her. The flowers can do for one, two or three couples.

5.

LES COLONNES.—THE COLUMNS.

The gentleman leader sets out by a Promenade or Galop, and leaves his lady in the middle of the room. He takes a gentleman, whom he places back to back with his lady. He brings another lady whom he places opposite the gentleman he has just selected, and in this way the rest, till he has formed a column of four or five couples, which he takes

care to terminate by a lady. At a signal given by striking his hands, each turns round and dances with his vis-a-vis, making a tour of the room and thus regaining place. A double column may be formed by starting two couples instead of one.

6.

LE COUSSIN.—THE CUSHION.

The first gentleman sets out with his partner, making the tour of the room, and holding in his left hand a cushion, which he leaves with his partner, which she must present to several gentlemen, inviting them to place a knee upon it. The lady should withdraw it quickly from the gentleman she intends to deceive, and let it fall before the one she intends to select.

7.

LES CARTES.—THE CARDS.

The first gentleman presents to four ladies the four queens of a pack of cards, while his partner presents the four kings to four gentleman. The gentlemen rise and proceed to seek the ladies of their color. The king of hearts dances with the queen of hearts, the king of clubs with the queen of clubs, &c.

8.

LE MOUCHOIR.—THE HANDKERCHIEF.

The first couple start off. After the Waltz or Promenade, the lady makes a knot at one of the corners of a handkerchief, which she presents to four gentlemen. He who hits upon the knot waltzes or dances with her.

9,

LE SERPENT.—THE SERPENT.

The first couple make a tour of the room; the gentleman then leaves his lady in one corner of the room, her face turned to the wall, and proceeds to select three or four ladies whom he places behind his partner, leaving between each of them a certain space. He then selects as many gentlemen, including himself, as there are ladies. He forms a loose chain with the gentlemen he has chosen, and after having promenaded the chain he passes behind the last lady, then between each lady until he reaches his own. He then claps his hands, and each gentleman dances with his vis-a-vis. One or two columns can be made by starting several couples at the same time. ✓

10.

LE ROND BRISE.—THE BROKEN RING.

The first couple start off in a Waltz or Galop. The gentleman leaves his partner in the centre of the room, and proceeds to select two gentlemen who form with him a round of three about the lady. At a given signal the lady selects a gentleman to dance, and the two other gentlemen return to their seats.

11.

LE CHANGEMENT DE DAMES.—EXCHANGE OF LADIES.

Two couples lead off. After having described several circuits, they should approach each other. The gentlemen exchange their ladies without losing the step or time. After having waltzed with each other's partners, each retakes his lady and return to places.

12.

LE CHAPEAU.—THE HAT.

First couple lead off. The gentleman leaves his partner in the middle of the room and gives her a hat. All the gentlemen form a circle around the lady, turning their backs to her and moving rapidly to the left. The lady places the hat on the head of the gentleman with whom she wishes to dance. The other gentlemen return to places.

13.

LE CHAPEAU MAGIQUE.—THE MAGIC HAT.

First couple lead off. The gentleman gives his lady a hat, which she presents to several ladies, requesting them to place something in it. She then offers the hat to several gentlemen who each take one of the things and proceed to seek the lady to whom it belongs, to make a tour in the Waltz or Galop.

14.

LES DAMES PRESENTEES.—PRESENTATION OF LADIES.

First couple lead off. The gentleman places himself on his knees in the middle of the room. His partner selects in the circle several ladies whom she presents to him and whom he invites to place themselves behind him in file, until he has selected one to dance with. The other gentlemen proceed to release their ladies and re-conduct them to their places.

15.

LES BOUQUETS.—THE NOSEGAYS.

Several nosegays are placed on a table. First couple lead off. The lady and gentleman each take a bouquet which they proceed to present, the gentleman to a lady and the lady to a gentleman, to make a tour in a Redowa or Galop. This figure is repeated by all the couples.

16.

LE DRAP MYSTEREUX.—THE MYSTERIOUS SHEET.

All the gentlemen place themselves behind a sheet, which is displayed by two persons so as to form a screen, and put upon the upper edge of the sheet the extremity of their fingers, which the ladies placed on the other side must take, thus indicating the person she desires should be her partner.

17.

LA CROIX DOUBLEE.—THE DOUBLED CROSS.

Four couple lead off together, and place themselves *en moulinet*. The gentlemen give each other their left hands and hold their ladies by the right. Each lady calls a gentleman, who comes and gives her his left hand. The new gentlemen, in their turn, call new ladies who likewise place themselves *en rayon*. All the couples describe a circle by executing together the waltz, polka or galop, then separate and regain their places couple by couple.

18.

LE ROND TROMPEUR.—THE DECEIVING CIRCLE.

First couple lead off. The leading gentleman selects three ladies whom he places with his own a certain distance from each other, as in the game of four corners. He then selects four gentlemen and forms with them a circle, which is inserted into the square formed by the four ladies. The five gentlemen turn rapidly, and, at a given signal, wheel round and take the lady who happens to be behind them to dance with. There necessarily remains a gentleman victim, who is condemned to return alone to his place.

19.

LES CIRCLES JUMENTAUX.—THE TWIN CIRCLES.

Four couples lead off together. Each gentleman selects a gentleman and each lady a lady. The gentlemen form a circle and the ladies form

another on the other side. The gentleman conductor places himself in the ladies' circle and his lady in that of the gentlemen. Both circles turn round rapidly to the left. At a given signal, the gentleman conductor selects a lady to dance with: his lady does the same with a gentleman. During this time the gentlemen deploy in one line and the ladies in another. The two lines advance toward each other, and each gentleman dances with his vis-a-vis. This figure can be executed with any number of couples.

20.

LE CHASSE AU MOUCHOIRS.—THE HUNT AFTER THE HANDKERCHIEFS.

Three or four couple lead off at the same time. The gentlemen leave their ladies in the centre of the room, who must all hold a handkerchief in the hand. The gentlemen form around the ladies, presenting their backs, and move in a circle rapidly to their left. The ladies throw their handkerchiefs in the air and waltz with the gentlemen who have been fortunate enough to catch them.

21.

LE BERCEAU.—THE BOWER.

Four couples lead off together and form a general circle in the middle of the room. When the circle is formed, the ladies and gentlemen turn round and find themselves placed back to back without quitting their hands. Four other couples form a circle around the first, but without turning themselves. In this position when fronting each other, the gentlemen take each other's hands above, and the ladies underneath. The gentlemen raise their arms sufficiently to form a circular outlet, which the ladies pass rapidly through on the left, without letting go their hands. At a given signal the gentlemen lower their arms together to stop the progress of the ladies, who dance or waltz with the gentleman before whom they find themselves.

22.

LE MOULINET.—THE TURNSTILE.

Three couples lead off together. After a galop each gentleman selects a lady and each lady a gentleman. All the gentlemen place themselves *en moulinet*, each giving the left hand and taking their lady by the right, who must hold by the left. The first, the third and the fifth gentlemen galop in the intermediate space, whilst the other couples move slowly. At a given signal the couples dancing halt in order to let the remainder dance. A general galop terminates the figure.

23.

LE CONTREDANCE.—THE COUNTRY DANCE.

Four couples proceed to place themselves in the middle of the room as for a country dance. The first couple lead off in a polka or galop about the room on their right, and, in the same manner make a turn around the other couples. The other three couples repeat the same figure. When all the four have done so they return to their places with polka or galop as in the Chairs.

24.

LES ESCHARPES VOLANTES.—THE FLYING SCARFS.

Two scarfs are tied in a knot in the middle so as to form a cross. Four couples place themselves as for the *j'eu de basque*, the game of the ring. Each gentleman takes with his left hand one of the extremities of each scarf, taking care to elevate it above his head. Each couple waltz in turning, but keeping always the same distance. At a given signal all resume their places.

25.

L'EVANTAIL.—THE FAN.

Three chairs are placed in the centre of the room on a line. The two at the extremities must be contrariwise to that in the centre. The first couple lead off in a waltz. The gentleman seats his lady on the centre chair and gives her a fan; he proceeds to select two other gentlemen whom he seats on the other two chairs. The lady offers the fan to one of the two gentlemen seated at her side and waltzes with the other. The gentleman who holds the fan must follow the dancing couple, fanning them and hopping on one leg around the circle.

26.

LE COLIN MAILLARD.—BLINDMAN'S BUFF.

Three chairs are placed in a line in the centre of the room. First couple lead off. The gentleman takes another gentleman whom he seats on the centre chair, after having blindfolded him. The lady selects another gentleman whom she leads (walking on tiptoe) to one of the chairs next the blindman's buff, while she places herself on the other. The first gentleman then invites the blindfolded gentleman to select from the right or left. If he hits upon the lady he dances with her; if the gentleman, he must dance with him, whilst the conductor dances with the lady.

27.

LES CAVALIERS ENSEMBLE.—THE GENTLEMEN TOGETHER.

The two first gentlemen select each a gentleman to waltz with them, and the two ladies a lady each for the same purpose. At a given signal the four gentlemen halt and form a circle and the ladies another. Two ladies advancing towards the gentlemen's circle, pass under the arms of the other two ladies and enter the circle of the gentlemen, forming a circle (*à l'envers*) in the contrary way. Each gentleman dances with the lady before whom he finds himself.

28.

L' ALLEE TOURNATE.—THE WINDING ALLEY.

The gentleman conductor leads off in a Galop, holding the hand of his lady and inviting the other couples to follow him. A general round is formed, each couple taking care to secure a certain space between them. The gentlemen place themselves in front of the ladies so as to form with them a double circle, the gentlemen on the outside and the ladies on the inside. The gentleman conductor leads off with his lady in a Galop and goes through the winding alley which is formed by the two circles, until he has regained his place. He then leaves his lady and resumes his post in the ladies' circle, and the lady in that of the gentleman. Each couple in turn perform the figure, the dance ending by a general Galop. This is one of the final figures of the Cotillon.

29.

LE CHAPEAU FUYANT.—THE FLYING HAT.

The two first couples lead off. The gentleman conductor holds behind him in his left hand a hat, taking care to present the opening as if the hat were on a table. The second gentleman holds in his left hand a pair of gloves rolled up, which he must endeavor to throw in the hat without ceasing to waltz. When he has succeeded he takes the hat and gives the gloves to the other gentleman, who must repeat the same game.

30.

LE HUIT.—THE FIGURE OF EIGHT.

Two chairs are placed in the centre of the room at a certain distance one from the other. The first couple lead off, who pass behind a chair, without ceasing to waltz, and then repass behind the other chair, so as to describe the figure of eight. Each couple in turn repeat the same figure. The Eight is the most difficult figure to manage.

31.

LES BRAS ENLACES.—THE ARMS ENTWINED.

Three or four couple lead off together in a Redowa or Galop. A general round is formed; all advance and retreat together on four bars. They advance once more, and when near each other, the gentlemen join hands above and the ladies underneath. When the arms are thus enlaced the whole turn to the left; the gentleman conductor quits the hand of the gentleman on his left; all extend in a single line without quitting hands. When the line on the right is properly formed, the gentlemen simultaneously hold up their hands without letting go; the ladies lead by dancing, and the gentlemen dart after them in pursuit. At a given signal all the ladies turn round and dance with their partners, who must take care to be behind them.

32.

LE MOULINET DES DAMES.—LADIES' MOULINET.

Two first couples lead off. Each gentleman selects a lady and each lady a gentleman. A general round is formed. All turn to the left during eight bars. The ladies place themselves *en moulinet*, holding each others' right hands, and each gentleman remains in his place. The ladies take a tour *de moulinet*, and return to give their hands to partners to make a tour *sur place*. They return to the *moulinet*, and at each turn they advance beyond one gentleman till they have found the one with whom they commenced. They finish with Redowa, Galop or Polka.

33.

LES GENUFLEXIONS.—THE KNEELINGS.

The two first couple lead off. The two gentlemen bend on one knee at a given distance from each other. While in this position they cause their ladies to turn around them twice without letting go their hands. After these two rounds the two ladies cross right hands and give their left to the right to the other gentlemen in order likewise to take two turns. For a second time they cross with the right hand in order to receive their partners, who rise and re-conduct them to their place in promenade.

34.

LES CHAINES A QUATRE.—THE CHAINS WITH FOUR.

The four first couples lead off and place themselves facing each other, two couple on one line and two on the other. In this position each couple perform a demi-chain Anglais, or half right and left with its

vis-a-vis ; then the gentlemen make a tour sur place with their partners, after which each must turn *en vis-a-vis* toward the couple it had at first on its right. They repeat the half right and left with the tour sur place, and so on for the rest. When all find themselves in their first place each couple disperse and perform a promenade at pleasure.

35.

LA CHAÎNE DOUBLE.—THE DOUBLE CHAIN.

The two first couple lead off and proceed to place themselves vis-a-vis at a certain distance, and advancing toward each other in the step of the Polka. When they have rejoined the gentlemen change places with the ladies in going apart. They resume the figure in order to regain their places. They advance a third time to make a double chain by crossing over four times. The dance terminates by a polka.

36.

LE TRIPLE PASSE.—THE TRIPLE PASS.

The two first couple lead off in a promenade, form a round of four, and describe a tour to the left. At a signal the conductor and his lady, leaving go of hands, pass under the arms of the two others and retake hands as soon as the tour is completed. The other gentleman and his lady pass in their turn under the arms of the first couple, who repass once more under the arms of the two others, and without letting go their hands, develop themselves to re-form a round. They describe a tour to the left and both couples return to their places in promenade.

37.

LA DAME A GAUCHE.—THE LADY TO THE LEFT.

All the couples form a general round ; they turn to the left during four bars. Each gentleman performs the tour sur place in advance during four other bars, taking care at the end of the tour to leave his lady on the left. The round is repeated four bars, and each gentleman takes the lady that happens to be on his right whom he transfers to the left by another tour sur place. They continue till each has recovered his lady.

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