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**A Collection of the Newest Cotillions.**

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**NYHS copy.**

COLLECTION OF THE NEWEST  
COTILLIONS,  
AND  
COUNTRY DANCES ;

PRINCIPALLY COMPOSED BY

*JOHN GRIFFITHS,*

DANCING MASTER.

TO WHICH IS ADDED,

INSTANCES of ILL MANNERS, to be carefully avoided  
by YOUTH of both sexes.

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SACIIUSETTS.

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(Price Nine Pence.)



# COTILLIONS.



## NUMBER I.

### *Ca Ira.*

**B**ALANCE all eight, then half round, the same back again, 1st and 2d couple (opposite) take your partner with both hands, chaffe with her to your side with five steps, back again to your places, balance with the opposite couple, then cross hands half round, back again with four hands round, a gentleman with the lady opposite balance in the middle, and set, the other gentleman with the opposite lady do the same, right and left quite round until to your places.---The third and fourth couples do the same figures.

## No. II.

### *Le Pantaloon.*

All round, 1st and 2d couples (opposite) right and left quite round, turn your partners quite round, then balance all four in the middle, chaffe 4, back again, take your partner with both hands, go round to the opposite couple, the opposite couples do the same, so every one come to their former places, then all 8 chaffe, back again, every gentleman balance with his partner, and turn her quite round.---Third and fourth couples do the same figures.

## No. III.

### *The Coquet.*

All round, first couple set to the left couple, then the other couples, chaffe all 4, back again, face to the last couple, and right and left quite round, face to your partner, chaffe only five steps back again, turn your partner to her former place: The second couple to the left perform the same figures, and so the third and fourth couples.

## No. IV.

*The Convention.*

[May be danced with the tune of York Fusiliers.]

All round, first and opposite couples, balance in the middle, set, and turn contrary partners, and retreat to your places, the other two couples do the same, chaffe all eight and turn the lady to your right quite round chaffe back to your places and turn the lady to your left, then form two lines long way four each side balance, cross hands four, each corners, balance again, and cross hands back, and come to your former places.

## No. V.

*La Fayette forever.*

All round, chaffe four open, back again, balance in the middle, then half right and left, the gentlemen balance and turn the ladies to their left hand only half way, set, chaffe La Marquise all eight, that you may be in your former places: The third and fourth couples do the same.

## No. VI

*German Spa.*

All round, the two opposite couples take your partner's hands, and change places; chaffe 4 only five steps, so back again, balance in the middle, set, half cross hands that you may be in your places, the same couple turn contrary partners opposite, then turn your own with your right hand half way, balance with your partner, set, half right and left with the opposite, couples, which brings you to your former places; — the other two couple do the same.

## No. VII.

*La Guillotine.*

All round, two opposite couples balance opposite each other and take contrary partners, cross between the other two couples that you may be in your former places; then set with the lady to your right hand and turn her quite round, the other two couples go the whole figure as the first and second couples, then form two lines all eight, and take the opposite lady with

both hands and haize until to your places ; then balance with your partner and turn her quite round.

No. VIII.

*Miss Chandler's Cotillion.*

All round, right and left all eight half round until you meet your partners, then allemand with your partners until to your former places, chaffe all eight, turn the lady to your right quite round, chaffe back again and turn the lady to your left, then balance with your partner and turn her quite round.

No. IX.

*The Jacobin Club.*

All round, a gentleman turn the opposite lady with his right hand half way, and rigadoon, then turn the same lady with the left hand, that she may place herself between the second couple, and the gentleman between the third couple, balance six and set, the same gentleman turn the same lady with his right hand only half way that they may be both opposite to their former places, balance with the lady and turn to your right side into your places ; then all eight balance, set, and turn your partners quite round with both hands, every gentleman do the same with the opposite lady.

N. B. The second part of the tune must be repeated or played four times, and end with a *de capo*.



# COUNTRY DANCES.



## NUMBER I.

### *La Belle Catherine*

**B**ALANCE 4. then half right and left—the same back again, lead down the middle, up again, and cast off one couple, then 6 hands round, back again.

## No. II.

### *The Corn Planter.*

Lead down the middle, up again, cast off one couple, the gentleman set to the third lady, and the lady set to the second gentleman, then change hands with your partner, set to the second lady, and your partner do the same to the third gentleman, four hands half round at the bottom, back again, right and left at top.

## No. III.

### *The new Pompe Room.*

Cast off two couples, up again, four hands half round at top, back again, lead down the middle, up again and cast off one couple, right and left at top.

## No. IV.

### *Griffith's Fancy.*

The first gentleman cross between the second and third ladies, his partner do the same between the second and third gentlemen, balance six, and set, then turn your partner half way, four hands cross half round at bottom, back again, right and left at top.

## No. V.

### *Constancy.*

Cross hands half round at top, back again, lead down the middle, up again, and cast off one couple, balance six, set and turn your partner quite round, right and left at top.

## No. VI.

*The Widow Dixon.*

Cross hands half round at top, back again, second and third couples four hands round, back again, first couple lead down the middle, up again, and cast off one couple, set corners, then chaffe with your partner back again.

## No. VII.

*Lady Buckley's Whim.*

Cast off two couples, up again, lead down the middle, up again, the gentleman stand between the top couple, and his partner between the third couple, balance all six in the middle, and turn your partner, right and left at top.

## No. VIII.

*The Frisky.*

Turn the second gentleman, then the gentleman turn the second lady, and retire to your places, lead down the middle, up again, cast off one couple, turn your partner with your right hand half way, back again with your left hand, 6 hands half round, back again.

## No. IX.

*The Young Widow.*

Four hands across half round at top, back again, lead down the middle, and turn your partner half way, then up again, and cast off one couple, the first gentleman stand between the second and third ladies, so his partner between the second and third gentleman, balance all six, then all half way round, first couple stand still, when the second and third couples balance in the middle, and half right and left, so every one come to their former places.

## No. X.

*The Imperial.*

Balance three couples, change places, back again, lead down the middle, up again, and cast off one couple, right and left at top.

No. XI.

*Allemand Swifs.*

[With a new figure.]

Cross four hands at top, half round, back again, cast off one couple, set, balance six, and set, then, four hands round at the bottom, back again, right and left at top.

No. XII.

*White Cockade.*

Cast off two couples, up again, lead down the middle, up again, cast off one couple, cross hands at bottom, half round, back again, right and left at top.

No. XIII.

*The Graces.*

[With a new and easy figure for the dancer.]

First and second couples balance at top, the two ladies give both hands and cross between the first and second gentlemen, changing sides, balance again as before, and all go to your former places, four hands half round at top, turn your partner with your right hand, cross hands back again, lead down one couple, up at top, and cast off and stand between the second and third couples. then balance all six, first couple turn partner quite round, right and left.

No. XIV.

*Rhodeifland March.*

Cross four hands at top half round, back again, lead down the middle, up again, and cast off one couple, balance with your partner, turn quite round, right and left at top.

No. XV.

*Fisher's Hornpipe.*

Cast off two couples, up again, lead down the middle, up again, and cast off one couple, cross hands at the bottom, right and left at top.

No. XVI.

*Washington forever.*

Turn your partner with your right hand, set, back again with the left hand, lead down the middle, up again, cast off one couple, turn corners, chaffe with your partner, back again.



## No. XVII.

*The Macaroni.*

Balance with your partner and turn her quite round, down the middle, up again, cast off one couple, four hands half round, back again, balance six, then right and left at top.

## No. XVIII.

*Charlotte M'Carty.*

Cast off one couple, set, the second couple do the same, lead down the middle, up again, and cast off one couple, six hands round.

## No. XIX.

*Pretty Nancy.*

Cross over the first and second couples, balance at the bottom, then turn your partner, cross hands at bottom, right and left at top.

## No. XX.

*The Humour of Boston.*

Cast off two couples, back again, four hands round at top, lead down the middle, up again, and cast off one couple, six hands round.

## No. XXI.

*All goes right.*

Balance six, and change places, so back again, lead down the middle, up again, cast off one couple, right and left at top.

## No. XXII.

*Sea Flower.*

Cross four hands, half round, back again, chaffe only the first couple, first gentleman set with second lady, and his partner with the second gentleman, chaffe back again, then turn the second couple, that you may be between the second and third couples.

## No. XXIII.

*Love Forever.*

Cross hands four half round, back again, second and third couples four hands round, back again, first couple cast off two couples, come up through the middle, while the second couple do the same, then the first

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couple cast off the second couple, right and left at top.

No. XXIV.

*Greenfield Assembly.*

Cast off one couple, set, cast off another couple, set, four hands half round with the third couple, back again, lead up and cast off the second couple, balance six, set, right and left at top.

No. XXV.

*The Seasons.*

Four hands across half round, back again, three first couples allemand quite round, lead down in the middle, up again, cast off, six hands half round, back again, right and left at top.

No. XXVI.

*Orange Tree.*

First and third couples balance, half turn partners and balance, the first couple foot it down out sides, third couple lead up the middle, balance, half turn partner and balance, first couple lead up the middle, third couple foot it down out sides, cast off one couple, six hands half round, back again, right and left.

No. XXVII.

*York Fusiliers.*

First and second gentleman pass to ladies side, ladies lead to gentlemens side, back again, down in the middle, up again, cast off, turn corners and lead out sides with your partner.

No. XXVIII.

*German Spa.*

Balance two couples, then cross hands half way, the same back again, lead down the middle, up again and cast off one couple, right and left at top.

No. XXIX.

*Boston Assembly.*

Four hands across half round, back again, the same allemand, lead down in the middle, up again, cast off, six hands half round, back again, right and left.

## No. XXX.

*Step to Ireland.*

Balance four, half right and left, the same back again, lead down the middle, up again and cast off one couple, six hands round, back again.

## No. XXXI.

*La Theodore.*

Balance six, then half round, the same back again, lead down the middle, up again and cast off one couple, turn your partner quite round, then right and left at top.

## No. XXXII.

*The Dunkin House.*

First gentleman three hands half round with the 1st and 2d ladies, 1st lady do the same with the 1st and 2d gentlemen, lead down in the middle, up again and cast off one couple, right and left at top.



## INSTANCES *of* ILL MANNERS,

*to be carefully avoided by*

*Youth of both sexes*



- O**MITTING to pay proper respect to company, on entering or leaving a room ; or paying it only to one person, when more are present.
- : Entering a room with the hat on, and leaving it in the same manner.
  - Sitting still on the entrance of your instructor, strangers or parents.
  - Omitting the proper attention, when waited on by superiors.
  - Passing between the fire and persons sitting at it.
  - Whispering, or pointing in company, and standing between the light and any person wanting it.
  - Contradicting your parents or strangers who are any way engaged in conversation.
  - Laughing loudly, when in company, and drumming with feet or hands.
  - Swinging the arms, and all other awkward gestures, especially, in the street, and in company.
  - Dirtying or defacing apartments, or furniture, and every thing which may be called *stuttish* or *slovenly*.
  - All actions that have the most remote tendency to indelicacy.
  - Leaning on the shoulder, or chair of another person, and overlooking persons who are writing or reading.

Throwing things instead of handing them, and crowding others in a passage, or running against their elbows.

Contempt in looks, words, or actions, for a partner in dancing, or other persons.

All instances of that ill judged familiarity which breeds contempt.

Lolling on a chair when speaking or when spoken to, and looking persons earnestly in the face without any apparent cause.

Surliness of all kinds, especially on receiving a compliment.

Distortion of countenance, and mimicry.

Ridicule of every kind, vice, or folly.

A constant smile or settled frown on the countenance.

Interrupting others who are any way engaged.

Unreasonable refusals to oblige others.

Vulgarism in expression, and omitting to reply on being asked a question.

Passing by any thing on the floor which should be taken up.

Making reply to a question put to another.

Every shadow of indelicacy, written or spoken.

Too much attention to the faults of others, and too little to our own.

Omitting to notice excellencies where you point out defect.

Being offended at friendly reproofs.

Omitting to pay every attention to strangers which good manners demand.

By your humble servant,

JOHN GRIFFITHS.

F I N I S.