





The  
QUADRILLÉ and COTILLION  
Panorama.

Second Edition.

with the addition of  
NINE DESIGNS,  
To illustrate the Performance of  
The Figures.



*Chain of Four Ladies.*

*Pages 27 & 34; Diagram 42.*

— L O N D O N, —

Published March 30<sup>th</sup> 1822, by R & E Williamson, Engravers,  
14 Moore Place, Lambeth, where may be had, and at the Music Shops,  
The Quadrille Fan, containing the Diagrams of this Work.



## INTRODUCTION.



Notwithstanding there have been so many **QUADRILLES** published in this country, none of them have ever contained any other Directions for the performance of the Figures than merely mentioning their Titles;\* which is neither sufficient

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\* Except those contained in the Author's work, entitled the "Quadrille Instructor," which also contains an original and pleasing Collection of Quadrille Tunes, with proper Figures, in French and English, published by Whitaker and Co. St. Paul's Church Yard; with a few others, for the use of his Pupils, and danced at his Public Balls. As the Figures in the Quadrille Instructor were given without comment or remark, the Author has inserted in this Work a short Dissertation on their Nature, Uses, Qualities, and Effects; which will render the two works useful companions to each other, and enable the Author to assert, that they contain all the theoretical knowledge required in Quadrille Dancing.

to instruct the Learner, nor refresh the memory of the Dancer: therefore, should any dispute arise respecting the correct performance of the Figure, there is no printed authority to decide it.

This has induced the Author to bring forward the **QUADRILLE PANORAMA**; in which will be exhibited, at one view, a Collection of all the Quadrille and Cotillion Figures (now generally used) accurately shown by Diagrams, which, together with the printed Directions appended, will enable any person, by marking the Figures on a floor, to perform them correctly without the aid of a Master.

The Titles, or Names, of the individual Figures in the Panoramic Arrangement, are given only in French, as double Titles would have crowded the Engraving, and consequently have spoiled the general effect: therefore, an Alphabetical List of all the Figures, both French and English, are given opposite each other, containing Directions for their correct performance, which are all numbered, to correspond with the Diagrams



referring to the Situation in which they are to be found on the Plate.\*

Besides the Directions for the performance of each Figure, in both French and English, an explanation is given of several technical Terms and Figures that have various meanings, and may be performed different ways; with a variety of Observations and Instructions on Quadrille Dancing, not understood by Quadrille Dancers in general: also Tables, for setting correctly a great variety of Quadrille Figures to any Tune of whatever Length and Measure adapted to Quadrille Dancing; together with the Uses and Qualities of all the Figures, and how they either actively or inactively employ the Persons in the Dance.

It must be remembered, that the Figures in the Circles are not arranged or numbered in the Order they should follow each other in the

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\* In the List, the French and English articles, *Le* and *The*, are placed after, and not before, the Titles.

Dances: that depends entirely, on the fancy of the Composer, and the length of the Music; as these are only individual Movements, several of which are required to form One Quadrille [see the Quadrille composed from the Diagrams;] each of these Figures having a Name that corresponds either with the Direction they take in the Dance, or with the Persons by whom they are performed, which may be seen by a reference to the Plate.





REMARKS AND DIRECTIONS  
FOR  
Q U A D R I L L E  
**Dancing.**

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THE QUADRILLE.

This fashionable species of Dancing is entirely of French origin, and only differs from the well-known Dance, the Cotillion, by leaving out the changes; being much shorter, and frequently composed of Figures that require but four Persons to their performance; as may be seen by the first set of French Quadrilles that were publicly danced in this country, viz. "Le Pantalon," "L'Eté," "La Poule," and "La Trenise,"—neither of which require more than four persons in their performance, although eight persons generally stand up for the sake of convenience, as it enables the second and fourth Couples, or those

not employed, to see the Figure (should they require it) before it comes to their turn to perform it, and also to gain room in the formation of the Sets; particularly as many Cotillion Figures are now introduced in Quadrille Dancing that require eight persons, and as most of the Finales contain some Figure or Figures requiring that number in their performance.

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### THE QUADRILLE FIGURES.

The Diagrams of the individual Movements which constitute the most useful Figures now used in Quadrille and Cotillion Dancing, will be found contained either in the inner or the outer Circle of the Plate: they are so analysed, that the most complex Figures are divided into different Movements, in order to simplify and render them more easily attainable to the Learner.

These Figures are divided into different lengths, as, Double Long Figures, Long or Whole Figures, Short Figures, and Demie Half Figures: they are likewise arranged into classes



according to their uses, and as they employ the persons in the Dance; as, Compound Figures; Figures with setting attached to them, Irregular and Unsystematical Figures, and Figures that leave the Dancers on opposite sides, Half Figures, and those for the Use of the Tables for setting Figures to the Quadrille Tunes; they are also arranged into Lists as they employ the persons in the Dance—see the various Chapters on Figures.

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### A SET OF QUADRILLES

Generally consist of Four, which are danced in succession—as, “Le Pantalon,” “L’Eté,” “La Poule,” and “La Trenise.” These are usually danced before the company sit down or separate; to which is generally added one more, or what is usually termed a Finale. There is no definite number fixed for a Set of Quadrilles, as that chiefly depends on the fancy of the Dancers; but the usual number in Quadrille Sets are either Four or Six.

## THE FINALE.

It has been usual, in Quadrille Dancing, to have, to every Set of Quadrilles, what is termed a Finale, or Finishing Dance. These Finales, are more properly Cotillions, as they all contain some Figure or Figures, that employ the whole set, or eight persons; and some are wholly composed of these Figures: therefore, when the Finale is finished, it is a signal for the company to sit down, or separate.



## THE MUSIC.

Quadrilles are variously composed in  $\frac{6}{8}$ ,  $\frac{2}{4}$ , and Common Time. These Tunes generally consist of two, three, four, and some will even extend to five Strains; but this last number seldom, if ever occurs, as the Dances are generally short, and may be considered as Rondos, each Tune finishing with the first Strain.\*

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\* See the Music of the Quadrilles, published in the Quadrille Instructor.



## PLAYING QUADRILLES.

In Playing the Quadrilles, the first eight Bars are always lost to the Dancer; and, if the first Strain be not repeated, then the Dance commences with the second Strain, as in "Le Pantalon," "L'Eté," &c. As these Dances are composed as Rondos, they should always finish with the first Strain: they should neither be played very quick, or very slow: if very slow, they would appear heavy and tiresome; and, if very quick, would prevent the Dancer from applying the Steps with ease and effect.

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 STEPS USED IN QUADRILLES\*

SISSONNE BALOTÉ.

COUPÉ BALOTÉ.

BALANCEZ.

RIGADOON.

EMBOITTÉS.

CHASSÉ

JETTÉ.

ASSEMBLÉ.

GLISSADE.

PAS DE BASQUÉ.

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\* Although professed Dancers, for the sake of variety, frequently introduce other Steps than the above-named, yet they are sufficient for the correct performance of any Quadrille; nor should any other be attempted before these can be executed with ease and effect. The correct method of performing them, with their application to the Figures, may be learnt of the Author, at his Academy for Dancing, Old Bailey.

## A QUADRILLE

COMPOSED FROM THE DIAGRAMS.

The example is given from Le Pantalon. The first Movement, No. 50, is Chaine Anglaise, or Right and Left; the second Movement, No. 56, Les Cavaliers et Dames des vis à vis Balacent et Tournent, or the Two opposite Couples set and turn (or, what has usually been termed, Balancez et Tour de Mains;) the third Movement, No. 8, is Chaine des Dames, or Ladies Chain; No. 5, the fourth Movement, Demie Promenade, ou Demie Queue du Chat, or Half Promenade; the 5th and last Movement, No. 50,\* is Demie Chaine Anglaise, or Half Right and Left to Places, which will complete the Figure of Le Pantalon.

## EN AVANT ET EN ARRIERE.

*Advance and Retire.*

The advancing, is a straight forward movement; and the retiring, is to return in the same line to

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\* Although this Figure is entitled Chaine Anglaise, yet the Diagram represents only the Demie Chaine Anglaise—see the remarks under the head of Chaine Anglaise—Page 11.

places; two lines being given in the Diagram to show the course forward and backward. The distance for the persons to advance, is to the Centre between the Opposites.

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### EN AVANT DEUX DAMES ET CAVALIER.

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*Advance Two Ladies and One Gentleman.*

This Figure, in its movement, is the same as the preceding; that is, they advance and retire the same distance, although three persons move together, all advancing and retiring: by whatever number performed, the movement and distance is the same.

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### CHASSEZ À DROITE ET À GAUCHE.

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*Chassez, or Move to the Right and Left.*

Are terms generally used in Quadrille and Cotillion Dancing, and signify a Movement or Figure made sideways in a straight line, either to the right hand or left of the situation from whence



it is performed. The same title is applied to several Movements made in various directions, which have never yet been sufficiently particularized by dancers, and have all been confounded in a supposition that there was only one Figure under this head, which is the Second Figure in L'Eté, where the Lady moves to the right hand of her situation, and back to her place, and the Gentleman opposite moves to his right, and back; even this is wrongly named, as they both move to the right and back again to their places, instead of to the left, as described in the title of the Figure. The Movement should be named from the situation in which it is performed, as, to the right or left of the situation from which they move. Another inconvenience attends the performance of the above Figure, which is, that the Gentleman in moving to the right passes with his back in front of the Lady; therefore, to make a Figure correspond with the title, and to avoid passing before your Partner when performed by Opposites, the Lady must move to the right, and Gentleman to the left, of their situations. If they cross over, or perform this or any of the before-mentioned

Figures on the opposite sides, it will then be *vice versâ*.

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### CHASSEZ À DROITE ET À GAUCHE.

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#### *Chassez to the Right and Left.*

Chassez across, and Chassez to the Right and Left, &c. are terms that frequently occur in Quadrille Dancing, and applied by the French to signify a Movement or Figure, as may be seen in the Figure to the well-known Quadrille L'Eté, and others. There is also a Step used in Quadrille Dancing, called a Chassé, which induces many persons unacquainted with Dancing to believe, that where the Directions are given to Chassez to Right and Left, &c. that it applies wholly to the Step instead of the Figure, notwithstanding the Chassé Step may very properly be applied to these Movements; yet there are other Steps equally suitable, as the Glissade, &c. The English title to Chassez to the Right and Left, is called, Move to the Right and Left.

## ALLEMANDE, 48

Is performed by the Lady and Gentleman, each crossing their hands behind them—the Gentleman with his right and left hands taking the right and left hands of the Lady, facing different ways, and moving round in a complete Circle—see the Diagram. This Figure, whether performed with your Partner, or by any other Lady and Gentleman, is the same. It must be remembered, that the Quadrille Allemande, and the Allemande now used in Country Dancing, are different Figures—see “Analysis of Country Dancing.”

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 TOUR DES MAINS.
 

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*Turn your Partner.*

Is a Circular Movement, performed by joining both hands with those of your Partner, and moving round in a complete Circle, and generally requires four Bars of Music in its performance. The Gentlemen turn the Ladies on the Left; turn second Lady or Gentleman; turn Top or Bottom; or third or fourth Couple; or to the Right or Left.



To either, or the whole of these, the Figure is the same; therefore, only one Diagram is given, as the only difference is in the name of the situation from whence it is performed, and not in the Figure.

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### BALANCEZ ET TOUR DE MAINS,

*Or, Set and Turn with the Hands.*

These are terms very usual in Quadrille Dancing, and have been used to signify, Set and turn your Partners; but, as no definite number are expressed in these Directions, it is quite uncertain, whether one, two, three, or four Couple should turn at the same time: therefore, a more explanatory title has been given to this Figure, to signify what number, and which Couples, are required to turn, as “Les deux Cavaliers et dames de vis à vis Balacent et Tournent, or, the Two opposite Couples set and turn their Partners.”

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### CHAINE ANGLAISE.

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*Right and Left, or English Chain.*

The Quadrille, Right and Left, or properly the English Chain, is different from the Right and Left

used in English Country Dancing—see the Diagram, and also the “Analysis of Country Dancing.”

The Figure shown by the Diagram is only *Demie Chainé Anglaise*; the whole of the Figure would require two Diagrams: and even then, with the exception of the persons performing it from opposite sides, the Movement would be the same, only, that it is continued round to places, by each Lady and Gentleman moving in the track made by the first Movement of the opposite Lady and Gentleman.



#### BALANCEZ QUATRE EN LIGNE.



*Set Four in Line, as in La Poule.*

The Figure is performed two different ways; one is for the top Gentleman and bottom Lady to move into the centre to form the Line. This is a very awkward situation for the bottom Lady, who must be turned by her Partner before she is in a proper Situation to perform the Half-Promenade,

in "La Poule," which always follows Set four in Line: this, not only breaks the Time, but requires an extra Movement by the bottom Lady; but, in the Figure shown by the Diagram (which the Author has always preferred) where the two Gentlemen come into the centre, this inconvenience is avoided, as both Couples finish in proper situations to keep up the Promenade.—This Irregular Figure will be found in the List under that head.

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### T R A V E R S É Z:

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#### *Change Sides.*

By the term "Change Sides," is meant crossing over to the opposite sides or places, which the French call Traversé.

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### CHANGEMENT DE PLACES.

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#### *Change Places,*

Is when the Lady and Gentleman, partners to each other, move from their proper places, and



take each other's situation; the Lady taking the situation of the Gentleman, and the Gentleman that of the Lady; or, when they take the place of any other person in the Quadrille. Though this Figure is called "Chassé across and back again" in French, yet in English it should be called "Change Places."

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### T R A V E R S É Z.

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*Cross Over.*

Is when the Opposites, or Couples at top and bottom, or the side Couples, change, or take each other's situation, and in French is called Traversé.

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### L E S H O N N E U R S.

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*The Honors.*

Are most essentially requisite in all kinds of Dancing. Cotillions and Quadrilles particularly require the bow and courtesy; therefore, under the Circles of Figures, two Diagrams of the

Honors\* are given, respecting the passing of the feet while making the Honors, in two principal Positions; namely, making them to the opposite, and to your partner; in which it will be seen that the Ladies in the courtesy pass their feet to the right, and the Gentlemen in the bow pass their feet to the left; by which means, although they move from their original situations, yet they finish opposite each other. After making the Honors to the opposites, by following their respective Lines, they will be brought facing their partners; the Lady then passing her left foot to the left, and the Gentleman the right foot to the right, which will enable them with propriety to make their Honors to each other.

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## R O N D   D E   T R O I S.

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### *Hands Three Round.*

This Figure is shewn as performed by the leading Couple and opposite Lady. The Figure

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\* To have described the Honors by full-length Figures, would have been incompatible with the plan of this Work. The bending

of Hands Three Round may likewise be performed in a different direction with any other Couple: the Movement and Time of Performance will be the same.

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LES CAVALIERS TOURNENT LES DAMES AU GAUCHE.

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*The Gentlemen turn the Ladies on the Left.*

This Figure was usually called Turn Corners, or Turn Eight obliquely, although the Diagram shows the four Couple turning at the same time; yet either one or two Couple may do it with equal propriety, if the directions are given accordingly.

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BALANCEZ, OR SET.

Balancez is a term used by the French, in Quadrille Dancing, to signify the English technical term "Set." It implies, that a certain portion of

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of the body, falling and holding of the arms, and position of the feet, will be given in a new Work of the Author's, entitled, a Complete System of English Country Dancing, in the article on Deportment.



Time is to be occupied in the performance of a Step or Steps, to be danced in one and the same place, neither moving to the right or the left, or backwards or forwards. Some persons imagine, that when Balancez is named, they must Set with the Step called the "Balancez:" this is not the case; for, although the Balancez is a very suitable setting Step, yet there are others equally proper: as the "Coupé Baloté, the Sissonne Baloté," the "Rigadoon," &c. which all come under the general head, Balancez. The Balancez, in Setting, generally occupies either two or four Bars; and each of these above-mentioned Steps take two Bars in their performance; so that when four Bars is allowed for the Setting, either one Step may be repeated, or two different ones united.

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LES QUATRES DAMES EN AVANT, BALANCENT,  
ET PASSENT À GAUCHE AUX PLACES.

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*The Four Ladies meet, Set, and pass their Partners  
on the Left to Places.*

This is a Cotillion Figure, although now frequently used in Quadrilles; and is a very interesting Figure, when well performed.

LES QUATRES OPPOSÉS EN AVANT, BALAN-  
CENT, ET RETOURNENT AUX PLACES PAR  
LES COTÉS.

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*The Four Opposites meet, Set, and lead through  
the Sides.*

This is also a Cotillion Figure, which is now frequently introduced into Quadrilles. It should be observed, that, in leading through to places, the Gentleman with his right hand takes the left of the Lady.

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LIGNES TRANSVERSES.

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*Transverse Lines.*

The Diagram shews this Figure with the Ladies in the centre: it may likewise be performed with the Gentlemen in the centre and Ladies outside; in this case, the swinging round to places, which is the next Figure, must then be performed with different hands.

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LES QUATRES OPPOSÉS EN AVANT ET EN  
ARRIÈRE.

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*The Four Opposites Advance and Retire.*

Although this Figure frequently occurs in Quadrille Dancing, yet the same movement

performed only by the two opposites is most generally used.



## L E T I R O I R.

*The Drawing.*

This Figure has frequently been performed different ways: it is sometimes by joining hands with your partner, and performing it similar to the Draw Pousette; but the one shown by the Diagram is for the two opposite couples, Ladies and Gentlemen, to cross over, or traverse, face to face, to each other's situation, and back. This is performed twice.



## L E S O L I V E T T E S.

*The Hey.*

This Figure is the same in Quadrilles as the Hey used in Country Dancing; and, though shown in the Diagrams as performed with the couples on the right and left, yet, with whatever couples performed, the movements are the same.

## L E M O U L I N E T.

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*The Moulinet.*

There are more than one Figure under this head: those shown by the Diagram are for the Ladies to Hands-Across in the Centre, while the Gentlemen move round them in a Circle; but when any four persons, either Ladies or Gentlemen, or a portion of both, perform the Hands-Across and back again, in Country Dancing, then that is termed in Quadrilles "The Moulinet."

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LES QUATRES OPPOSÉS EN AVANT ET EN  
ARRIÈRE, ET CHASSEZ À DROITE ET À  
GAUCHE.

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*The Four Opposites Advance and Retire, and  
Chassez to the Right and Left.*

This is a compound Figure, and composed of two Movements, as shown by the Diagrams: as the four Opposites advancing and retiring is considered one distinct Figure; and the Chassez to right and left is another Figure. Although these Figures, in Dancing, frequently follow each



other, as given in the Diagram, yet this is by no means an unalterable case; as many other Figures may, with equal propriety, follow the first Movement.

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CHASSEZ CROISÉ TOUS LES HUIT.

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*Chassez Across all Eight,*

Is what, in English, should more properly be called "Change Places;" as the Lady takes the place of the Gentleman, and the Gentleman that of the Lady. Notwithstanding the whole of the Couples are described by the Diagram as performing the Figure, yet it may be done with either one or two Couples, and to the same quantity of Music. This is properly a Cotillion Figure, though frequently used in Quadrilles; but then chiefly in the Finales.

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CHASSEZ OBLIQUE TOUS LES HUIT.

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*Chassez all Eight Oblique.*

This Figure, though introduced into Quadrilles, is also a Cotillion Figure. In English, it is properly "Change Places" all Eight Oblique.

## LES DAMES EN AVANT, BALANCENT, ET TOURNENT.

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### *The Ladies Advance, Set, and Turn.*

The Diagram shows the four Ladies turning at the same time, yet the Opposites should turn separately; that is, while the Opposites turn, the Ladies on the right and left remain inactive, which will require four Bars; then, while the Ladies on the right and left perform it, taking four Bars, the opposite Ladies remain in their Places, requiring together eight Bars of Music.

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## L E G R A N D R O N D.

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### *The Great Round.*

This Figure is the same as Hands Six Round in English Country Dancing; only performed with eight persons instead of six.

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## EN AVANT TROIS ET PIROUETTE.

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### *Advance Three, and Pirouette.*

This Figure describes the Gentleman and Ladies to Advance and Pirouette. By the term

“Pirouette,” it is meant, that the Ladies are to turn rapidly round, in the same place, under the Gentleman’s Arm. The same Time is allowed for the Pirouette as for the performance of the Figure.

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BALANCEZ, ET TOUR DE HUIT.

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*Set, and Turn all Eight.*

It is usual, in Quadrille and Cotillion Dancing, to attach Setting to many of the Figures; yet that setting does not constitute any part of the Figure, although it is generally coupled with the title as above; for the Setting usually takes up half the Time allowed for the whole performance of the Setting and the Figure together, eight Bars being generally allowed for both, as in the above-named Figure—four for the Setting, and four for the turning your Partner. It must be observed, that, notwithstanding the whole of the four Couples are shown turning in one of the Diagrams, yet, if performed by either one or two Couples, the Figure and the Time is precisely

the same; the only difference would be in the Title.—For further particulars on the term Set, see the article “Balancez, or Set.”

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### FIGURE DE LA TRENISE.

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#### *Trenise Figure.*

Of the Trenise Figure there are three separate Movements: these three Movements take their names from the title of the Dance, which will be found in the first Set of Quadrilles published in this country; and the Movements are numbered in the succession they are performed in the Dance, as 1, 2, and 3.—see Diagrams, of which they constitute the principal part. The Dance under this head usually commences with “Ladies’ Chain,” and “Set and Turn your Partners;” and then follow the Trenise Figures. The two former Movements, although incorporated in La Trenise, are never considered any part of the Trenise Figure, and are only added to lengthen the Dance. These Figures may likewise be applied to other Dances, which will be seen in the class of Irregular



Figures, to which they properly belong, and where their uses will be fully explained.

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D O S    À    D O S.

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*Back to Back.*

The Movement of this Figure is the same as the "Allemande" in English Country Dancing; as the Opposites move round each other, back to back, to their original situations. In passing round each other, care must be taken to extend the Circle, to prevent the Dancers coming in contact with each other; which, amongst learners, too frequently occurs.

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C H A I N E    D E S    D A M E S.

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*Ladies' Chain,*

Is the same Movement as the "Swing Corners" in English Country Dancing; with the exception only of its being performed by four persons instead of six, and the leaders being two Ladies, instead of a Lady and Gentleman.

## LA GRANDE PROMENADE.

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Although this Figure is used in Quadrilles, it is properly a Cotillion Figure, and is performed in the same manner as the "Whole Promenade," in English Country Dancing, by the four Couple all moving round at the same time and following each other in a circle. In order to give effect to the Performance, the Couples should move with three Chassés, one Jetté and Assemblé, to opposite situations, and continue the Figure to places with the same Steps, and finish exactly opposite each other.

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## DEMIE PROMENADE.

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### *Half Promenade.*

This is a very general Quadrille Figure, and half of the above Figure, Whole Promenade, and is performed by the opposite Couples moving in a half circle round to and taking each other's situation, keeping the Figure within the side Couples: if this Figure was continued round to places, it would then be Whole Promenade of two Couples.

## QUEUE DU CHAT, OR PROMENADE.

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Queue du Chat is another name for Promenade ~~des~~ and signifies the same.

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## PROMENADE.

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*Whole Promenade of Two Couples,*  
Is performed by the two Opposite Couples moving round each other's situations, forming a complete Circle, keeping the Movement between the Side Couples.—See the Diagram of Half Promenade; in which the Movement of the Two Couples united, forms the Whole Promenade.

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## CHAINE DES QUATRE DAMES.

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### *Chain of Four Ladies.*

This Figure is very different from the Chaîne des Dames, or Ladies' Chain—see the Diagram. In this Figure the four Ladies give Right and Left Hands, alternately moving round in a Circle to their places; similar to Chaîne Anglaise, or Right

and Left: it will be found in the Class of Long or Whole Figures, and its uses will be shown by the Tables.



## LA GRANDE CHAÎNE.



### *The Great Chain.*

This Figure is occasionally performed to two different Times in the Music. Sometimes it is performed to Ten Bars; and at others, is made to require Sixteen Bars: this difference arises entirely from its being danced with different Steps. When the Chassé is used, then it may be performed to Ten Bars; but, when Sixteen Bars are used, then a Chassé, Jetté and Assemblé is made with, and after taking each person's hand. It will be found in the Class of Double Long Figures; and its uses will be seen in the Tables for setting Quadrille Figures.



### TOP AND BOTTOM, OR, TOP AND BOTTOM OF THE DANCE.

The Top is from whence the Dancing commences; and the Bottom is consequently opposite.



## TOP AND BOTTOM COUPLES.

The Top Couple is the Couple that commence the Dance; and the Bottom Couple is the Couple that stand opposite, or the Third Couple from the Top.

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THE SIDE COUPLES, OR THE COUPLES  
RIGHT AND LEFT,

Are those Couples on the right and left hands of the Leading Couple; the Second Couple being on the right, and the Fourth Couple on the left.

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## DOUBLE PROMENADE.

*Double Promenade.*

In the performance of this Figure, the Leading and Opposite Couple perform *Half Promenade*; they then rest while the Side Couples do the same; then the Leading and Opposite Couple continue on to places, while the Side Couples wait; and then the Side Couples return to places, which finishes the Figure. The Dancers, in performing this Figure, must pay great attention to the exact Time they are required to move, in order to prevent their coming in contact with each other, and to give the Figure effect.

## TOUR DES MAINS DES QUATRES OPPOSÉS.

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*Hands Four Round.*

This Figure, although used in Quadrilles, is likewise a Figure used in Country Dancing, and performed in the same manner as the *Hands Four Round* in Country Dancing. (See the Diagram.) The Figure here shown by the Diagram is performed after a previous movement, which has brought the opposite couples sufficiently near each other to perform it with ease and propriety.

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*DEMIÉ POUSSETTE.*

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*Half Poussette.*

The *Half Poussette* in Quadrille Dancing is precisely the same as the *Half Poussette* in Country Dancing, which may be seen by the Diagrams. It is here shown after a previous movement, which bring the opposite Couples to the centre; yet the movement of the Figure is the same, by whatever Couples or situation it is performed. It nevertheless must be remembered, that the Couples must be brought into a suitable situation, by some previous movement, to perform this Figure, as the form of the Dance

prevents them from performing it with propriety from their original situations in the Dance: it is the same with *Hands Four Round*.

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## LES LIGNES.

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### *The Lines.*

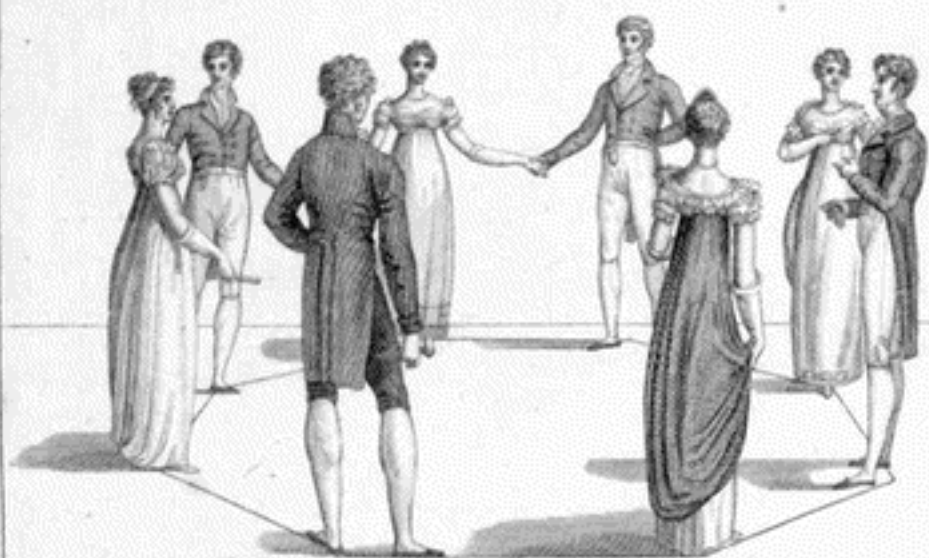
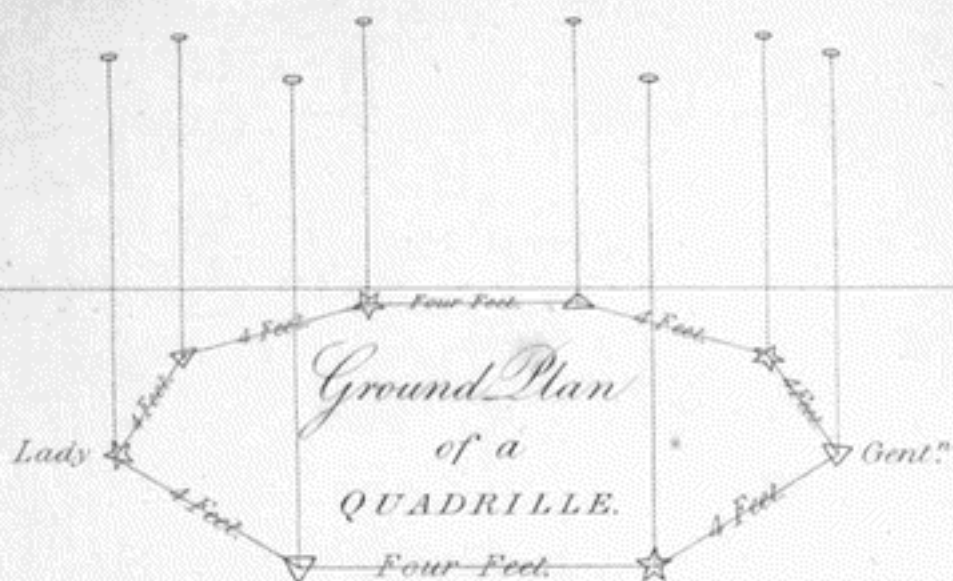
These Figures forming the Lines are numbered in the Diagrams 14, 15, 18, 35, 36, 37: they may, from their formation, be called Transverse Lines, Side Lines, Top and Bottom Side Lines, and Centre Lines. The Transverse Lines are shown by two Diagrams, Nos. 14 and 15; the Top and Bottom Lines are shown by No. 35; the Side Lines by Nos. 36 and 37; and the Centre Line by No. 18. To all these movements, Setting is attached, to fill up a portion of the time in the Music, after the Lines are formed; otherwise the transitions of the Figure would be too rapid to have effect. Thus, the persons, in leaving their situations with one Chassé, Jetté, and Assemblé, to form the Line, occupy two bars of Music, and the Setting in Line two bars, (as in *La Poule*,) making together four bars. These Figures belong to the irregular Figures, where they will be found, with suitable Directions for their uses.

DIRECTIONS TO DANCERS.

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In the formation of the Quadrille Sets, the persons should stand in an octagon, as in Fig. 22, exactly opposite each other, and take care to preserve the same distance throughout the Dance. When every person has finished their part in the Quadrille, they should stand facing the opposites, instead of their own Partners. In the performance of Promenade, it too frequently occurs that the Gentlemen, in moving round, frequently force themselves before their Partners, and finish the Figure in the middle of the Set instead of their proper situations; making a straight line, instead of preserving the octagon form of the Dance. Whole Right and Left, or *Chaine Anglaise*, is generally so carelessly danced, that the form of the Figure is quite lost in its performance;—this Figure should, as it were, be divided into two halves, and each part be performed with three *Chassés*, one *Jetté*, and *Assemblé*, which they should finish exactly in opposite situations, always preserving the Figure of the Dance.





*Lady & Gent.<sup>n</sup> Advance & Retire* Page 6.



*Advance Three & PIRQUETTE* Diagram 20.

R. & E. Williamson, Sculp<sup>r</sup>

AN EXPLANATION,  
(IN FRENCH AND ENGLISH,  
OF ALL  
**THE QUADRILLE FIGURES**  
GIVEN IN THE PLATE;  
ALPHABETICALLY ARRANGED, WITH NUMERICAL  
REFERENCES.

---

\*\*\* *In all the Movements to the Figures on the Plate, follow the Direction of the Arrow.*

---

**48.—ALLEMANDE.**

Le Cavalier et sa Dame s'entre-croisent les mains, et tournent aux places.

**48.—ALLEMAND.**

The Gentleman's right hand to the Lady's left, and the Lady's right to the Gentleman's left, and turn completely round to places.

---

**11.—BALANCEZ ET TOUR DE MAINS TOUS LES HUIT.**

Les Cavaliers balancent à leurs Dames, et puis donnant les mains les tournent aux places.

**11.—SET AND TURN ALL EIGHT.**

The Gentlemen set to their partners, and turn them with both hands completely round to places.

---

**13.—BALANCEZ ET TOURNEZ QUATRE AU MILIEU.**

Les Cavaliers et Dames de vis à vis en avant, balancent, se donnent les mains, et tournent en rond aux places.

**13.—SET AND TURN FOUR IN THE MIDDLE.**

The opposite couples advance, set, join hands, and turn completely round.

18.—BALANCEZ QUATRE EN  
LIGNE.

Les deux Cavaliers passent au milieu, se donnant la main gauche, et la main droite à leurs Dames.

## 18.—SET FOUR IN A LINE.

The two Gentlemen pass into the centre, and join left hands, giving the right to their partners.

## 30.—CHAINED, LA GRANDE.

Tous les Cavaliers et Dames passent aux places en cercle, se donnant la main droite et gauche alternativement.

## 30.—CHAIN, THE GREAT.

All the Ladies and Gentlemen pass completely round to places, giving the right and left hands alternately.

42.—CHAINED DES QUATRE  
DAMES.

Les quatre Dames se donnent les mains droite et gauche alternativement, tournantes en rond aux places; comme dans la Chaine Anglaise.

## 42.—CHAIN OF FOUR LADIES.

The four Ladies give right and left hands alternately, moving round in a circle to places, as in Chaine Anglaise.

## 50.—CHAINED ANGLAISE.

Les deux Cavaliers de vis à vis avec leurs Dames passent en cercle aux places, se donnant la main droite et gauche alternativement.

## 50.—RIGHT AND LEFT.

The two opposite Ladies and Gentlemen move completely round to places, giving right and left hands alternately.—(See the Remarks on this Figure.)

50.—CHAINED ANGLAISE  
DEMIE.

(Voyez les Observations sur la Chaine Anglaise, page 11.)

## 50.—HALF RIGHT AND LEFT.

(See the Remarks on Chaine Anglaise, page 11.)

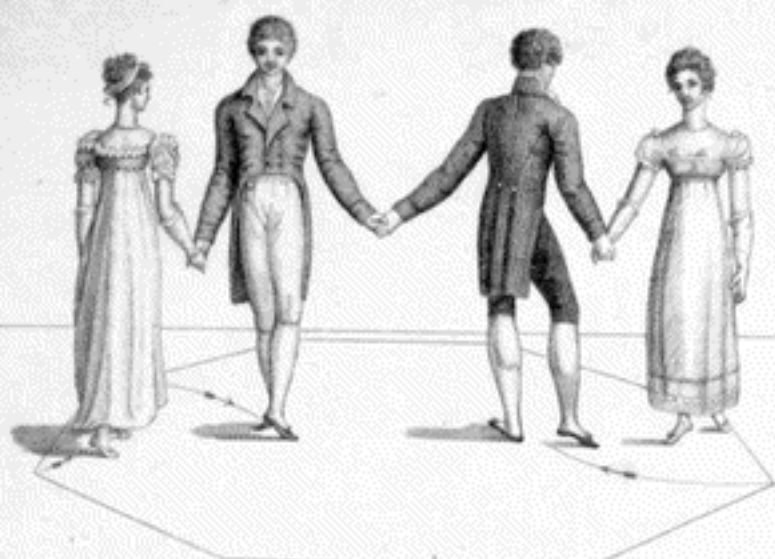
8.—CHAINED DES DAMES  
ENTIERE.

Les deux Dames de vis à vis se donnent la main droite, tournent les Cavaliers de vis à vis avec la gauche, se donnent la droite au milieu, et tournent leurs Cavaliers avec la gauche aux places.

## 8.—LADIES' CHAIN.

The two opposite Ladies give right hands, swing the opposite Gentlemen with the left, join right hands in the centre, and swing their partners with left to places.





*(English)—Set Four in Line.—Diagram 18.*



*First Part—LADIES CHAIN.—Diagram 7.*



*RIGHT AND LEFT.—Diagram 50.*

*Engraved by R & E Williamson.*



7.—CHAINED DES DAMES  
DEMIE.

Les deux Dames de vis à vis se donnent la main droite, et tournent les Cavaliers de vis à vis avec la main gauche.

## 7.—HALF LADIES' CHAIN.

The two opposite Ladies give right hands, and swing the opposite Gentlemen with the left.

## 1.—CHASSEZ CROISÉ.

Le Cavalier et sa Dame changent leurs places; la Dame passant au devant du Cavalier.

## 1.—CHASSEZ ACROSS.

The Lady and Gentleman change places; the Gentleman passing behind.

3.—CHASSEZ OBLIQUE ET  
BALANCEZ.

Les Cavaliers changent leurs places avec les Dames au gauche, et balancent, puis ils retournent aux places, et balancent.

3.—CHASSEZ OBLIQUE AND  
SET.

The Gentlemen change places with the Ladies on their left, and set; and return to places, and set.

## 17.—DOS A DOS.

Le Cavalier et la Dame de vis à vis passent, dos à dos, l'un autour de l'autre aux places.

## 17.—BACK TO BACK.

The opposite Lady and Gentleman move round each other, back to back, to places.

## 34.—ETOILE, L'.

Les Dames se donnent la main droite au milieu, et la gauche aux Cavaliers du dehors; faisant deux lignes transverses.

## 34.—STAR, THE.

The Ladies join right hands in the centre, and give their partners the left on the outside; forming two transverse lines.

Les Cavaliers passent ensuite au milieu se donnant la main droite, et la gauche aux Dames du dehors.

The Gentlemen then pass into the centre, giving right hands to each other, and left hands to the Ladies on the outside.

Cette figure se répète alors alternativement, jusqu'à ce que tous les Cavaliers et Dames reviennent aux places.

The same figure is then alternately continued till each couple have returned to their places.

## 27.—EN AVANT ET BALANCEZ.

Le Cavalier et sa Dame avancent au milieu, et balancent.

## 27.—ADVANCE AND SET.

The Lady and Gentleman advance to the centre, and set.

20.—EN AVANT TROIS ET  
PIROUETTE.

Le Cavalier donnant les mains à sa Dame et à la Dame au gauche, avance au milieu, et les deux Dames font la piroquette.

20.—ADVANCE THREE AND  
PIROUETTE.

The Gentleman joins hands with his partner and the Lady on his left, and advance into the centre, and the two Ladies piroquette.

26.—EN AVANT LES DEUX  
DAMES ET CAVALIER, ET EN  
ARRIERE.26.—THE TWO LADIES AND  
GENTLEMAN ADVANCE AND  
RETIRE.53.—EN AVANT DEUX ET EN  
ARRIERE, ET CHASSEZ A  
DROITE ET A GAUCHE.53.—THE OPPOSITE LADY AND  
GENTLEMAN ADVANCE AND  
RETIRE, AND CHASSEZ TO  
THE RIGHT AND LEFT.

## 54, 55.—LES HONNEURS.

(Voyez les Observations sur ces Gravures, page 14.)

## 54, 55.—THE HONOURS.

(See the Remarks on these Diagrams, page 14.)

56.—LES DEUX CAVALIERS ET  
DAMES DE VIS A VIS BAL-  
LACENT ET TOURNENT.

Les Cavaliers et Dames de vis à vis balacent, se donnent les mains, et tournent en rond aux places.

56.—THE TWO OPPOSITE COU-  
PLES SET AND TURN THEIR  
PARTNERS.

The opposite couples set on their partners, join hands, and turn completely round to places.

40.—LA PREMIERE DAME  
TOURNE CHAQUE CAVALIER.40.—THE FIRST LADY TURNS  
EVERY GENTLEMAN.41.—LE PREMIER CAVALIER  
TOURNE CHAQUE DAME.

Le premier Cavalier avance et tourne la seconde Dame, et ensuite les trois autres successivement.

41.—THE FIRST GENTLEMAN  
TURNS EVERY LADY.

The first Gentleman advances to second Lady, turns her completely round, and the three other Ladies in succession.

29.—LES QUATRES CAVALIERS  
TOURNENT LES DAMES AU  
GAUCHE.29.—THE FOUR GENTLEMEN  
TURN THE LADIES ON THEIR  
LEFT.

2.—LES QUATRES OPPOSÉS  
EN AVANT ET EN ARRIERE,  
ET CHASSEZ A DROITE ET A  
GAUCHE.

2.—THE FOUR OPPOSITES AD-  
VANCE AND RETIRE, AND  
CHASSEZ TO THE RIGHT AND  
LEFT.

4.—LES QUATRES OPPOSÉS  
EN AVANT ET EN ARRIERE.

4.—THE FOUR OPPOSITES AD-  
VANCE AND RETIRE.

9.—LES QUATRES OPPOSÉS  
EN AVANT, BALANCEZ, ET  
RETOURNENT AUX PLACES  
PAR LES COTES.

9.—THE FOUR OPPOSITES AD-  
VANCE, SET, AND RETURN  
TO PLACES BY THE SIDES.

10.—LES QUATRES DAMES EN  
AVANT, BALANCENT, ET PAS-  
SENT A GAUCHE AUX PLACES.

10.—THE FOUR LADIES AD-  
VANCE, SET, AND PASS  
THEIR PARTNERS ON THE  
LEFT TO PLACES.

19.—LES DAMES EN AVANT,  
BALANCENT, ET TOURNENT,  
ALTERNATIVEMENT.

19.—THE OPPOSITE LADIES  
ADVANCE, SET, AND TURN,  
ALTERNATELY.

Les deux Dames de vis à vis  
en avant, balancent, tournent,  
et en arriere, tandis que les  
deux autres Dames restent en  
repos; puis les Dames à droite  
et à gauche avancent, et font  
le même que les autres.

The two opposite Ladies first  
advance, set, turn, and retire,  
while the other two Ladies re-  
main inactive; then the Ladies  
on the right and left advance,  
and perform the same as the  
opposite Ladies, which finishes  
the figure.

21.—LES QUATRES OPPOSÉS  
EN AVANT, BALANCENT, ET  
CHANGENT LES PLACES.

21.—THE FOUR OPPOSITES AD-  
VANCE, SET, AND CHANGE  
PLACES.

28.—LA DAME EN AVANT ET  
EN ARRIERE.

28.—THE LADY ADVANCES AND  
RETIRE.

14, 15.—LIGNES CROISÉES.

Tous les Dames avancent  
au milieu, donnant la main  
gauche aux Cavaliers, en faisant  
deux lignes transverses, et puis  
tournent autour des Cavaliers  
aux places.

14, 15.—CROSS LINES.

All the Ladies move into the  
centre, giving their partners  
the left hand, forming two  
transverse lines, and swing  
completely round to places.

## 35.—LIGNES, LES.

La Dame à gauche, et le Cavalier à droite du premier et troisième Cavalier et leurs Dames, s'entre-donnent les mains, en tournant aux cotés opposées, faisant deux lignes droites.

## 35.—LINES, THE.

The Lady on the left, and the Gentleman on the right, of the top and bottom couples, join hands with them, facing contrary ways, forming two straight lines.

## 36.—LIGNES, LES.

Le premier Cavalier et la troisième Dame passent à gauche, se donnant les mains, et la première Dame avec le troisième Cavalier passent à droite, faisant deux lignes droites.

## 36.—LINES, THE.

The top Gentleman and bottom Lady move to the left, joining hands, and the top Lady and bottom Gentleman move to the right, forming two straight lines.

## 37.—LIGNES, LES.

Les Cavaliers et Dames retournent aux places, en passant l'un vis à vis de l'autre.

## 37.—LINES, THE.

The Ladies and Gentlemen pass, facing each other, back to places.

## 51.—MOULINET DES CAVALIERS.

Les Cavaliers avancent au milieu, se donnent la main droite, et tourne en rond; puis ils se donnent la main gauche, et tournent en rond aux places.

## 51.—GENTLEMEN'S MOULINET.

The Gentlemen meet in the centre, give right hands, and turn completely round; then give left hands, and turn completely round to places.

## 52.—MOULINET DES DAMES.

Même figure pour les Dames.

## 52.—LADIES' MOULINET.

The Ladies execute the same figure as the Gentlemen.

## 31.—OLIVETTES DE LA DAME.

Le première Dame fait les olivettes avec le Cavalier et la Dame à droite.

## 31.—LADY HEYS.

The leading lady heys with the couple on her right hand.



## 32.—OLIVETTES DU CAVALIER.

Le premier Cavalier fait les olivettes avec le Cavalier et la Dame à gauche.

## 32.—GENTLEMAN HEYS.

The leading Gentleman heys with the couple on his left.

## 43, 44.—PROMENADE, DOUBLE.

Le premier Cavalier et sa Dame se donnent les main, et changent leur places avec ceux de vis à vis.—(Fig. 1 & 2.)

Le second et quatrième Cavaliers avec leurs Dames font le même.

Le premier et troisième Cavaliers et leurs Dames reviennent aux places.

Le second et quatrième Cavaliers avec leurs Dames font le même.

## 43, 44.—PROMENADE, DOUBLE.

The leading and opposite couples join hands with their partners, and change situations.—(See Figs. 1 and 2.)

The side couples do the same.

The leading and opposite couples return to places.

The side couples do the same.

## 6.—PROMENADE, LA GRANDE.

Les quatre Cavaliers croisent les mains avec leurs Dames, et passent en cercle aux places.

## 6.—PROMENADE, THE GREAT.

All the four couples cross hands with their partners, and move round in a circle to places.

## 5.—PROMENADE DEMIE, OU DEMIE QUEUE DU CHAT.

Les Cavaliers de vis à vis donnent les mains à leurs Dames, et passent aux places de vis à vis.

## 5.—PROMENADE, HALF.

The opposite couples join hands with their partners, and pass to opposite situations.

## 12.—POUSSETTE, DEMIE.

Les deux Cavaliers donnent les main aux Dames de vis à vis, et passent l'un autour de l'autre aux places.

## 12.—POUSSETTE, HALF.

The two Gentlemen join hands with the opposite Ladies, and pass round each other to places.

45, 46.—QUARRÉES, LES  
DOUBLES.

Le premier et troisième Cavalier avec leurs Dames avancent et balancent, tandis que le second et quatrième Cavalier avec leurs Dames passent à droite et à gauche, et traversent.

Le premier et troisième Cavalier avec leurs Dames retirent et balancent, tandis que les autres avancent aux situations de vis à vis, et traversent aux places.

## 45, 46.—SQUARES, DOUBLE.

The leading couples advance and set, while the side couples move to the right and left, and cross over.

The leading couples retire and set, while the side couples advance to opposite situations, and cross to places.

## 39.—QUARRÉE, LA GRANDE.

Chaque Cavalier, et la Dame à sa gauche, passent l'un autour de l'autre, en forme de quarrée.

## 39.—SQUARES, THE GREAT.

Every Gentleman, and the Lady on his left, form squares round each other.

## 38.—QUARRÉE, LA PETITE.

Le premier Cavalier et sa Dame, avec la Dame à gauche et le Cavalier à droite, passent l'un autour de l'autre, en forme de quarrée.

## 38.—SQUARES, THE SMALL.

The first couple describe squares with the Lady and Gentleman on the right and left.

## 49.—ROND DE TROIS.

Le premier Cavalier et sa Dame donnent les mains à la Dame de vis à vis, et tournent en rond aux places.

## 49.—HANDS THREE ROUND.

The first couple join hands with the opposite Lady, and turn completely round to places.

## 33.—ROND, LE GRAND.

Tous les huit se donnent les mains, et tournent en rond aux places.

## 33.—GREAT ROUND, THE.

All eight join hands, and move round in a circle to places.

## 47.—TIROIR, LE.

Les Cavaliers et Dames de vis à vis traversent en ligne droite deux fois, et reviennent aux places.

## 47.—DRAWING, THE.

The opposite Ladies and Gentlemen cross over twice in a straight line, and return to places.



*(French) Set Four in Line. — Page 12. LA POULE.*



*Ladies Chain / 2<sup>d</sup> Part / — Diagram 8. — LE PANTALON.*



*Advance Three. — Diagram 26. — LA PASTOURELLE.*

*Engraved by R & E Williamson.*

16.—TRAVERSEZ A DROITE,  
ET RETOURNEZ A GAUCHE.

Le Cavalier et la Dame de vis à vis traversent, en passant à droite, et reviennent aux places, en passant à gauche.

16.—CROSS OVER ON THE  
RIGHT, AND RETURN ON  
THE LEFT.

The opposite Lady and Gentleman cross over, passing on the right, and return to places, passing on the left.

22.—TRAVERSEZ AU COIN DE  
VIS A VIS.

La première Dame change sa place avec la troisième, et puis le premier et troisième Cavaliers font le même.

22.—CROSS OVER TO THE  
OPPOSITE CORNERS.

The first and third Ladies change places, and the first and third Gentlemen do the same.

23.—RETOUR AUX PLACES.

Les quatre opposés sont représentés au centre, ou ils se trouvent après avoir traversés, (voyez la figure précédente,) et puis ils reviennent aux places pour finir la figure.

23.—RETURN TO PLACES.

The Diagram represents the persons in the centre, where they have been left by the previous movement of Cross Corners; and Return to Places finishes the figure.

24.—TRENISE, LA PREMIER  
FIGURE.

Le premier Cavalier avec sa Dame en avant et en arrière deux fois, conduisant à la Dame au gauche du Cavalier de vis à vis.

24.—TRENISE, THE FIRST  
FIGURE.

The first couple advance and retire twice; at the second time the Lady is left, on the left of the opposite Gentleman.

25.—TRENISE, LA SECONDE  
FIGURE.

Les deux Dames passent par les côtés, tandis que le Cavalier figure au milieu.

25.—TRENISE, THE SECOND  
FIGURE.

The two Ladies figure up the sides, while the Gentleman passes up the centre, and sets.



## QUADRILLE FIGURES

Are certain movements or directions formed in circular, half circular, serpentine, angular, straight lines, &c. drawn out into different lengths, (see the Diagrams,) according as they are danced to the music.\* They are formed into separate lists, each list containing all the Figures of the same length,—as Figures that should be danced to two bars of the Music, called *Demie Half Figures*; Figures that require four bars in their performance, and are called *Short Figures*; Figures that require eight bars to their performance, they are called *Long or Whole Figures*; and Figures that are danced to sixteen bars of Music, are called *Double Long Figures*. These are the different Lengths of all the Figures used in *Quadrille Dancing*. These Figures are likewise again divided into classes, according to their quality and uses,—as *Compound Figures*; *Irregular Figures*; *Half Figures*; Figures performed from opposite Situations, &c. They are then again divided into other classes, as they actively employ the Persons in the Dance,—as Figures that employ one Person, or Figures that employ one Couple, or Figures that employ two Couples, &c. &c. These various Lists and Classes will be found under their respective heads.

---

\* It may be that some Figures in the same class are longer than others: were they to be measured, they are classed according to the time they take, and this frequently depends on the Steps used in their performance.

PLAN OF A QUADRILLE FOR SIXTEEN  
PERSONS.

The centre of the Plate contains a Plan of a Quadrille for Sixteen Persons.



THE END OF THE FIRST PART.

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*\* \* The Second Part of this Work (now in the Press) will be annexed, containing the Nature, Quality, Lengths, Characters, and Uses, of all the Quadrille Figures; showing how they either actively or inactively employ the Persons in the Dance; also Tables for setting correctly a great variety of Figures to one Tune, &c.*



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THE  
NAMES, LENGTHS,  
AND  
CHARACTERS,  
OF ALL  
THE CLASSES OF  
QUADRILLE FIGURES:

TOGETHER  
*With a LIST of all the FIGURES*  
CONTAINED IN EACH CLASS.



UNDER the following heads will be found a description of all the various classes of Figures used in Quadrille Dancing, which are named according to their lengths and uses. (How they employ the Persons in the Dance will be found under another head.) Of those enumerated under this head will be found—Double Long Figures, Whole or Long Figures, Short Figures, Unsystematical or Irregular Figures, Compound Figures, Figures with Setting attached to them, Half Figures, Demie Half Figures, &c.



## DOUBLE LONG FIGURES.

These Figures are called Double Long Figures, from being twice the length of the Long Figures, and requiring sixteen bars of Music to their performance : they will all be found in the list of Double Long Figures, given, to be used in the Tables for setting of Quadrille Figures to the Music ; where their several uses will be explained. They are as follow :—

The Star		The Gentleman turns all the
The Lady turns all the		Ladies
Gentlemen		The Great Chain

## WHOLE OR LONG FIGURES.

What is here meant by Whole or Long Figures are such Figures that occupy in their performance eight bars of Music ; as Whole Promenade, Ladies' Chain, &c. The whole of the Figures of this class will be found either under the head of Whole or Long Figures, for the use of the Tables, or in the Class of Irregular Figures. They are as follow :—

Ladies' Chain		The Great Squares
Right and Left		Chassez all Eight oblique,
Whole Promenade		and Set

The Four Opposites Advance and Retire, and Chassez to the Right and Left	The Great Round
Advance Three and Pirouette	Cross Corners and Back
The Four Ladies Advance, Set, and pass their Partners on the Left to Places	The Hey
Trenise Figure, No. 1	The Double Squares
Trenise Figure, No. 2	The Drawing
Trenise Figure, No. 3	Ladies' Moulinet
The Four Opposites Advance, Set, and Cross over, and Back	Gentlemen's Moulinet
The Small Squares	Every Gentleman sets, and turns the Lady on his left
Set and Turn all Eight	Double Promenade
Chain of Ladies	Promenade, or Whole Promenade
	Grand Promenade
	Cross Corners and Back
	Side, Top, and Bottom Lines
	Transverse Lines
	Chassez Across, Set, and back again

---

### HALF FIGURES,

Are certain Figures used in Quadrille Dancing, that, when performed, leave the Dancers on opposite sides or situations. They are a few of the Whole or Long Figures divided into halves, for the purpose of giving variety and complexity to the Dance : and which still retain the name of the Whole Figure from which they are divided,—as, Half Right and Left, from the Whole Right and Left, &c. The use of these Figures

will be seen by the Tables for setting Quadrille Figures:\* they are as follow:—

Half Right and Left  
Cross Corners

Half Promenade

---

### SHORT FIGURES.

These Figures derive their name from being but half the length of the Long or Whole Figures; that is, they require but half the time, or four bars of Music, in their performance. They will be found in the following List; and are all arranged under their proper heads in the lists of Figures, for the use of the Tables.

Advance and Retire  
Chassez, or Move to the  
Right and Left  
Chassez Croisé, or Change  
Places  
Turn your Partner  
Dos à Dos, or Back to Back  
Allemande  
Half Ladies' Chain

Half Pousette  
Hands Three Round  
Swing round opposite Lady  
or Gentleman  
Hands Four Round  
Turn all Eight  
The Four Opposites advance  
and retire

---

\* The reader will no doubt be surprised at the small number of Half Figures now used in Quadrille Dancing, particularly when they are informed that most of the Long or Whole Figures may be divided and used as Half Figures; but this seems never to have entered the head of either Dancer or Composer, as the above list is all the Half Figures that are generally used.

## DEMIE HALF FIGURES.

These are certain Figures which Fashion has directed to be performed in two Bars of the Music, instead of four, which was the original intention; and these are called Demie Half Figures. They are no other than some of the Short Figures divided, which are as follow, and will also be found under their proper heads, and belong to the Class of Irregular Figures.

Hands Four Half Round | Traversez, or Cross over.

---

IRREGULAR OR UNSYSTEMATICAL  
FIGURES.

These Figures derive their name from their being inapplicable to the use of the Tables for the setting of Quadrille Figures, as they finish in various situations of the Dance. They are as follow; and their several lengths and uses will be explained in a separate chapter, entitled "The Use of the Irregular or Unsystematical Figures.



Transverse Lines	Trenise Figure, No. 2
Cross Lines	Trenise Figure, No. 3
Half Ladies' Chain	Traversez, or Cross over
Top and Bottom Lines	Turn, or Hands Four Half
Trenise Figure, No. 1	Round



### COMPOUND FIGURES,

Are those Figures which are composed of two or more different movements under one head or title,—as the “Double Squares;” in which Figure, while the Side Couples are performing the Squares, the Top and Bottom Couples Advance and Set, and Retire and Set; which are two distinct Figures. (*See the Diagrams.*) These Figures are classed according to their length and use, and from the situations in which they leave the Dancers ; they are as follow:—

The Double Squares	
Advance and Retire, and	Trenise Figure, No. 3.
Chassez to the Right and	
Left	



## FIGURES WITH SETTING ATTACHED TO THEM.

It is usual in Quadrilles to attach Setting to certain Figures, in order to fill up the time, and to display the abilities of the Dancers. To these movements, where Setting is attached, it is usual to allow the same time for the Setting as is required for the performance of the Figure ; but, let it be observed, that, notwithstanding Setting is attached to several Figures shown by the Diagrams, yet any Figure or Movement is complete without the Setting ; as it is only introduced for the above-named purpose. The following is a List of those given in the Plate :\*—

Set and Turn your Partner  
The Lines  
The Gentlemen Set and  
turn the Ladies on the left  
The Four Opposites Advance,  
Set, and Change  
Places

The Four Ladies Advance,  
Set, and pass their Partners to Places  
The Two Opposites Set,  
and Turn their Partners  
Advance and Set

---

\* As these Figures are of various lengths, they will be found arranged under various heads, according to their length, or from the situation in which they leave the Dancers.

Set and Turn Four in the  
Middle

The Leading and Opposite  
Couples Advance and Set,  
while the Side Couples  
move to Right and Left,  
and Cross over  
Cross over and Set

The Two Opposite Ladies  
Set and Turn alternately

The Four Opposites Ad-  
vance and Set, and Re-  
turn to Places by the  
Sides

Chassez Oblique and Set  
Cross Corners and Set



### FIGURES, WHEN PERFORMED, THAT LEAVE THE DANCERS OUT OF THEIR PLACES.

This Class of Figures comprise all the Half Figures, together with a few others,—as, Half Ladies' Chain, which are given in the following List. These Figures will likewise be found either under the head of Half Figures or of the Irregular Figures, where their uses are explained.

Half Promenade  
Half Ladies' Chain

Half Right and Left  
Cross Corners

ALL THE  
F I G U R E S  
DIVIDED INTO CLASSES;

*Shewing the Number,*  
AND WHICH PERSONS, THEY ACTIVELY EMPLOY  
IN THEIR PERFORMANCE.



IN the following lists will be found all the Figures given in the Plate, which are divided into separate Lists,\* as they employ the Persons in the Dance; the heads of each List showing what Number of Persons the under-named Figures in that List require in their performance; and, under each head, all that corresponding Class of Figures will be ranged. They are as follow:—

FIGURES THAT EMPLOY ONLY ONE PERSON.

The Lady Advance and		The Gentleman Advance
Retire		and Retire

---

\* Under these various heads will be found all the Figures contained in the Plate, excepting the Third Figure in La Trenise; which only requires the Lady and Gentleman to advance in the centre, Set, and turn to Places, from their situations in which they were left from the Second Figure in La Trenise: the Author has likewise divided several.



### FIGURES THAT ACTIVELY EMPLOY ONLY ONE COUPLE, OR TWO PERSONS.

The Opposites Advance and Retire	Third Figure in Trenise
Chassez to Right and Left	Dos à Dos, or Back to Back
The Lady and Gentleman	Traversez, or Cross over
Change Places	Allemande
First Figure in Trenise	Swing Round your Partner
	Turn your Partner

### FIGURES THAT EMPLOY THE LEADING COUPLE ONLY.

Allemande	Chassez Across
Turn your Partner	

### FIGURES THAT ACTIVELY EMPLOY THREE PERSONS.

The Hey	Second Figure in Trenise
Advance and Pirouette	Two Ladies and a Gentle-
Hands Three Round	man Advance and Retire

### FIGURES THAT ACTIVELY EMPLOY THE LEAD- ING LADY, AND THE COUPLE ON THE RIGHT.

The Lady Heys with the Couple on the Right	Hands Three Round with the Couple on the Right
--	--

# FIGURES THAT ACTIVELY EMPLOY THE LEADING GENTLEMAN AND THE COUPLE ON THE LEFT.

The Gentleman Heys with  
the Couple on the Left

The Gentleman Hands Three  
with the Couple on the  
Left

## No. 7.—FIGURES THAT ACTIVELY EMPLOY THE LEADING COUPLE AND THE OPPOSITE LADY.

Second Figure in Trenise  
Hands Three round with  
the opposite Lady  
Advance one Gentleman  
and two Ladies

Two Ladies and a Gentle-  
man Advance and Retire  
(See 26.)

The Gentleman Heys with  
his Partner and opposite  
Lady

## FIGURES THAT ACTIVELY EMPLOY THE LEADING COUPLE AND THE OPPOSITE GENTLEMAN.

Hands Three with the op-  
posite Gentleman  
Hey with the opposite Gen-  
tleman

The leading Couple and op-  
posite Gentleman Advance  
and Retire

The Lady and two Gentle-  
men Advance

## FIGURES THAT ACTIVELY EMPLOY THE LEADING COUPLE AND GENTLEMAN ON THE LEFT.

Hands Three with the Gen-  
tleman on the Left

The Lady Heys with her  
Partner and Gentleman  
on the Left

**FIGURES THAT ACTIVELY EMPLOY THE LEADING COUPLE, AND THE LADY ON THE LEFT OF THE GENTLEMAN.**

Advance Three and Pirouette

Hands Three Round with the Lady on the Left

**FIGURES THAT ACTIVELY EMPLOY TWO COUPLE, OR FOUR PERSONS.**

Half Promenade  
The Four Opposites Advance and Retire  
Half Poussette  
The opposite Couples Turn  
Hands Four Round  
Cross Corners  
Two Couple Cross over  
Chassez Across, or Change Places  
The Four Ladies Advance, and pass their Partners on the Left to Places  
The Drawing

Advance and Set, and pass through the Sides to Places  
Set Four in Line  
Half Right and Left  
The Four Opposites Advance and Retire  
The Small Squares  
Ladies' Chain  
The Ladies' Moulinet  
The Gentleman's Moulinet  
Whole Promenade  
The Four Opposites Chassez across

**FIGURES THAT ACTIVELY EMPLOY THE TWO OPPOSITE COUPLES ONLY.**

Half Promenade  
Half Right and Left  
The opposite Couples Turn  
The Drawing

The Two opposite Couples Advance, Set, and lead through the Sides to Places

Whole Promenade  
 Chassez across, or Change  
 Places  
 Hands Four Round  
 The Four Opposites Ad-  
 vance and Retire  
 Half Poussette

The Four Opposites Cross  
 over and Back again  
 Ladies' Chain  
 The Centre Line  
 Cross Corners  
 Double Dos à Dos

### FIGURES THAT EMPLOY ANY FOUR PERSONS, NOT OPPOSITE COUPLES.

The Four Ladies meet, Set,  
 and pass their Partners  
 on the left to Places  
 The Top, Bottom, and Side  
 Lines—(*See Diagrams 35*  
*and 36.*)  
 The Small Squares

The Chain of Ladies  
 The Four Ladies meet, Set,  
 and Swing round to  
 Places  
 Moulinet of Ladies  
 Moulinet of Gentlemen

### FIGURES THAT EMPLOY THE LEADING COUPLE AND THE LADY AND GENTLEMAN ON THE RIGHT AND LEFT.

The Small Squares

The leading Couple and  
 Gentleman on the left,  
 and the Lady on the right,  
 Chassez oblique, and Back

### FIGURES THAT EMPLOY THE LEADING LADY AND THE COUPLE ON THE RIGHT.

The Lady Heys with the  
 Couple on the right

The Lady Hands Three with  
 the Couple on the right



### FIGURES THAT ACTIVELY EMPLOY SIX PERSONS.

The leading Couple Heys on the right and left	The Gentleman Hands Three with the Couple on his left, and the Lady Hands Three with the Couple on her right, and <i>vice versa</i>
---	---

### FIGURES THAT ACTIVELY EMPLOY THREE COUPLE, THE LEADING AND THE TWO SIDE COUPLE.

The leading Couple Heys with the Couples right and left	The Lady Hands Three with the Couple on her right, and the Gentleman with the Couple on the left
---	--

### FIGURES THAT ACTIVELY EMPLOY EIGHT PERSONS.

Great Promenade All the Gentlemen turn the Ladies on their left, or Turn all Eight oblique The Great Round The Star Turn Partners all Eight Chassez all Eight oblique Double Promenade	The Great Squares The Double Squares The Moulinet ( <i>see Diag. 51</i> ) Transverse Lines The Great Chain The Ladies turn all the Gentlemen The Gentlemen turn all the Ladies
---	--

LIST OF FIGURES  
TO BE USED IN THE TABLES,  
FOR SETTING  
QUADRILLE FIGURES  
TO THE MUSIC.



DOUBLE LONG FIGURES,

*That require Sixteen Bars of Music.*

The Star	The Gentlemen turn all the
The Lady turns all the Gen-	Ladies
tlemen	The Great Chain*



LONG OR WHOLE FIGURES,

*That begin and end in the same Place, and require Eight Bars of  
Music in their Performance.*

Ladies' Chain	The Great Squares
Right and Left	Chassez all Eight oblique,
Whole Promenade	and Set

---

\* This Figure, as used in the Tables, is intended to take up sixteen Bars of Music, and must be performed with Chassés, Jettés, and Assemblés.—(See the Remarks under this head.)

The Four Opposites Advance and Retire, and Chassez to the right and left  
 Advance Three and Pi-rouette  
 Set and Turn all Eight  
 Chain of Ladies  
 Double Promenade  
 Promenade  
 Great Promenade  
 The Four Opposites Advance, Set, Cross over, and back to Places

The Great Round  
 Cross Corners and Back  
 The Hey  
 The Double Squares  
 The Drawing  
 Ladies' Moulinet  
 Gentleman's Moulinet  
 The Four Ladies Advance, and pass their Partners on the left to Places  
 Every Gentleman Sets, and turns the Lady on his left  
 The Small Squares

---

### SHORT FIGURES,

*That begin and end in the same Place, and require Four Bars of Music in their Performance.*

Turn your Partner  
 Dos à Dos, or Back to Back  
 Traversez, or Cross over and Back again\*  
 Allemande  
 Hands Four Round  
 Turn all Eight  
 Swing round your Partner  
 Advance and Refire

Chassez to Right and Left  
 Half Poussette  
 Hands Three Round  
 Chassez across, or Change Places  
 Swing round opposite Lady  
 Swing round opposite Gentleman

---

\* The Traversez is sometimes made a Demie Half Figure, by crossing over, and not returning to places.—(See the article, *Demie Half Figures*.)

## HALF FIGURES,

*When performed, leave the Dancers in Opposite Situations, and require Four Bars of Music to their Performance.*

Half Promenade  
Half Right and Left

| Cross Corners



## HALF FIGURES,

*Performed from the Opposite Sides, that bring the Dancers back to their Original Places, and require Four Bars of Music to their Performance.*

Half Right and Left  
Cross Corners

| Half Promenade.



## STRAINS, OR PARTS, IN QUADRILLE MUSIC.

Strains are a certain portion of Tune terminating with an upright double Bar, thus, II. In Country Dances, and in other Music, they consist of various Lengths, as 4, 8, 12, or 16 Bars; but in Quadrilles, the standard Number is 8. When 16 Bars occur, without a Division, it is then considered and reckoned as Two Strains: it is likewise the same when a Strain is repeated. Strains are sometimes called Parts; but this is a wrong appellation, as for instance: to a Tune of Three Parts, is meant one of Three Strains. Parts are only the Arrangements of some Tune for different Instruments; as, the Flute Part; the Bassoon Part, &c. and have no relation to Strains whatever.



## DIRECTIONS

FOR

## USING THE TABLES.



Persons wishing to set their own Figures, must pay great Attention to these Remarks, and carefully study the different Classes of Figures, from which the Dances are composed. In the following Tables, the perpendicular Lines enclose the different Classes of Figures; and Horizontal Lines the different Dances, as between every two lines a whole Dance is contained. For Example: the Third Dance under the Title, with Four Figures, two Long and two Short. The First Figure (1) is taken from any of the List under which it is marked, Long or Whole Figures, that begin and end in the same place. The Second Figure (2) from Half Figures, which leave the Dancers in opposite Situations. The Third Figure (3) from Half Figures performed from opposite Situations that bring the Dancers to Places. The fourth and last Figure (4) from Long or Whole Figures, that begin and end in the same place; and so through all the Tables. The Figures are used in the Succession in which they are numbered, 1, 2, 3, 4, &c. for instance, the First Figure to be used is Number (1) taken from Long or Whole Figures; the Second Number (2) taken from Half Figures, that leave the Dancers in Opposite Situations; the Third Figure is number (3) taken from Half Figures performed from Opposite Situations, that bring the Dancers back to places; the Fourth Figure is Number (4) taken from Whole or Long Figures. It will be seen by the examples given, that by this System, not only all the variety the Classes of Figures are capable of, is presented at one view, but the different Figures in each Class, may be varied with each other to a greater extent.

# TABLES

FOR SETTING

## QUADRILLE FIGURES

TO

## THE MUSIC.

Double Long Figures that end where they begin.	Long or Whole Figures that end where they begin.	Short Figures that end where they begin.	Half Figures that leave the dancers in opposite situations	Half Figures from opposite situations that bring the dancers to places.
---	---	--	---	--

TO SET FIGURES TO A TUNE OF FOUR\* STRAINS, OR  
THIRTY TWO BARS, NOT REPEATED, AS L'ETE.

*To Set them with Two Figures, one Double Long  
and one Long Figure.*

First Dance	1	2			
Second Dance	2	1			

\* It must be remembered, that in Quadrille Dancing the first Strain of the Music is always lost to the Dancer, as a Tune of Four Strains not repeated, like L'Ete, requires but Three Long Figures; whereas, were they to dance to the whole of the Music, it would require Four Long Figures; Le Pantalon contains Five Strains, and requires but Four Long, or Three Long and Two Short Figures, as the Dancers only employ Four Strains of Music.

The Dancer is requested to observe, that when two Half Figures follow each other, not to select one of the same Name as the preceding, as they together would constitute a Whole or Long Figure—see the Chapter on Half Figures, and the Article under that head.

Double Long Figures that end where they begin.	Long or Whole Figures, that end where they begin.	Short Figures that end where they begin.	Half Figures that leave the dancers in opposite situations	Half Figures from opposite situations that bring the dancers to places.
--	--	---	---	--

*To Set them with Three Long Figures.*

1 2 3				
-------	--	--	--	--

*To Set them with Four Figures, Two Long and Two Short.*

1 2	3 4		
3 4	1 2		
1 4		2	3
3 4		1	2

*To Set them with Five Figures, One Long and Four Short.*

1	2 3 4 5		
5	1 2	3	4
3	1 2	4	5
1	4 5	2	3
5	3 4	1	2

*To Set them with Six Short Figures.*

	1 2 3 4	5	6
	1 2 3 6	4	5
	1 2 5 6	3	4
	3 4 5 6	1	2
	1 2 3 4 5 6		

TO SET FIGURES TO TUNES OF FIVE STRAINS, OR FORTY BARS NOT REPEATED, AS LE PANTALON.\*

*To Set them with Two Figures.*

1 2			
-----	--	--	--

\* The Dancer must remember what is said in the first note to p. 63, that the First Eight Bars of every Quadrille Tune are always lost to the Dancer; thus to a Tune of Five Strains, as Le Pantalon. Figures are only Set to Four Strains, that is, only Thirty-Two Bars of Music are employed in the Dance.



Double Long Figures that end where they begin.	Long or Whole Figures that end where they begin.	Short Figures that end where they begin.	Half Figures that leave the dancers in opposite situations	Half Figures from opposite situations that bring the dancers to places.
--	---	---	---	--

*To Set them with Three Figures, One Double Long  
and Two Long.*

1	2 3			
3	1 2			

*To Set them with Four Long Figures.*

	1 2 3 4			
--	---------	--	--	--

*To Set them with Five Figures, Three Long and  
Two Short.*

	1 2 3	4 5		
	1 2 3		4	5
	1 2 5		3	4
	3 4 5		1	2
	1 4 5		2	3
	3 4 5	1 2		

*To Set them with Six Figures, Two Long and  
Four Short.*

	1 2	3 4 5 6		
	1 4	2 3 5 6		
	1 6	2 3 4 5		
	5 6	1 2 3 4		
	3 6	1 2 4 5		
	1 2	5 6	3	4
	1 2	3 4	5	6
	1 4	5 6	2	3
	1 6	2 3	4	5
	1 6	4 5	2	3
	3 4	1 2	5	6



## THE QUADRILLE PANORAMA.

Double Long Figures that end where they begin.	Long or Whole Figures that end where they begin.	Short Figures that end where they begin.	Half Figures that leave the dancers in opposite situations	Half Figures from opposite situations that bring the dancers to places.
	3 6	1 2	4	5
	5 6	1 2	3	4
	5 6	3 4	1	2
	3 4	5 6	1	2
	3 6	4 5	1	2

*To Set them with Seven Figures, One Long and Six Short.*

	1	2 3 4 5 6 7		
	7	1 2 3 4 5 6		
	3	1 2 4 5 6 7		
	5	1 2 3 4 6 7		
	5	1 2 3 4	6	7
	1	2 3 6 7	4	5
	1	4 5 6 7	2	3
	5	1 2 6 7	3	4
	3	1 2 4 5	6	7
	7	1 2 5 6	3	4
	7	1 2 3 4	5	6
	7	3 4 5 6	1	2
	3	1 2 6 7	4	5
	3	4 5 6 7	1	2

*To Set them with Eight Short Figures.*

		1 2 3 4 5 6 7 8		
		1 2 3 4 5 6	7	8
		1 2 5 6 7 8	3	4
		1 2 3 4 7 8	5	6
		3 4 5 6 7 8	1	2

Double Long Figures that end where they begin.	Long or Whole Figures that end where they begin.	Short Figures that end where they begin.	Half Figures that leave the dancers in opposite situations	Half Figures from opposite situations that bring the dancers to places.
--	---	---	---	--

TO SET FIGURES TO TUNES OF SIX STRAINS, OR FORTY  
EIGHT BARS, AS LA TRENISE.

*To Set them with Three Figures, Two Double Long  
and One Long.*

1 2	3			
1 3	2			
2 3	1			

*To Set them with Five Long Figures.*

1 2 3 4 5			
-----------	--	--	--

*To Set them with Six Figures, Four Long and  
Two Short.*

1 2 3 4		5	6
1 2 5 6		3	4
3 4 5 6		1	2
1 2 3 4	5 6		
1 2 5 6	3 4		
3 4 5 6	1 2		

*To Set them with Seven Figures, Three Long and  
Four Short.*

1 2 3	4 5 6 7		
1 2 5	3 4 6 7		
1 4 7	2 3 5 6		
1 6 7	2 3 4 5		
3 6 7	1 2 4 5		
5 6 7	1 2 3 4		

Double Long. Figures that end where they begin.	Long or Whole Figures that end where they begin.	Short Figures that end where they begin.	Half Figures that leave the dancers in opposite situations	Half Figures from opposite situations that bring the dancers to places.
	1 6 7	2 3	4	5
	1 2 7	3 4	5	6
	1 6 7	4 5	2	3
	1 4 7	5 6	2	3
	5 6 7	1 2	3	4
	3 4 7	1 2	5	6
	5 6 7	3 4	1	2
	3 6 7	4 5	1	2
	3 4 7	5 6	1	2
	1 2 7	5 6	3	4

*To Set them with Eight Figures, Two Long and Six Short.*

	1 2	3 4 5 6 7 8		
	1 8	2 3 4 5 6 7		
	1 4	2 3 5 6 7 8		
	1 6	2 3 4 5 7 8		
	3 8	1 2 4 5 6 7		
	5 8	1 2 3 4 6 7		
	7 8	1 2 3 4 5 6		
	5 6	1 2 3 4	7	8
	3 8	1 2 6 7	4	5
	7 8	1 2 3 4	5	6
	5 8	1 2 3 4	6	7
	7 8	3 4 5 6	1	2
	3 8	4 5 6 7	1	2
	3 6	4 5 7 8	1	2
	3 4	5 6 7 8	1	2
	5 6	1 2 7 8	3	4
	3 4	1 2 7 8	5	6
	5 6	1 2 3 4	7	8

Double Long Figures that end where they beg n.	Long or Whole Figures that end where they begin.	Short Figures that end where they begin.	Half Figures that leave the dancers in opposite situations	Half Figures from opposite situations that bring the dancers to places.
	1 2	3 4 5 6	7	8
	1 2	5 6 7 8	3	4
	1 8	2 3 4 5	6	7
	1 6	4 5 7 8	2	3
	1 4	2 3 5 6	7	8

*To Set them with Nine Figures, One Long and Eight Short.*

	1	2 3 4 5 6 7 8 9		
	3	1 2 4 5 6 7 8 9		
	5	1 2 3 4 6 7 8 9		
	7	1 2 3 4 5 6 8 9		
	9	1 2 3 4 5 6 7 8		
	5	1 2 6 7 8 9	3	4
	7	1 2 3 4 8 9	5	6
	9	1 2 3 4 5 6	7	8
	7	3 4 5 6 8 9	1	2
	3	4 5 6 7 8 9	1	2
	9	1 2 5 6 7 8	3	4
	1	4 5 6 7 8 9	2	3
	1	2 3 6 7 8 9	4	5
	1	2 3 4 5 8 9	6	7

*To Set them with Ten Short Figures.\**

		1 2 3 4 5 6 7 8 9 10		
		1 2 3 4 5 6 7 8	9	10
		1 2 3 4 5 6 9 10	7	8

\* The Author could have given more Examples under these several Heads, had he not considered those already given as sufficient.



Double Long Figures that end where they begin.	Long or Whole Figures that end where they begin.	Short Figures that end where they begin.	Half Figures that leave the dancers in opposite situations	Half Figures from opposite situations that bring the dancers to places.
		1 2 3 4 7 8 9 10	5	6
		1 2 3 4 5 6 9 10	7	8
		1 2 3 4 5 6 7 8	9	10
		3 4 5 6 7 8 9 10	1	2
		1 2 5 6 7 8 9 10	3	4

TO SET FIGURES TO TUNES OF SEVEN STRAINS, OR  
FIFTY-SIX BARS NOT REPEATED.

*To Set them with Three Double Long Figures.*

1 2				
-----	--	--	--	--

*To Set them with Four Figures, Two Double Long  
and Two Long.*

1 2	3 4			
1 3	2 4			
2 3	1 4			

*To Set them with Five Figures, One Double Long  
and Four Long.*

1	2 3 4 5			
2	1 3 4 5			
3	1 2 4 5			
4	1 2 3 5			
5	1 2 3 4			

*To Set them with Six Long Figures.*

1 2 3 4 5 6			
-------------	--	--	--

Double Long Figures that end where they begin.	Long or Whole Figures that end where they begin.	Short Figures that end where they begin.	Half Figures that leave the dancers in opposite situations	Half Figures from opposite situations that bring the dancers to places.
--	---	---	---	--

*To Set them with Seven Figures, Five Long and Two Short.*

1 2 3 4 5	6 7		
3 4 5 6 7	1 2		
1 2 5 6 7	3 4		
1 4 5 6 7	2 3		
1 2 3 6 7	4 5		
1 2 5 6 7		3	4
1 2 3 6 7		4	5
1 2 3 4 7		5	6
1 2 3 4 5		6	7
3 4 5 6 7		1	2

*To Set them with Eight Figures, Four Long and Four Short.*

1 2 3 4	5 6 7 8		
1 2 3 8	4 5 6 7		
1 2 7 8	3 4 5 6		
1 6 7 8	2 3 4 5		
1 2 5 6	3 4 7 8		
1 2 3 6	4 5 7 8		
1 2 5 8	3 4 6 7		
1 2 3 4	7 8	5	6
1 2 3 8	6 7	4	5
1 2 7 8	5 6	3	4
1 6 7 8	4 5	2	3
1 2 5 6	7 8	3	4
1 2 5 8	6 7	3	4
5 6 7 8	3 4	1	2
3 6 7 8	4 5	1	2

Double Long Figures that end where they begin.	Long or Whole Figures that end where they begin.	Short Figures that end where they begin.	Half Figures that leave the dancers in opposite situations	Half Figures from opposite situations that bring the dancers to places.
	3 4 7 8	5 6	1	2
	3 4 5 8	6 7	1	2
	3 4 5 6	7 8	1	2
	3 6 7 8	4 5	1	2

*To Set them with Nine Figures, Three Long and Six Short.*

	1 2 3	4 5 6 7 8 9		
	1 2 9	3 4 5 6 7 8		
	1 2 7	3 4 5 6 8 9		
	1 8 9	2 3 4 5 6 7		
	1 2 5	3 4 6 7 8 9		
	1 4 9	2 3 5 6 7 8		
	7 8 9	1 2 3 4 5 6		
	5 8 9	1 2 3 4 6 7		
	3 6 9	1 2 4 5 7 8		
	3 4 5	1 2 6 7 8 9		
	5 8 9	1 2 6 7	3	4
	3 8 9	1 2 6 7	4	5
	1 2 7	3 4 8 9	5	6
	1 2 3	4 5 8 9	6	7
	7 8 9	3 4 5 6	1	2

*To Set them with Ten Figures, Two Long and Eight Short.*

	1 2	3 4 5 6 7 8 9 10		
	1 8	2 3 4 5 6 7 9 10		
	1 4	2 3 5 6 7 8 9 10		
	1 6	2 3 4 5 7 8 9 10		
	1 10	2 3 4 5 6 7 8 9		
	3 10	1 2 4 5 6 7 8 9		

Double Long Figures that end where they begin.	Long or Whole Figures that end where they begin.	Short Figures that end where they begin.	Half Figures that leave the dancers in opposite situations	Half Figures from opposite situations that bring the dancers to places.
	5 6	1 2 3 4 7 8 9 10		
	1 2	5 6 7 8 9 10	3	4
	1 2	3 4 7 8 9 10	5	6
	3 4	5 6 7 8 9 10	1	2
	5 6	3 4 7 8 9 10	1	2
	7 8	1 2 5 6 9 10	3	4
	5 8	3 4 6 7 9 10	1	2

*To Set them with Twelve Short Figures.*

	12345678910	11	12
	1256789101112	3	4
	3456789101112	1	2
	1234789101112	5	6
	1234569101112	7	8
	123456781112	9	10
	12345678912	10	11

TO SET FIGURES TO TUNES OF EIGHT STRAINS, OR  
SIXTY FOUR BARS NOT REPEATED.\*

*To Set them with Four Figures, Three Double Long  
and One Long*

1 2 3	4		
1 2 4	3		
1 3 4	2		
2 3 4	1		

\* Although Tunes of this Length are considered too Long for Quadrilles; but as Cotillions admit of Longer Tunes, the Author has therefore given a few Examples under this and the following Heads.



Double Long Figures that end where they begin.	Long or Whole Figures that end where they begin.	Short Figures that end where they begin.	Half Figures that leave the dancers in opposite situations	Half Figures from opposite situations that bring the dancers to places.
--	---	---	---	--

*To Set them with Five Figures, Three Double Long  
and Two Long.*

1 2 3	4 5			
1 2 4	3 5			
1 3 4	2 5			
1 4 5	2 3			
1 2 5	3 4			
2 3 4	1 5			
2 4 5	1 3			
2 3 5	1 4			
3 4 5	1 2			

*To Set them with Six Figures, One Double Long  
and Five Long.*

1	2 3 4 5 6			
2	1 3 4 5 6			
3	1 2 4 5 6			
4	1 2 3 5 6			
5	1 2 3 4 6			
6	1 2 3 4 5			

*To Set them with Seven Long Figures.*

	1 2 3 4 5 6 7			
--	---------------	--	--	--

*To Set them with Eight Figures, Six Long and  
Two Short.*

	1 2 3 4 5 6	7 8		
	1 2 3 4 5 8	6 7		
	1 2 3 4 7 8	5 6		

Double Long Figures that end where they begin.	Long or whole Figures that end where they begin.	Short Figures that end where they begin.	Half Figures that leave the dancers in opposite situations	Half Figures from opposite situations that bring the dancers to places.
	1 2 3 6 7 8	4 5		
	1 2 5 6 7 8	3 4		
	1 4 5 6 7 8	2 3		
	3 4 5 6 7 8	1 2		
	3 4 5 6 7 8		1	2
	1 2 5 6 7 8		3	4
	1 2 3 6 7 8		4	5
	1 2 3 4 7 8		5	6
	1 2 3 4 5 8		6	7
	1 2 3 4 5 6		7	8

*To Set them with Nine Figures, Five Long and Four Short.*

	1 2 3 4 5	6 7 8 9		
	1 2 3 4 7	5 6 8 9		
	1 2 3 8 9	4 5 6 7		
	1 2 5 8 9	3 4 6 7		
	1 4 5 6 7	2 3 8 9		
	1 6 7 8 9	2 3 4 5		
	3 4 5 6 9	1 2 7 8		
	1 4 5 6 9	7 8	2	3
	1 2 5 6 9	7 8	3	4
	1 2 3 6 9	7 8	4	5
	1 2 3 4 9	7 8	5	6
	1 2 3 4 9	5 6	7	8
	5 6 7 8 9	1 2	3	4
	3 4 5 6 7	8 9	1	2
	5 6 7 8 9	3 4	1	2
	3 6 7 8 9	4 5	1	2
	3 4 5 8 9	6 7	1	2
	1 2 7 8 9	3 4	5	6

Double Long Figures that end where they begin.	Long or Whole Figures that end where they begin.	Short Figures that end where they begin.	Half Figures that leave the dances in opposite situations	Half Figures from opposite situations that bring the dancers to places.
	1 2 7 8 9	5 6	3	4
	3 4 5 8 9	1 2	6	7
	3 4 5 6 9	1 2	7	8
	3 4 5 6 7	1 2	8	9
	5 6 7 8 9	3 4	1	2
	1 6 7 8 9	2 3	4	5
	1 2 7 8 9	3 4	5	6
	1 2 3 8 9	4 5	6	7
	3 4 7 8 9	5 6	1	2
	3 4 5 6 9	7 8	1	2
	5 6 7 8 9	1 2 3 4		

*To Set them with Ten Figures, Four Long and Six Short.*

	1 2 3 4	5 6 7 8 9 10		
	1 2 3 10	4 5 6 7 8 9		
	1 2 9 10	3 4 5 6 7 8		
	1 8 9 10	2 3 4 5 6 7		
	3 8 9 10	1 2 4 5 6 7		
	5 6 7 8	1 2 3 4 9 10		
	7 8 9 10	1 2 3 4 5 6		
	1 2 3 4	5 6 7 8	9	10
	1 2 3 4	5 6 9 10	7	8
	1 2 3 8	4 5 9 10	6	7
	1 2 9 10	3 4 7 8	5	6
	1 2 5 10	3 4 8 9	6	7
	1 2 7 10	3 4 8 9	5	6
	1 2 5 6	7 8 9 10	3	4
	1 2 9 10	3 4 5 6	7	8
	1 8 9 10	2 3 6 7	4	5
	1 6 7 8	4 5 9 10	2	3

Double Long Figures that end where they begin.	Long or Whole Figures that end where they begin.	Short Figures that end where they begin.	Half Figures that leave the dancers in opposite situations.	Half Figures from opposite situations that bring the dancers to places.
	5 6 7 8	3 4 9 10	1	2
	3 4 7 8	5 6 9 10	1	2
	3 4 5 8	6 7 9 10	1	2
	3 4 5 6	7 8 9 10	1	2
	7 8 9 10	3 4 5 6	1	2
	5 8 9 10	3 4 6 7	1	2

*To Set them with Eleven Figures, Three Long  
and Eight Short.*

	1 2 3	4 5 6 7 8 9 10 11		
	1 2 9	3 4 5 6 7 8 10 11		
	1 10 11	2 3 4 5 6 7 8 9		
	1 2 11	3 4 5 6 7 8 9 10		
	1 2 5	3 4 6 7 8 9 10 11		
	1 2 3	4 5 6 7 8 9	10	11
	1 2 3	4 5 6 7 10 11	8	9
	1 2 3	4 5 6 9 10 11	7	8
	1 2 9	3 4 5 6 10 11	7	8
	1 8 9	4 5 6 7 10 11	2	3
	1 8 11	2 3 6 7 9 10	4	5
	9 10 11	3 4 5 6 7 8	1	2
	3 10 11	4 5 6 7 8 9	1	2
	9 10 11	1 2 3 4 5 6 7 8		
	9 10 11	1 2 3 4 7 8	5	6
	7 8 9	1 2 5 6 10 11	3	4
	5 6 7	1 2 3 4 8 9 10 11		
	3 4 11	1 2 7 8 9 10	5	6
	7 8 11	1 2 3 4 9 10	5	6
	5 8 9	1 2 3 4 10 11	6	7
	3 6 7	4 5 8 9 10 11	1	2
	3 4 9	5 6 7 8 10 11	1	2
	7 8 9	3 4 5 6 10 11	1	2



Double Long Figures that end where they begin	Long, or Whole Figures, that end where they begin.	Short Figures that end where they begin.	Half Figures, that leave the dancers in opposite situations.	Half Figures from opposite situations, that bring the dancers to places
--	---	--	---	--

*To Set them with Twelve Figures, Two Long and Ten Short.*

1 2	3 4 5 6 7 8 9 10 11 12	
11 12	1 2 3 4 5 6 7 8 9 10	
3 4	1 2 5 6 7 8 9 10 11 12	
5 6	1 2 3 4 7 8 9 10 11 12	
7 8	1 2 3 4 5 6 9 10 11 12	
9 10	1 2 3 4 5 6 7 8 11 12	

*To Set them with Fourteen Short Figures.*

	1 2 3 4 5 6 7 8 9 10 11 12	13	14
	3 4 5 6 7 8 9 10 11 12 13 14	1	2
	1 2 3 4 5 6 9 10 11 12 13 14	7	8
	1 2 5 6 7 8 9 10 11 12 13 14	3	4

**T H E   U S E**  
**OF THE**  
**IRREGULAR AND UNSYSTEMATICAL**  
**FIGURES,**

*That cannot be used in the Tables for Setting Quadrille Figures.*

---

The Figures in this Class are called Irregular, from their being of various Lengths, and ending in different Situations of the Dance. They are likewise called Unsystematical, as they are not applicable to the Use of the Tables, and as they end in those Situations of the Dance that require some particular Figure or Figures to bring the Dancers back, either to their own Situations, or to the opposite Side: the Use of each Figure in this Chapter will be treated separately, shewing which Figure or Figures should follow each other to bring the Dancers to their Places, and fill up the Time of the Music. They are as follow:—

**THE TRANSVERSE LINES.**

*(See Diagram 14.)*

These Lines are formed by the Ladies moving into the Centre with a Chassé, Jetté and Assemblé; and the Gentlemen taking their Left Hands,

which, with the Setting, requires Four Bars: this may be followed by Swing round to Places, which will take Four Bars, making together Eight Bars; and may be used instead of One Long or Two Short Figures that bring the Dancers back to Places.

---

C E N T R E   L I N E.

(See Diagram 18.)

This Figure is formed by Two Couple making a straight Line; the Gentleman in the Centre, and the two Ladies Outside. This Line is used in the Figure to La Poule and others, which, together with the Setting, requires Four Bars; it is generally followed by Half Promenade, which leave the Couples in opposite Situations; and must be followed by another Half Figure to bring the Couples back to Places: it will then take the time of One Long and One Short Figure, that bring the Dancers back to Places, and may be substituted instead; or it may be followed by Swing round your Partner, which brings the Persons to Places, taking the Time of a Long Figure; which may be substituted instead of a Long Figure, or two Short Figure, that brings the Dancers to Places.

## TOP AND BOTTOM LINES.

*(See Diagram 35.)*

It will be seen by the Diagram, that the Side Couples leave their Situations and form the Lines Top and Bottom; this Movement requires Two Bars, and the Setting Two Bars, making Four Bars, and may be followed by the Side Lines, No. 36.; by which means the Top and Bottom Couple leave their Situations, and move to the Sides to form the Line, which also require Four Bars, making together Eight Bars: this Figure must be followed by a Chassez back to Places, and Set and turn your Partner,\* which will require Eight Bars more, and may be performed instead of Two Long Figures, that bring the Dancers to Places; as, Right and Left, Ladies' Chain, &c.; or One Double Long Figure, as, The Star, &c.

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\* See L'Etoile or Star Cotillion, published by the Author.






## THE SIDE LINES.

*(See Diagram 36.)*

The Side Lines are performed by the Top and Bottom Couple leaving their Places, joining Hands, and forming Side Lines—see the Diagram: this Movement, together with the Setting, will require Four Bars; and must be followed by Swing round your Partner, which will require Four Bars, and may be performed in lieu of a Long Figure, that bring the Dancers back to Places.



## HALF LADIES' CHAIN.

*(See Diagram 7.)*

When this Figure is used, which but seldom occurs, it then leaves the Ladies only in opposite Situations, and requires Four Bars; it may be followed by the Ladies crossing back to Places and Set, which will also occupy Four Bars, making together Eight Bars; and may be performed in lieu of a Long Figure, that bring the Dancers back to Places: or it may be followed by the Ladies meeting in the Centre and Swinging round to Places, which will also take Four Bars, making together the Time of a Long Figure.

## HANDS, OR TURN FOUR HALF ROUND.

*(See Diagram 13.)*

This Figure belongs to the Class of Demie Half Figures, as it is performed to Two Bars of the Music. It is like the whole of the Figure which is there shewn, as performed after a previous Movement, otherwise the Couples would be too far apart to perform it with propriety; therefore the Persons generally advance and meet, which will take Two Bars, and the Hands Four Half Round, Two Bars, making together Four Bars.—By these Movements the Dancers will change each other's Situation, and may perform either Half Right and Left, or Half Promenade, which make up the Eight Bars, and bring them all back to their original Situations.

---

\* The Diagram of Set and Turn Four in the Middle is what is generally termed Hands Four Round. In the Half Figure under this Head, the Persons perform only Half of this Circle without the Setting: therefore, had there been a separate Diagram to represent this Movement, the Figure would have been the same; as the Movement of the Two Couple, when united, form a complete Circle.

## TRAVERSEZ, OR CROSS OVER.

(See *Diagram 16.*)

This Figure is frequently divided, and performed to Two Bars of Music, and may be called a Demie Half Figure, as it generally occurs, that some other Figure is performed before the other Half of the Figure, the Retraversez, or return to Places; which may be seen by the original Figure to L'Eté; where, after the Traversez, the Chassez to Right and Left is taken up before the other half or Retraversez. It is generally performed without the Setting, thereby making it only to take up Two Bars of the Music, the Chassez to Right and Left Four Bars, and the Retraversez, or Return to Places, Two Bars, making together Eight Bars. This Figure may be followed by the Chassez to Right and Left, and then return to Places, as before mentioned in L'Eté; or, when the Two Couple cross over together and Set, then Half Promenade, or Half Right and Left, may be used, which together will require Eight Bars, and bring them all back to Places: it may also be used instead of a Long Figure, that bring the Dancers to Places.

T R E N I S E F I G U R E,  
No. 1,*The Part performed by the Lady.*

This Figure, when performed, leaves the Lady on the opposite Situation, that is, on the Left of the opposite Gentleman, and her Partner in his original Place; this occupies Eight Bars of Music. It may be followed by the Third Trenise Figure, *Advance, Meet, Set to Partner, and Turn into Places*, which will also require Eight Bars of Music: when these Figures are united, they may be substituted instead of a Double Long Figure, that bring the Dancers back to Places; or Two Long Figures, that bring the Dancers to Places. In the Dance of La Trenise the first Figure is followed by the Second Trenise Figure; but when the Second is performed, it still leaves the Lady in the same Situation as the first; it is therefore the Third Trenise Figure that brings the Lady back to her Place: at the finish of each of these Figures, the Gentleman will be found in his Place. These Figures are not confined to La Trenise; but may be applied to any other Tune, yet they must follow each other as above described, to enable the Lady to return to her Place.



## T R E N I S E F I G U R E.

No. 2,

*The Part performed by the Lady.*

As the Lady at the finish of this Figure is on the Opposite Side, and her Partner in his proper Place, it may be followed as usual by the Third Trenise figure, which will require Eight Bars, and bring the Lady to her Place; or, it may be followed by the Lady crossing over to her Place without Setting, which would require but Four Bars.



ON THE  
COMPOSITION OF QUADRILLES,  
AND THE  
CONNECTION OF FIGURES.

It has been asserted by some Persons that in the Composition of Quadrilles, only certain Figures could possibly follow each other; for instance, as after Balancez to your Partner, Turn with the Hands must invariably succeed it. It has also been decided in a similar manner with respect to the Nature, Use, or Connection of several other

Quadrille Figures; those Persons seem to have been wholly guided by the Arrangement of the Figures in the First Set of Quadrilles: if this System was to be adopted, the giving of a variety of Figures, or a different Method of Setting them, would be wholly excluded; therefore, for the Information of those Persons who wish to Set their own Figures and add Variety or complexity to the Dances, let it be observed, that, (with the Exception of the Short Irregular Figures,) whenever a Short Figure is performed, any other Short Figure in the List may follow it; that is, if a Strain of Eight Bars commence with *Balancez to your Partner*, then any one of the Short Figures may follow, that bring the Dancers to Places; as, *Change Places; Advance and Retire; Double Dos a Dos, &c.*; thus, any Figure of the same Length, and taken from the same Class, may follow: although these figures are properly adapted to succeed each other, yet they have different Effects in the Dance, and their selection must be left either to the Judgment of the Dancer, or Composer of the Figure; yet any of them may be used, as will be seen by the Tables. Where the Music is of a

suitable Length, Dances may be composed wholly of Double Long Figures; or wholly of Long or Short Figures, or of a Portion of each, as will be seen by the Tables; and likewise, that Two Short Figures may be used in lieu of One Long, and Two Long Figures instead of One Double Long.



ON THE  
DIVISION OF LONG FIGURES,  
AND THE  
NUMBER OF SHORT.

It has been the custom in Quadrille Dancing to use only Three or Four Half Figures (as those given in the List under that Head). The Dancer will no doubt be surprised at the difference between the Number of Half Figures and that of the Long or Whole Figures from which they were divided originally: this inequality has arose from an erroneous Opinion, that those given were the only ones which could be used; but this is not the case, for almost all the Long Figures may be divided with equal propriety; which in some future Edition of this Work, the Author intends giving some Examples.

TO PERSONS COMPOSING THEIR OWN  
FIGURES.

It may be seen by the Tables that a great Number of different Figures may be set to one Tune, particularly to Long Dances, that is, to those Tunes consisting of several Strains of Music: thus, Cotillions being much longer than Quadrilles, will admit of an almost innumerable Quantity of Figures, which may be seen by the Examples in page 73, where the Figures are set to a Tune of only Eight Strains: \* for, although a great Variety are there presented to all Tunes of this Length, the Author has not carried them to the full extent; yet, by these Examples it may be seen, that a multiplicity of different Figures may be correctly set to Tunes of Ten or Twelve Strains; of which many Cotillions are now composed, as every additional

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\* The First Strain of this Dance, as well as in every other Quadrille, is always lost to the Dancers, as the Couples wait the First Eight Bars to hear the Time of the Music. In Cotillions, it is sometimes taken up in the performance of the Honors; if not, Figures are never performed to it: therefore, let it be observed, that although a Tune consists of Eight Strains, yet, one being lost, there are only Seven Strains to which Figures are performed.



Strain adds greatly to the Number and Variety of the Figures in the Dance. Notwithstanding all these, various Examples will be found correctly adapted to the Music; yet it will not be advisable to set all the Figures from one Class, as Variety will ever be found the most pleasing: therefore, a Selection made from those Dances that contain a Portion of both Long and Short Figures, or those which have one or more of all the Classes, will create considerable more interest in the Dance; and to render the Dances complex, use a Variety of Short and Half Figures.



#### DANCING QUADRILLES,

*To ascertain how many Times the Dance should be played.*

It may be requisite for those unacquainted with Quadrille Dancing to ascertain how many Times the Dance should be played before it is finished. The Music of the Quadrilles is played over with their Repeats either two or Four Times, according as the Figures employ the Persons in the Dance. It will be known, thus: when any Figure or Figures occur in a Dance that employ only Two

Persons, then the Dance is played over Four Times, as in L'Eté, and La Poule; but, when every Figure in the Dance employs Four or more Persons, as Le Pantalon, then the Dance is only played Twice. Under each Quadrille should be printed or written, Contre Partie pour les Quatre Autres, or Six Autres, which inform the Dancers whether the Four, or the Six others, do the same.



#### FORMATION OF A QUADRILLE,

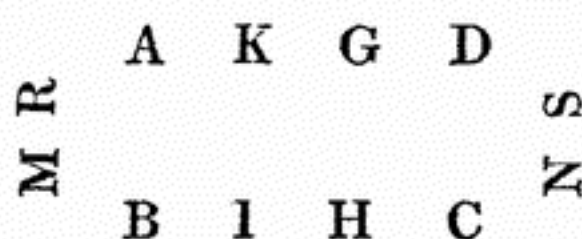
*Composed of either Four, Eight, Twelve, or Sixteen Persons.*

Although only Four Persons are required in the Performance of some Quadrilles, yet Eight, Twelve, or Sixteen Persons may stand up in One Set, at the same Time, though not more than Eight can act. The largest and most complex Figures require no more than Eight Persons to their Performance. See the Diagrams. Those Quadrilles that require but Four Persons form a Square, and stand opposite each other, thus:

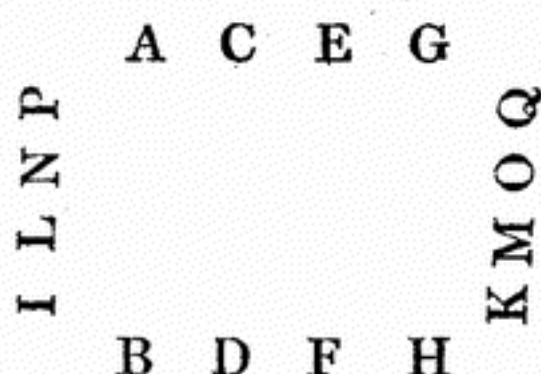
A	B
F	E

the Gentlemen B F having their Partners (the Ladies) on their Right Hand. Those composed

of Eight Persons stand in the Octagon Form, every Lady on the right of the Gentleman, as shewn in the Plate, Fig. 1. Those composed of Twelve Persons are placed thus;



with Two Lines opposite of Four Persons each; and the other Two Lines are formed of only Two each. Those composed of Sixteen Persons stand thus:



forming a Square of Sixteen Persons. When Sixteen Persons are formed in this Manner, the Figure is Double; as, instead of only One Lady and the Opposite Gentleman that Advance and Retire, the Two Ladies on the same Side perform it with the Two Opposite Gentlemen. There is also another Form for one of Sixteen Persons, of which the Diagram is given in the Centre of the Plate.

ALPHABETIC EXPLANATION  
OF  
*TECHNICAL TERMS*  
USED IN  
**QUADRILLE DANCING,**  
WITH  
RELATIVE REFERENCES.

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**ALLEMANDE.**

The Figure of the Quadrille Allemande is performed by the Lady and Gentleman crossing their Hands behind, forming a complete Circle—see Diagram 48, and Remarks, p. 10. The Pas d'Allemande is quite different; it is a Movement of the Arms, and performed by the Gentleman passing the Lady under either Arm—see Pas d'Allemande.

**ASSEMBLÉ,**

Is a Step used in Quadrille Dancing, which generally follows the Chassé and Jetté.

**BALANCÉ, or BALANCEZ,**

Signifies, to set or perform a Step or Steps to your Partner, or any other Person. Balancé is also the Name of a particular Setting Step—see Remarks, p. 16.

**BALANCEZ À VOS DAMES,**

Is when the opposite Couples set to their Partners.

**BALANCEZ QUATRE EN LIGNE.**

Set Four in Line, as in La Poule—see Diagram 18, and Remarks, p. 12.



# **BALANCEZ QUATRE SANS QUITTER LES MAINS.**

The Four Set in Line without quitting Hands.

# **BALANCEZ ET TOUR DE HUIT.**

Set, and turn all Eight—see Diagram 11, and Remarks, p. 23.

# **BALOTÉ.**

A Setting Step used in Quadrille Dancing—see Remarks under the Head Balancez or Set, p. 16.

# **CAVALIERS (LES.)**

The Gentlemen.

# **CAVALIER (UN.)**

One Gentleman.

# **CHASSÉ.**

A Step generally used in Quadrille Dancing, to move with, either to the Right or Left, or Backward, or Forward. See Remarks, p. 7, 8, and 9.

# **CHASSEZ AND DESCHASSEZ.**

To go to the Right first with a Chassé, and to return to the Left—see Remarks, p. 7, 8, and 9.

# **CHASSEZ À DROITE ET À GAUCHE.**

Chassez to the Right and Left.

# **CHASSEZ CROISÉ,**

Is a Cross Chassé, or to Change Places with your Partner with a Chassé, &c; the Gentleman, or the Person on the Left, should in crossing always pass behind their Partner or Person on the Right. In the Directions, it is generally explained, whether it is Deux (Two,) or Quatre (Four,) or les Huit, all Eight; this Movement is shown by Diagram 1—see likewise the Remarks, p. 21.

**CHASSEZ OBLIQUE,**

Is for the Gentleman to change Places with the Lady on the Left—see Chassez Oblique, Diagram 3.

**CHASSEZ CROISÉ PAS D'ALLEMANDE,**

Is, after the Chassez Croisé is performed, for the Gentleman to pass the Lady on the Right under his Arm, similar to La Pirouette, Fig. 20—see likewise Pas d'Allemande.

**CHAINE ANGLAISE.**

Right and Left, or English Chain—see Diagram 50, and the Remarks, p. 11.

**CHAINE DES DAMES.**

Ladies' Chain—see Diagram 7 and 8, and Remarks, p. 25.

**CHAINE DES QUATRE DAMES.**

Chain of Four Ladies--see Diagram 42, & Remarks, p. 27.

**CHAINE DES DAMES ENTIERE.**

The Whole Ladies' Chain, or Right and Left.

**CHAINE (GRANDE.)**

The Great Chain—see Diagram 30, and Remarks, p. 28.

**CHAINE DEMIE.**

Half Chain, or Half Right and Left.

**CHANGEZ LES DAMES.**

Change Partners.

**D A M E (U N E.)**

One Lady.

**D A M E S ( L E S.)**

The Ladies.

**CONTRE PARTIE POUR LES QUATRE AUTRES**

The Four others do the same.

**CONTRE PARTIE POUR LES SIX AUTRES.**

The Six others do the same.

**D E M I E.**

Half.

**DEMIE HALF FIGURES,**

Are Quarter Figures, or the Half Figures divided, which are to be performed to Two Bars of the Music—See p. 49.

**DEMIE ROND.**

Half Round.

**DEMIE QUEUE DU CHAT.**

Half Promenade.

**DEMIE CHAINE ANGLAISE.**

Half Right and Left, or English Chain—see the Diagram of Chaine Anglaise, No. 50, and Remarks, p. 11.

**DEMIE PROMENADE,**

Is Half Promenade, or Demie Queue du Chat—see Remarks, p. 26, and Diagram 5.

**DEMIE POUSSETTE,**

Is Half Poussette—see Diagram 12, and Remarks, p. 30.

**DECHASSEZ,**

Is to return with a Chassé from the Right to Left, or to Places, thus; Chassez to the Right, and Dechassez to the Left, is to Return to Places.

**DECHASSEZ PAS D'ALLEMANDE,**

Is for the Gentleman to return with a Chassé to his Place and pass the Lady on the Right under his Arm.

**DEUX,**

Is Two; as En avant Deux, is Advance Two.

**DEUX (LES) VIS À VIS, SE DONNENT LA MAIN DROITE, AND LA MAIN GAUCHE.**

The Gentleman and Lady opposite give their Right Hands in crossing over, and the Left in crossing back again, as in *Traversez*, Diagram 16.

**D R O I T E (À.)**

To the Right.

**D O S À D O S.**

Back to Back—see Diagram 17, and Remarks, 25.

**DOUBLE PROMENADE.**

See Diagram, 43 and 44, and Remarks, p. 29.

**EN AVANT.**

To go forward, to advance—see Diagram 28, and the Remarks on *En Avant et en Arriere*, p. 6.

**EN ARRIERE.**

To recede, or go backward—see Diagram 28, and Remarks, p. 6.

**EN AVANT ET EN ARRIERE.**

To go forward, and backward—see Remarks, p. 6.

**EN AVANT DEUX ET EN ARRIERE,**

Is for the Lady and Gentleman opposite to Advance and Retire—see Diagram 53, and Remarks, p. 6.

**EN AVANT QUATRE ET EN ARRIERE.**

The Four Opposites Advance and Retire—see Diagram 4, and Remarks, p. 18.

**EN AVANT TROIS,**

Is for Three Persons to Advance, as shown in Diagram 26; the Directions describe whether Ladies or Gentlemen, or what Portion of both.



**ETOILE (L')**

The Star—see Diagram, 34, and the Description of the Figure, p. 35.

**EMBOITTÉ.**

A Step in Quadrille Dancing, generally used to retire with.

**ENTRECHATS.**

A Step performed by jumping up and crossing the Legs while the Person is off the Ground, commonly called Cutting.

**FIGUREZ DEVANT.**

Dance before.

**FIGURE DE LA TRENISE.**

The Trenise Figure belongs to the Fourth Dance in the First or Original Set of French Quadrilles—see Diagrams 24 and 25, and Remarks, p. 24, 53, 85, and 86.

**G A U C H E (À.)**

To the Left.

**GLISSADE (LA.)**

A Step used in Quadrille Dancing.

**HONNEURS (LES.)**

The Bow and Courtesy: their Use is described in p. 14; and the Movement of the Feet is shown by Diagrams 54 and 55.

**JETTÉ.**

A Step used in Quadrille Dancing.

**L A D A M E.**

The Lady.

**LE PREMIER CAVALIER.**

The First Gentleman.

## LA PREMIER DAME.

The First Lady.

## (LIGNES LES.)

The Lines—see Diagrams, 14, 15, 35, 36, and 37, and Remarks, p. 31, 79, 80, 81, and 82.

## MOULINET.

Hands Across, or Cross Hands—see Remarks, p. 20.

## MOULINET DES CAVALIERS.

The Gentlemen Moulinet, or Hands Across.—For the Movement of this Figure, see p. 38, Diagram 51, and Remarks, p. 20.

## MOULINET DES DAMES.

The Ladies Moulinet, or Hands Across—For the Movement of this Figure, see page 38, Diagram 52, & Remarks, p. 20.

## OLIVETTES.

The Hey—see Diagrams 31 and 32, and Remarks, p. 19.

## PROMENADE, or QUEUE DU CHAT.

Promenade and Queue du Chat are the same. There are several Promenades: as, the Great Promenade, Double Promenade, Half Promenade, &c.—see Diagrams, 5, 6, 43, and 44, and Remarks, p. 26, 27, and 29.

## PAS D'ALLEMANDE.

The Pas d'Allemande, which is occasionally used in Quadrilles, is quite different from the Allemande Figure—see Diagram 48, and Remarks, page 10. The Pas d'Allemande is a Movement of the Arms, where the Gentleman takes either Hand of the Lady and passes her under his Arm on either Side: there are a variety of these Movements, which properly belong to the Dance called The Allemande.

**PAS DE BASQUE.**

A Step used in Quadrille Dancing.

**PIROUETTE (LA.)**

The Pirouette used in Quadrille Dancing is something similar to the Pas d'Allemande, which is, for the Lady to turn under the Arm of the Gentleman—see Diagram 20, and Remarks, p. 22.

**POUSSETTE DEMIE.**

See Diagram 12, and Remarks, page 30.

**P R E M I E R.**

The First.

**PROMENADE.**

See Diagrams 5 and 6, and Remarks, page 26, 27, and 29.

**QUARRÉES (LES.)**

The Squares.

**QUARRÉE (LA DOUBLE.)**

The Double Squares—see Diagram 45 and 46, and Description, p. 40.

**QUARRÉE (LA GRANDE.)**

The Great Squares—see Diagram 39, and Description, p. 40.

**QUARRÉE (LA PETITE.)**

The Small Squares—see Diagram 38, & Description, p. 40.

**ROND (LE.)**

The Round, or Hands Round.—The Directions explain whether it be Ladies or Gentlemen, or what Portion of both, or all Eight.

**ROND DE TROIS.**

Hands Three Round—see Diagram 49.

## ROND (DE QUATRE.)

Hands Four Round—see Remarks, page 30.

## RIGADOON.

A Setting Step used in Quadrille Dancing.

## RETRAVERSEZ.

To cross over again; performed the same as Traversez.

See Traversez, Diagram 16.

## TIROIR (LE.)

The Drawing—See Diagram 47, and Remarks, p. 19.

## TRAVERSEZ.

To cross over—see Diagram 16, and Remarks, p. 14.

## TRENISE FIGURES,

Are the principal Figures to the Quadrille La Trenise—see Diagrams, 24 & 25, and Remarks, p. 24, 53, 85, & 86.

## TOUR DE MAINS.

Turn with the Hands.

## TOUR AUX PLACES.

Turn to your Places.

## TOURNEZ VOS DAMES.

Turn Partners.

## VIS À VIS.

Face to Face.



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