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(Conway)

LE
MAITRE DE DANSE,
OR THE
ART OF DANCING COTILLONS.

BY WHICH EVERY ONE MAY LEARN TO DANCE THEM

115-18

WITHOUT A MASTER,

HAVING THE

FIGURES DISPLAYED IN DRAWINGS FOR THAT PURPOSE.

ALSO,

A VOCABULARY,

**EXPLAINING ALL THE FRENCH TERMS IN COTILLONS,
WITH THEIR SIGNIFICATION.**

SECOND EDITION.

BY E. H. CONWAY,

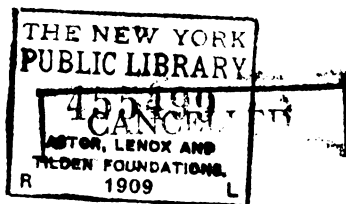
PROFESSOR AND TEACHER OF DANCING.

NEW-YORK:

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1827.

*Edwards & Son
New York
R. J.*



Southern District of New-York, ss.

BE IT REMEMBERED, that on the 20th day of September, 1827, in the fifty-second year of the Independence of the United States of America, E. H. Conway, of the said District, hath deposited in this office the title of a book, the right whereof he claims as Proprietor, in the words following, to wit:

"Le Maitre de Danse, or the Art of dancing Cotillons, by which every one may learn to dance them without a master, having the figures displayed in drawings for that purpose. Also, a Vocabulary, explaining all the French terms in Cotillons, with their significations. Second edition. By E. H. Conway, Professor and Teacher of Dancing.

IN CONFORMITY to the Act of Congress of the United States, entitled, "An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the authors and Proprietors of such copies, during the time therein mentioned." And also to an Act entitled "An Act supplementary to an act, entitled An Act for the encouragement of Learning by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such copies, during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

FRED. J. BETTS,

Clerk of the Southern District of New-York.

INTRODUCTION.

WHAT I have here to say, is rather in the nature of an apology, than of a preface or advertisement. My principal motive for hazarding this production is, indisputably, gratitude. The approbation with which my endeavours to please in the dances of my composition have been honoured, inspired me with no sentiment so strongly as that of desiring to prove to the public that sensibility of its favor, which, in an artist, is more than a duty:—it is even one of the means of obtaining its favour, by its inspiring that aim at perfection in order to the deserving it, which is unknown to a merely mercenary spirit. In stating these pretensions, there is nothing I shall more avoid than the enthusiasm arising from that vanity or self-conceit, which leads people into the ridicule of over-rating the merit or importance of their profession. I shall not, for example, presume to recommend dancing as a virtue; but I may, without presumption, represent it as one of the principal graces, and in the just light of being employed in adorning and making Virtue amiable, who is far from rejecting such assistance. In the view of a genteel exercise, it strengthens the body; in the view of a liberal accomplishment, it visibly diffuses a graceful agility through it; in the view of a

private or public entertainment, it is not only a general instinct of nature, expressive of health and joy, but it is susceptible, withal, of the most elegant collateral embellishments of taste, from poetry, music, painting, and machinery. One of the greatest and most admired instructors of youth, whose fine taste has been allowed clear from the least tincture of pedantry, Quintilian, recommends, especially, the talent of dancing as conducive to the formation of orators; not, as he very justly observes, that an orator should retain any thing of the air of a dancing-master, in his motion or gesture, but that the impression from the grace of that art should have insensibly stolen into his manner, and fashioned it to please.

Even that austere critic, Scaliger, made the principles of it so far his concern, that he was able personally to satisfy an emperor's curiosity as to the nature and meaning of the Pirrhic dance, by executing it before him.

All this I mention purely to obviate the prepossession of the art being so frivolous, so unworthy of the attention of the manly and grave, as it is vulgarly, or on a superficial view, imagined. It is not high notions of it that I am so weak as to aim at impressing: all that I wish is to give just ones; it being perhaps as little eligible, for want of consideration, to see less in this art than it really deserves, as, from a fond partiality for it, to see more than there is in it.

LE

MAITRE DE DANSE.

POSITIONS IN DANCING.

IN the art of dancing, there are five positions:

1st. Both heels are close together, the toes equally outward: its use is principally for turning the feet.

2d. One foot is extended to the side the length of the pupil's foot, in a line with the other. It is used in side steps.

3d. The heel of the right foot is placed against the middle of the left. This is a very good position to stand in, but is seldom used by any one in dancing, except those of the old school.

4th. The right foot is placed the length of the pupil's foot before the left. Its use is for steps to advance, retire, &c.

5th. The heel of the right foot is placed close to the toe of the left. It is used in entrachet, &c.

The above positions are to be made with both feet.

NAMES OF THE STEPS.

Assemblé.

Assemblé, and two changes.

Assemblé sissone.

Deux jettés et assemblé.

Two changes slow, and three quick.

Sissone doublé.

Trois chassé, jettés, et assemblé.

Balancez.

Chassez, jettés, et assemblé.

Sissone ballotté.

Chassez, jetté, glissé.

Pas de basque.

Demi pas de basque.

Brizé.

Pas bourré.

It is quite essential that every one dancing cotillons should be acquainted with the above steps. I do not mean to confine the pupil to those steps only, but a thorough knowledge of them will enable any one to dance cotillons and quadrilles in a gentlemanly and fashionable manner.

EXPLANATION OF THE STEPS.

Assemblé.—To make an *assemblé* forward, place your feet in the fifth position, your left foot in front ; sink on your left foot, bring the right foot into the second position, at the same time spring off the ground, and bring both feet down in the fifth position, the right foot in front, with the knees perfectly strait. To make an *assemblé* backward, place your right foot in front, sink in the same way, and bring the right foot down behind.

Assemblé, and two changes.—Make an *assemblé*, and spring off the ground, changing the feet at the same time ; repeat the change, coming down both times in the fifth position.

Assemblé sissone.—Commence with an *assemblé*, with the right foot behind in the fifth position, hop, and raise the left foot in the second position. In going back it is the same, but bring the foot down behind.

Deux jettés et assemblé.—Place your feet in the fifth position, the left foot in front, bring the right foot into the second position, and from thence to the fifth before the left, at the same time raise the left foot from the ground behind, then the same with the left foot, and make an *assemblé* with the right foot.

Two changes slow, and three quick.—Place your feet in the fifth position, spring from both feet, and change your feet before you come down ; repeat that, then three changes in the same space of time it took you to make the first two.

Sissone doublé.—Place your feet in the fifth position, your left foot in front, make an assemblé with your right foot, sink on both feet, spring off the ground, come down on the left foot, and chase it away with the right.

Trois chassez, jetté, et assemblé.—Commence from the fifth position, then place the right foot in front in the fourth position, and chase it away with the left ; repeat the same with your left, then with the right, again jetté with the left foot, and assemblé with the right.

Balancez.—Place your feet in the fifth position, your right foot in front, move your right foot forward into the fourth position ; then bring the left foot up to the right in the fifth position, and pass it into the second position, then take it back the same way, and bring the right foot up in the fifth, and rise on the toes, raise the right foot in the second position, hop twice, and make a jetté with the right foot, and an assemblé with the left.

Sissone ballotté.—Make an assemblé sissone with the right foot, bring the right foot down in the fifth position, raise the left, put it down, and

raise the right in the second position, and bring it down in the fifth position.

Chassez, jetté, glissé.—Commence from the fifth position, right foot in front, make a *chassé* forward with the right foot, make a *jetté* with the left, and pass the right foot out to the right, springing at the same time, and bring the left foot up to the right in the fifth position.

Pas de basque.—Place your feet in the fifth position, the right foot in front, raise the left foot, put it down in the fifth position, at the same time raise the right, and spring the left foot over it, the same with the right foot.

Brizé.—This step is done forward or backward, to the right or left, as occasion may require ; but the way I allude to is backward. Place your feet in the fifth position, the left foot behind, raise the left foot in the fourth position behind, at the same time spring off the right, strike the right leg against the left, and come down on the left foot, leaving the right foot in the fourth position off the ground behind.

Pas bourré.—Commence from the fifth position, place the right foot in front, place it in the fourth position, bring the left foot up to the right, pass the left in front, and the right behind ; both feet move together.

IN WHAT FIGURES THE STEPS ARE USED.

Trois chassé, jetté, assemblé, performed twice, form right and left.

Ballancez is a step used to set to your partner, or in any part where a setting step is required.

Chassez, jetté, et assemblé, is used to advance, retire, and in moving to the right or left.

Sessone ballotté, is used as a setting step in La Poule, where you forward four in a line before you make ballancez.

Chassé, jetté, glissé, is used in La Poule for dos-à-dos.

Pas de basque, is used where the gentleman advances by himself.

Demi pas de basque, is used in the same.

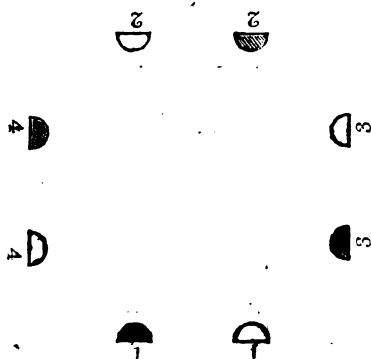
Brizé, is used in a solo.

Pas bourré, is used in the cheat.

This is the way the eight partners or four couples place themselves, each gentleman placing the lady on his right side.

While the music plays the first part, make a bow to your partner, and then to the lady on your left.

FIG. 1.

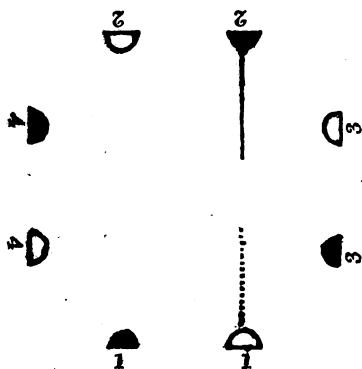


*En avant deux, or en avant deux de
vis-à-vis,*

Is the lady, No. 1, and the gentlemen opposite, No. 2, that go forward, as marked by the figure ; and *en arrière*, is to go backwards ; so when they say *en avant* & *en arrière*, recollect it is to go forward and backward, or to advance and to recede.

The figure says whether it is *deux*, (the two) or *quatre*, (the four) or *les huit*, (all eight) but this is *en avant deux* (the two).

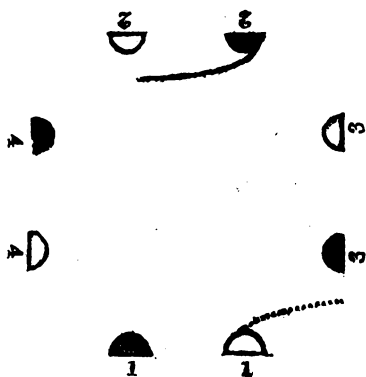
FIG. 2.



*Chassez et Dechassez, or à Droite et
à Gauche,*

Is for the lady and the gentleman opposite to go to the right first, and then to the left; so the *chassez* is to go to the right, and the *dechassez* to the left, or to come back; but mind not to go to the left first, as some do that do not know how to perform it well, and go always facing one another.

FIG. 3.



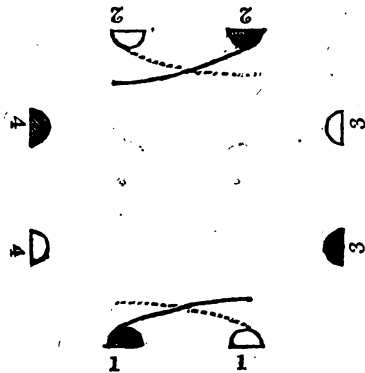
Chassez croisé, is a cross chassez,

And is always explained in the figure whether it is *à quatre*, (the four) or *les huit*, (the eight) in the last case all do the same ; but here it is *à quatre* (the four) in this figure.

In the *chassé croisez* the partners on the left go to the right as *chassé*, but those on the right go to the left first, and it is always followed by a *dechassé* to come to their places, the partners on the left side always passing behind those on the right.

The *chassé croisez*, might be done *à deux*, (the two,) then it is one single-couple that perform it.

FIG. 4.

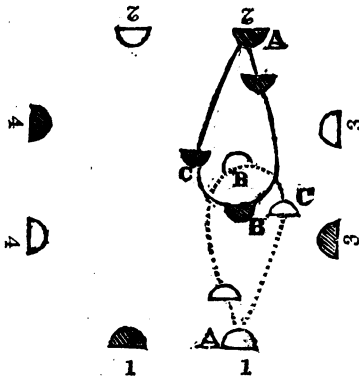


Dos-á-Dos,

Is when the lady and the gentleman opposite advance crossing one another on the left side, the body always in front; then they cross behind each other to come by the right side to their places; but backwards, as letter C. in the figure.

But you must take care when you cross behind each other not to touch one another, as it happens to those who do not perform it well.

FIG. 5.

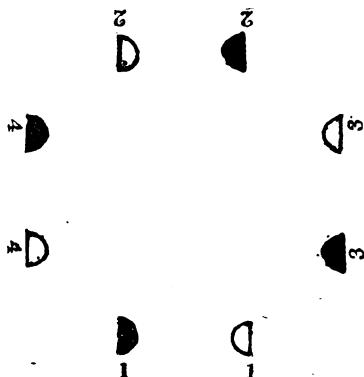


A. going, B. crossing behind each other,
C. coming backwards:

Balancez á vos dames,

Is when both couples opposite dance four bars before their own partners, which is always followed by *tour de main*.

FIG. 6.



Tour de main, or *tournez vos dames*, or *tour sur place*, are the same, and always follow the *balancez á vos dames*, the two gentlemen opposite give both hands to their own partners, turn round with them, and remain in their places : it takes the time of four bars. Originally the *tour sur place*, was accompanied with a *passe d'Allemande* ; this does not want a figure.

*Les deux de vis-à-vis, main droite et
main gauche.*

The lady and gentleman opposite give their right hands crossing over, and the left crossing again; this does not want a figure, but in the figure of *la Poule*, as

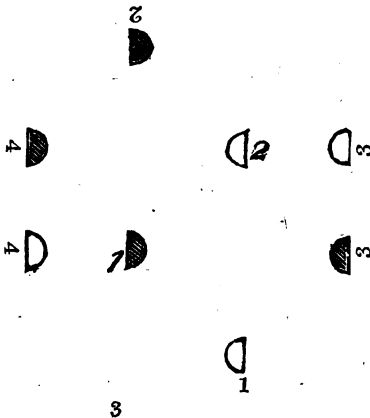
Balancez quatre en ligne, or

*Balancez quatre sans vous quitter la
main, or*

Formez une ligne de quatre.

Begin as above ; after the lady and gentleman opposite have given their right hands, crossing over, they give their left crossing again, and do not quit hands ; on the contrary, each takes the right hand of his own partner, that is to his right, making a line turned thus, and dance four bars.

FIG. 7.



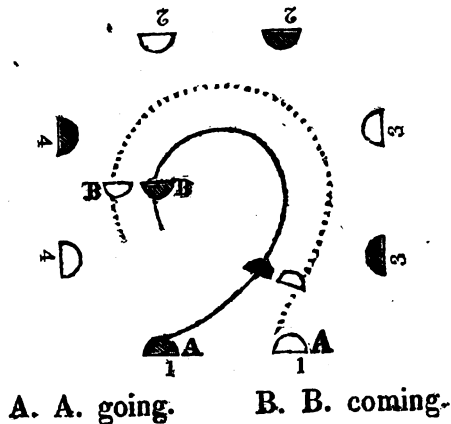
Queue du Chat, or Promenade.

The gentleman takes with his right hand his own partner's right hand, and with his left her left, both side-ways, and go both so round and come to their places. When the figure says

Demi Queue du chat, or Demi Promenade,

It is the half of it, then they remain opposite to their places, but this is the *queue du chat*, which means entire.

FIG. 8.



Chaine Anglaise,

Is right and left: as every body knows what it is, I have not put a figure to it: it takes eight bars.

Demi Chaine Anglaise,

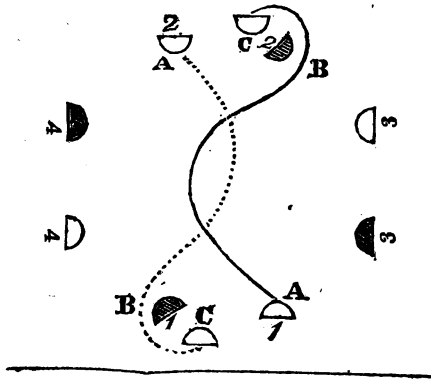
Is the half of it: it is done in two ways, according to the figure which mentions it; or from the beginning to the middle of it, which is when the two couples remain on the opposite side and opposite each other, which takes four bars, from this place to the last, to come to their own places; this last *demi chaine Anglaise* always occurs after a *demi queue du chat*.

Grande Chaine,

Is done by all the partners; all the gentlemen take the right hand of their own partners, and give their left to the lady to the right, next to their partner; then their right again to the next lady, and their left yet to the next. So the ladies go to the left and the gentlemen to the right, till each one comes to his place: it takes eight bars.

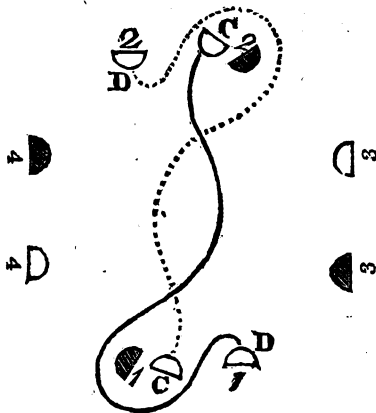
Chaine des Dames,
Beginning from A till C.

FIG. 9.



From C till D. the end.

FIG. 10.



CHAINE DE DAMES.

The two ladies opposite give their right hand to one another: (only walking A) then their left (B) to the gentlemen that were opposite and now stand by them, and which gentlemen give their left hand; the ladies make one half turn with those gentlemen, till (C.) *Fig. 9.*

The ladies being now opposite to their places, (*See Fig. 10. C.*) repeat that a second time, and this time make the half turn with their own partners going to their places (D.)

THE BASKET—(*Cotillon.*)

Forward two, ballancez and turn your partner, the four ladies hands half round and back again, the gentlemen form around outside the ladies, half round and back again, the ladies pass under their partners' right arms without leaving hold of hands; ballancez in that position, and turn your partner to her place. The six others do the same.

THE CHEAT.

The first lady sets to the third gentleman and turns him, then to the second and fourth, and finishes by setting and turning her partner; the other three ladies do the same, and then the gentlemen the same, commencing with the first gentleman in the cotillon.

VOCABULARY

OF THE FRENCH EXPRESSIONS IN THE

COTILLONS.

Balancez, is a step in the place before a partner ; the figure explains where you are to do it, a *Balancez* is composed of four times, and done twice.

Balancez à vos Dames, see Fig. 6.

Balancez quatre sans vous quitter la main. Idem the four without quitting hands, see Fig. 7.

Balancez quatre en ligne. See Fig. 7.

Ballotez, a step of four times in the place.

Cavaliers, (*les* or *un*) the gentlemen, or one.

Chaine Anglaise, see page 19.

Chaine des Dames, see page 21.

Chaine (Grande,) see page 19.

Changez de Dames, change partners.

Chassez, see Fig. 3 ; *à Chassé* may be done forward, backward, and on the sides, but when they say *Chassez & Déchassez*, it is to go on the right and then on the left.

Chassez croisé, see Fig. 4.

Contre partie pour les quatre autres, or six autres, the four or six others do the same, (this is written under each figure.)

Dames (les or une) the ladies, or one.

Dames (les) donnent la main droite à leurs cavaliers, the ladies give their right hands to their *cavaliers* (or partners.)

Dechassez, see Fig. 3.

Demi Chaîne Anglaise, see page 19.

Demi queue du Chat, see Fig. 8.

Deux (les) de vis-à-vis main droite & main gauche, see Fig. 7.

Dos-à-dos, see Fig. 5.

Droite (à) to the right.

En avant

En arrière

En avant quatre

Figurez devant, dance before.

Gauche (à) to the left.

Main, the hand.

Moulinet, hands cross

Passe d'Allemande,* the cavalier takes either of the hands of a lady, and makes her pass once under his arm either side.

* *Passe d'Allemande*; there are a great many of them.—The *Allemande* being a kind of dance which consists only in what is called *Passe*, but that most generally performed in *Cotillons* is the above-mentioned.

Promenade

Queue du chat

} see Fig. 8.

Retraversez, cross over again, done as *Traversez*—see *Traversez*.

Rigodon, a step of four times in the place as *Ballotté*.

Rond (en) in round,

} The figure will explain
whether it is *les cavaliers*, *les dames*, or all
eight.

Tour de main

Tournez vos dames

Tour sur place

} see page 16.

Traversez, cross over: the *Traversez* takes eight times, (four bars) at the eighth time you face the partner you dance with.

Vis-à-Vis, opposite.

Note.—To facilitate the understanding of the French words, I have put them in the Vocabulary, quite as they are written in the figures; for instance, instead of reading *Balancer*, as is the verb, I have put *Balancez*, &c.

FIRST SET OF COTILLONS.**LA PASANNE.**

Right and left, *Balancez* to your partners and turn, ladies chain, half promenade and half right and left.

LA FLORA.

Opposite lady and gentleman advance and return, *chassez* to the right and left, cross over, *chassez* to the right and left, back again, *balancez* and turn your partners.

LE COUBOURG.

Opposite lady and gentleman cross over giving the right hand, back again giving their left and their right to their partners, four set in line holding hands, ladies fronting one way and gentleman the other, promenade half round, opposite lady and gentleman advance and retire, back to back, four opposite dancers advance and retire together, half right and left.

LA FELESIA.

Ladies chain, *balancez* and turn your partners with both hands, one lady and gentleman holding hands advance and retire twice, the gentleman leaving his lady on the left of the opposite gentleman. Two ladies cross over, and the gentlemen pass between, back again to your places, *balancez*, and turn your partners.

LA PASTORALLE.

The gentleman and lady advance and retire twice, leaving his lady opposite, the gentleman alone advances and retires twice, three opposite advance and retire twice, hands four half round, half right and left.

LA NOUVELLE CHASSE.

Promenade all eight, opposite lady and gentleman advance and retire, *chasse* to the right and left, cross over, *chassez* to the right and to left, and back again, *balancez* and turn your partner, the ladies hands across with their right hand and turn quite round, the gentleman joins his left hand with his partner's, and all set, promenade to your places.

SECOND SET OF COTILLONS.

THE LANCERS.

LA ROSE.

The first gentleman chassez with the opposite lady, and turn in the centre to their places, the top couple advance between the opposite couple; in returning they lead outside the opposite couple, the first lady sets to the gentleman on the right, the gentleman to the lady on the left, the opposite couple do the same, and turn to their places.

LA LODOISKA.

The top couple advance and retire, advance and leave the lady opposite, then set to her and turn in the centre to your place, hands four in a line on each side, the top couple taking the lady and gentleman on the right and left, the opposite couple do the same, each turn their partners to their places.

LA DORSET.

The top lady advances to the centre and stops, the opposite gentleman the same, then set backward from each other to their places and turn round, the ladies hands across in the centre, the gentlemen going round outside.

L'ETOILE.

The first couple set to the couple on their right, then to the couple on the left, balancez and chassez, then to the next couple and chaine Anglaise, turn to their places.

LES LANCIER.—(*To begin with the tune.*)

The grand chaine—the top couple advance and turn with their backs to the opposite couple, each couple advance behind the first, the ladies in a line on one side, the gentlemen in a line on the other, chassez and dechassez, the ladies turn in a line on the right, the gentlemen in a line on the left, each couple meet up the centre, ladies set in a line on one side, the gentlemen in a line on the other, and turn their partners to their places.—The grand chaine.

THIRD SET OF COTILLONS.**IRISH.****THE ROSE.**

The four ladies meet in the centre, and chassez to their places, the opposite ladies figure to the left to the side couples, hands three round and to their places, four gentlemen figure before each lady, beginning with the left, and return to their partners—grand promenade.

THE SHAMROCK.

The opposite lady and gentlemen advance and retire, ladies chain, right and left.

THE THISTLE.

The gentleman with his partner promenade inside the cotillon, balancez and turn your partner, form the line across and turn to your places, ladies chain, half promenade and half right and left.

THE EMERALD ISLE.

The top couple advance and retire twice, the second time leaving the lady on the left of the opposite gentleman; the three advance and retire twice, hands three round, the gentleman by himself, hands four half round, half right and left.

THE SOVEREIGN.

The grand round—(l'Eté)—grand round at finish.

FOURTH SET OF COTILLONS.

HUSSARS.

MISS GRANT.

Figure the same as *Pantalón*.

MISS HARRISON.

The same as *l'Été*.

MISS BEECHY.

The same as *la Poule*.

MISS SHERIDAN.

Top and bottom couples chassez across and back again, first couple advance and retire twice, second time leaving the lady on the left of the opposite gentleman, two ladies cross and change sides, while first gentleman passes between them; the same repeated to places, set and turn partners.

MRS. BURRY.

First couple advance and retire twice, second time leaving the lady on the left of the opposite gentleman, three advance and retire twice, hands three round and back again, (same time,) the first gentleman advances and retires twice, hands four half round, half right and left.

LA CENDRILLON.

Grand round; first lady and second gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, recross to places, balancez and turn partners, ladies hands across and back to places—all promenade.—(*Grand round at finish.*)

FIFTH SET OF COTILLONS.**LA PENELOPE.**

Right and left, balancez and turn your partners with both hands, ladies chain entière, promenade half round, half right and left.

LA DAPHNE.

Opposite lady and gentleman advance and retire, chasse to the right and left, cross over, chasse to the right and left, back again, balancez and turn to your partner.

LA POULE ANGLAISE.

Opposite lady and gentleman cross over giving their right hand, back again giving their left and their right to their partners, the four balancez in line holding hands, ladies fronting one way and gentlemen the other, promenade half round, opposite lady and gentleman advance and retire, back to back, four opposite dancers advance and retire, half right and left.

LA THERESIA.

Ladies chain entière, balancez and turn your partner with both hands, opposite lady and gentleman advance and retire, chasse to the right and left, back again to your place, half promenade, half right and left.

LE WELLINGTON.

The grand round, four opposite dancers advance and change partners, the four advance again and resume partners, balancez and turn with both hands, right and left, double promenade to your places,

LES ECHOS.

Right and left, one gentleman advance and retire twice, the opposite lady the same, balancez and turn partners, the ladies moulinet, balancez without quitting hands, and then to your places.

SIXTH SET OF COTILLONS.**LA DISETTE.**

Right and left, balancez to your partners and turn, ladies chain, half promenade and half right and left.

LA VILLAGEOISE.

Opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, back again, balancez and turn your partners.

LA MATILDA.

Opposite lady and gentleman cross over giving their right hand, back again giving their left and their right to their partners, four set in line holding hands, ladies fronting one way and gentlemen the other, promenade half round, opposite lady and gentleman advance and retire, back to back, four opposite dancers advance and retire together, half right and left.

L'EUGENE.

One lady and gentleman holding hands advance and retire twice, the gentleman leaving his lady on the left of the opposite gentleman, two ladies cross over and the gentleman pass between, back again to places, balancez and turn partners, ladies chain, promenade half round, half right and left.

L'HEUREUSE FANTASIE.

The grand round, opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, back again, balancez and turn your partners.

Chassez eight for the finale.

LES GRACES.

One gentleman and his partner with the lady on his left the three advance and retire twice, balancez and pass between the two ladies, hands three half round to the left and back again, the other three gentlemen do the same figure, after which the ladies do the same figure with the gentlemen.

SEVENTH SET OF COTILLONS.**LA MAGDONAL.**

Right and left, balancez to your partners and turn, ladies chain, half promenade and half right and left.

LA NOUVELLE ETE.

Opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, back again, balancez and turn your partners.

LA NON CHALANT.

Opposite lady and gentleman cross over giving their right hand, back again giving their left and their right to their partners, four set in line holding hands, ladies fronting one way and gentlemen the other, promenade half round; opposite lady and gentleman advance and retire, back to back, four opposite dancers advance and retire together, half right and left.

LA NOUVELLE EPASTORALLE.

The gentleman and lady advance and retire twice leaving his lady opposite, the three hands round, the gentleman advances and retires twice, the three opposite advance and retire twice, hands four half round, half right and left.

LA VERITABLE CHASSE.

All eight chassez across, opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, back again to places, balancez and turn your partners; the gentlemen turn the ladies on the left with both hands half round and form two opposite lines, all eight advance and retire—turn your partners to places, the grand promenade all round.

Chassez eight for the finale.

EIGHTH SET OF COTILLONS.**L'ELEGANTE.**

Right and left, balancez to your partners and turn, ladies chain, half promenade, and half right and left.

LA PETITE MONTIGNARD.

Opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, back again, balancez and turn your partners.

LA ZEPHYR.

Opposite lady and gentleman cross over giving their right hand, back again giving their left and their right to their partners, four set in line holding hands, ladies fronting one way and gentlemen the other, promenade half round, opposite lady and gentleman advance and retire, back to back, four opposite dancers advance and retire together, half right and left.

L'INCONSTANT.

Ladies chain, set to your partner, turn your partner, the gentleman with his partner advance and retire, again forward conducting the lady to the left of the gentleman opposite and set; the two ladies cross over to the opposite places while the gentlemen pass between, the two ladies change sides while the gentlemen figure before them, they repass to their respective places and change sides again. The first figurant who occupies the left of the gentleman makes a balancez to her partner alone, and finishes by a balancez and turn of the hands.

LA FAVORITE.

Promenade all eight, opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left back again, balancez and turn your partner; the ladies hands across with their right hand and turn quite round, the gentleman joins his left hand with his partner's and all eight set—promenade to your places.

NINTH SET OF COTILLONS.

LA NOUVELLE FAVORITE.

Chassez croisez four, cross over immediately, chassez croisez again, and come back to your places, tirois four times; two couple advance and change partners, half right and left, two couple advance and retire, resume your partners and half right and left.

LA FAUVETTE.

Two ladies set on their right at the sides, hands three round, the two same ladies set again on the right, turn the gentlemen, two couple advance, resume your ladies.

L'AMULETTE.

The grand round, four opposite dancers advance and retire, change partners, advance and retire, resume your partners, balancez and turn with both hands, right and left, double promenade round.

LA CHARMEUSE.

The ladies round, two advance, back to back, the ladies chain, set on the right at the side, open chassez, all advance, resume places.

LA CHASSEUSE.

All eight chassez croisez, opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, cross over again, balancez and turn your partner, the ladies moulinet, balancez eight without quitting the moulinet, turn your partners.

TENTH SET OF CÔTILLONS.**LA PAULINE.**

Right and left, set to your partners, turn your partners round, ladies chain, half promenade, half right and left to your places.

The other four dancers do the same.

LA PARMESANE.

Opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez and back again, return to your places, set to your partner,

The other six dancers do the same.

LA BASSANA.

Cross over giving the right hand to the opposite lady and set, back again with the left, the ladies give the right hand to the gentlemen, set four holding hands, half promenade, opposite lady and gentleman advance, back to back, the two opposite advance, half right and left to your places.

The other six dancers do the same.

LA CARRILLARD DE BRANTIGNEZ.

Opposite lady and gentleman advance and retire, back to back, balancez and turn partners, ladies chain, half promenade, half right and left.

LA CONQUERANTE.

The grand promenade, the four ladies hands across in the middle giving their left hands to their partners, all eight balancez and turn partners to places, the gentleman and lady advance and retire twice, the lady remaining opposite, the gentleman alone advances and retires twice, the three opposite advance and retire twice, hands four half round, half right and left.

All eight chassez across for finale.

ELEVENTH SET OF COTILLONS.**LA D'ARTOISE.**

Right and left, balancez to your partners and turn, ladies chain, half promenade and half right and left.

LA SERANT.

Opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, back again, balancez and turn your partners.

LA DUCHESSE D'ANGOULEME.

Opposite lady and gentleman cross over giving their right hand, back again giving their left and their right to their partners, four set in line holding hands, ladies fronting one way and gentlemen the other, promenade half round, opposite lady and gentleman advance and retire, back to back, four opposite dancers advance and retire together, half right and left.

LA BERRI.

Right and left, the gentleman advances and retires twice, the opposite lady the same, balancez and turn partners, set on the right at the side, change partners, all eight advance and resume partners, to your places.

HENRI QUATRE.

The grand round, opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, return to your place, balancez and turn your partner, half promenade, half right and left, all eight chassez across.

TWELFTH SET OF COTILLONS.**LA DIANE.**

Right and left, balancez, turn your partners, ladies chain, half promenade, half right and left.

L'EUCARIS.

Opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, return to your places, balancez and turn your partners.

L'EGERIE.

Opposite lady and gentleman cross over giving their right hand, back again giving their left and their right to their partner, the four balancez in line holding hands ladies fronting one way and gentlemen the other, promenade half round, opposite lady and gentleman advance and retire, back to back, four opposite dancers advance and retire, half right and left.

LA CALYPSO.

The gentleman with his partner advance and retire, again forward conducting the lady to the left of the gentleman opposite, the two ladies cross over to the opposite places while the gentlemen pass between; return to your places, balancez and turn your partners, ladies chain, half promenade, half right and left.

LA CARINTHIA.

All eight chassez across, opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, return to your place, balance and turn your partner, the ladies hands across, the gentleman joins his left hand with his partner and all eight set, promenade to your places. Chassez across for the finale.

THIRTEENTH SET OF COTILLONS.

L'ERATO.

Right and left, balancez and turn your partners with both hands, ladies chaine entiere, promenade half round, half right and left.

LA TERPSICHORE.

Opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, back again, balancez and turn your partner.

LA THALIE.

Opposite lady and gentleman cross over giving their right hand, back again giving their left and their right to their partner, the four balancez in line holding hands, ladies fronting one way and gentlemen the other, promenade half round, opposite lady and gentleman advance and retire, back to back, four opposite dancers advance and retire, half right and left.

L'EUPHROSYNE.

One gentleman and his partner with the lady on his left advance and retire twice, balancez and pass between the two ladies, hands three half round to the left and back again, the other three gentlemen do the same figure, after which the ladies do the same figure with the gentlemen.

LA BELLONE.

The grand round, four opposite dancers advance and change partners, the four advance again and resume partners, balancez and turn with both hands, right and left, double promenade to your places.

LA NOUVELLE FINALE.

Right and left, one gentleman advances and retires twice, the opposite lady the same, balancez and turn partners, the ladies moulinet, balancez without quitting hands, and then to your places.

FOURTEENTH SET OF COTILLONS.**LA LORETTE.**

Right and left, *balancez* to your partners and turn, *ladies* chain, half promenade, and half right and left.

LA PAMELA.

Opposite lady and gentleman advance and retire, *chassez* to the right and left, cross over, *chassez* to the right and left, back again, *balancez* and turn your partners.

L'ALZAIDE.

Opposite lady and gentleman cross over giving their right hand, back again giving their left and their right to their partners, four set in line holding hands, ladies fronting one way and gentlemen the other, promenade half round, opposite lady and gentleman advance and retire, back to back, four opposite dancers advance and retire together, half right and left.

LA FLORIAN.

One lady and gentleman holding hands advance and retire twice, the gentleman leaving his lady on the left of the opposite gentleman, two ladies cross over and the gentlemen pass between, back again to places, *balancez* and turn partners.

L'AMUSANTE.

The gentleman and lady advance and retire twice, leaving his lady opposite, the gentleman alone advances and retires twice, the three opposite advance and retire twice, hands four half round, half right and left.

LA DIOMEDE.

The grand round, one gentleman advances and retires twice, the opposite lady the same, *balancez* and turn partners, the ladies chain, half promenade, half right and left. All eight *chassez* to the right and left for the finale.

FIFTEENTH SET OF COTILLONS.

LA BELLE FLAMAND.

(Figure La Pantalon) or

Four half right and left, the other four the same, half promenade, all eight to your places and turn your partners round, ladies chain by those who began the dance, balancez eight and turn your partners.

The same again the other four.

LA TAMBOUR DE LA GARDE.

Figure (l'Ete) or

Four advance and retire, half right and left, chassez croisez four and back again, four advance and retire, and half right and left to their places.

The same the other four.

L'AIMABLE.

(Figure La Poule) or

The four ladies moulinet while the four gentlemen do the grand promenade to the right, the four gentlemen give their hands to their partners, balancez and turn them round to their places, the tiroirs four and stop at the opposite place, the other four the same, half promenade, all eight to your places, and turn your partner round to your place. The same again.

LA CAPRICE DE VAUXHALL.

(Figure La Pastourelle) or

The four ladies balancez to the gentlemen on their right and tour de mains, the lady at the top couple and the opposite gentleman advance and retire, dos-a-dos, half promenade, and half right and left—grand round, four times over, until the ladies come back to their places.

LA NOUVELLE FANTASIA.

All eight chassez across and back again, the four gentlemen advance and retire four bars, the four ladies the same, balancez and turn your partners, one gentleman advances and retires twice, eight bars, the opposite lady the same. Promenade all eight.

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SIXTEENTH SET OF COTILLONS.

L'AURORE.

Right and left, balancez to your partners and turn, ladies chain, half promenade, half right and left.

LE CHASSEUR.

Opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, back again, balancez and turn your partners.

LA BELINDA.

Opposite lady and gentleman cross over giving their right hand, back again giving their left and their right to their partners, four set in line holding hands, ladies fronting one way and gentlemen the other, promenade half round, opposite lady and gentleman advance and retire, back to back, four opposite dancers advance and retire together, half right and left.

L'ANDROMÈDE.

One lady and gentleman holding hands advance and retire twice, the gentleman leaving his lady on the left of the opposite gentleman, two ladies cross over and the gentleman passes between, back again to places, balancez and turn partners.

FIN CH'HAN DAL VINO.

(*La Pastourelle.*) The grand round.

The lady and gentleman advance and retire twice leaving his lady opposite, the gentleman alone advances and retires twice, the three opposite advance and retire twice, hands four half round, half right and left. The ladies mouli-pet, balancez and turn to your places.

SEVENTEENTH SET OF COTILLONS.**LA DUCHESSE DE CLARENCE.**

Right and left, balancez and turn your partners with both hands, ladies chain entière, promenade half round, half right and left.

LA FITZHERBERT.

Opposite lady and gentleman advance and retire, chassez to the right and left, return to your places, balancez and turn your partner.

LA BEAUFREMONT.

Opposite lady and gentleman cross over giving their right hand, back again giving their left and their right to their partner, the four balancez in line holding hands, ladies fronting one way and gentlemen the other, promenade half round, opposite lady and gentleman advance and retire, back to back, four opposite dancers advance and retire, half right and left.

LE DON GIOVANNI.

One gentleman and his partner advance and retire twice, leaving his lady on the right of the gentleman opposite, the three advance and retire twice, and hands three half round, the gentlemen alone advance and retire twice, hands four half round, half right and left.

LA DONNA ELVIRA.

All eight chassez across, opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, return to your places, balancez and turn your partner.

EIGHTEENTH SET OF COTILLONS.**LA DUCHESSE DE SAN CARLOS.**

Right and left, balancez and turn your partners with both hands, ladies chain entière, promenade half round, half right and left.

MISS MITCHELL.

Opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, return to your places, balancez and turn your partner.

LA COMTESSE ST. ANTONIO.

Opposite lady and gentleman cross over giving their right hand, back again giving their left and their right to their partner, the four balancez in line holding hands ladies fronting one way and gentlemen the other, promenade half round, opposite lady and gentleman advance and retire, back to back, four opposite dancers advance and retire, half right and left.

LA DUCHESSE DE WELLINGTON.

The grand round, two opposite couple advance and retire, change partners, advance and retire, resume partners, balancez, turn your partner, ladies chain, half promenade, half right and left.

LE KRUITZER.

All eight chassez to the right and left, the ladies moulinet, opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, return to your places, balancez and turn your partner.

NINETEENTH SET OF COTILLONS.**LA CEPHALE.**

Right and left, balancez to your partners and turn, ladies chain, half promenade, half right and left.

L'EVELINE.

Opposite lady and gentleman advance and retire, chassez to the right and left, cross over, chassez to the right and left, back again, balancez and turn your partners.

LA JULIAN.

Opposite lady and gentleman cross over giving their right hand, back again giving their left and right to their partners, four set in line holding hands, ladies fronting one way and gentlemen the other, promenade half round, opposite lady and gentleman advance and retire, back to back, four opposite dancers advance and retire together, half right and left.

LE BARBIERE DE SEVILLE.

Chassez croisez quatre, the ladies moulinet, the first gentleman advances and retires twice, opposite lady does the same, balancez and turn partners.

CINDERELLA.

The grand round.

Opposite lady and gentleman advance and retire, chassez to the right and left, back again, balancez and turn your partner.

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