Thomas Porteus Peacock
Newland
Lincoln

A GUIDE
TO THE
BALL ROOM,
CONTAINING
A SELECTION OF THE MOST FASHIONABLE
QUADRILLES,
WALTZES, COUNTRY DANCES,
AND
GALLOPADES;
WITH
OBSERVATIONS
ON
THE ART OF DANCING,
SELECTED FROM VARIOUS AUTHORS OF DISTINGUISHED CHARACTER;
AND AN
Explanation of Terms
USED IN DANCING.

By R. HILL, F.S.

Lincoln,
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1830.

TO

THOSE

LADIES AND GENTLEMEN,

WHO HAVE BEEN

UNDER THE EDITOR'S TUITION,

AND WHOSE ELEGANT MANNERS

AND DEPORTMENT

STAND SO PRE-EMINENT,

THIS

PUBLICATION,

IN ACKNOWLEDGEMENT OF

NUMEROUS INSTANCES OF THEIR POLITENESS

TOWARDS HIM,

IS

RESPECTFULLY DEDICATED.

IN offering this little Work to his Young Friends, the Compiler hopes no apology is necessary; his principal aim having been to select a variety of figures which cannot always be committed to memory, and to prevent that sameness which too frequently occurs in Ball-Rooms. He has also been careful to select those popular Figures and Dances which are generally known to country Musicians.

The Extracts on Dancing will, he thinks, not only be read with some interest, but will be found useful towards exciting in the minds of young persons a proper spirit of emulation for personal improvement.

To the Nobility and Gentry of the County of Lincoln, he begs to offer his unfeigned

thanks for their great condescension and support. To his extensive circle of Friends and connections, particularly to the Heads of those respectable Establishments which he has for so many years had the honor of attending, he desires to express his heartfelt gratitude, for the urbanity, hospitality, and kind attention which he has received during the long period of nearly thirty years.

MINSTER-YARD, LINCOLN,

APRIL, 1822.

CONTENTS.

INTRODUCTION.

THE Editor of this Publication having often been applied to by his Friends for the figures of fashionable Dances, hopes he is rendering an acceptable service to them and to his pupils, by publishing the following Selection.

Having taken this occasion to appear in an editorial character, he has been tempted to prefix some extracts from authors of celebrity who have written on the art of Dancing; which may serve to show to persons unacquainted with their works, or who may have entertained incorrect or undetermined opinions on the subject, the high degree of estimation in which the Art has a claim to be held. It would have too much increased the size of this book, otherwise many other authors might have been

quoted, whose knowledge of mankind and of the polite world have entitled their favorable opinions of the Art of Dancing to a great portion of respect.

The opposition which Dancing experiences arises, it is presumed, chiefly from want of a due knowledge of its good effects. Those objections which are entertained by a certain class of religious persons, whose forbidding manners and countenances show that they even consider cheerfulness as a sin, are not likely to be removed by any recommendation, however powerful may be its arguments, or respectable its authority; and until their views of religion become more consistent and rational, Dancing must continue to have them for its opponents. A ludicrous example of this once occurred to the Editor at one of his public exhibitions. A Violoncello being wanted, he sent to borrow one used in the public worship of the

Methodist Chapel; the owner, however, objected to lend it; and it was not obtained without difficulty, owing to his notion that playing Country Dances would pollute his Instrument. It is the abuse of Dancing which constitutes the only objection that can be alledged against it; yet does any one think eating and drinking is sinful because society exhibits so many Drunkards and Gluttons?

The long and considerable experience which the Editor has had as a Master, has afforded him many opportunities of witnessing its most salutary effects—he has seen it remove obstinate cases of round Shoulders, Toes and Knees inward, Arms angular, Head protruding, and, in some Children, contortions as unnatural and disgusting as St. Vitus' Dance. But so unqualified are some persons to appreciate a scientific method of teaching the Art, and so great is the rage for novelty, though

that novelty may be attended by circumstances that ought to produce more caution, that we see Mountebanks, Harlequins, Columbines, nay even Clowns, or any who can play the fiddle, turn Dancing Masters; whereas no two things can be more distinct than what are termed Chamber and Stage Dancing; the former gives an easy, graceful deportment; it softens the manners of awkward and boisterous children, and gives a proper confidence to those who are of a nervous and shy disposition; the latter consists of distortion, grimace, activity of the body to amaze and astonish the spectators. Such characters are generally distinguished by their gait and appearance; and by manners more or less affected and unnatural.

Another class of Masters advertise to "finish" as they are pleased to term it, their Pupils in a few lessons—as well might a Classical Master profess to teach his Pupils the dead languages within the quarter.

Precious practice of economy! happy specimen of absurdity! a Pupil shall be "finished" within a space of time scarcely sufficient to teach the figures of a Country Dance!! It is by such *Masters* as these that the Profession is too often brought into contempt.

A Lady whose daughter was taught by the Editor, complained to the Governess that she feared her child could not be improving; for, that though she frequently passed the dancing room while she was receiving his instructions, she seldom heard the fiddle; —as though a Professor of Dancing must be a perpetual tormentor of catgut!

Other objectors are dissatisfied if they do not hear a beating of the feet, though nothing can be more vulgar. The greater the simplicity of the steps in a Dance, the more beautiful they are. They also require the more attention in the performer to ex-

actness and delicacy; and will cost the Master more trouble than those steps of extravagant agility, which, with their brilliant caperings, are only an annoyance to other people's legs.

Assuredly there are elements or first principles in the art of Dancing as well as in the other Arts; and in them Pupils must be grounded before they can reasonably be expected to attain to excellence.

The Master who passes them rapidly and superficially through that essential stage of his Art, may acquire, amongst ignorant or inconsiderate persons, a name for "bringing his Pupils forward;" he may even sometimes have the good fortune to build upon another man's foundation, and may thereby, for a time, gain more reputation than belongs to him; but in either case it will be only a temporary one; intelligent and discerning persons will not be caught

by his baits; nor forget that a careful and scientific grounding in the first principles of the Art, is absolutely necessary to the acquirement of a genteel carriage of the person, and a graceful movement in a Dance; and is therefore a more important feature in the practice of a Master, than that of attempting to raise, prematurely, a superstructure of fashionable Steps, without having duly laid the requisite foundation.

From Gallini's Work on Dancing.

ON THE AIR OR PORT OF THE PERSON.

Among the advantages aimed at in making the art of Dancing a part of genteel Education, that of its improving the natural graces may be justly considered as the capital one. Thence it is, that the bare teaching the execution of the steps, with the due attention to the music, and to the figure or lines traced by the composition of the dance, is, though a necessary part of the art, a very inferior one to the indispensible concomitant of those points, the learning withal a noble and distinguishing air or port of the person. This is what both gentlemen and ladies cannot have too much

in view, or at heart, if they would do justice to their own dignity of birth and station; it is also what ought to be recommended to all ranks of life, since there are none that do not or ought not to aspire to make the best personal figure possible. It is certainly not eligible for a nobleman to have the air and port of a mechanic; but it will be no reproach to a mechanic to have the port and air of a nobleman, than which, rightly understood, nothing is more remote from affectation, and where there is no affectation there can be no just ridicule; the object of Dancing not being to stiffen the carriage or air of a person, but to give or improve the suppleness of the motions of the body, and therefore to preserve or infuse the graces of ease, so as to give a sort of heightening to the charms of native simplicity: a habit this, which, owing its rise to the tendency of nature to perfection, is to be contracted with more ease than a bad one,

if such a right habit is properly taught and attended to.

Of how many captivating graces is not the deportment susceptible, where a proper care is taken to improve the gifts of nature; and in what does a graceful deportment consist, but in holding up the head without stiffness, and keeping the body upright without affectation. Ease in the various attitudes, a gay modest and open countenance; a firm assured gait without heaviness; light or airy without indecency or precipitation; a certain flexibility in the limbs, a muscular agility, for the readily taking all the characters, or making all the movements requisite for expressing a due regard to one's company; to all these the body of man has from its very infancy so natural a disposition, that there is nothing more than a moderate cultivation needful to accomplish one in them, joined with a little of habit and attention to keep them up.

When once an habit of easy dignity, with an unaffected air of politeness, has been familiarised, it will constantly shew itself in every even the most indifferent gesture of action of the possessor, and only the more so, for his being himself unconscious and insensible of it. Does he come into a room, his air immediately strikes the company in his favor, and gives a prepossessing idea to his advantage. He will then have nothing to do but to keep up the impression he will have made. Should a person even not have been favored by nature with the happiest of figures, it is still in his power, if not totally to cure that defect, at least, greatly to mend it, by the acquisition of such a noble or graceful air, as may give all possible advantage to his appearance and demeanour, and in some measure atone for the injuries of nature. But how great, how cruel an injustice do young gentlemen do to themselves, who not only advantaged by

a distinguished birth, but withal by a most regular figure, lose, or at least greatly lessen the effect of those advantages, by a gross and unpardonable neglect of their manner of deportment, or gait or carriage. Some you will see with an ignoble slouch; others distorting their neck or body; others turning their toes inward; some again with an awkward management of all their limbs, and many with these and other defects all at once, not knowing how to walk, to sit, to stand, or do any one action of life with grace or propriety: speak to them, they answer either with a booby bashfulness, or worse yet, with a forward indecent pertness; ask them to sit down, some will just stick themselves on the corner of the chair; others leaning on the back of it, as if glued to it. If a bow is to be made, it is with scraping, or with shaking the head, or throwing it in your face. If a curtesy, the young untutored lady hangs her head, and

makes her obeisance with her eyes fixed on the ground, or pokes out her head, sticking back her arms, like one of the figures in Hogarth's dance. Their gait is conformable to all this, disagreeable and unsightly.

It is, then, of great moment to inspire a just idea of this importance of acquiring a distinguished air and deportment into the earliest youth, at that season of life, when they seize every lesson with the greatest vivacity, and when every lesson makes the strongest and most durable impression on their tender minds. Then it is that, in the very dawn of their reason, which it is so indispensable a duty for those who have the care of their education, to watch and to improve, not only in this, but in other points, that it will be expedient to apply to that innate pride, which, when properly directed, and fixed on great or noble objects, becomes even a virtue.

Youth, from its flexibility, its readiness to receive and retain the habits contracted

in that happy age, is the fittest season for instruction of all kinds; and surely while nothing can be a truer axiom, than that a good habit is more easily to be contracted than a bad one, must it not be rather a cruel neglect, to lapse that time, that perhaps irretrievable time, without the requisite cultivation and improvement of it? Then it is that nature being the most susceptible of the adventitious perfection of art, may be said to invoke its aid, to form an accomplished total; for nature can only give graces, but it is art that gives grace itself. It is, then, hardly possible to recommend too much the power of this Art, to assist youth in forming such a noble and distinguishing air and deportment, as will give them not only the valuable advantage of favorable impressions at the first sight, a prejudice not easily to be cancelled, but the means to preserve those impressions, by a continuance of that winning air and manner which will at the first

have made them; an air that often renders silence eloquent; an air that always implies an excellent education, and sometimes supposes a natural elevation of mind, even where it does not always exist; though without it, such an air is rarely indeed attainable to any degree of perfection. It never fails of raising, to all appearance, mediocrity many degrees above its real standard of merit. And who does not know the force and importance of appearances?

This air, so valuable, and on many occasions in life of such infinite service to the possessor, can never be the produce of a moment; but to be effectual, must be habitual. It must have been acquired by instruction, by observation, and especially by keeping the best company, among which it is constantly practised. A person unused to it would in vain try to put it on for any particular occasion. The novelty of it to

him would sit awkward upon him, and the temporary affectation be too gross to pass. It would be instantly seen through, and the stiffness with straining for it be even ridiculous; for the grace of ease can never be acted, it must have stolen into second and better nature of a habit, contracted not to destroy the first nature, but only to improve and embellish it.

Thus the polishing of gold does not injure the color, but adds a lustre to it: and a person who has once got this habit of a noble, decent, graceful air, needs be in no fear of losing it, if he takes but the least care to keep it up. The difficulty for him would be not to shew it in his every action and gesture. He will then be at the happy point of that advantage being as natural to him, as the contrary defect will be to those who shall have neglected to acquire it. It will also be the first quality, as being an external one, that will strike the more im-

mediately, those who see him. It will be to them precisely what a great mass of light is in a painting, which at the first glance over it commands the eye from attention to the shades of it. Whereas, in the case of an awkward, clumsy, ungenteel air, its disagreeable effect is like that of a distorted limb, or a false attitude in the painting of a human figure, which strikes alike the connoiseur, and the ignorant, who judge of nature from nature itself. There is then nothing which regards the personal exterior that ought to be more guarded against than a bad habit. The unconsciousness of it being in most people the reason for their not trying to get rid of it, those can never be the true friends, or the proper directors of youth, who do not make them sensible of their interest in attending to this point. Many, indeed, blinded by partiality, do not see the fault in such as are dear to them, and are consequently the authors or causes

of a neglect they will have often occasion to repent; a prepossessing exterior being one of the master keys to the human heart. Nor is the instruction proper for forming the air or carriage confined to the limbs and body: a modest, graceful look, with ease in the manner of carriage, irresistibly captivates. Even the greatest passions, in the greatest sallies of vivacity, that decency of look, that grace of ease should never abandon us in our actions or speech. But the great and indispensable preliminary to the teaching a good air, must be the cure of such defects as go to the forming a bad one. Even such as are naturally incurable, may, like those bodily disorders which do not admit of a thorough extirpation, be susceptible at least of mitigation and amendment; a low stature, a wry shape, a hump back, splay or bandy legs, which no art can well redress, may still be rendered more tolerable or less disagreeable, by accompanying ad-

vantages of improvement of the air and manner. The very worst of figures may be presented in less unfavorable lights, a point this, which it is much for their interest to consult; with this farther most just and most salutary advertence, that with great superiority to those graces to be acquired by good breeding, the charms of the understanding, and the virtues of the heart will ever have a signal influence even over the exterior itself; through which it will not only be sensibly diffused, but carry with it also that ever-desirable power of so much prepossessing others in its favor, as to absorb all the attention to the figure itself. The defects, which with attention and care are absolutely not incurable, are of two kinds, derived from nature, or contracted by habit. As to those defects proceeding from nature; as for example, a harsh, sour, louring countenance, a proud insolent air, of which the possessor may be perfectly un-

conscious; the friendly part to him would be to make him, (without stiffening him in such an air by offensively remarking it to him,) sensible of the disadvantage of it to his own happiness, and to the interest he has in the being pleasing to society; if such a countenance or air proceeds from a bad heart, or a constitutional depravity of the mind, the cure will be the more difficult: otherwise, as upon conviction, the change from bad to good, is an instinctive inclination of nature, it would not even be very difficult to give a new cast to the looks, a new disposition to the air, gait, and carriage, by recommending proper models of imitation, by shewing the possibility and means of habitually throwing into the looks a more placid serenity, and into the air and deportment a more modest and engaging manner; when independently of the lessons of art, nothing will have more efficacy than inculcating the necessity of politeness; not that

hollow, unmeaning, common-place politeness, the affectation and disguise from which are so much in vain, since they are presently seen through, or felt; but that genuine and truly amiable politeness of the heart, which gives grace to every gesture, and irresistible charms to every word or action. As for the defects merely from bad habits, their cure is precisely like that of other bodily disorders, by contraries; and that not by offering sudden violence to them, but by gentle degrees of eradication. In all cases, then, of disagreeable habit, a teacher's duty is to inculcate strenuously the necessity of getting the better of that recurring propensity, by a sedulous attention to the avoiding it, and by recovering the liberty of nature, to give that graceful ease and flowingness of movements and gesture, which bestow on the person the greatest advantage of which it is susceptible. Practice, personal observation, and the lessons not only

of the teachers of this art, but the advice of such parents and guardians of youth, as are themselves masters of good breeding and knowledge of the polite world, must be the best means of forming the objects of their care and tuition to that desirable point of perfection in especially what relates to the air or port of the person, of which one of our celebrated poets had so high a conception, that he said it might of itself stand for a patrimony.

From Lord Chesterfield.

In Dancing, the motion of the arms should be particularly attended to, as these decide a man's being genteel or otherwise, more than any other part of the body. A twist or stiffness in the wrist will make any man look awkward. If a man dances well

from the waist upwards, wears his hat well, and moves his head properly, he dances well. Coming into a room, and presenting yourself to a company should also be attended to, as this always gives the first impression, which is often indelible. Those who present themselves well, have a certain dignity in their air which, without the least mixture of pride, at once engages and is respected.

From Lord Herbert, of Cherbury.

Dancing may be learned first, as that which doth fashion the body, gives one a good presence in, and address to all companies, since it disposeth the limbs to a kind of souplesse and agility, insomuch as they seem to have the use of their legs, arms, and bodies, more than any others; who standing stiff, and stark in their postures,

seem as if they were taken in their joints, or had not the perfect use of their members. I speak not this yet, as if I would have a youth never stand still in company, but only that when he hath occasion to stir, his motions may be comely and graceful; that he may learn how to come in and go out of a room where company is; how to make curtesies handsomely, according to the several degrees of persons he shall encounter; how to put off and hold his hat, all which become men.

From Locke on Education.

Nothing appears to me to give Children so much becoming confidence and behaviour, and so to raise them to the conversation of those above their age, as Dancing. I think they should be taught to dance as

soon as they are capable of learning it; for though this consists only in outward gracefulness of motion, yet I know not how, it gives children manly thoughts and carriage more than any thing.

Dancing being that which gives graceful motions to all our lives, and above all things, manliness, and a becoming confidence to young children, I think it cannot be learned too early, after they are once capable of it. But you must be sure to have a good master, that knows and can teach what is graceful and becoming, and what gives a freedom and easiness to all the motions of the body. One that teaches not this, is worse than none at all; natural awkwardness being much better than apish affected postures, and I think it much more passable, to put off the hat, and make a leg like an honest country gentleman, than like an ill-fashioned dancing master. For as for the jigging, and the figures of a dance, I

count that little or nothing better than as it tends to perfect graceful carriage.

From Chevalier de Ramsay.

To the study of poetry, should be joined that of the three arts of imitation. The antients represented the passions by gests, colors, and sounds. Xenophon tells us of some wonderful effects of the Grecian dances, and how they moved and expressed the passions. We have now lost the perfection of that art; all that remains is only what is necessary to give a handsome action and airs to a young gentleman. This ought not to be neglected, because upon the external figure and appearance, depends often the regard we have to the internal qualities of the mind. A graceful behaviour in the House of Lords or Commons, commands the attention of a whole assembly.

From the Spectator.

Quintilian has recommended Dancing, especially in early years, when the limbs are the most pliable, for procuring that so necessary accomplishment in the formation of orators, gesture; observing withal, that where that is not becoming, nothing else can hardly please.

I am of Mr. Cowley's opinion, that so much of Dancing at least, as belongs to the behaviour and a handsome carriage of the body, is extremely useful, if not absolutely necessary. We generally form such ideas of people at first sight, as we are hardly ever persuaded to lay aside afterwards: for this reason, a man would wish to have nothing disagreeable or uncomely in his approaches, and to be able to enter a room with a good grace. I might add, that a moderate knowledge in the little rules of

good breeding, gives a man some assurance, and makes him easy in all companies. For want of this, I have seen a professor of a liberal science at a loss to salute a lady; and a most excellent mathematician not able to determine whether he should stand or sit while my Lord drank to him.

From Aikin.

Nothing is more generally confessed, than that this branch of breeding qualifies persons for presenting themselves with a good grace. To whom can it be unknown that a favorable prepossession at the first sight is often of the highest advantage; and that the power of first impressions is not easily surmountable?

In assemblies or places of public resort, when we see a person of a genteel carriage

or presence, he attracts our regard and liking, whether he be a foreigner or one of this country. At court, even a graceful address, and an air of ease, will more distinguish a man from the crowd, than the richest cloaths that money may purchase; but can never give that air to be acquired only by education. Many ladies lose much of the effect of their beauty, and of the signal power of the first impressions, as they enter a room, or a public assembly, by a vulgar or improper carriage of the head, either poking the neck, or stooping the head, or in the other extreme of holding it up too stiff, on the mama's perpetually teizing remonstrance, of "hold up your head, Miss," without considering that merely bridling, without the easy grace of a free play, is a worse fault than that of which she will have been corrected.

Dancing you shall learn pretty soon, because it is not only an agreeable accom-

plishment in itself, but is useful in forming the body to ease and elegance in all its motions.

From Salzmann on Gymnastics.

Nothing conduces more to render a person agreeable, than easy and graceful manners. That our manners may be graceful, they must be natural, for actions that are forced, are stiff and awkward, and therefore disgustful.

Dancing is an exercise strongly deserving recommendation, as it tends to unite gracefulness and regularity of motion with strength and agility. It must consequently have a place in a treatise on gymnastics, though I have little more to observe on the subject, than that it is most proper for children, and should give place to other exercises at the commencement of what may be stiled youth. The art of dancing may con-

tribute greatly to a graceful demeanour. An easy display of strength and suppleness in all our gestures, without the least appearance of art or constraint, is most to be admired. A light yet firm and manly step; an upright posture of the body, particularly of the head, breast, and shoulders, yet totally devoid of stiffness; an easy, natural movement of the arms; are what we should chiefly strive to attain.

From Dr. Buchan.

When children cannot go abroad, they may indeed be exercised at home. The best method of doing this, is to make them run about a long room, or dance. This last exercise, if not carried to excess, is of excellent service to young people. It cheers the spirits, promotes perspiration, strengthens the limbs, &c. I knew an eminent

physician who used to say, that he made his children dance, instead of giving them physic. It were well if more people followed his example.

From Mrs. Chapone.

Dancing is now so universal, that it cannot be dispensed with in the education of youth, and indeed it is both useful as well as ornamental, by forming and strengthening the body.

For the antiquity of Dancing there are many proofs in the Holy Scriptures, for we read in the 15th chapter of Exodus, v. 21, that "Miriam (the prophetess) sister of Aaron, took a timbrel in her hand; and all the women went out after her, with timbrels and with dances." Antonius Millileus describes thus this dance in the sixth book of his Moses Viator:

"Let the glad dance attend th' harmonious sound,
"And shouts of joy from earth to heaven rebound.
"Thus, when the chief had said, on either side
"The troops, obedient to command, divide,
"He, with his rod, directs th' attending choirs,
"And first begins the song which heav'n inspires;
"Soon as the men the holy dance had done,
"The Hebrew matrons the same rites begun;
"Miriam, presiding o'er the female throng,
"Begins, and suits the movement to the song."

We also read in the 1st of Samuel, chap. xviii, v. 6, that there was both singing and dancing at the rejoicings of the defeat of the Philistines; and in the 2d. of Samuel (c.vi, v. 14,) it appears that David danced with all his might, when the ark was removed

from the house of Obededom; and moreover our Saviour speaks of music and dancing as part of a friendly festivity. (see St. Luke, c. xv, v. 25.) And in many of the Psalms (see Lorin's commentary on the 3d. verse of the 149th Psalm,) the people are called on to praise the Lord in the dance. From the descriptions preserved of the three Jewish temples of Jerusalem, Samaria, and Alexandria, it is known, that a sort of stage was erected before the altar, where dances were publicly performed by the young, accompanied with songs.

"A figur'd dance succeeds; such one was seen
"In lofty Grossus; for the Cretan Queen,
"Formed, by Dædalian art, a comely band
"Of youths and maidens, bounding hand in hand."

HOMER.

ETIQUETTE.

Every Ball-room has its different rules, which must be regulated by the master of the ceremonies, and it would be most desirable for the comfort of the meeting to appoint a person well qualified for that purpose; as the pleasure of the evening much depends upon the conductor of the room. The humourous regulations of Richard Nash, Esq. formerly master of the ceremonies at Bath, will probably entertain the reader:

1. That a visit of ceremony at coming to Bath, and another at going away, is all that is expected or desired by ladies of quality and fashion—except impertinents.

2. That ladies coming to the ball appoint a time for their footmen coming to wait on them home, to prevent disturbance and inconvenience to themselves and others.

3 That gentlemen of fashion never appearing in a morning before the ladies in gowns and caps, shew breeding and respect.*

4 That no person take it ill that any one goes to another's play or breakfast, and not their's—except captious by nature.

5. That no gentleman give his ticket for the ball to any but gentlewomen—unless he has none of his acquaintance.

6 That gentlemen crowding before ladies at the ball, shew ill manners; and that none do so for the future—except such as respect nobody but themselves.

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* When these Rules were written, about a hundred years ago, Gentlemen wore large wigs, and their morning dress was a gown and velvet cap.

7 That no gentleman or lady take it ill that another dances before them—except such as have no pretence to dance at all.

8 That the elder ladies and children be content with a second bench at the ball—as being past, or not come to perfection.

9 That the younger ladies take notice how many eyes observe them—this does not extend to the have-at-alls.

10 That all whisperers of lies and scandal be taken for the authors.

11 That all repeaters of such lies and scandal be shunned by all company—except such as have been guilty of the same crime.

N. B. Several men of no character, old women, and young ones of questioned reputation are great authors of lies in this place, being of the sect of levellers.

MINUET.

The Minuet is the ground work of Dancing; and when properly executed, forms one of the most agreeable spectacles. It should therefore not be neglected; it may also be confidently asked whether any dance of the present day is found equal to the grace of the old Court Minuet. Its steps are well composed, and admirably adapted to add strength to the limbs, to improve the roundness of the arms, to add a nobleness to the character, and to form an elegant and graceful deportment.

QUADRILLES.

Quadrille Dancing affords a most interesting and animating amusement to a family party of four or more persons, in a winter's evening: a piano forte and a performer on it are now found in most families—no expence is then created for music; and to parents and other friends the sight must afford a considerable gratification.

Quadrilles being nothiug more than the Cottillon or French Country Dance a little modernized, but certainly improved; those ladies and gentlemen who are unacquainted with them, but who have been previously taught by a respectable master, may soon acquire the present style.

The old steps, such as the Chassez, Glissade, Contretems, Balloté or Rigadon, are still made use of—indeed it is impossible to substitute steps more beautiful

for general use, or better calculated for the carriage of the person.

In recommending Quadrille dancing for family parties, the opinion of the celebrated Dr. Buchan, quoted in a preceding page, is highly deserving of attention—Diseases and distortion would often be prevented if more attention were given to promote proper exercise. For this purpose the practice of marching, and the judicious use of dumb bells, are much more salutary than those bandages and weights which are used in some seminaries and private families, and too often have been seen to produce the distortion they were designed to prevent.—The good effects of these exercises, particularly the dumb bells, may be seen in the superior carriage and commanding appearance of his Majesty's Regiments of Guards, who are daily practised in both of them.

The Plan of a Quadrille.

FIRST COUPLE.

SECOND COUPLE.

FOURTH COUPLE.

THIRD COUPLE.

This ⊡ signifies Gentleman.
This ⌘ signifies Lady.

REMARKS.

The first and third couples take the lead, then the second and fourth for Pantalon. L'été is performed progressively thus; the first lady and third gentleman; the third lady and first gentleman; the second lady and fourth gentleman; and lastly the fourth lady and second gentleman: and if the quadrille commences with one couple, they follow in succession, thus; first, third, second, and fourth. Quadrilles may be danced by 12 or 16 forming a square.

When any lady or gentleman call for a set of Quadrilles, it would be advisable for them to request the musician not to play too fast, particularly those Quadrilles composed in two-four time; and to be exact to the repeats, as some figures, such as Pantalon, require only to be played twice, L'été

four times, and Les Graces eight times over. Eight bars of the tune should be played before the dancers commence; and the Quadrille begins with the second part, and generally terminates with the first part played once over, unless it is repeated.

The Steps are so numerous that it would be impossible to describe them, there are such a variety, that almost every master has a style of his own. The principal steps made use of are the following, viz:

Setting Steps—Rigadon—Ballotez—Balancez, &c. Side Steps—Chassez—Glissade—Pas de Basque—Pas de Zephyr—Trois chassez jeté,, et assemblé,, et trois changement, des jambes—Chassez jeté et assemblé en avant, en arrière et a coté—Trois chassez glissade, et assemblé contre tems—Pirouette—Les ailes de Pigeon, &c.

ORIGINAL QUADRILLES.

Le Pantalon.

1 Chaine anglaise entière.
2 Ballancez à vos dames.
3 Tour de mains.
4 Chaine des dames entière.
5 Demie queue du chat.
6 Demie chaine Anglaise.

Contre partie pour les 4 autres.

L'été.

1 En Avant deux et en arriére.
2 Chassez à droite et à gauche.
3 Traversez.
4 Chassez et de chassez.
5 Ballancez en avant.
6 Les deux mains.

Contre-partie pour les 6 autres.

ORIGINAL QUADRILLES.

Le Pantalon.

1 Right and left.
2 Set to your partners.
3 Turn your partners.
4 Ladies' chain.
5 Half promenade.
6 Half right and left to your places.

The other four Dancers do the same.

L' été.

1 Opposite lady and gentleman advance and retire.
2 Chassez to the right and left.
3 Cross over.
4 Chassez and back again.
5 Ballancez to your partner.
6 Turn your partner.

The other six Dancers do the same.

La Poule.

1 Traversez deuxen donnant la main droite à la dame de vis-a-vis et sissonne ballotez.

2 Retraversez en donnant la main gauche.

3 Les dames donnent la main droite à leur cavaliers, ballancez quatre sans vous quitter.

4 Demie queue du chat.

5 En avant deux.

6 Dos-a-dos.

7 En avant quatre.

8 Demie chaine anglaise.

Contre-partie pour les 6 *autres.*

La Trenise.

1 Chaine des dames.

2 Ballancez à vos dames.

3 Tour de mains.

4 Un cavalier avec sa dame en avant et en arrière.

5 Idem en avant conduisant sa dame à la gauche, du cavalier de vis-a-vis et Sissonne ballotez.

La Poule.

1 Cross over, giving your right hand to the opposite lady, and set.
2 Back again with the left.
3 The ladies give the right hand to the gentlemen, set four, holding hands.
4 Half Promenade.
5 Opposite lady and gentleman advance.
6 Back to back.
7 The four opposite advance.
8 Half right and left to your places.

The other six Dancers do the same.

La Trènise.

1 Ladies' chain.
2 Set to your partners.
3 Turn your partners.
4 The gentleman with his partner advance and retire.
5 Again forward, conducting the lady to the left of the gentleman opposite, and set.

6 Les deux dames traversez à la place opposée pendant que le cavalier traverse au milieu.

7 Les deux dames chassez croisès tandis que le cavalier figure devant elles et repassant a leur places respectives en chassez croisez encore.

8 La premiére figurante qui occupe la gauche du cavalier fait en balancez à son cavalier seulement et termine par un balancez et tour de mains.

Contre-partie pour les 6 autres.

La Finale.

1 Chassez croisez huit.

2 En avant deux et en arriére.

3 Chassez a droite et a gauche.

4 Traversez.

5 Chassez et dechassez.

6 Ballancez à vos dames.

7 Tour de mains.

Contre-partie pour les 6 autres.

6 The two ladies cross over to the opposite place, while the gentlemen pass between.

7 The two ladies change sides while the gentlemen figure before them; they repass to their respective places, and change sides again.

8 The first figurant who occupies the left of the gentleman, makes a ballancez to her partner alone, and finishes by a ballancez and turn of the hands.

The other six Dancers do the same.

La Finale.

1 Chassez across and back again, all eight.

2 Opposite lady and gentleman advance and retire.

3 Chassez to the right and left.

4 Cross over.

5 Chassez and back again.

6 Ballancez to your partner.

7 Turn your partners.

The other six Dancers do the same.

SECOND SET OF QUADRILLES.

La Belle Alliance. (Le Pantalon.)

Right and left...Ballancez to your partners...Turn your partners...Ladies' chain, Half Promenade...Half right and left.

Le Duc de Wellington. (L'été.)

Opposite lady and gentleman advance and retire...Chassez to the right and left... Cross over...Chassez to the right and left... Ballancez to your partner...Turn your partner.

Waterloo. (La Poule.)

Opposite lady and gentleman cross over, giving their right hands, and set, back again giving their left...The ladies give their right

hands to their partners, and set four, forming a line holding hands...Half Promenade, Opposite lady and gentleman advance and retire...Back to back...The two opposites advance...Half right and left.

Le Cuirassier. (La Trènise.)

Ladies' chain...Set to your partners... Turn your partners...One 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 place, while the gentlemen pass between...The two ladies change sides, whiie 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 ballancez to her partner alone, and finishes with a ballancez and turn of hands.

La Belle Gabrielle on Vive Henri IV.

(La Finale.)

Grand promenade....Figure of L'été... Set and turn your partner.

La Nouvelle Pastoralle.

One gentleman with his partner advance and retire...Again forward, conducting the lady to the left of the gentleman opposite... The opposite gentlemen with the two ladies advance and retire twice...The first gentleman advances and retires twice, alone... Hands four half round.....Half right and left.

THIRD SET OF QUADRILLES.

Strathaven. (Le Pantalon)

Ladies' chain...Set and turn your partner...The ladies' hands across...Set eight holding hands...Turn to your places.

Sir Harry. (L'été.)

The two opposite advance and retire... Change ladies, chassez to the right and left, The two opposite advance...Rechange partners.

Burton Round. (La Poule.)

Cross over, giving the right hand... Back again with the left...The gentleman and opposite lady advance and retire during eight bars...Ladies'chain...Promenade quite round.

Sir Richard. (La Trènise.)

Right and left...Set and turn your partner...One gentleman advance and retire during eight bars...The lady opposite the same...Half Promenade...Half right and left to your places.

La Chasse. (La Finale.)

Promenade all eight...Figure de l'ètè... Set and turn your partner.

La Belle Sutton. (La Pastoralle.)

The gentleman conducts his partner twice forward, leaving her on the left of the gentleman opposite.....Advance by three, twice...The gentleman only, advances eight bars...The half round, half right and left to your places.

LES HUSSARS.

Miss Grant. (Le Pantalon.)

Four chassez croisez immediately, and remain, the other to do the same...Half Promenade to your places....Turn your partner...Ladies' chain...The ladies set to the gentlemen on their right...the gentlemen to the ladies on the left, and turn to their places.

Miss Harrison. (L'été.)

The first couple set to the couple on their right...Hands four round...the same couple set on their left...Hands four round... Half Promenade, and right and left with their opposite couple.

Miss Beechy. (La Poule.)

The first couple advance between the opposite couple, in returning lead outside ...first lady and opposite gentleman chassez and turn in the centre to their places...The

ladies' moulinet...The gentlemen take their partners' left hand, and promenade to their places.

Miss Sheridan. (La Trènise.)

Chassez croisez quatre...Trénise ballancez...Turn partners.

Mrs. Bury. (La Pastoralle.)

The gentleman and his partner advance and retire, twice...He leaves her at the left of the gentleman opposite...The three advance and retire, twice...The three go round with hands, the gentleman by himself... Four hands half round...Right and left to their places.

Le Cendrillon.

The grand round...Opposite lady and gentleman advance and retire...Chassez to the right and left...Back again...The ladies' moulinet...Promenade and grand round.

THE LANCERS' QUADRILLES.

La Dorset.

First lady and opposite gentlemen chassez to the right and left and swing quite round with right hand to place...First lady and gentleman and opposite couple change places and back again, first lady and gentleman passing in the centre, and return to places passing outside....The four gentlemen join left hands in the centre, at the same time their right hands to their partners all forming a cross and ballotez...The gentlemen change places with their partners, the four ladies coming to the centre joining both left and right hands with each other, forming a cage...The four ladies with hands joined dance round to the left, while the four gentlemen singly dance quite round the reverse way outside, then turn their partners to their places.

Lodoiska.

First lady and gentleman advance and retire twice; the second time he leaves the lady on the left of the opposite gentleman... Chassez to the right and left and turn your partner right and left entirely....Ballancez to the sides, then advance and retire in two lines, and turn your partners to places.

La Native.

First lady chassez forward alone; then the opposite gentleman; both chassez to the right and pirouette...Chassez and glissade, assemblé round to the left in their own places; then the four ladies join their right hands in the centre, at the same time giving their left hands to their partners left hand, all dancing quite round in the form of a cross....Each gentleman turns his partner round to the left into their own places.

Les Graces.

First gentleman and his partner with the lady on his left, the three advance and retire twice...Ballancez and pass between the two ladies, 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.

Les Lanciers.

Right and left all round, making ballotez every time the right and left hand is given...first gentleman gives his right hand to his partner's left, and turn half round in their own places, their backs to the third couple....the second gentleman and lady follow the first couple, the third gentleman and lady follow the second couple, the fourth gentleman and lady follow the third couple, only one couple advancing at a time...when all form in two lines, the ladies on the right of the gentlemen, all facing the top of the room...then chassez all across

twice, and pas de basque twice, the gentlemen turn off round to the left, and the ladies to the right...the gentlemen following first gentleman, and the ladies following first lady when all are returned to the former situation they turn off, then form two lines, each gentleman facing his partner, and chassez forward and back, each gentleman turns his partner into their own places...conclude with the grand square, viz. first and third couple chassez forward, while the side couples chassez open, first and third couples chassez open, while the side couples chassez forward, first and third couples chassez back, while the side couples chassez close... first and third couples chassez close into places, while the side couples chassez backward into places...The figure commences next with the second couple, then with the third, then with the fourth...When the side couples commence the figure, they chassez forward in the square, while the first and third couples chassez open.

THE CORONATION QUADRILLES.

The Champion.

First and third couple advance to the right Hands three round with the second gentleman, and return to places... Right and left... First and third couple figure to the left, hands three round with the fourth lady and retire....Four opposite advance and retire... Double dos-a-dos.

The Lord High Chamberlain.

The four ladies advance; hands four round, and return to places...First lady and third gentleman advance, figure round, holding the right hand, and retire...The four advance, set in a line, and change places....The two ladies cross over, while the two gentlemen pass on the outsides to their places and then turn their partners.

The Lord High Steward.

Chassez across all eight, turn on the sides and rechassez...The first couple advance, retire, and turn with both hands... Half promenade...The third couple advance retire, and turn round...Half right and left.

The Lord High Constable.

The gentlemen all chassez to next place on their right, set and turn the lady with the right hand...Chassez and set to next lady, and dos-a-dos....Again forward, set and allemande with the right hand...They advance, set to partners, and dos-a-dos... First lady figure alone...Third lady do the same.

La Cendrillon. (Grand Finale.)

First and third gentlemen cross over and turn the ladies with right hands all round and go back to places....The four advance and retire....Allemande vis-a-vis....The ladies chain.

Di tanti Palpiti.

The second and fourth gentlemen change places...Their ladies the same...Turn partners all round with the right hand, back again with the left...They advance and retire, half right and left.

La Carnival de Venice.

The grand Promenade...The ladies moulinet...Advance and retire in two lines, and turn partners to places.

LE KREMELIN QUADRILLES.

The ladies hands four round to the left, then to the right, turning their backs the second round and finish facing their partners....Chassez to the right and left all eight, and turn with hands to places...Four advance and retire, back to back, half promenade, half right and left to places.

L'Esterhazy.

The first gentleman figures alone eight bars, cross over with the opposite lady... Chassez to the right and left, advance, ballancez and turn with hands to places....The opposite lady figures alone eight bars, both figure to the right and left by two glissades and a pas de basque, dos-a-dos, Ballancez and turn with hands to places.

Les Coquettes.

The first gentleman crosses over with the opposite lady giving the right hand, idem, giving the left hand, placing afterwards the lady on his left.....Three advance (the gentleman between the two ladies) turn with hands, the ladies finishing the figure by placing themselves in a parallel before the gentlemen, Figure de la flèche...The ladies chassez across while the gentleman makes a ballancez, then the ladies ballancez and turn half round to the right, while the gentleman passes rapidly between them...Ballancez and turn with hands. This figure is danced twice over.

La Guelph.

Four advance and retire, turn the opposite ladies, and form a line...Hands four round...poussette with opposite ladies, remaining in opposite places...the four ad-

vance and retire...cross over and turn your partners with hands to places.

Le Miroir.

Chassez across all eight and rigadon... re-chassez to your places...The four ladies figure to the gentlemen on their right, and turn with hands, repeating this figure successively with the fourth gentleman...Promenade all eight....the first gentleman between his partner and the lady on his left give hands, advance and retire, and Promenade...Figure de Miroir, and hands three round to places...The gentlemen dance this figure alternatively with the ladies.

LA CARNIVAL QUADRILLES.

La Gracieuse. (Le Pantalon.)

Right and left...Ballancez to your partners...Turn with hands...Ladies' chain... Half Promenade...Half right and left to your places.

L'Aimable St. Antonio. (L'été.)

The two opposite chassez to the right and left...Cross over, making a contretems and rigadon...Chassez to the right and left... Ballancez both to the left, and return to places by a contretems.

La Belle Castlereagh. (La Poule.)

Advance and retire with the opposite lady, back to back; in returning face the lady...Four chassez to the right and left,

and turn with hands...The gentleman figures alone four bars...The lady opposite idem... Four half Promenade...Half right and left to your places.

La Chardonnay. (La Pastoralle.)

Ladies' chain...The gentleman figures alone four bars...The opposite lady idem... Double chain of the ladies...Ballancez and turn with hands.

Les Plaisirs D'Almack. (La Finale.)

The grand round...Cross over with the opposite lady...Chassez to the right and left in advancing...Ballancez and turn with hands to your places...Figure to the sides... Chassez out and turn half round...Eight advance and turn with hands to their places Chassez for the finale.

ALMACK's SET OF QUADRILLES.

Les plaisirs de Prince Nicholas.

(Le Pantalon.)

Four advance and retire...Half right and left...Four ballancez and turn with hands... Ladies' chain...Chassez across and back again...Turn with hands.

La Belle Cochoise. (L'ètè)

The first lady advances alone, twice...the gentleman idem...The four turn half round, and half right and left.

La Paulexine. (La Poule.)

Four chassez across...The two ladies cross over, in returning they give their right hands to partners, and ballancez in a line... The two gentlemen chassez inside, holding

hands...Ballancez in a line...Half Promenade, back to back...Four advance, and half right and left.

La Duchesse D'Orleans.

Two advance back to back...four Chassez across...Dechassez....Ladies' chain... Ballancez and turn with hands.

La Chasse Anglaise. (La Finale.)

The grand chain...La Trènise....Ballancez and turn with hands...Ladies' moulinet...Ballancez en moulinet...Eight chassez across for the finale.

LES QUADRILLES DU ROI.

L'Almaviva.

Right and left quite through...Ballancez to your partners and turn with hands... Ladies' chain....Half Promenade....Right and left to your places.

Le Page.

The gentleman and opposite lady chassez to the right and left...Cross over, making a contretems and rigadon...Both ballancez to the left and retire to places by a contretems.

Le Susanne.

Cross over and back again with the opposite lady...Ballancez in the middle, giving hands....Half Promenade....Both advance and retire...Back to back, advance and retire...Half right and left to your places.

Le Figaro.

Chassez with your partner and rigadon Dechassez and rigadon...Ladies' chain... Four advance and retire, back to back... Ballancez to the right and left...Turn with hands to places...The gentleman figures alone eight bars....The lady idem....Half Promenade, and half right and left.

Honi soit qui mal y pense.

The grand round or promenade all eight Four chassez across and cross over...Idem Ballancez and turn with hands...The drawers and rigadon...Idem...Half Promenade and right and left...Advance back to back... Four advance...Turn with hands to places Chassez for the Finale.

N. B. If four lead the Quadrille, the other four perform the same; where two only commence, the other six do the same.

WALTZING.

There is a great variety in the time of the music, as introductory steps are made use of, such as the March, the Slow, the Sauteuse, and the quick Sauteuse Waltz; but the general time should be played moderately. The most graceful are the French and German progressive and setting steps, but the great art in Waltzing is to be particular to the elegant movement of the head and arms, which require the aid of a master, as well as great practice.

WALTZES.

L'Augustin Waltz. (32 Bars.)

The first lady turns the second gentleman a-la-waltz, the first gentleman turns the second lady a-la-waltz...Waltz whole poussette.

The Austerlitz Waltz. (32 Bars.)

The first lady turns the second gentleman a-la-waltz...the first gentleman turns the second lady...Swing with right hands round the second couple, and set to your partner.

The Union Waltz. (32 Bars.)

The first lady meets and turns the second gentleman a-la-waltz...The first gentleman turns the lady ditto...Swing with right hands round the second couple, and waltz half poussette with sauteuse step.

Bohemian Waltz. (48 Bars.)

Chain figure six round, with progressive waltz step...Promenade three couple a-la-waltz...Lead down the middle, up again, and waltz round with and turn your partner.

The Royal Waltz. (48 Bars.)

The three ladies and the three gentlemen set to each other with setting waltz step... lead down the middle and up again with progressive waltz step...Turn your partner, and swing corners, a-la-waltz.

The Prussian or Bath Waltz. (48 Bars.)

Chain figure six round with progressive waltz step...waltz whole poussette with sauteuse step, and swing corners a-la-waltz.

Brunswick Waltz. (48 Bars.)

The first lady meet and turn the second gentleman a-la-waltz...The first gentleman

turns the second lady ditto...Waltz whole poussette, and turn corners a-la-waltz.

Angoulême Waltz. (48 Bars.)

The three ladies and the three gentlemen set to each other with setting waltz step... Promenade three couple...Turn your partner a-la-waltz, and whole poussette with sauteuse step.

Duke of Berri's Waltz. (48 Bars.)

The three ladies and the three gentlemen set to each other with setting waltz step... Waltz whole poussette, and swing corners a-la-waltz.

Sicilian Waltz. (32 Bars.)

The first lady meets and turns the second gentleman a-la-waltz...The first gentleman meets and turns the second lady

ditto...lead down the middle, up again, and lead through the top with progressive waltz step.

Copenhagen Waltz. (48 Bars.)

Promenade three couple...a-la-waltz... whole poussette with sauteuse step...chain figure four round with three couple, and turn your partner.

Calabrian Waltz. (48 Bars.)

The three ladies set to the three gentlemen with setting waltz step...Waltz whole poussette with sauteuse step, and swing corners a-la-waltz.

COUNTRY DANCES.

In Dancing Country Dances, directions should be given to the musicians, (as observed in the Quadrilles,) not to play too fast. It is a great fault with them, and probably originated with those Ball-room dancers who are ignorant of the art, and who are frequently calling out for them to play faster, to the annoyance of those who are better acquainted with it. This remark is justified by personal observations. In leading down the middle, great care should be taken not to pass the third couple.

COUNTRY DANCES.

Triumph. (24 Bars.)

First lady leads down the second gentleman, and (at the same time) the first gentleman follows them, and the three lead up in triumph, down the middle, up again, turn corners.

Juliana. (24 Bars.)

Chain figure of six...Promenade three couple, and cast off one...Poussette at top.

Kinlock. (24 Bars.)

Chain figure of four...Down the middle, up again...Poussette at top.

Captain Wyke. (24 Bars.)

Right and left...Down the middle, up again...Poussette at top.

Lord Cathcart. (24 Bars.)

Whole figure at top...Down the middle, up again...Lady hands three and back at top, and (at the same time) gentlemen at bottom.

Carnival of Venice. (24 Bars.)

Half right and left, back again...Down the middle, up again...Poussette at top.

Lady Mary Ramsey. (32 Bars.)

Hands across, back again...Down the middle, up again...Cast off one couple... Swing corners back to back...Turn your partner.

Lady Mary Douglas. (24 Bars.)

Whole figure at top...Lead down the middle, up again...Turn your partner, and lead outsides.

Caro Dolce. (32 Bars.)

Hands three round on the ladies' side... Hands three round on the gentlemen's side and whole poussette.

Paddy O'Rafferty. (16 Bars.)

Chain figure six round...Lead down the middle, up again, and allemande.

Del Caro's Hornpipe. (16 Bars.)

Cast off two couple and back again... Swing with right hands round two couple, and right and left with third couple.

Lady Shaftesbury's Reel. (32 Bars.)

Set and change places with second couple...allemande, and swing corners.

Lady Montgomery's Reel. (16 Bars.)

Hey on your own sides....Promenade three couple...whole poussette...Set three across, and set three in your places.

Calder Fair Reel. (24 Bars.)

Hands three round on the ladies' side... Hands three round on the gentlemen's side Lead down the middle, up again, and right and left with the top couple, lead through bottom couple, and half pousette.

Lord Hume's Reel. (16 Bars.)

The first lady leads down the second gentleman...The first gentleman leads down the second lady...Lead your partner down the middle, up again, and right and left with top couple.

Jenny Nettles. (24 Bars.)

Set and change sides with second couple, Set and back again, lead down the middle, up again, right and left with top couple, and turn corners.

Cameronian Rant. (16 Bars.)

Swing with right hands round second couple...Allemande, and set three across... Set three in your places.

Jenny's Bawbee. (16 Bars.)

Hands six quite round, and back again Lead down the middle, up again, and set to the top couple.

Lady Baird's Reel. (16 Bars.)

The first lady lead down the second gentleman...The first gentleman lead down the second lady...lead down the middle with your partner, up again, and set to the top couple.

Opera Reel. (32 Bars.)

Hands three round on the ladies' side... Hands three round on the gentleman's side whole poussette...swing corners, and lead outsides.

Tink a Tink. (24 Bars.)

Set and change sides with second couple set and back again...Promenade three couple, and whole poussette.

Italian Monfrina. (16 Bars.)

Chain figure six round...lead down the middle, up again, and right and left with top couple.

Go to the Devil and shake yourself. (16 Bars.)

Cross over one couple....Half figure round the third couple, and lead outsides.

Voulez vous dancer. (24 Bars.)

Cast off two couple and back again... Cross over one couple...Half figure round the third couple, and turn corners.

Sir David Hunter Blair. (16 Bars.)

Set, and hands across with second couple Set and back again...Lead down the middle,

up again, and right and left with the top couple.

The Recovery. (32 Bars.)

Set and change sides with second couple...Set and back again...Lead down the middle, up again...lead through the top couple...turn corners, and lead outsides.

Honey Moon. (32 Bars.)

The first lady turns the second gentleman...the first gentleman turns the second lady...lead down the middle, up again, and right and left with top couple.

Jenny Sutton. (16 Bars.)

Set and half right and left with second couple...set and back again...Lead down the middle, up again, and right and left with top couple.

Speed the Plough. (16 Bars.)

The first couple cast off, at the same time the third couple set and lead up...then the third couple cast off, and the first couple lead up to places, and whole poussette.

Juliana. (24 Bars.)

Chain figure six round....Promenade three couple...swing with right hands round second couple, and turn your partner.

Russian Dance. (16 Bars.)

The first lady turns the second gentleman...the first gentleman turns the second lady...Lead down the middle, up again, and set to top couple.

Laura and Lenza. (16 Bars.)

Hey on your own sides...Lead down the middle, up again, and hands four round with the top couple.

Drops of Brandy. (16 Bars.)

Set and change sides with second couple...Set and back again...Lead down the middle, up again, and right and left with the top couple.

Dusty Miller. (16 Bars.)

Set and hands across with second couple...Set and back again...Lead down the middle, up again, and half poussette with top couple.

Woo'd and married an a'. (16 Bars.)

Swing with right hands round the second couple...Then with left, and set contrary corners.

The Grinder. (16 Bars.)

The first couple cast off at the same time the third couple set and lead up...then the third couple cast off, and the first couple set and lead up, and whole poussette.

Corn Riggs. (16 Bars.)

The three gentlemen turn the three ladies, right and left at top...Lead down the middle, up again, and allemande.

White Cockade. (16 Bars.)

Hands three round on the ladies'side, and the second lady passes under to her place Hands three round on the gentlemen's side, and the second gentleman passes under to his place, and whole poussette.

The Campbells are coming. (16 Bars.)

Whole figure at top...Lead down the middle, up again, and allemande.

Duncan Davidson. (16 Bars.)

The first lady turns the second gentleman...The first gentleman turns the second lady...Swing with right hands round second couple, and allemande.

I'll gang nae mair to yon town. (16 Bars.)

Swing with right hands round second couple, then with left...Set three across, and set three in your places.

Auld Langsyne. (16 Bars.)

Set and half right and left with second couple...set and back again, and whole poussette.

There's nae luck about the house. (16Bars.)

Hands three round on the ladies' side... Hands three round on the gentleman's side Lead down the middle, up again, and right and left at top.

Fife Hunt. (16 Bars.)

Cast off two couples and back again... Swing with right hands round second couple, then with left.

Lord Macdonald's Reel. (16 Bars.

Set and hands across quite round with second couple...Set and back again...Lead down the middle, up again, and right and left with top couple.

EXPLANATION

OF

TERMS USED IN DANCING.

Pas d'Allemande—The gentleman turns the lady under his arm.

Les Tirois, or Dravers—The first couple join both hands and take the place of the third couple, who pass sideways (at the same time) into the first couple's place; then the third couple join hands, and pass between the first couple into places.

La Poussette—Is performed by holding the lady's hands and making her retreat, then she does the same by her partner.

La Queue du Chat, or Promenade—Is performed by two couple changing places,

beginning at the right, and returning to their places.

La Grand Promenade, or Course—Is done by the gentleman giving his right hand to the lady's right, and dancing with her into the second couple's place, which is termed one quarter of the course; if in the third couple's place, it is called half; if in the fourth, it is called three quarters; and if you go quite round, it is called the course.

Les Quarrés—Are of two kinds. Le grand quarré is when all the dancers move in form of a square till they get to their places. Le petit quarré is done in the subsequent manner: The first and third couple advance, the first gentleman joins hands with the third lady, and passes through the fourth couple; at the same time the first lady and third gentleman perform the same through the second couple; they retire and dance sideways to places, each forming squares round the side couples.

Moulinet—Is hands across by four, or all the dancers; the last is called grand moulinet.

Allemande—Is performed by interlacing your arms with your partners in various ways.

Les Chaines—They are performed several different ways. La grand chaine is danced by the whole giving their right hands and left alternately round, forming a love-knot. The other is done by opposite couples. A third is performed by two couples sideways.

FINIS.

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ADDITIONAL QUADRILLES.

Hibernians.

1 The first and opposite gentlemen exchange places, then their partners do the same; swing partners, joining right hands quite round, then swing with left hands, advance four, and retire half right and left; set and turn partners.

2. First lady and opposite gentleman advance and set, then turn with both hands retiring to places...set and turn partners... half promenade, half right and left.

3. First couple lead round inside the figure...first couple advance twice, leaving lady at left of opposite gentleman; the two ladies cross over and change sides, while first gentleman passes between them, the same to places, and turn partners.

4. First lady advance and retire, then opposite gentleman do the same...first and opposite lady cross, giving right hands; back, giving left; then gentlemen join right to partners right, and all four set in a line; turn partners to places...first and opposite couple change sides and set; then all four cross, giving right hands...advance four and retire, half right and left.

5. First gentlemen advance twice...the four ladies turn gentlemen at right with both hands, then next gentlemen the same ...repeated to places....all promenade quite round.

Guards.

1. Top and bottom couple hands four half round, and half right and left, the side couples the same...the two ladies change places and set, the two gentlemen the same ...half promenade to place, and turn partners.

2. Two ladies advance, retire, and back to back; two gentlemen do the same...top lady advance twice...set and turn partners.

3. Ladies chain...the four change sides and set...the four cross over and set...hands four quite round, half right and left...set and turn corners all eight.

4. First lady and opposite gentleman advance and retire twice...the four advance set, and back to back...the four advance, set, half right and left, promenade to place and turn partners.

5. The grand square...right and left... the four ladies hands round...the gentlemen promenade...the top and bottom gentlemen swing their partners with the right hand... set in a line and turn to the place...the four

gentlemen advance in the centre, set, and turn partners...the grand promenade...finish with change sides all eight.

Original Caledonians.

1. The first and opposite couple hands across, and back to places...set and turn partners, half promenade, half right and left.

2. First gentleman advance twice...the four ladies set to gentlemen at their right, and turn with both hands, each taking the next lady's place...all promenade.

3. First lady and opposite gentleman advance and retire, back to back...top couple lead between the opposite couple, return leading outside...set at the corners, and turn with both hands to places, all round.

4. First lady and opposite gentleman advance and stop; then the first gentleman and opposite lady advance, turn partners to places...the four ladies move to the right into the next ladies' places and set; the four gentlemen move to the left into the next gentlemen's places and set; then the ladies repeat the same; the gentlemen all join hands and lead half round to place, all turn partners.

5. First gentleman leads his partner round inside the figure...the four ladies ad-

vance, join right hands and retire; then the gentlemen perform the same; all set and turn partners....chain figure of eight half round and set....all promenade to places, and turn partners under the arm, all change sides, and join right hands at corners and set, back again to places...finish with promenade.

Original Lancers.

1. (La Rose.) Lady and gentleman advance and set, turn to places...the tiroir... set and turn corners.

2. (La Lodoiska.) Lady and gentleman advance twice, leaving the lady opposite... set and turn partners...advance in two lines ...turn partners to places.

3. La Dorset.) Top lady advance and stop, bottom gentleman the same...turn to places....ladies hands across....gentlemen promenade.

4. (L'Etoile.) Top couple advance to the right, turn to the left couple...chassez ...four dechassez...to places right and left.

5. (Le Lancier.) Grand chain....top couple advance, form two lines...chassez across...cast off, form lines at sides...advance eight, turn to places...Grand promenade...chassez across to finish.

GALLOPADES.

Gallopading may be danced several ways —either as Quadrilles....round the room, which is termed a la Chasse...or in a column like a Country Dance.

QUADRILLES A LA GALLOPADE.

1. All chassez a la Gallopade round the room to your places...Right and left...side couples do the same, ladies facing their partners...Chassez right and left, turn partners, chassez a la gallopade to places.

2. First gentleman with opposite lady turn in the centre to their places...advance between opposite couple, in returning lead outside...all the ladies facing their partners, chassez to right and left...Turn partners... other six do the same...chassez a la gallopade to places.

3. Ladies right hands across, giving left to opposite gentlemen...turn round hands again...turn partners. Ladies facing their partners, chassez to right and left. Turn partners...set and turn at corners...chassez a la gallopade to places.

4. Le grand promenade.—First lady and opposite gentleman advance and retire... Chassez right and left...back again...turn partners...chassez a la gallopade round to places.

GALLOPADES A LA CHASSE.

To be performed in a circle round the room all moving at the same time.

1. Gallopade steps (8 bars) right shoulder forward....pass each other and set.... Gallopade steps, 8 bars. Turn your partner, right and left. First lady and gentleman pass down on the outside till below the last couple, where they join...the rest advance as before.

Marchioness of Londonderry.

2. Gallopade 8 bars...face your partner... advance and retire...dos a dos. Gallopade 8 bars...hands across...first lady and gentleman pass down as in the first figure.

Marchioness of Salisbury.

3. Gallopade 8 bars....face each other.... lady to the right...gentleman ditto...set to the left and back...turn your partner. Gallopade 8 bars...change sides...,two ladies pass between two gentlemen...two gentlemen between two ladies, and back. First lady and gentleman as in the first figure.

Countess St. Antonio.

4. Gallopade 8 bars....Waltz figure.... gentleman passes the lady under his right arm...Set, and back again. Gallopade 8 bars ....advance and retire....Hands four round. First lady, &c. as in the first figure.

GALLOPADES,

To be performed as a Country Dance.

Duchess of Cumberland.

First couple chassez down and back again...half moon, i. e. the three ladies join hands...their partners the same...first lady round, in a circle, right shoulder forward... first gentleman round, left shoulder forward ...meet and return to places. First couple chassez down and back again. Poussette two couples.

Duchess of Cambridge.

First couple chassez down and up...The whole column pass their partners and set... back again and turn...Grand round...4 bars to the left, and 4 to return.