



Madame Tagliani as La Sylphide.

1593 *1836*

HOMMAGE A TAGLIANI,
A FASHIONABLE
QUADRILLE PRECEPTOR
AND
BALL ROOM COMPANION,
CONTAINING THE
ONLY CORRECT FIGURES
OF THE
MOST FASHIONABLE
QUADRILLES AND DANCES
INTRODUCED AT THE
COURT BALLS IN EUROPE, ALMACK'S,
THE NOBILITY'S ASSEMBLIES,
AND IN THE
United States.

COMPILED BY
HENRY WHALE,
Professor of Dancing.

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PREFACE.

The Quadrilles which compose this selection are those that are usually danced, and although new sets are continually publishing, yet in the Figures scarcely any thing novel appears. The Standard Figures, Pantalon, L'Etò, &c., with very trifling variations, are now generally put to new airs, and it is fair to presume that figures will not be materially multiplied. One reason that will always prevent their increase, is the difficulty attending their general introduction, as the Public will not take the trouble of learning new sets, nor is it requisite, as those already established contain great variety.

The Waltz is an elegant species of dancing, which ought to be known and practised by dancers generally, particu-

larly promenade Waltzing, which is now become so general in this country. The Royal Spanish Quadrilles in the following selection will be found peculiarly pleasing (they are danced in Waltz time); they combine its elegance, and will afford an agreeable change.

The Mazurka is a very elegant and pleasing dance, and will unquestionably occupy a permanent place in the Ball Room. The Figures of the Mazurka inserted in this Collection are three in number. The peculiar style and character of this dance require the instructions of a master, but the possession of it will most certainly amply repay the pupil for the trouble of acquiring it.

The Mazurka was introduced for the first time in England at the splendid Balls given by His Grace the Duke of Devonshire, and the Figures, then and ever since danced in the first circles, are strictly the same as those given in this work; their authenticity may therefore be relied on.

Of late, several new dances of considerable merit have been invented and successfully introduced, such as the Mescolanzes and Circassian Circle, which, although extremely pleasing, are by no means generally known. Both of these, but especially the latter, are well adapted as concluding dances for large parties or balls, as every one can be fully engaged in them. Particular instructions are given for the performance of these and other dances, so that those who have never been engaged in them will be able to dance them without the assistance of a master. The Spanish and Tyrolese Dances are also greatly admired; in fact the whole forms such a collection of dances as has been hitherto unknown to the Ball Room.

When the names of the standard Figures, Pantalon, L'Etò, &c., are used as abbreviations, the reader will refer to the First Set (as it is usually called,) where the figures are explained at full length, and as they are frequently called in French, it is absolutely requisite that

the dancer be acquainted with the terms used in Quadrille dancing, the principal of which will be found properly explained in the annexed list.

Mr. W. presumes, therefore, that this trifle will perfectly answer the intended design, viz. a memorandum—a guide to the learner—and a useful reference to refresh the memory of the more experienced quadrille dancer. He can with the most perfect confidence recommend it to the notice of the admirers and frequenters of the Ball-room, as the most complete collection yet published.

FIRST SET OF QUADRILLES,

As danced at Almack's, and the Nobility's Assemblies.

1st. *Pantalon*. Right and left, set and turn partners, ladies chain, half promenade, half right and left.

2nd. *L'été*. Opposite lady and gent. advance and retire, chassez to right and left, cross over, chassez to right and left, recross, and turn partners.

3d. *La Poule*. Opposite lady and gent. cross, giving right hands, back with left, set four in a line, half promenade, two advance and retire, back to back, four advance and retire, half right and left.

4th. *Trenise*. Ladies chain, set and turn partners, first couple advance twice leaving the lady at left of opposite gent. two ladies cross over and change sides, while first gent. passes between them, the same repeated to places, set and turn partners.

5th. *Pastorale*. First couple advance twice, leaving lady at left of opposite gent. three advance twice and retire, first gent. advance twice and set, hands four half round, half right and left.



SECOND SET.

1st. Right and left, set and turn partners, ladies chain, half promenade, half right and left.

2nd. Advance two, chassez to right and left, cross over, chassez to right and left, cross and turn partners.

3d. Cross with right hands, back with left, set four in a line, half promenade, advance two back to back, advance four, half right and left.

4th. Ladies chain double, set and turn partners, advance two, chassez to right and left, cross over, chassez to right and left, cross and turn partners, half promenade, half right and left.

5th. All round, advance four and set, change ladies, advance four and set, resume ladies, set and turn partners, right and left, the four promenade to places.

6th. Right and left gent. advance twice, lady the same, set and turn partners, ladies

OF CELEBRATED WRITERS, ON DANCING.

To obviate the erroneous opinions of many people who are averse to dancing, the few following passages are selected from writers of the first eminence on education. Many more might be added; but those are sufficient to show the high estimation in which dancing is held by writers whose opinions merit the highest respect. The opinion of the immortal Locke is estimable, as it clearly shows the importance that that great man

attached to dancing, as a gentlemanly accomplishment, and as a primary introduction into society.

"Dancing, being that which gives graceful motion to all our limbs, and, above all things, manliness, and a becoming confidence to young people. I think cannot be learned too early. Nothing appears to me to give young people so much confidence and behaviour, and so to raise them to the conversation of those above their years, as dancing."

—Locke.

"I must acknowledge that I can see no reason for declamation against the moderate and discreet use of dancing. It seems to me there can be no impropriety in it, any more than in modulating the voice into the most agreeable tones in singing, to which none, I think, will object. What is dancing, in the most rigid sense, but the harmony of motion rendered more palatable? Awkwardness, rusticity, ungraceful gestures, can never surely be meritorious."

—*Joyce's Sermons to Young Women.*

"Dancing is now so universal, that it

cannot be dispensed with in the education of a gentlewoman. It is indeed both useful and ornamental, as it forms and strengthens the body, and improves the carriage."—*Mrs. Chapone.*

"The inhabitants of every country on the face of the globe, not only those who have arrived at the highest degree of civilization and refinement; but those in the most savage state, are all equally addicted to the elegant, athletic, invigorating, and healthful exercise of dancing. To this is to be attributed the noble deportment, erect carriage, straight, well-formed, and well-proportioned limbs, which we so much admire in many of the savage tribes of Africa, and other uncivilized nations.

"In Europe, however, the elegancies and movements of this fashionable accomplishment are justly considered an essential part of a genteel education; and no person can enter a drawing-room, or acquit himself with ease and grace in general or exalted society, without having learned to dance.

"The exhilarating exercise of the

dance is admirably suited for weak and debilitated constitutions, but more especially for females; it is always taken under cover, and generally in spacious rooms, and is peculiarly adapted to produce a healthful circulation of the blood. It is well calculated to prevent and cure rheumatic and similar affections, as from the various evolutions, all the muscles of the body are brought into beneficial action.

"Dancing ought not to be continued so as to fatigue; exposure to cold ought also to be carefully guarded against."—*Dr. Cairns on Healthful Exercises.*

"Dancing is a most wholesome exercise, both for the mind and body, but avoid excess in it."—*A Medical Adviser.*

"Dancing is a fashionable accomplishment of both sexes, and contributes to form the body to graceful motions."—*Dr. Watts.*

FRENCH AND OTHER TERMS EXPLAINED.

La Grande Chaine. Right and left all round.

Chaine Anglaise. Right and left.

Demi Chaine Anglaise. Half right and left.

Chaine des Dames. Ladies' chain.

La Grande Promenade. Promenade all eight round.

Demi Promenade.

Demi Queue du Chat. } Half Promenade.

En avant. Advance.

En arriere. Retire.

Chassez à droite, et à gauche.

Chassez et Dechassez.

} Chassez to the right and left.

Traversez. Cross over.

Des à Des. Lady and gentleman pass round each other back to back.

Demi rond de quatre. Hands four half round.

Chasse croisé. Change places with partners and back again, ladies passing in front.

Chasse ouvert. Chase from your partners.

Le grand rond. Hands all eight round.

Balances les huit en rond. All eight set in a circle.

Moulinet. Hands across.

Balances. Set.

Tour de mains. Turn with both hands.

Les trois. Top couple lead between the opposite couple, and return leading outside.

En avant quatre. Four advance

En avant trois. Three advance

En avant deux. Two advance

En avant un. One advance

Les quatre. Four advance

advance. First and second couples retire, while sides chase close; first and second couples chase close, while sides advance.

Contre partie le même. The others do the same.

MAZURKA.—*Kola.* Hands all round to the right or left.

Holupka. A stamp with the right foot to the right, a hop with the same, raising and pointing the left foot to the left, the left foot close behind the right, another stamp, or rather glissade farther to the right, the left foot is swept forward over the right, lightly touching the ground as it passes. The same foot is swept backwards in the same way, only rather pointing to the left.

N.B. The whole of the Holupka to be but slightly inclined by the ladies.

Attachez les mains et sautez par les mains. Join hands and jump by the hands.

FIRST SET OF QUADRILLES,

As Danced at the Assemblies and Private Parties in

PHILADELPHIA.

1st. Right and left; chassez across four; ladies' chain; promenade half round; right and left to your places.

2nd. Forward and back two; cross over; chassez to the right and left; cross over; balances and turn your partners; to your places.

3d. Right hand across the left, back and form a line; balancez and promenade half round; forward and back; two do a doe; Forward and back four; right and left to your places.

4th. Forward and back two; cross over; chassez to the right and left; cross over; balances and turn your partners; to your places.

5th. Ladies' chain; balancez; turn at the corners; promenade eight all round.

hands across and back, all set in a cross, and to places (finish with promenade.)

THIRD SET.

1st. Right and left, set and turn partners, ladies chain, half promenade, half right and left.

2nd. Advance two, chassez to right and left, cross over, chassez to right and left, cross and turn partners.

3d. Cross with right hands, back with left, set four in a line, half promenade, advance two, back to back, advance four, half right and left.

4th. Lady and gent. advance again, leaving lady at left of opposite gent. two ladies cross and change sides, while the gent. passes between them, the same to places, set and turn partners, ladies chain, half promenade, half right and left.

5th. First gent. with his partner and the lady at his left advance twice and retire, all round with the two ladies, hands three round and back again to places.

6th. All join hands and set in a circle, then perform L'Als figure (finish with chassez croisé.)

TENTH SET.

1st. Right and left, set and turn partners, ladies chain, half promenade, half right and left.

2nd. Opposite lady and gent. advance, retire, chassey to the right and left, cross over, chassey to the right and left, recross and turn partners.

3d. Opposite lady and gent. cross over, giving right hands, back with left, set four in a line, half promenade, two advance, retire, and back to back, four advance and retire, half right and left.

4th. *Les Graces*. First gent. with his partner and the lady at his left advance twice and retire, set and pass between the two ladies, hands three round and back.

5th. Hands eight round, four advance, retire, and the two ladies change places, advance again and resume partners, set, and turn partners, half right and left, half promenade.

6th. Right and left, first gent. advance and retire twice, opposite lady the same, set and turn partners, ladies hands across and back, all set in a coss and turn partners to places.

TWELFTH SET.

1st. Four half right and left, the other four the same, half promenade, to places, and turn partners, ladies chain, set and turn partners all eight.

2nd. Four advance and retire, half right and left, change sides four and back, four advance, retire, and half right and left.

3d. The four ladies hands across, the gents. outside, the thoirs and stop at the opposite place, the other four the same, promenade to places and turn partners.

4th. The four ladies set to the gents. on their right and turn, opposite lady and gent. advance, retire, back to back, half promenade, half right and left, hands eight round.

5th. All eight change sides and back, the four gents. advance and retire, four ladies the same, set and turn partners, one gent. advance and retire twice, opposite lady the same, promenade all eight.

B

NEW YORK
SET OF QUADRILLES.

1st. Right and left; balancez and turn your partners; ladies' chain; promenade half round; right and left; to your places.

2nd. Forward two; cross over; chassey to the right and left; cross over to your places; balancez and turn your partner.

3d. Right hand across; left hand back and form a line; balancez and promenade half round; two ladies forward and back; the two gentlemen the same; forward and back four; right and left to your places.

4th. Ladies' chain; balancez and turn your partner round; one lady forward and back twice; the opposite gentlemen the same. Promenade half round; right and left to your places.

5th. Right and left; the side couples the same; promenade eight all round.

ROYAL
SPANISH QUADRILLES.

WALTZ TIME.

FIRST SET.

1st. All eight set and turn partners half round and pass on, gents. going to the right and ladies to the left, each passing the first person and turning the next, all round to places, opposite lady and gent. set and swing quite round with right hand, first couple set at corners and turn.

2nd. Chassey des dames, setting each time before giving hands, first couple advance to centre and cast off round the sides, gent. going to the left and lady to the right, first couple promenade round the centre.

3d. Opposite lady and gent. cross, giving right hand, back with left, set four in a line (*La Poule fig.*) turn half round in your places and set again, double pousette, all eight cross giving right hand to partners, back again with left.

HART'S LANOERS.

1st. Opposite lady and gent. advance and set, turn with both hands, retiring to places, top couple lead between the opposite couple, return leading outside, set and turn at the corners.

2nd. First couple advance twice, leaving lady in the centre, set to partner in the centre, turn partners to places, all advance in two lines, all turn partners to places.

3d. First lady advance and stop, then the opposite gent. both retire turning round, double ladies chain or the ladies hands across quite round, at the same time the gents. lead round outside to the right, all resume partners and places.

4th. First couple set to couple at their right, set to couple at their left, change places with partners, and set back again to places, right and left with opposite couple.

5th. Chain figure of eight half round, the same repeated to places, the first couple advance and turn facing the top, then the couple at the right advance behind the two couple, then the couple at left and the opposite couple do the same, forming two lines, all change places and partners, back again, the ladies cast off to their right, while the gentlemen cast off to their left, meet and lead your partners up the centre, set in two lines, the ladies in one line and the gents. in the other, turn partners to places (all promenade at the finish.)

HART'S RUSSARS.

1st. *Pantalon*, or first and opposite couple change sides, and cross over immediately, the side couples do the same, half promenade to places and turn partners, ladies chain, set and turn at corners.

2nd. *L'Al*, or first couple set to couple at right, hands four round, set to couple at left, hands four to places, half promenade with opposite couple, half right and left.

3d. *La Poule*, or first couple lead between opposite couple, return leading outside, first lady and opposite gent. advance and turn with both hands to places, ladies hands across and back again, gents. join left hands, and all promenade round to places.

4th. *La Trémoise*, or chassey croisez quatre. Tremble, balancez and turn partners.

5th. *La Pastorale*, or first couple advance twice, leaving lady at left of opposite gent. and first gent. retires, three advance twice and retire, hands three and back, first gent. advance twice, hands four half round, half right and left.

6th. The grand round, opposite lady and gent. advance and retire, chassey to the right and left, cross over, chassey to the right and left back again, the ladies moulinet, promenade and grand round.

MID LOTHIAN'S.

FIRST SET.

1st. First and opposite couples hands three round, with the ladies on the left, then with the gent. on their right, two ladies advance, retire, two gents. do the same, right and left, promenade all eight round.

2nd. Opposite lady and gent. cross over, giving right hands and remain opposite, the other two the same, balancez to partners and turn. opposite lady and gent. advance, retire and do a dos, half right and left and turn partners.

3d. Four advance, retire, and each gent. turn the opposite lady with both hands, opposite lady and gent. chassey round their partners, half right and left, ladies hands across and back again, each gent. turn the lady on his left and four half right and left.

4th. Four gents. chassey behind their partners, cross over to opposite ladies, swing half round with right hand, back with left, ladies hands round and back, the grand chain half round, the ladies follow each other to the right to their places and set to partners, first gent. and opposite lady join hands and balancez to the 4th couple, then turn with both hands to places.

5th. Two ladies turn with both hands, balancez to first gent. hands three round, then the gent. in the centre of the two ladies advance and retire, gent. opposite balancez to his partner and turn to places.

6th. Opposite lady and gent. advance, retire, chassey the right and left, each gent. chassey croisez with the lady on his left, and turn the next lady with both hands back again, turn partners, all eight advance to the centre, retire and allemands to places with your partners.

SECOND SET.

1st. Chassey croisez all eight, four advance, retire, half right and left, side couples the same, hands round to places and turn partners.

2nd. First lady and opposite gent. advance and retire, chassey to right and left, cross to right and left, recross and turn partners.

3d. First couple with the sides, hands six round and back, second couple advance and retire twice and leave the lady opposite, second gent. set to partner in the centre and turn to places.

4th. Two opposite ladies turn with both hands and set to first gent. hands three round, advance and retire three, second gent. set to partner and turn to places.

5th. Hands all eight round, promenade first couple round the centre, advance, retire, and do a dos, ladies moulinet, gents. going round outside, set to partners all eight, ladies still joining hands in the centre, turn partners, (promenade at the finish.)

GALEDONIANS.

- 1st. First and opposite couple hands across, back to places, set and turn partners, ladies chain, half promenade, half right and left.
- 2nd. First gent. advance twice, four ladies set to gent. at right, turn with both hands, each lady taking next lady's place.
- 3d. First lady and opposite gent. advance, retire, back to back, top couple lead between opposite couple, return leading outside, set at the corners and turn with both hands to places, hands round.
- 4A. First lady and opposite gent. advance and stop, then their partners advance, turn partners to places, the four ladies move to right, each taking the next lady's place and stop, four gents. move to left, each taking next gents. place and stop, ladies repeat same to the right, then gents. to the left, all join hands and lead half round to places, all turn partners.
- 5A. First gent. lead his partner round inside the figure, four ladies advance, join right hands and retire, then gents. perform the same, all set and turn partners, chain figure of eight half round and set, all promenade to places, turn partners, all change sides, join right hands at corners, set, back again to places (all promenades of finish.)

GUERASSIERS.

- 1st. Half right and left four, the other four the same, promenade to places and turn partners, four ladies advance, retire, four gents. the same, set all eight to partners and turn.
- 2nd. Ladies chase and set to couple on their right, hands three round, the same ladies set and turn the gent. opposite their partners, opposite lady and gent. advance, retire twice, four advance and resume partners.
- 3d. Ladies mouline, gent. going round outside, set and turn partners, opposite lady and gent. advance, retire, back to back, set and turn partners.
- 4A. Change sides all eight and back, lady advance, retire, opposite gent. the same, four ladies chase to the right and stop, gents. to the left, the same repeated, promenade to places and turn partners.
- 5A. One couple advance, retire, and leave the lady opposite, set four and turn partners. Two couples figure to their right hand couple, chase open, advance in two lines, hands four round to places.

HIBERNIANS.

- 1st. The first and opposite gent. 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.
- 2nd. First lady and opposite gent. advance and set, turn with both hands, retiring to places, set and turn partners, half promenade, half right and left.
- 3d. First couple lead round inside the figure, first couple advance twice, leaving lady at left of opposite gent., the two ladies cross over and change sides while first gent. passes between them, the same to places, set and turn partners.
- 4A. First lady advance and retire, opposite gent. do the same, first and opposite lady cross, giving right hands, back giving left, then gents. join right to partner's right, and all four set in a line, turn partners to places, first and opposite couple chase sides and set, then all four cross giving right hands, advance four and retire, half right and left.
- 5A. First gent. advances twice, the four ladies turn gent. at right with both hands, then next gent. the same repeated to places, all promenade quite round.

THE MAZURKA,

AS DANCED AT

THE DUKE OF DEVONSHIRE'S

GRAND HALL.

INTRODUCTION.

The Mazurek, Mazur (pronounced Mazour,) or Mazurka, derives its name from *Mazovia*, one of the most beautiful provinces of Poland, known particularly for the fertility of its inhabitants, and their fondness of this dance, which is so ancient that it is difficult to find the time of its origin.

There are tunes of the same name that have a minor and minor strain, that are less lively, but they are generally sung. Those selected for dancing are very characteristic, the time of them is 3/4, but slower than the waltz, and should be performed with energy and dignity.

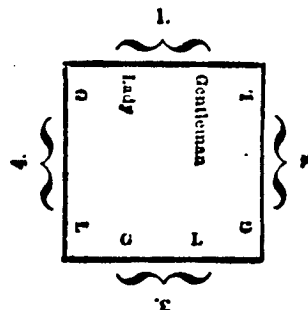
The figures of the Mazurka are generally danced by four couples; they may be varied according to the fancy of the first gentleman who begins them, and is afterwards imitated

by the others; always commencing and ending by that which the Poles call *Ale*, or hands round.

It is difficult to give here a sufficient explanation of the steps and style in which the Mazurka should be performed, particularly to those persons who have never witnessed this interesting national dance. Their number may be limited to four; and the most characteristic for the gentleman is called in Poland, *Aolupca*, a name taken from the metal heels, commonly worn in that country, and which they strike, whilst dancing, to mark the time. The lower class of Poles often sing lively airs during the performance of this dance.

Notwithstanding there are a great number of fancy figures used in the Mazurka, it is still necessary to particularize some, in order to give to this dance a degree of regularity, without which it would become difficult to comprehend, from its having been but recently introduced in this country, and as yet very little known.

The following figures are those danced in the first circles. M. Guynemer has thought proper to elucidate the position of the dancers by the following diagram. —



L signifies the Lady.
G Gentleman.

The numbers mark the order of the couples; and times placed hereafter between () indicate the quantity of bars required for each corresponding figure. In order not to protract too much the length of this dance, it is customary to limit the number of figures in a set to three; and, to avoid repeating the same time too frequently, it may be changed with every new figure.

FIGURE, No. 1.

Play eight bars as an introduction.

1. *Ale*, or hands round to the left, at the end of which the ladies pass to the left of their partners without leaving their hands. (8.)

2. Set, by all the couples turning twice round in their places and changing hands at the second turn, at the end of which the ladies resume their own places. (5.)

3. G, No. 1, leads his partner forward and makes her pass from one hand to another round him. (8.)

4. They set in the centre, turning; the G doing the step *Aolupca* while the L, whose left hand he holds with his left hand behind his back and the right before, passes round him. (4.)

They change hands and turn, with the same steps, in a contrary direction. (4.)

(This last turn must be finished opposite couple No. 2, with which G, No. 1, exchanges partner on the fourth bar.)

The same G, with L, No. 2, repeat the figures 3 and 4. (16.)

He repeats them afterwards with the other two ladies, and leads to his place the last L, No. 4. (32.)

The three other G, repeating afterwards the figures 3 and 4, changing partners in the same manner the first did. The ladies will

return by degrees to their places, and have reached them when G, No. 4, will have finished.

This figure requires for the whole (136), or Mazurka, No. 1, of Mons. G.'s selection, played three times.

The figures 3 and 4 may be performed with the ladies to the right, instead of those to the left, if the G choose to do so.

FIGURE, No. 2.

Begin with the tune.

1. Right and left, with side couple. (4.)
2. set, turning; the L having previously passed to the left of their partners. (4.)

3. G, No. 1, leads his partner and L, No. 2, forwards and round the circle. When they have reached the centre of it, he gives a stamp with his foot (on the eighth bar); at the same moment both L piroquette rapidly, and place, at the end, their arm in attitude on the G's shoulder. (8.)

4. The three set, turning and going back to their places; the G holding the two L by the waist, immediately after the piroette. (3.)

G, No. 2, 3, and 4, repeat the same figure, commencing by that No. 3.

For the whole (20), Mazurka, No. 2, played twice.

FIGURE, No. 3.

Begin with the tune.
 1. Right and left all round. (16.)
 2. G, No. 1, leads his partner all round, and kneels at the end of this promenade. (8.)
 3. Holding his L by the left hand, he makes her pass round him, and rises quickly at the eighth bar. (8.)
 4. Set, in turning. (8.)
 The other G do the same. (72.)
 5. Finish by *Kola*, or hands round to the right. (8.)
 For the whole (120), tune No. 3, played twice, and D, C.
 Sometimes the following figure is done, instead of the preceding one.
 1. Right and left all round. (16.)
 2. L, No. 1, flies from her partner and passes behind and before the other couples; he follows her, and overtakes her at his place; he takes her by the left hand, and at the same time L, No. 2, by the right, and kneels. (2.)
 3. He makes them pass round him in a contrary direction; crossing his hands over his head, and rises on the eighth bar. (8.)
 4. The three set, in turning. (8.)
 The others do the same.
 5. *Kola*, to finish.
 As the two preceding figures may seem

difficult to some persons, the following can be used instead.

1. Right and left all round. (16.)
 2. All the couples set. (8.)
 3. G, No. 1, waltzes all round with his partner, leading her to the place of L, No. 4.
 4. He sets with her, and leaves her in the place of L, No. 3. (8.)
 5. He waltzes with this L, leading her to the place of L, No. 2. (8.)
 6. He sets with this last L, bringing her to his own place. (8.)
 - The G, 4, 3, and lastly 2, do the same; by which means the ladies will have returned, at the end, to their respective places.
 7. Finish with *Kola*. (4.)
- For the whole (160), play *Mazurka*, No. 4, for the last figure.

THE GALLOPADA.

The *Gallopada* deduces its origin from the Cossacks. Within the course of the last few years it has gained high favour in the festive circles of the different Courts and Cities of the Continent, and is now, more or less, the rage in every town in Europe, enjoying the influence of pleasurable society.

This popular Dance, in its progress to this country, has undergone certain modifications, and acquired various peculiarities from the nations it has visited. Its principal distinctions may now be said to present three several species of *Gallopada*, viz.—the Russian, the German, and the French. The former is the boldest and more spirited of the three; the second is more regular, the time being marked at every step; while the preference due to the more graceful and less fatiguing character seems to be accorded, by general consent, to the third. The movements of the French *Gallopada*, when correctly danced, with *regular turns*, &c. are elegant and easy. It moreover enables any number of couples to join in it, and notwithstanding it comprises only two figures, yet it may be continued for any length of

time, as may be found agreeable. Various adjuncts have been introduced from time to time, amid the accompanying music, such as the rattling of small bells, the cracking of whips, straps, &c.; but these, together with the *fancy steps* of some of the foreign *Gallopadas*, cannot obtain any lasting admission into the ball rooms of this country.

It is however to be regretted, that various Masters and others are found introducing numberless confused fancies of their own into their tuition of the Dance, which are not only graceless, fatiguing, and ineffective in themselves, but wholly strange to any genuine quality or feature of the original *Gallopada*.

The form of the *Gallopada* demands two lines of Couples facing each other, each Gentleman supporting his partner, as if ready for the figure of the Waltz. The turns to be executed in the *Gallopada* are at the entire discretion of the leading couple; but, to avoid confusion, they are generally taken, in large rooms, at the end of every (1, 2, 3, 4, 5, 6, 7) *right steps*, and in small rooms at the end of (1, 2, 3) *four*. It would be here as well to remark, that in small rooms the *Gallopada* had better be danced in a circle (instead of lines) as in the Waltz. The Gentleman first sets off with the Lady, with the left foot foremost (not pointed sideways) as in ordinary dancing, but straight, taking the

four or eight steps agreed upon, as above stated; each movement or *change* being marked by a slight stamp with the heel of the same foot, the hinder foot being drawn after it, as the same advancing side-step is repeated. This action of the foot (which, however, may be relaxed at pleasure) is continued in the *half turn* (in the waltz style) which then takes place, made with the same sort of step, care being taken that the gentleman (changing the arm which sustains the lady) passes *before* her in the movement which thus alters the sides. The foot that was behind is now brought in front, with the heel up, ready to begin the next Gallop or succeeding steps, or *lunge chasses*, in the same way. The sides of the dancers being changed (as has been just observed), these *next* four or eight steps are followed, not by a *half*, but by a *whole turn*, to enable you, by a similar series of movements, to regain your original place. Sometimes, on reaching either of those points when the *whole turn* is taken, the turn is repeated (*ad libitum*) 3, 4, or 5 times. The foregoing directions refer to dancing in *lines*; the same rules applying to all the couples who, at equal distances, constitute the party. If the form of the dance chosen be a *square*, or a *circle*, all the couples follow their leaders successively into each other's places, until they reoccupy their own. The figure above described is repeated at discretion, as many couples joining or leaving the dance as may

think proper; but when the couples are reduced to *eight*, you engage your *vis-à-vis* (or couple to dance opposite you). Each couple make four Gallop steps toward the others, and back again, changing the arms, and then forward again, changing the arms; each gentleman throwing his lady from himself to the other gentleman (the ladies passing each other on the right hand, rather *doe-a-doe*) the arms being disposed as in the figure of the Waltz. The same movements are repeated with those ladies, and they then return to their own partners in a similar way. In this portion of the dance, the gentleman, be it observed, do not change their sides, only the ladies. When desirous to conclude, the *finale* is called, which is always the *Sauterelle* Waltz. The above movements, occasionally introduced into the quadrille figures, form what are called *Gallopade Quadrilles*. The time of the music is accelerated at each repetition, until the dance becomes the kind of *Gallop* from which it derives its name.

WASHINGTON CITY SET OF QUADRILLES.

1st. First and opposite couple half right and left; the side couples the same; all balance and promenade to their places; ladies' chain; chasses across all eight.

2nd. Forward and back two; cross over; chasses to the right and left; cross over; balance, and turn your partners to your places.

3d. Forward and back; four half right and left; chasses across four; one lady forward and back twice; the opposite gentleman the same; forward and back four; right and left to your places.

4th. Forward and back two; cross over; chasses to the right and left; cross over; balance, and turn your partners.

5th. Ladies' chain, balance and turn your partners; all eight promenade round.

VIRGINI POLONAISE.

This dance is a great favourite in the northern courts, and is of Polish origin; it is performed by a file of couples, to those charming musical compositions called *Polonaises*.

The couples advance, lightly marking the time with their feet. The only figure which varies this dance is a change of hands, resembling a movement of the minuet, and which requires only to be seen to be easily imitated.

In the *Polonaise*, a gentleman, by presenting himself at the head of the file, and clapping his hands, becomes the partner of the first lady; the gentleman who is thus superseded takes the hand of the next lady, and so on through all the couples. The last gentleman, who is by this means deprived of a partner, either retires, or advances to the head of the dance to lead off in his turn.

BOSTON

SET OF QUADRILLES.

1st. Right and left; balance and turn your partners; ladies' chain; promenade half round; right and left.

2nd. Forward and back two; chassey to the right and left; cross over; chassey to the right and left; forward and back four; turn your partners; to your places.

3d. Right hand across; left hand back and form a line; balance and promenade half round; forward and back two; dos a dos; forward and back four; right and left to your places.

4th. Forward and back two; cross over; chassey to the right and left; cross over; balance and turn your partners.

5th. Two ladies forward and back; two gentlemen the same; right and left; promenade all eight round.

SPANISH DANCES.

(WALTZ TIME.)

The party to be arranged in the same manner as a country dance, except that the first couple change places before the figure commences, and each couple successively the same on commencing the figure from the top.

No. 1. 2 y. rts.

First gent. set to second lady, and first lady to second gent.—cross over—right and left—poussette.

No. 2. 4 parts.

All four join hands in a circle—set, and each gent. turn the lady on his left with both hands half round—all four join hands again—set, and each gent. turn his partner half round—waltz down the middle and up again—poussette.

No. 3. 4 parts.

First lady set to her partner and turn quite round with right hand, then retaining her partner's hand, gives her left to the second gent.'s left hand—the three set, and second gent. swings the lady quite round with left hand—promenade down the middle—up again—poussette.

In this dance the top couple are not to change places before commencing.

No. 4. 4 parts.

First lady set to second gent. and turn quite round with right hand—first gent. at the same time set to second lady and turn with right hand—then set to partners and turn with right hand—two ladies cross over to each other's places—two gent. the same—poussette.

No. 5. 4 parts.

Four set four times, and half right and left—the same repeated—down the middle—poussette.

No. 6. 4 parts.

First couple cross with right hand—back again with left—set four in La Poule figure, and each turn the lady on his right with right hand—poussette.

No. 7. 4 parts.

First couple set and swing quite round with right hand—then the gent. sets to second lady while the lady sets to the second gent. and swing with right hand—the four set joining hands, and each gent. turn the lady on his left—set again joining hands, and turn partners—poussette.

No. 8. 4 parts.

Set to partners four times and cross over; giving right hand—set again, and half right and left—down the middle—poussette.

No. 9. 4 parts.

First couple set to second lady and join right hands—then join the left hands below in the cage figure and the three go round—first couple then set to the second gent. in the same figure and go round—promenade down the middle and up again—poussette.

First lady set to second gent. and cross—first gent. set to second lady and cross at the same time, then all four set to partners and cross—the same repeated to places—all four join hands in a circle—set and each gent. turn the lady on his left with both hands half round—the same figure repeated—poussette.

This may be reduced to four parts by omitting the repetition of the second figure.

CHARLESTON

SET OF QUADRILLES.

1st. Right and left; balancez and turn your partner; ladies' chain; promenade half round; right and left to your places.

2nd. Forward and back two; cross over; chassez to the right and left; cross over; balancez and turn your partner.

3d. Forward and back four; half right and left; chassez across four; forward and back two; do a dos; forward and back four, and right and left; to your places.

4th. Right hand across, the left hand back, and form a line; balancez and promenade half round; two ladies forward and back; two gentlemen the same; forward and back four; right and left to your places.

5th. Forward and back two; cross over; chassez to the right and left; cross over; four ladies forward and back; four gentlemen the same; all eight promenade round.

B

TYROLESE DANCE.

The party to be placed as in the Spanish Dance.

First gent. set to second lady and swing quite round with right hand, then, retaining the lady's hand, join the left hand to the third lady's left hand, at the same time first lady set to second gent. and swing quite round with left hand, then, still keeping hold, join the left hand to the third gent's left hand. In this position set and first gent. swing the lady on his right with right hand, while the first lady swings the third gent. who is on her right with right hand. First lady and gent. still keeping hold, join their left hands, which bring them into the La Poule figure; the four then set, and each gent. swings the lady on his right with right hand—poussette.

This dance requires a four-part Waltz.

CINCINNATI

SET OF QUADRILLES.

1st. Right and left; chassez across four; ladies' chain; promenade half round; right and left; to your places.

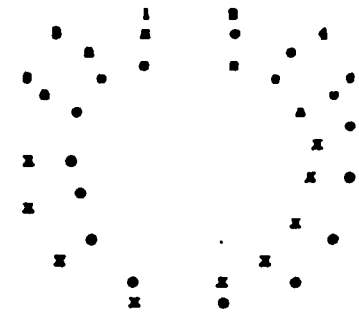
2nd. Forward and back two; cross over; chassez to the right and left; cross over; balancez and turn your partner.

3d. Right hand across, the left hand back, and form a line; balancez and promenade half round; forward and back two; do a dos; forward and back four; right and left to your places.

4th. Forward and back two; cross over; chassez to the right and left; cross over; balancez, and turn your partners.

5th. Ladies' chain; balancez, and turn your partners; turn at the corners; all eight promenade.

CIRCASSIAN CIRCLE.



Position of the dancers before the figure commences.

EXPLANATION OF THE
CIRCASSIAN CIRCLE.

The parties place themselves in a circle in the position represented, the progress of the figure being completed by the first four couples, who stand opposite to each other at the top of the room (Nos. 1 and 2), the others being all arranged down each side of the room, and standing behind the first couple. The figure being completed by the first four, brings No. 1 opposite to No. 4, and No. 2 opposite to No. 3, where the same figure is repeated: No. 1 then proceeds to the next couple, No. 4; No. 2 at the same time to No. 3; Nos. 3 and 4 being left in the places where the figure originally commenced, and performing the same again: Nos. 1 and 2 proceed each down their respective sides till the whole of the circle is engaged in the figure. The dance is considered to be finished when Nos. 1 and 2 meet again at the top of the room, but may be continued at the pleasure of the party.

FIGURES FOR THE
CIRCASSIAN CIRCLE.

No. 1. 3 parts.

Hands four round and back again—four advance, retire, and each gent. turn the opposite lady—half promenade and turn partners.

No. 2. 3 parts.

Each gent. cross over to opposite lady's place with right hand—back with left—advance, retire, and half right and left—poussette.

No. 3. 3 parts.

All four join hands in a circle—set, and each gent. turn the lady on his left with both hands half round—join hands again—set, and each gent. turn his partner half round—the same figure repeated—poussette.

This figure is to be danced in waltz time the first four, then by the rest in quick time, and so on alternately.

No. 4. 4 parts.

Right and left—set to partners and turn—ladies' chain—half promenade and turn partners, remaining opposite the next couple.

No. 5. 4 parts.

Two gent. cross over into each other's places and swing the opposite lady with right hand—back again and swing partner with right hand—advance, retire, and half right and left—poussette.

No. 6. 4 parts.

Ladies' chain—set and turn partners—two ladies cross over into each other's places—two gent. the same—poussette.

N. B.—The number of parts which it will be necessary to play in each tune is inserted for the convenience of private parties in directing their musicians.

NEW ORLEANS SET OF QUADRILLES.

1st. Right and left; balance and turn your partners; ladies' chain; promenade half round; right and left to your places.

2nd. Forward and back two; cross over; chassex to the right and left; cross over; balance, and turn your partners.

3rd. Right hand across, the left hand back, and form a line; balance and half promenade; forward and back two; do a dos; forward and back four; right and left to your places.

4th. Forward and back two; chassex to the right and left; cross over; chassex to the right and left; cross over, and turn your partners; to your places.

5th. Four ladies forward and back; four gentlemen the same; eight chassex across; all eight promenade round; (all finish with the Waltz.)

EXPLANATION OF THE MESCOLANZES.

o	x	o	x
x	o	x	o
x	o	x	o
x	o	x	o

The party is to be arranged in lines of four, as above described, the crosses representing gentlemen, the circles ladies; the first line standing at the top of the room, opposite the next four, all the rest of the party being placed behind the second line in lines of four. The figure is first danced by the first and second lines, then the first four proceed on to the third, the second remaining at the top of the room, and each gent. taking the left of his partner, the same as the first four on commencing. After the first line has proceeded to the fourth, the second line begins in the same manner from the top; as each line gets to the bottom of the dance, the gentls. again change places with their partners as at the top. The dance is concluded when the first four get to the bottom of the dance for the second time.

FIGURES FOR THE MESCOLANZES.

No. 1. 4 parts.

All eight advance and retire twice—the four ladies hands across and back again—then give their right hands to partners, and all set in form of a cross, and turn partners to places—each gent. set to opposite lady and turn into each other's places, which brings the first four into the places of the second four.

No. 2. 4 parts.

All eight advance and retire twice—the four ladies advance to the centre and retire—the four gentls. the same—set to partners and turn—set to the opposite person, and turn half round, as in No. 1.

No. 3. 4 parts.

Each gent. change place with partner and set—back again and set—ladies hands across and back—set all eight in form of a cross and turn partners—all eight advance, retire, and each cross into the opposite person's place.

N. B.—In large parties this dance may be performed in lines of six or eight instead of four.

NEW COUNTRY DANCES.

N. B.—Observe, that in those dances marked with a star, the first lady and gentleman are to change places before the figure is commenced.

No. 1. 3 parts.

* Four advance—retire—half right and left—down the middle—poussette.

No. 2. 3 parts.

* Hands four round and back—down the middle—right and left.

No. 3. 3 parts.

* Two couples down the middle—half right and left at bottom—back again—hands four half round—poussette.

No. 4. 3 parts.

* First couple cross, giving right hand, back giving the left—set in La Foulle figure—first gent. to turn his partner—right and left.

No. 5. 3 parts.

First couple hands three round with second lady—then with gent. down the middle—hands four round and back.

No. 6. 3 parts.

Hands six half round—first couple cross over while second and third couples half right and left, down the middle—poussette.

No. 7. 3 parts.

Two gents. change places and each turn the opposite lady—two ladies change places—turn partners and poussette.

No. 8. 3 parts.

First gent. set to the two opposite ladies, and hands three round—half right and left, and turn partners—poussette.

No. 9. 3 parts.

Hands across half round, and half right and left—down the middle—poussette.

No. 10. 3 parts.

* Four advance and retire, and turn the opposite lady—advance and retire, and half right and left—poussette.

No. 11. 3 parts.

Change sides and back—down the middle—swing corners.

No. 12. 3 parts.

* Hands four half round, and half right and left—half right and left, and each gent. turn the lady on his right hand—poussette.