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BALL ROOM









THE BALL-ROOM COMPANION.



A

HAND-BOOK

FOR

THE BALL-ROOM

AND EVENING PARTIES.

BY THE AUTHOR OF

The Hand-Books of "Etiquette," "Conversation," "The Toilette,"  
"Courtship and Marriage," etc., etc.

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## PREFACE.

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THE present little work contains, within a small compass, all the information which is interesting to the world of dancing at the commencement of a winter season. It has been deemed best to limit the dances described to those which are the most fashionable and approved; the main object of the work being to comprise only such as are really authentic and deserving of attention. The author has bestowed considerable pains on the following pages, as he was anxious to render the contents worthy of general approval. His information has been derived from the most unexceptionable sources; and his own observation and experience have fur-

nished him with the most useful and satisfactory materials.

The work was undertaken to furnish a complete account of the various Quadrilles, Mazourkas, Galopades, Polonaises, &c. ; and it is confidently hoped that it will meet the wants and wishes of all who are desirous of possessing a BALL-ROOM PRECEPTOR, on which they can fully place reliance. It has been the aim of the author to enliven the dulness of mere scientific details, with a few historical and other notices of the noble and beautiful art of dancing ; which, he hopes, will be found interesting, and not without instruction.

W. P. H.

*Philadelphia.*

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HAND BOOK  
FOR THE  
BALL-ROOM.

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INTRODUCTION.

RISE AND PROGRESS OF DANCING.

DANCING has well been called the poetry of motion. It is the art whereby the feelings of the mind are expressed by measured steps, regulated motions of the body, and graceful gestures. It has probably its primitive type in the significant movements of animals, when excited either by rage or passion. Hence two generic descriptions of dance may be deduced, namely, war-dances and love-dances. The former, the *preludia pugnae* of savage men, are found among the North American Indians, and the warlike in-

habitants of the South Seas: the latter in all nations.

As civilization spreads, the war-dance falls into disuse; and love-dances lose the characteristic significance of their primitive forms; the expression of that sentiment becoming less rudely poetical, and taking its tone more from the institutions and customs of civilized life.

We learn from the Old Testament that dancing was used by the Jews in their religious ceremonies. After them, the Egyptians adopted it. With the Greeks and Romans it subsequently became a chief feature in the worship of their gods.

The Greeks were the first who reduced the art into a kind of regular system. The Romans borrowed from the Greeks; and all other nations in due course followed their example.

The *Ballet d'Action* was invented at Rome, in the reign of Augustus, by Pylades and Bathyllus. After their death, the art gradually sunk into obscurity; and on the accession of Trajan to the empire, became entirely



forgotten. It remained uncultivated till about the fifteenth century, when ballets were revived in Italy, at a magnificent entertainment given by a nobleman of Lombardy at Tortona, on account of the marriage between Galeas, Duke of Milan, and Isabella of Aragon.

Afterwards came the *Minuet*, which assorted well with the formality of an age when less freedom was allowed, and more ceremony was observed, in the intercourse between the sexes. The English *Country Dance*, the French *Quadrille*, the German *Waltz*, and the Spanish *Fandango*, are all of this nature; so also is the Polish *Mazourka*, although the latter partakes somewhat of a martial character.

#### CHARACTERISTICS OF DANCING IN FRANCE AND ENGLAND.

THE French have long been famed as the best dancers in Europe. The agility and precision of their movements can scarcely be excelled by any other nation. Dancing, in

fact, is represented as being essential to a Frenchman's happiness; consequently everybody dances in France. Their gay, good-humoured, and social disposition leads that volatile people to prefer the dance to any other species of amusement. In their hours of joy and festivity, dancing is always considered a seasonable pastime; and even in their times of tribulation it is not forgotten.

In England, dancing as a recreation is also much in vogue; although the more grave and solid manners of the people prevent them from being so much addicted to it as they are on the other side of the Channel.

In former times, when the manners of the people were more simple than they are now, it used to be the custom for the peasantry and the inhabitants of the villages to beguile the evening hour, particularly on *fête* days and holidays, by dancing on the green—a sight which is now rarely witnessed in England; although, in the more genial climes of France and Italy, this healthy and exhilarating practice is still maintained.

## EARLY INSTRUCTION.

DANCING contributes in the most essential degree to the preservation of health. Children weak and feeble in limb, will, by this exercise, imperceptibly acquire new vigour. On the other hand, when the pupil is healthy and strong, the practice of dancing will retain and increase his strength.

Dancing is also conducive to the formation of the manners, by imparting a graceful mien and becoming address to the learner; and by teaching him to walk with propriety and ease. Like every other bodily exercise, it gives a moral confidence to the demeanour, which natural elegance of manner will not entirely supply. The early moulding of the body to the most polished attitudes lends to youth the graceful carriage of mature age; and ease of manner once attained in early life, it is impossible to lose in after years.

Great and illustrious men in all ages have esteemed and practised the art. Socrates learned to dance at an advanced period of his life; and two of his disciples, Plato and Xen-

ophon, have, in their writings, made honourable mention of dancing. An old writer commends it as "excellent for recreation after more serious studies, making the body active and strong, graceful in deportment, and a quality very much beseeeming a gentleman." Henry the Fourth of France used to say, "that he liked dancing, because it always made him appear young."

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## ETIQUETTE.

## ENTERING THE ROOM.

GENTLEMEN attend their ladies to the ladies' dressing-room, and then repair to the room appropriated to their use. As he will have finished his toilet before the lady has done hers, the gentleman must wait in readiness, and when she makes her appearance conduct her into the room.

Always draw on your gloves before entering the ball-room.

If it is a private ball, when you enter ad-

vance with your lady on your arm and pay your respects to the lady of the house, allowing your lady to make her salutations first. This done, conduct her to a seat, if possible, and entertain her until the first set, which invariably dance with her. After the first set it is necessary to pay her only the ordinary attentions, such as supplying her with refreshments, chatting with her, &c., and see that she at no time wants a partner. For this latter, you are at liberty to introduce any one to her, unless you know she has some objection; she has it in her power either to accept or refuse him for a partner.

If it is a public ball, you enter the room with the lady on your arm, making a slight inclination to the company assembled, and promenade with her until the music ceases, when you are directed by the master of ceremonies, or by the trumpet in the orchestra, to take places for the first set. Here it is necessary to pay constant attentions during the evening, that she may at no time feel alone. You can introduce to her any of your

acquaintances, and she should for your sake make it a point to dance with them. You can then be introduced by your friends, or by one of the floor managers, to any lady you wish, and ask her to dance with you. If by one of the latter, and you are unacquainted, mention your name distinctly, or hand him your card.

When the ball breaks up, your lady takes your arm, and if it is a private ball, you together make your parting salutations, and then conduct her to the ladies' dressing-room. When she is ready, see her safely home.

#### INTRODUCTIONS.

IN France, a gentleman asks a lady to dance without an introduction; when he conducts her to her seat, he bows and leaves her, the acquaintance ceasing with the object, viz: the dance. In England, and in this country, the contrary is the case, an introduction being required, after which he is at liberty to take his seat by her side, or to promenade with her through the room, without being

considered guilty of presumption in so doing. This is more strongly the case when introduced by an acquaintance of the lady.

An introduction at a ball or party does not entitle you to salute the lady on meeting her afterwards, unless she first recognises you.

The lady may, at her own option, on meeting the gentleman afterwards, salute him or not. The exercise of which prerogative is of doubtful propriety. It is almost always better that she should not recognise the gentleman; except in cases where they both know each other's standing, and only required an introduction to entitle them to speak, or some similar cases.

If the parties, after a casual introduction, should accidentally meet, and the gentleman so far forget himself as to bow, it remains with the lady to decide whether she recognises him or not.

For further hints with regard to introductions and salutations, see the "Hand-Book of Etiquette," by the same author.

## DRESS, MANNERS, ETC.

GENTLEMEN should invariably dress in black coat and pants, with white or light vest. Black neckcloths are the most genteel and dressy, though white and fancy ones are sometimes worn. Wear white kid, though some prefer silk, gloves; the former are much the best, and the latter have a cheap look. A true gentleman wears but little jewelry, and that as much for use as for ornament. A neat boot gives a finish to the person, which it is impossible to obtain with an ill-made one. Those made of polished or patent leather are much in vogue, and deservedly so, for evening parties.

White gloves are indispensable, even if you are in mourning. Those who are unwilling to wear white, or who are in mourning, should not go to balls and parties.

For ladies' dress there are no rules. Avoid too much display and dressing for mere effect. However rich the materials of your dress may be, let it be remarkable for its simpli-

city; and let the hair be decorated as little as possible.

Your handkerchief should be as fine as "a snowy cobweb;" it should be bordered with deep rich lace, and delicately perfumed. As to gloves, white kid; shoes, small, wafer-like, yet strong, fitting exquisitely; and, French silk stockings; all the taste you or your female friends possess, must be exerted to have these articles perfect.

When dancing, do not display extreme agility, or your intimate knowledge of the steps, lest you be taken for a dancing-master. A proper and genteel deportment is quiet and unobtrusive, moving with a subdued gracefulness; let your arms hang easy by your side. It is the gentleman's part to lead the lady, and hers to allow herself to follow his direction. He should lead her gently, simply touching her fingers, not grasping her hand and dragging her, as if from some impending danger. In waltzing take a firm, but light hold of the lady.

If you are unacquainted with the figures,

do not dance; it only exposes your own ignorance and awkwardness, and mars the pleasure of those who do dance. If you are good-natured and are particularly wanted to complete a set, you may forget this rule for the time being.

It is contrary to etiquette for man and wife to dance together.

Do not create a disturbance, by noticing any apparent slight : an intentional insult is rarely or never given. If a lady is in the case, she will not thank you for making her 'the observed of all observers;' a lady generally has it in her power to punish the offender more severely by her behaviour towards him, than anything you might say or do could have.

If a lady declines your invitation, and you should shortly after see her dancing with another, do not seem to notice it; she may prefer to have danced with another and been expecting his invitation, or may have had some other good reason.

If you make an engagement to dance a fu-

ture set with a lady, be punctual at the time that set is forming: you could not commit a greater rudeness than to be dilatory or forgetful.

When the dance is finished, conduct your partner to a seat, see that she is helped to the refreshments, if any, and that she wants for nothing.

Do not volunteer any directions about the dance, or even the correction of mistakes. Appear not to notice it, and wait quietly till your turn comes, when you can do it right. If you do interfere, depend upon it, no one will thank you, or think you know more about the dance than themselves. Besides, it only adds to the confusion.

Conversation in the ball-room should be gay and pleasant. Converse about music and the opera, dancing and the ballet, concerts and the theatre, new literary works and the last novel, dress and the fashions, and matters which do not require much thought. Avoid the weather, and religion, and politics, especially with a stranger. Indulging in

criticism of another's dress and appearance, and that bane of society, scandal, cannot be too strictly guarded against.

For further hints, see the "Hand-Book of Conversation," by the same author.

Ladies should avoid affectation, frowning, quizzing, or the slightest indication of ill-temper, or they will infallibly be *marked*; and it should be the grand object of your life, whether in public or in private, to pass along noiselessly and beloved, and leaving only the impress of your fairy footsteps.

Create not the heart-burning of jealousy, and perhaps lasting misery for yourself, by forgetting a lover for some newer face in a ball-room.

No loud laughter, loud talking, staring, or any act which appertains to the hoyden, should be seen in a lady's behaviour.

Ladies are permitted to command the most unlimited services of their partner; but they should impose this task upon him in such a manner as to make it delightful, rather than onerous.

## COTILLONS, OR QUADRILLES.

### INTRODUCTORY RULES.

THE order of dancing the first set is usually as follows, though the dances are generally called out by the musician, which is the best guide :—

LE PANTALON, or RIGHT AND LEFT, is performed twice ; first, by the top and bottom couples, and then by those at the side.

L'ETE, or FORWARD TWO, and LA POULE, or RIGHT HAND ACROSS after it, are performed each four times ; both in the following order :—First, the leading lady and opposite gentleman perform the figure ; second, the first gentleman and opposite lady ; third, the lady at the right of the top and opposite gentleman ; and lastly, the gentleman at the right of the top and opposite lady.

These figures are usually danced now double, instead of single, all four moving at once instead of single opposite partners, as formerly.

LA TRENISE and LA PASTORALE, or CAULI-

FLOWER, after it, are also each performed four times, in the following order :--First, the top couple perform the figure; second, the couple at the right of the top; third, the bottom couple; and lastly, the fourth couple.

In dancing this set, either *La Trenise* or *La Pastorale* may be omitted. Indeed, the former is usually left out.

*LA FINALE* is performed four times in the same order as *L'Eté*.

Other dances are introduced, as: the *SOCIABLE*, *NEW YEAR*, *WAR-DANCE*, *BASKET COTILLON*, *SWING CORNERS*, *COQUETTE*, *CURTSEY COTILLON*, &c., concluding the set with a *JIG*.

Previous to the commencement of the figure, and while the music plays the first part, the gentlemen should bow and the ladies curtsy to their partners.

#### FIRST SET.

1. *LE PANTALON*. Right and left; balancez and turn partners; ladies' chain; half promenade, and half right and left.

2. L'ETE. First lady and opposite gentleman advance and retire; cross over; chassez right and left; re-cross, balancez and turn partners.

3. LA POULE. First lady and opposite gentleman cross over, giving right hands, back with left; balancez four in a circle, with hands across, and half promenade; two advance and retire twice, the second time dos-à-dos; four advance and retire; half right and left.

4. LA TRENISE. Ladies' chain; balancez and turn partners; first couple advance twice, leaving the lady at left of opposite gentleman, and first gentleman retires; two ladies cross over and change sides, while first gentleman passes between them up the centre; the same repeated to places; set and turn partners.

5. LA PASTORALE. First couples forward four and back, turn partners, advance again, leaving the lady at left of opposite gentleman, and first gentleman retires; three advance twice and retire; first gentle-

man advance and turn with each lady consecutively; hands four half round, and half right and left.

6. **THE SOCIABLE.** Top and bottom couples forward and back, half right and left, stop; side couples do the same, and stop; all eight chassez across and take corner partners, promenade half round to gentlemen's place. As each one has obtained different partners, the same figures are repeated until each one gets his own partner.

7. **COQUETTE.** First lady chassez to the gentleman at her right, turns him, or coquettes him by turning another; then dances the same to each gentleman in succession, ending with her partner. After each lady has gone the round, each gentleman does the same.

8. **CURTSY COTILLON.** First couple bow and curtsy twice to the couple on the right, moving from right to left at each salutation, then hands right and left; repeat the same to the other couples, and back to place. Other couples perform the same figure in succession.

9. **NEW YEAR.** First couple balancez to side couple on their right, cross hands half round with the right, and half back with the left; the same to the third and fourth couples; then the grand chain, thus: extend right hand to partner, then left to next lady, and so half round to your partner, when you meet with a bow or curtsy, all in very slow time; then repeat the same in quick time to places. The second, third, and fourth couples perform the same.

10. **SWING CORNERS.** Right hand to lady at the right corner, swing round, left hand to partner and swing into places; the remainder is the same as forward four. Repeat this figure four or eight times.

11. **BASKET COTILLON.** Leading couples forward and back, cross over, chassez, back to places and turn partners; ladies join hands in the centre, gentlemen do the same, forming an outside circle; ladies curtsy and gentlemen pass theirs over and in front of them, all promenade half round and back, and turn partners to places. Other couples the same.

12. LA FINALE. All change sides and back; first lady and opposite gentleman advance and retire; chassez right and left; cross over; chassez right and left; re-cross and turn partners; ladies' hands across and back; all set in a cross, gentlemen outside; all turn partners to places; finish with grand promenade.

CALEDONIANS—FIRST SET.

1. THE first couple and couple opposite hands across and back again; balancez and turn partners; ladies' chain; half promenade; half right and left.

2. First gentleman advance twice; the four ladies balancez to gentlemen at their right; turn with both hands, each taking next lady's place; promenade quite round.

3. First lady and opposite gentleman advance and retire; join hands and turn to places; top couple lead between the opposite couple; return, leading outside; balancez at the corners, and turn with both hands to places; all set in a circle.

4. First lady and opposite gentleman advance and stop, then their partners advance; balancez to partners; turn partners to places; the four ladies move to right, each taking next lady's place, and stop; the four gentlemen move to left, each taking next gentleman's place, and stop; ladies repeat the same to right; then gentlemen to left; all join hands, and promenade round to places, and turn partners.

5. First gentleman lead his partner round inside the figure; the four ladies advance, offer right hands, and retire; the gentlemen do the same; all balancez and turn partners; chain figure of eight half round, and balancez; all promenade to places and turn partners; all change sides, offer right hands at corners, and back again to places; balancez and finish with grand promenade.

#### CALEDONIANS—SECOND SET.

1. LADIES' chain; first couple and couple opposite advance and retire; half right and left; then the side couples do the same;

all promenade to places and turn partners.

2. First gentleman advance twice ; first lady and lady opposite advance and retire ; change places ; first couple and couple opposite advance ; resume partners, and turn to places.

3. First lady and opposite gentlemen advance and balancez ; turn with both hands to places ; first couple and couple opposite advance and retire, then turn partners ; at the same time the side couples change sides and back again ; all balancez at corners, joining right hands, and turn to places ; all set in a circle, and turn partners to places.

4. First lady and opposite gentleman advance and retire ; back to back ; balancez and turn partners ; half promenade ; half right and left ; first couple and couple opposite advance and retire ; balancez to couple at their right ; all change places with partners, and balancez ; all turn partners to places.

5. All change sides, join right hands at corners and back again ; first lady advance

twice; all the gentlemen advance and retire; all balancez to partners; all chain figure a quarter round, and balancez; then the gentlemen swing the ladies quite round with right hand; chain figure again into opposite places; swing partners with right hands quite around; all promenade to places, and turn partners; finish with change sides.

THE LANCERS.—GENERALLY CALLED  
HART'S SET.

1. LA ROSE. The first lady and gentleman opposite advance and balancez; turn with both hands, retiring to places; top couple lead between opposite couple; return leading outside; balancez and turn at corners.

2. LA LODOISKA. First couple advance twice, leaving lady in centre; balancez in centre; turn to places; all advance in two lines; all turn partners.

3. LA DORSET. First lady advance and stop, then opposite gentleman ditto; both retire turning round; ladies' hands across quite round, while the gentlemen lead round

outside to the right; all resume partners and places.

4. **L'ETOILE.** First couple *balancez* to couple at right; then to couple at left; change places with partners and *balancez*; turn partners to places; right and left with couple opposite.

5. **LES LANCIERS.** The grand chain; the first couple advance and turn, facing the top, then couple at right advance behind top couple, then couple at left, and couple opposite do the same, forming two lines; all change places with partners, and back again; the ladies turn in a line on right, the gentlemen in a line on left; each couple meet up the centre; *balancez* in two lines, the ladies in one line, the gentlemen in the other; turn partners to places; finish with the grand chain, and promenade.

#### VICTORIA QUADRILLES.

**FIRST FIGURE.**—Top and bottom couples advance and retire, and half right and left; all eight *balancez* in the corners, and turn

both hands; half ladies' chain, and half promenade; the four advance and retire; advance again; retake partners, and turn into places.

SECOND FIGURE.—First lady and gentleman opposite advance, and chassez round before the side couples, and front each other; advance again, figure round to right, and face each other at opposite side; chassez to right and left; advance, and give right hand, and turn into places. Side couples do the same.

THIRD FIGURE.—All eight in the corners traversez, giving right hand, and turn half round, return back, giving left hand, and the right to partners; all eight holding hands, balancez *en chaine*, and half promenade to opposite places; first lady and gentleman opposite advance and retire, passing round each other to places; hands four half round, and right and left back. All eight being now in opposite places, the figure commences again, and continues until they have resumed their original situations.

FOURTH FIGURE.—First couple advance

and retire; advance again, the lady going to left of couple opposite, while her partner returns to his place and pauses; the gentleman with the two ladies in line advance and retire twice; the two ladies traversez and chassez across, while first gentleman passes between; the two ladies retraversez to places, the gentleman returning to his place; the four balancez and turn both hands. The other couples do the same.

FINALE.—All eight promenade *à-la-galopade*; first lady advance alone and retire; opposite gentleman do the same; top and bottom couples chassez to couples on their right and balancez; the four gentlemen with contrary partners galopade open to top and bottom, and turn both hands half round, forming two lines; all eight in the two lines advance and retire; again advance and resume partners, turning into places. Finish with galopade.

\* \* \* These figures can be danced to the music of any of the French quadrille sets.

ROYAL VICTORIA QUADRILLES.—COMMONLY  
CALLED “MARSHALL’S.”

1. LADIES’ chain double; ladies’ hands across half round, and back again to places; all promenade, turning partners at each side; all eight swing partners with right hand, and back with left to places. Twice.

2. Top and bottom couples balancez to couples on their right, lead through, and back to places; top and bottom ladies advance, retire, and *dos-à-dos*; gentlemen the same; all eight chassez croisez and turn corners. Twice.

3. Top and bottom couples advance and retire, and advance and balancez in centre; the four change places all round; the two ladies advance, retire, and advance and stop in the centre; two gentlemen do the same; hands four round. Four times.

4. Grand square; ladies’ hands across all round, holding right hand up in centre; gentlemen do the same; all eight join hands and balancez, the gentlemen with their backs

## 36 COTILLONS, OR QUADRILLES.

facing the inside of the figure, and turn partners. Four times.

5. Grand chassez of eight round the figure, the first couple leading outside the couple on their right; finish in two lines, and turn partners; the ladies lead round to the left inside the figure, the gentlemen at the same time to the right outside the figure, and finish in two lines, the two centre couples hands four round to places, and turn partners. Four times.

Finish grand chain, and turn partners.

### GENERAL REMARKS.

THESE are the established quadrilles of the season, and such as are usually danced. It would be useless to multiply the sets, as many masters are fond of introducing new ones of their own, with high-sounding names, —which are all more or less modifications of those which have already obtained the *entrée* into all fashionable ball-rooms.

## THE POLKA.

### ORIGIN OF THE POLKA.

THE origin of this celebrated dance, which, for a time, nearly turned the heads of all our fair countrywomen, seems to have set at defiance the learned erudition of antiquarians. Some contend that it was brought from the East to Germany, where it has since become the delight of the great and the humble; others affirm it was never brought to, but, on the contrary, originated in, the latter country. In our opinion, Paris is its birth-place, and its true author, undoubtedly, the now far-famed Monsieur Cellarius, for whom this offspring of his genius has gained an European celebrity.

As soon as this new dance had started into life, it became at once a favourite with the Parisians; and the vogue in which it was held by them, soon degenerated almost into a mania. Many of our principal *maîtres de danse* hastened to the French capital to initiate themselves into its mysteries, and it

speedily became as popular in England and America as it was in France, for a time exercised a despotic sway over its votaries, and divided the public attention with the most important questions of government.

Although this extreme enthusiasm has somewhat abated, the Polka still maintains a fair share of attention in the ball-room.

#### DESCRIPTION OF THE POLKA.

ALL who have beheld actors, attired in their Hungarian dresses, execute that extraordinary dance at the Theatre, must have at once pronounced it as very pretty, graceful, and picturesque; still it was not the ball-room Polka, and affords a very inadequate idea of this dance. In fact, the *Polka des Salons*, as it is danced in the ball-rooms, differs essentially from the Polka of the stage, the former being a happy *mélange* of the galop, the waltz, and the *sautouse*; it has, besides, a great advantage over the two last mentioned, as the dancer, in performing the Polka, is

at liberty to turn the other way, should he feel giddy.

#### MODE OF DANCING THE POLKA.

THE Polka must be danced quietly, gracefully, and without any awkward gestures, such as lifting up the leg too high, or starting off in an abrupt manner.

1. There are but three times in the Polka, the fourth time being only a repose, to admit of preparation for the ensuing measures. The first time is marked by the gentleman beating slightly with the right foot, and by his sliding, almost simultaneously, the left foot forward. During the second time, he brings the right foot forward by a *glissade*; and at the third time, he advances a step with his left foot, and brings the right towards it, slightly bent backwards, and kept ready for the next measures. The lady starts with the right foot, and the gentleman with the left; in the meanwhile the gentleman holds his partner's left hand with his right.

2. Both advance *balançant*, right and left



alternately, so as to find themselves one measure nearly *vis-à-vis*, and the other *dos-à-dos*. In doing this they must be careful to turn gracefully, and not to indulge in any of those steps which border on theatrical dancing.

3. Both promenade in this position round the circle, the gentleman still retaining his hold of his partner's left hand as before.

4. After one, or several rounds, the gentleman releases the lady's hand to take her by the waist, as in the waltz.

5. They then perform *figures en avant* and *figures en tournant*, alternately, always

observing the characteristic cadence of the Polka.



Both lady and gentleman must take care, as they begin, not to stretch the arms, nor to turn to the right or left violently, which is a mode generally adopted by the more practised *artistes* on the stage.

There are only two *pas* in the Polka. The first consists in the previously mentioned stamp and *glissade*; the second is performed by touching the ground lightly with the foot on each measure, viz., with the heel when the leg is forward, and with the toe when

backward. All other *pas* belong either to the Mazourka or to the Crakovienne.

All sorts of *chassez* must be carefully avoided, as bringing the Polka too near the mere quadrille, and taking away all the characteristic features of the dance.



The Polka, as an addition to the various amusements of a ball, stands certainly without parallel: still it ought by no means to detract from the usual amusements, by superseding all other dances. We think the following order of dances might, unless under very particular circumstances, be advantage-

ously adhered to:—a quadrille, then a waltz, then again a quadrille, then a Polka; and so on. By observing this order, dancers would not feel so soon fatigued, and the quadrille would continue to act as a pleasant relief to the waltz or Polka; leaving, at the same time, an opportunity for gentlemen to converse with their fair partners.

POLKA QUADRILLES.—GLOVER'S.

1. PANTALON. Lead forward four, change hands, return to places; Polka waltz figure, once round; *balancez en carré*; \* promenade forward, \* turn without quitting hands, promenade to places. Side couples the same.

2. L'ETE. The first couple promenade or waltz up to the opposite couple, turn opposite partners half round with right hand, \* turn back with the left hand; \* first couple waltz to their places. Side couples the same.

3. POULE. Leading couple waltz around the side couple on their right, finishing in front of them; \* hands across half round with the right hand, \* then back with the left

hand,\* waltz to places;\* first couple half promenade with opposite partners, waltz back to places. Side couples the counterpart of this.

4. TRENISE. First couple forward with Polka waltz, gentleman changing the lady from the right to the left hand four times;\* four take hands and execute the passes, ending with the heel and toe each time of passing and rejoining hands; first couple waltz back to places. Counterpart for side couples.

5. FINALE. The grand promenade step all eight; all *balancez en carré*; coquette figure; the first lady crosses over, followed by her partner, the gentleman waltzes back to his place followed by the lady; first couple waltz once round;\* all eight grand promenade round; all *balancez en carré*.\* Coquette figure, &c., executed by the other couples.

\* Figures marked thus \* require the heel and toe, as setting step, or finish to a part.

NEW YORK POLKA, AS DANCED AT PARKER'S  
BALLS.—IN COUPLES OF TWO.

PROMENADE round with waltz step, hand in hand; waltz round, lady's hand on gentleman's shoulder; four Polka steps forward, waltz round, back step, (four times); plain waltz round; Bremen step, heel and toe; waltz round, hands on waist; grand chassez, two steps forward, two steps back; Polka figure with hands up, elbows down, three steps and coupée back; turning waltz heel and toe; galopade step, quick.

MONS. HAZARD'S POLKA.—FOR TWO OR MORE  
COUPLES.

GRAND promenade; grand waltz; Polka galop; Polka waltz; Inconstante, the lady changing four times; petite chase, twice; grand chasè, twice; valse croisée; figure composée; carré; love chase, in which the gentleman tries to look at his lady, then turns round her, twice; chain three and a half times around; coquette, twice; valse croisée,

heel and toe; Polka waltz, change sides;  
double waltz.

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## WALTZES.

## Valse à Deux Temps.

THIS waltz came out at the court of Vienna, whence it was brought to us, and has become quite a favourite.

The *Valse à Deux Temps* contains three measures, like the other waltz; only they are otherwise divided. The first time consists of a sliding step, or *glissade*; the second is marked by a *chassez*, which always includes two times in one. A *chassez* is performed by bringing one leg near the other, then moving it forward, backward, right, left, or round.

The gentleman begins by sliding to the left with his left foot; then performing a *chassez* towards the left with his right foot, without turning at all during these first two times. He then slides backwards with his right leg, turning half round; after which he

puts his left leg behind, to perform with it a little *chassez* forward; turning then half round for the second time. He must finish with his right foot a little forward, and begin again with his left.

The lady waltzes after the same manner, with the exception that on the first time she slides to the right with the right foot, and performs the *chassez* also on the right. She then continues the same as the gentleman, but *à contre jambe*, that is, she slides with her right foot backwards, when the gentleman slides with his left foot to the left; and when the gentleman slides with his right foot backwards, she slides with her left foot to the left.

One of the first principles of this waltz is never to jump, but only to slide. The steps must be made rather wide, and the knees kept slightly bent.

This waltz admits of two movements—a quick and a slow one. The slow one requires four measures in the round. The quick one only two. The former is by far

the more graceful of the two, and has over the latter the advantage of requiring less motion. It is particularly suitable to persons of a tall stature.

#### WALTZ COTILLON.

COMMENCES by six or eight couples waltzing round the room; a chair being placed in the centre, the first gentleman seats his partner in it, and presents each of the other gentlemen in succession; if the lady rejects, the gentleman discarded retires behind the chair; but with the favoured one she springs up, the tone and accent of the music being quickened, and off she waltzes with the chosen one; the other gentlemen resume their partners, and the circle is continued. All in turn go through the ceremony of presentation.

Three chairs are next placed, in one of which a lady is seated between gentlemen, who ardently solicit her reluctant regard, till at length she decides in favour of one, with whom she waltzes off, followed as before.

A gentleman is next seated in the centre

chair, blindfolded, and a lady on each side; on a sudden he decides for right or left, and waltzes away with the chance-directed partner, followed as before.

The chairs are now placed triangularly, and three ladies thus seated; the gentlemen pace round them, till each throws her handkerchief, and away they again whirl.

The gentlemen then appear to deliver to each, but to one alone is given, a ring, and the dance concludes by the ladies passing through arches made by the arms of the gentlemen; each takes his partner and once more waltzes round.

#### WALTZ QUADRILLES.—FIRST SET.

1. Top and bottom couples waltz around each other to places; same couples waltz to partners, and swing half round with right hands; again waltz to each other, and swing round with left hands to places; the four waltz round in places.

2. Leading couples half promenade around

and waltz back to places; ladies' chain; all waltz quite round.

3. , Leading couples waltz across into each other's places; the side couples do the same. All turn their partners round in their respective places in waltz position; all waltz to places. Side couples repeat the same.

#### SECOND SET.

1. ALL eight waltz around; half right and left leading couples; waltz to places; advance four and retire, waltzing.

2. The ladies' hands across, as they meet each gentleman in going round (who remain in places), they disengage their right hands and waltz round with him, rejoining hands each time, until they thus reach their own partners, with whom they waltz until in places; grand chain, waltzing round, without giving hands. Side couples do the same.

3. The same figure repeated by all eight; all eight set in a circle; all poussette quite round to places; grand promenade or waltz, for finale.

## CELLARIUS WALTZ.

COMPOSED by M. Cellarius, from three steps of the Mazourka; it is danced in couples.

1. Mazourka hop step round, or promenade.

2. The instep step twice going round.

3. Mazourka hop step, the gentleman passing behind the lady from right to left, making three beats each time of passing.

4. Mazourka hop step round.

5. Hop all round with one foot; lady right foot, gentleman with left foot, ending with *arongé*. Mazourka step all round. This is usually changed to a waltz, executed with the *Bistem step*, viz., instep step in going round.

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## THE MAZOURKA.

## DESCRIPTION AND MODE OF DANCING.

THIS well known Polish dance was introduced into England by the Duke of Devonshire on his return from Russia, after his

residence there as British ambassador. It resembles the Quadrille, from being danced by sets of eight persons in couples, the lady in each couple taking the place to the right of the gentleman; and the first and second couple and the third and fourth couple face each other.

The dance consists of twelve different movements; as in the Quadrille, the first eight bars of the music are played before the first movement commences.

The first movement is preparatory and has no *figure*; it consists merely of a motion from right to left, and then from left to right, by each person, four times repeated. The steps are three, and of a character that gives an eccentric air to the dance; they consist first, of a ground step, or stamp; second, one of a Sissone kind, which constitutes the chief Mazourka step, consisting of three hops on each foot alternately; and third, a sliding step, or *glissade*—all three being known by the term Holupka.

In the next movement, the leading gentle-

man passes in a circle round each lady, to his right, beginning with his own partner, who accompanies him, and is followed by all the party, the step being still the Holupka. This movement, in the course of sixteen bars, brings each couple to the spot whence they started.

A movement now commences, also occupying sixteen bars, in the course of which the dancers balancez to each other with their left shoulders forward, clap the hands once, and then place the back of the hands on the hips, pointing the elbows forward. The next movements include some of those in the Quadrille and the Waltz; continuing till about the middle of the dance, when the most characteristic feature of the dance takes place, consisting in each lady turning first round her partner and successively round every other gentleman of the set; each couple passing under the raised arms of all the other couples; each gentleman kneeling on one knee, while his partner passes round him, holding his hand; and finally, some of the

first movements having been repeated, and the first couple having regained their original place, the first gentleman has the privilege, as leader, of moving forward wherever he pleases (even into a different room), all the other couples following and repeating his movements.

#### ROYAL DEVONSHIRE MAZOURKAS.

1. MAZOURKA step to right and left; promenade; turn partners; each gentleman Mazourka step to next lady and balancez; same all round; lead round to opposite couple's place; half tirois; turn partners.

2. All advance; cross partners; cross to opposite couple's place; ladies change places; half ladies' chain; half right and left; turn partners.

3. First and third couples advance to centre, change places; second and fourth same figure; ladies' hands across half round; balancez, each gentleman turn the lady he is balancing with to his place; pass the lady completely round with right hand; *dos-à-dos*;

repeat the same; all advance; first and second couples half chassez croisez; each gentleman waltz with his own partner to places; lead round; cross to places; turn partners.

*Kolo* is a term used in this dance, signifying hands all round, either to right or left.

#### POLISH MAZOURKA SET.

FIRST couple advance to centre; the lady passes around the gentleman, balancez; leaving his partner in second lady's place, the same gentleman repeats the figure with the other three ladies. The other gentlemen do the same.

#### RIGHT AND LEFT POLISH SET.

THE first gentleman leads his partner, with the lady on his left, round inside the figure, and turns both ladies; the three balancez, turning to their places; the other gentlemen do the same.

#### THIRD FIGURE

THE first gentleman leads his partner round inside the figure, and kneels; he rises at the

eighth bar of the music, balancez, turning to their places; the other gentlemen do the same. Finish with Kolo.

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## THE REDOWA.

## DESCRIPTION.

THIS beautiful Bohemian waltz is becoming more popular the more it becomes known. The principal step is graceful and beautiful, differing materially from the old waltz movement, which consists of two steps, each of three beats to a bar, which also contains three *tems*, according to musical principles. The Redowa is composed of three steps and three figures only. It is free from all complicated movement, and the elegance of the steps harmonizes with the simplicity of the music. A description of the peculiar steps is impossible; it can only be taught by a teacher. It makes a more appropriate dance for a private party than for the ball-room; it is executed in couples,—two, four, or six, may perform it.

## THE FIGURE.

LADY and gentleman promenade round hand in hand, with the *pas basque* step; then the waltz step in waltz position; as thus, they execute a *pas basque* together, beginning each with right foot, disengage with the left foot; jeté with left foot; again disengage, leaving their right feet front, either in the third or fourth position, which completes the entire step, with which they continue to waltz *ad libitum*. Third, the *poursuite*, the gentleman holding the lady's two hands glissades back with right and left foot alternately, making a back *coupé* at the finish of each glissade, the lady following with the *pas basque*. Then four Polka waltz steps, the *poursuite* repeated, the lady retiring; the steps exchanged by the partners. The waltz resumed, &c.

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## THE CIRCASSIAN CIRCLE.

THIS is a dance of modern introduction into this country; all the company may join in it,

for which reason it is well adapted as a concluding dance.

The couples are arranged in a circle round the room, ladies on the right hand of the gentlemen; the first and second couple commence the figure, facing each other; at the conclusion, the first couple with the fourth, and the second with the third couple, recommence the figure, and so on until they go completely round the circle, meeting at the place from whence they first started: the dance is then concluded.

The figures to this dance may be taken either from the Country Dance, or from the Quadrille: the Waltz Figures may also be introduced with advantage.

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#### SPANISH DANCE:

THE couples are arranged as for a country dance; the lady and gentleman at top changing places previous to commencement of figure; they then balancez with second couple,

crossing into their places, balancez to partners, cross over again to second couple, and then to partners; all join hands, advance, retire, and turn round, four times repeated; concluding with poussette.<sup>1</sup>—Danced to waltz music; and sixteen or twenty couples may take part in it in a circle or line.

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## LA GALOPADE.

LA GALOPADE, to be danced without confusion, ought to be limited to eight, twelve, or sixteen couples. It may be classed amongst the most graceful dances in chassez. With each couple it should assume a bold attitude; the gentleman holding the lady with his left hand, the other round her waist, similar to waltzing. All the couples perform the first figure at the same time.

1. Round the room with Galopade-à-la-chassez till in places; right and left; side couples do the same, all the ladies facing their partners; chassez to the right and

left; turn partners; galopade-à-la-chassez to places.

2. First gentleman with lady opposite turn in the centre to their places; they advance between the couple opposite; in returning, they lead outside; all the ladies facing their partners; and chassez to right and left; turn partners: the other six do the same; finish with the galopade-à-la-chassez to places.

3. Hands across with the ladies only; with right hands, the left being given to the gentleman opposite, and turn round; hands again; turn partners; the ladies facing their partners; chassez to the right and left; turn partners; balancez, turn at the corners; galopade-à-la-chassez to places.

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## REELS.

### SCOTCH REEL.

THIS lively dance is so simple, and so well known in the ball-room, that it does not re-

quire particular description here. It is easily learned, and when once acquired continues always a favourite. A reel is usually danced by two couples; but it is capable of admitting a larger number if necessary. Reel music is generally written in common time of four crotchets in a bar, but sometimes in jig time of six quavers.

#### HIGHLAND REEL.

WHAT is called the HIGHLAND REEL is danced to a three-part tune. Those taking part in it are arranged in parties of three, down the room, as follows :—A lady between two gentlemen facing the three opposite, all advance and retire; each lady then performs the reel with the gentleman on her right, and the opposite gentlemen to places; hands three round and back again; all six advance and retire; then lead through to the next three, and continue the figure to the bottom of the room. It is generally danced with the Highland step.

## THE VIRGINIA REEL.

ALL the ladies stand in a line on one side, the gentlemen standing opposite facing their partners. Top lady and bottom gentleman advance and meet each other half way face to face and back to places. Top gentleman and bottom lady do the same. First couple meet again turning each other with the *right* hand, and back to place; second couple the same. First couple meet again and swing with the *left* hand; second couple the same. First couple meet and swing with *both* hands; second couple the same. First couple meet and *dos-à-dos* or back to back, and to places; second couple the same. The top lady then swings her opposite partner round with right hand, and then swings every gentleman down the line with her *left* hand, and her partner after each one with her *right* hand; he (her partner), while she is swinging each gentleman, swings that gentleman's partner with his left hand, and after each is ready to offer his own partner his right hand. When they reach the bottom of the line they cross hands,

galopade up to the top and then down again, where they take places, and commence dancing again to the top couple, who in their turn repeat the same figures. And so on with each couple until the top again reach their places, when the reel is ended.

This may be danced by any number, but eight couple are quite sufficient; it is better also to have an odd couple. This is usually danced as the finale to a ball. It has a tune of its own.

#### RUSTIC REEL

THE dancers face up and down, as in the Spanish dance. All the gentlemen stand in a line, every two gentlemen facing each other; the ladies in two lines the same, opposite their partners; thus there will be two sets of six dancers, facing each other alternately all the way down. The top gentleman will balancez to the lady on the bottom gentleman's right hand and turn her, while the bottom gentleman will do the same with the lady on the top gentleman's right; they will

both execute the same figure with the respective ladies on the left of the gentlemen; the two lines of three in each will join hands and chassez up to each other and pass through their lines; those meeting the next set below will do the same figure with them until they reach the bottom of all; those who go up of course do the same as they go up; all commence at once. The gentleman with his two partners can retire from the dance at his pleasure.

This also is only danced as a finale to a ball. It can be danced to any lively Scotch reel tune.

THE END.





