

From the collection of Richard Powers



W. H. Lister sc.

THE
BALL-ROOM MANUAL
AND
ETIQUETTE OF DANCING.

BY
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Of Her Majesty's Theatre.

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—
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HISTORY
OF THE
ART OF DANCING.

INTRODUCTION.

The Art of Dancing is of high antiquity. Homer mentions it with approbation, and it no doubt formed a portion of the festivities in patriarchal times. That it was a part of the religious observances of the Egyptians, we learn from the records still extant, of the ceremonies performed in honour of Isis; it was also employed in the military exercises, and was even made the means of representing some of the phenomena of astronomy, in the feast of Apis. It is not likely that the Jews learned the art in Egypt; most probably they derived it from their ancestors; but be this as it may, it is certain that it formed a portion of their high solemnities, and was sanctioned and encouraged by their inspired bards. There is some reason to believe that, at least in the latter times of the nation, sacred dances were performed both in the temple of Jerusalem, and in that built by the Samaritans upon Mount Gerasim.

From Egypt there can be little doubt that the art travelled into Greece, where it was assiduously cultivated. The dances of the ancients appear to have been of three kinds; war dances, love dances, and dances as a part of the religious solemnities in honour of their gods. Of these the second and third classes were, no doubt, the most ancient, as being the most suited to what the poets call the golden age. The dances of the Greeks and the Romans were, at their first introduction, of an innocent and recreative character; but in both nations, as civilization and vice increased, the art of dancing became corrupted, and was afterwards prostituted to the vilest of purposes. Still, however, it must not be thought that every kind of dancing, even in the day of Rome's greatest degradation, were of that character. The pantomimic dance and the ballet rose to a high degree of perfection and utility. "There is described as resulting from their performance an expression so natural, images so resembling, a pathos so touching, and a pleasantry so agreeable, that the spectators thought that they heard what they saw. Gesture alone supplied the sweetness of voice

the energy of discourse, and the charms of poetry."

In the early ages of the Church, both theatrical exhibitions and dancing were discountenanced, and very properly, considering the grossness and licentiousness which almost universally prevailed in both, as existing in the Roman world. Yet after the dismemberment of the empire, and the establishment of papal authority, some slight attempts were made to revive dramatic exhibitions and dancing, for the purpose of illustrating sacred subjects, and of giving a more decided expression to the joy evinced in gratitude to the Deity in high solemnities. Instances are on record of the Clergy and Canons taking part in sacred dances, singing or chanting hymns at the same time; and some indications that a similar custom once prevailed in this country existed within living memory in a practice in some parts of Wales, where the congregation were played out of church by a fiddle, and formed a dance in the church-yard at the conclusion of the discourse.

Dancing began to revive as an amusement about the fifteenth century. It was prevalent in the court of Henry VIII., and was much practised in that of the maiden queen

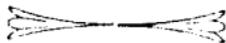
After the Restoration it became a favourite diversion in every fashionable circle, and has since been much cultivated, though it has never taken so firm a hold of the national character as it has done in that of our more lively neighbours on the other side of the Channel.

In France the art has been carried to a high degree of perfection, and "the boldness and lightness of the ballet is transferred to the social ball-room, so as not to infringe the delicacy and decorum of private life." The dancing of the Spaniards is also deserving of much praise; some of their national dances require an uncommon degree of grace and activity. It is usual for the Germans to copy with much exactness from the French; and the dancing of Italy has been affected in no small degree by the peculiarities of the climate: there is a calm sensibility about it, which accords well with the sweet serenity of the delicious south. In the dances which are most in favour in an English ball-room, there is a studied avoidance of theatrical display, not involving a want of spirit or vivacity, but kept within the strictest bounds of modest decorum, propriety, and good breeding.

In concluding this hasty sketch of the history of dancing, we may remark that, since the revival of the art, it has undergone many and important changes. At the court of the proud and stately Elizabeth a very different style prevailed than that which is recognised now. The Couranto, the Galliarde, the Bragonetto, and the Brawl, were then the fashionable measures of the day. These, like all other things, were destined to lose their attractions, and to be succeeded by others such as the Rigadoon, the Passpied, the Bretagne, the Duchess, and some others. Then came the Minuet, which could boast a reign of more than two centuries, in all the courtly and polite circles in Europe. But at length this also was doomed to fade, and its place was, as all who understand the subject must admit, but indifferently supplied by its successors, the Minuet-de la-Cour and Gavotte.

The modern favourites are, the fashionable Polka, the Galop, the Quadrille, and the Waltz. Quadrilles may be said to be old friends with new faces, the figures being for the most part made up from the once popular but now almost forgotten Cotillon. Thus all things change: and thus the votary of this delightful and, in its proper place, innocent

recreation, may learn from it the useful lesson, not to place the high hopes and glowing aspiration, of an immortal mind upon the fascinating but fleeting enjoyments of a passing hour: but upon that cultivation of the understanding and the heart, which shall mould the character into a form of goodness, permanent, above the charms of beauty, and securing a happiness that shall never fade



CHAPTER I.

BALL-ROOM ETIQUETTE.

THE Ball-Room should be an assemblage of elegance, beauty, good-humour, and vivacity, united with the utmost purity and propriety of conduct. There is, no doubt, some considerable difference between the etiquette of a public and private ball-room, but they are essentially the same. The chief difference is in the freedom of intercourse which is allowable between partners. Every one will see that in a select company, where each is, to some extent, personally known, (and the fact of their invitation a guarantee for their respectability,) a much greater degree of intimacy between the parties is to be tolerated than would be at all proper in a public, and consequently promiscuous, assembly.

The invitations to a ball are, by custom issued seven or ten days before the same is

to take place; and they are made in the name of the mistress of the house, to whom, of course, the answers are to be returned. The cards of invitation should be embossed, of *couleur de rose*, and filled up with a pen as to the name of the invited guest, and the day to which it refers. The etiquette, as applicable to the cards, is this: one is to be sent to the lady and gentleman, seniors of the family; one to the sons, and one to the daughters; and if a guest or guests are on a visit to the family, a separate card is sent to each. Sometimes it is deemed proper, if the families are not on terms of familiar intercourse, to send back a note, accepting the invitation, from each person invited; but in general one reply is sent by the ladies, and one by the gentlemen. An invited guest should return a distinct reply; and in cases where from any cause it is found necessary to decline an invitation, the refusal should be sent immediately, as this would indicate, to say the least of it, a want of that polite attention so indispensable to be observed in the intercourse of respectable society.

In one case, an invitation given should never, if possible, be refused: that is, when a lady requests the company of a gentleman,

with whom she has no personal acquaintance, to a ball, through the medium of a third person: the least return the person can make is to accept the proffered kindness.

The Master of the Ceremonies is a personage of much importance, as on him, to a vast extent, depends whether the entertainment shall become the scene of refined delight, or an unmeaning combination of 'wearisome nothingness.' He should be a real professor of the art, united with the feelings and manners of a gentleman. And as he knows himself, in his official station, to be by common consent constituted a recognised dictator, from whose decision there is no appeal, he should be especially careful never to assume a tone or manner so peremptory as to appear to be conscious of his unlimited and unchallenged power. It is his especial duty to see that all the arrangements are so made as to produce the most agreeable sensations in the minds of all; while nothing should be omitted that is likely to contribute to the individual pleasures of each.

No gentleman should venture to enter a ball-room who has not *learnt* to dance, and in all other respects so to conduct himself as to impress the idea of feeling himself per-

fectly at home. Nothing is more preposterous than for a man whose station in society gives him a right of entry among the polished and the gay, venturing to claim the privilege without having duly qualified himself by a due attention to those rules, to which he is expected to conform.

The following rules, in reference to the conduct of both ladies and gentlemen, should be carefully attended to.

GENTLEMEN.

No gentleman should attempt to dance who has not a competent acquaintance with the figures. The figures in general are very simple, and can be easily learned. We say nothing here as to the steps.

If a gentleman solicits the honour of dancing with a lady, and is told she is engaged, it displays a want of good manners to solicit her for the next set. The polite course is to beg her to be so condescending as to name when she will be disengaged, and wait her pleasure.

Ease of manner, perfectly free from constraint, but entirely removed from either affectation or effrontery, is an essential requisite in a gentleman. He must never forget,

that the ability to dance well does not of necessity constitute him a gentleman, and that good sense and an obliging disposition are essential to the real possession of that estimable character.

While standing up to dance, you are permitted to converse, *sotto voce*, with your own partner, but only occasionally with any other lady. You must also recollect that, in return for the honour done you, you are bound to shew to your partner the utmost polite attention. While engaged to dance with her, it would be a piece of unpardonable rudeness to quit her side. You must either sit or stand by her until your temporary engagement is dissolved. It seems now to be deemed *hors de reigle* to dance more than four sets with a lady, even should she be of your own party. Nor should any lady be engaged to dance beyond the fourth set she may happen to have on her list. To do so would seem a species of presumption which every well-educated gentleman would avoid.

Dress is a matter of first rate importance in a ball-room, but it's impossible on this subject to give distinct rules. A gold guard chain-*brquet en reste*, slight chain and seal, may

be worn at pleasure. The *chaussure* must be of patent leather, beautifully neat, and the tie a small bow—a large one is vulgar in the extreme. To complete the costume of the gentleman, his hair must be exceedingly well-dressed. This gives the finish to his appearance.

In closing our instructions to gentlemen, we must remind them that when the hour for taking refreshment arrives they have an important duty to perform. Each then selects a lady, and solicits the honour of leading her to the refreshment table, where he is to remain with her, and to see that she is supplied with every thing she desires. He then conducts her back to the dancing room.

LADIES.

We now proceed to point out to the fair ones, who add brilliancy and grace to every assembly which is honoured by their presence such rules as it is necessary for them to observe, in order to give effect to those entertainments of which they are at once the soul and ornament.

First, then, let our fair readers remember that, in order to enjoy, they must ever do all in their power to secure the happiness and

enjoyment of others. To this desirable end, good-nature and propriety of conduct are especially conducive.

Some young ladies seem to court distinction by staring modest people out of countenance, or by the loudness of their merriment; this shews a lamentable want of good sense; and should be carefully avoided.

It is the acknowledged privilege of a lady to command the unlimited and undivided attention of her partner: but no one who feels correctly will use this power as to make that a task which should be a source of pleasure and delight.

In reference to dress, much must be left to individual taste and judgment. But however rich the material may be, let the style be simple and elegant, and such as will accord well with the complexion and the figure it is intended to adorn. The hair should be well dressed, but with as little artificial aid as possible. Of this part of the female form it may with truth be said,—

“When unadorned it is adorned the most.”

It would be ridiculous to prescribe what might be called a ball-room costume, since fashion is ever varying; but we may here

remark, that the handkerchief should be as "fine as a snowy cobweb," bordered with rich lace, and perfumed just sufficiently to render it agreeable. Your gloves should be of white kid, your shoes small, and to fit with the utmost exactness, and silk stockings. All these should be perfect of their kind.

In conclusion, we would remark, that both ladies and gentlemen should draw on their gloves in the dressing-room, and never be for one moment without them in the ball-room. At the time of taking refreshment, of course, they must be taken off. No well-educated person would eat in gloves.

In going to private balls, attention must be paid to the habits of the inviter. Some persons would be surprised to see their guests before eleven o'clock, while others would be equally annoyed if they did not arrive by seven or eight

CHAPTER II.

ON THE CARRIAGE OF THE FIGURE.

As Dancing ought not to be considered merely as an amusement, but an accomplishment intended to answer some useful end, it will be proper, before proceeding to give the most approved figures, to say a few words on the carriage of the figure when engaged in this healthy exercise.

Children should be instructed in this accomplishment early in life, not only for the avoidance of those habits of awkwardness and inelegance which the young are so liable to contract, but that the real "poetry of motion" may be acquired before the joints of the feet, hips, and hands, have gained that degree of inflexibility which is so difficult to eradicate afterwards.

The steps cannot be learned without pro

fessional aid. But still we think, that while too much attention cannot be given to the learning of the steps, too little may be, and often is, bestowed upon the carriage of the figure.

The carriage should be regulated by the most perfect conception of what constitutes an easy and graceful attitude. The hands should be so disposed as to form an harmonious motion with the feet. This is often neglected, and a most displeasing disposition of the whole person is the consequence. An able writer remarks,—“If any person be observed when in the act of walking, it will be found that, when the right foot is put forward, the left arm follows, and *vice versa*: this is at once natural and graceful, and a similar rule should in all cases be followed in dancing.” The arms should be placed in such a position as that the bend of the elbows is scarcely to be perceived; the shoulders must not be raised too high, nor the arms be permitted to spread out too far, as that would look as if some doubt existed what to do with them. The dress should be held between the thumb and forefinger, and the other fingers grouped in as easy a way as possible. In dancing, the arms should be

disposed a little in advance of the body, and regulated in their motions by those of the feet, but so easy as to have no abruptness or sudden movements—these are improper in the highest degree.

In all dances when the hands join, it is proper to keep the arms at a moderate elevation; on no account must they be allowed to hang heavily upon the person with whom they are joined; as this would of course be at the same time ungraceful in itself, and betray an utter absence of the sense of propriety so essential in respectable society. In presenting the hand to a partner, ease and modesty should be combined in this operation; all attempts at display should be most carefully avoided.

Next to the graceful disposition of the hands, the movements of the feet are to be considered in connexion with the part of the subject on which we are now treating. Care must be taken to have both feet equally in practice; as nothing can display a greater want of taste than the keeping one foot in active motion, and having the other comparatively unemployed. The young dancer must also avoid dancing with the toes turned

upward instead of downward, and the instep concave. These practices would render the dancing of the most fascinating fair one decidedly inelegant. The toes must be pointed downward, and the knees outward, so as to correspond with the position of them; but this can only be accomplished by the motion of the instep and the knees being "supported and accompanied by that of the hip." The steps should be performed in the neatest manner and in the smallest compass possible. All this is at the utmost distance from listlessness or inactivity. An inactive and absent behaviour is quite out of place in a ball-room, and seems to indicate that the party indulging in it has no relish for the amusement and cares almost as little for the company.

On this subject some attention is also due to the breast and the position of the head. The body should in all its attitudes in the ball-room, exhibit a combination of grace and activity; "rounding the back, bringing the shoulders up to the ears, projecting the back part of the waist, or stooping forward," are practices which are as much at variance with a beautiful figure as they are detrimental to

good health. All these must be carefully avoided, the person kept erect and having an even balance, and the head occupying its proper position on the neck, and having no motions but those which are natural and agreeable.

CHAPTER III.

GLOSSARY OF FRENCH TERMS MADE USE
OF IN DANCING.

[The French terms which comprise the Quadrille Figures cannot be translated into English so as to be of use in the Ball-room, and therefore it is necessary that the scholar should learn them in the original, that he may be enabled to dance Quadrilles readily.]

“*Assortiment du Quadrille.*”—A set of quadrilles.

“*Balancer.*”—Set to partners.

“*Balancez à vos Dames.*”—Both couple opposite; dance four bars before their own partners.

“*Balancer aux Coins.*”—Set at the corners.

“*Balancer quatre en Ligne.*”—Four set in a line, joining hands.

“*Balancer quatre sans vous quitter la Main.*”—Four dance without quitting hands.

men join righthands with their partners, and set in the form of a cross.

“*Balancer et tour des Mains.*”—Set, and turn partners to their places.

“*Balancer en Rond.*”—The whole join hands, and set in a circle.

“*Balancer au Milieu, et tour des Mains.*”—All the gentlemen set, with their backs to the centre, and turn partners.

“*Ballotez.*”—A step of four times in the place.

“*Chaine Anglaise.*”—Two opposite couples, right and left.

“*Chaine des Dames.*”—Ladies' chain.

“*Le Cavalier seul.*”—The gentleman advances alone.

“*Les Cavaliers seuls deux fois.*”—The gentlemen advance and retire twice.

“*Chassez croisez et dechassez.*”—Change places with partners, the ladies crossing in front of the gentlemen, first on the right and then on the left, and back again. It is either a *quatre*, the four, or *les huit*, the eight, as explained in the figure.

“*Chassez a droite, et a gauche.*”—Move right and left.

"*Chaine des Dames double.*"—All the ladies commence at the same time.

"*Chaine Anglaise double.*"—All the couples perform the figures at the same time.

"*Changez des Dames.*"—Change partners

"*Contre Partie pour les quatre autres.*"—The four others did the same.

"*Les Dames donnent la Main droite à leurs Cavaliers.*"—The ladies give their right hands to their partners.

"*Les Dames en Moulinet.*"—The ladies' right hands across, half round, and back again with left.

"*Demie chaine Anglaise.*"—The four opposite dancers half right and left.

"*Demie queue du chat.*"—Half promenade by the four opposite persons.

"*Demie Promenade.*"—All four couples half promenade.

"*Demie tour à quatre.*"—Four hands half round.

"*Demie Moulinet.*"—The ladies' all advance to the centre, giving right hands and return to places.

"*Le deux de vis-a-vis, Main droite et Main gauche.*"—The lady and partner give their right hands crossing over, and the left crossing again.

"*Dos à-dos.*"—The lady and gentleman advance, crossing on the left side; then passing round each other on the right side, they return backwards to their places.

"*A droite.*"—To the right.

"*En avant deux et en arriere.*"—The first lady and opposite gentlemen advance and retire. For the sake of brevity, *en avant* is often all that is expressed.

"*En avant quatre.*"—The first and opposite couple advance, and of course retire, *et en arriere*, where not named, being understood.

"*En avant trois deux fois.*"—Three advance twice.

"*Figurez devant.*"—Dance before

"*A gauche.*"—To the left.

"*La grande Promenade.*"—All eight promenade quite round to places, leading to the right

"*La grande chaine.*"—All eight move quite round, giving alternately right and left hands to partners, beginning with the right.

"*Les huit.*"—The eight.

"*La Main.*"—The hand.

"*La main droite.*"—The right hand.

"*La main gauche.*"—The left hand.

"*Tour des Mains*.—Turn, giving both hands to partners, resuming their own places.

"*Moulinet*.—Hands across. The figure will explain if it is the gentlemen or the ladies, or all eight

"*Pas d'Allemande*.—Each gentleman turns his partner once under his arm either side.

"*Queue du chat entiere*.—The four opposite persons promenade quite round.

"*Le grande Quarre*.—All eight form squares.

"*Le grand Rond*.—All eight join hands and advance twice.

"*Le grand Tour de Rond*"—All join hands, and dance quite round to places.

"*Le Tiroir*.—The top couple lead between opposite couple, and, after exchanging places, the former return, leading outside.

"*Traverser*"—Cross over.

"*Retraverser*"—Recross.

"*Traversez deux en donnant la main droite*.—The two opposite persons cross over, giving right hands.

"*Retraversez deux endonnant la main gauche*.—They recross, giving left hands.

"*Tour aux coins*.—Turn at the corners.

"*Tournez vos dames*," and "*tour sur place*," the same as "*tour de main*" and always follow the "*balancez à vos dames*."

"*À vos places*."—To your places.

"*Vis-a-vis*."—Opposite.

"*À la fin*."—At the end.

CHAPTER IV.

GÆLIC NAMES OF STEPS, AS USED IN THE
STRATHSPEYS AND HIGHLAND REELS.

*Danced before Her Majesty and Prince
Albert, on their visit to Scotland, 1842.*

"*Kemshoole.*"—A forward step to perform
the Reel figure with ; it is, in fact, a *chassez*
concluding with a hop.

"*Minor Kemkossy.*"—Setting step. Take
the right foot from the fifth before, and place
it behind the left, sink and hop upon it
repeat the same with the left.

"*Single Kemkossy.*"—Setting or footing
step. Pass the right foot behind the left to
the fifth, bound with the left to the second.
pass the right again behind the left, you
make a hop upon it, pointing the left foot in
the second position ; repeat with the left.

"*Double Kemkossy.*"—The right foot
passes four times before the hop ; the same
with the left.

"*Lamatrost.*"—Bound forward with the
right foot to the fifth, and hop on the left ;
spring back and hop on the right till the
second part of the tune is finished.

"*Seby-trast.*"—Complete *Balotte*.

"*Aisightrasd.*"—Spring into the second
with the right foot, passing the left-across it
again ; the same with the left ; to be repeated
four times.

"*Fosgladh*" is a series of *gissades* passed
before and behind, finishing in the fifth
position.

"*Quartag.*"—Step the right foot into the
second position, hop upon it, and pass the
left foot behind, hop and pass it before, hop
again and pass it behind, turning round to
right, the same repeated to left, and the
step is completed.

From the above they combine a great
variety of truly beautiful and animating
steps, not easily to be described in print.

CHAPTER V.

QUADRILLES.

The order of dancing the first set is as follows:—

“*La Pantalon*.” is performed twice. The top and bottom couples perform the figures first, and then the same is done by the side couples.

“*L'Ete*” is performed four times. First, the leading lady and gentleman perform the figure. Second, the first gentleman and the lady opposite. Third, the lady at the right, nearest the top, and the gentleman opposite, and lastly, the gentleman at the right, nearest the top, and the lady opposite.

“*La Poule*” is also performed four times, and the order is the same as *L'Ete*.

“*La Trenise*” is in like manner performed four times, but the order of procedure is changed. The top couple first perform the

figure. Second, the bottom couple. Third, the couple on the right of top, and fourth, the last couple.

“*La Pastorale*,” like the others, is performed four times, and the order is the same as “*La Trenise*.”

“*La Finale*.” is performed the same as “*L'Ete*.” Whilst the first part of the tune is played, the gentlemen bow, and the ladies courtesy, to opposite couples and their partners. This ceremony precedes the commencement of the figure.

A custom now prevails in dancing this set, to omit either “*Trenise*” or “*Pastorale*.”

FIRST SET OF QUADRILLES.

1. “*Le Pantalon*.”—Right and left, set and turn partners, ladies chain, promenade to places.

2. “*L'Ete*.”—First lady and opposite gentleman advance and retire twice, cross over advance again, and retire twice, recross, and turn partners.

3. “*La Poule*.”—1st lady & opposite gentleman cross over, recross, giving left hands balancez four in a line, and half promenade, two advance and retire twice, four advance and retire promenade.

4. "*La Trenise*."—(omitted when "*La Pastorale*" is danced.) First couple advance twice, leaving the lady at the left of the opposite gentleman, and first gentleman retires; two ladies cross over and change sides while the first gentleman passes between them up the centre, same repeated to places set and turn partners.

5. "*La Pastorale*"—First couple advance twice, leaving the lady at the left of the opposite gentleman, and the first gentleman retires; three advance twice and retire, first gentleman advances twice and retire, hands four round, promenade to places.

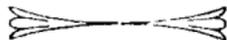
6. "*La Finale*."—Galope promenade, two couples advance, retire, and half promenade, repeat to places, ladies' chain, all promenade.

Sometimes the set is concluded in the following manner. All promenade or galopade eight bars, advance four *en galop oblique* and retire, then promenade eight bars, advance four retire, and return to place with the half promenade, eight bars, ladies' chain eight bars; these are repeated by the side couples, then by those at the top and bottom, and lastly by the side couples; the set finishes with grand promenade.

In this set "*La Pastorale*" is performed twice, first by the couples at top and bottom and then by those at the sides.

"*L'Ete*" is executed four times thus—first, by the leading lady and gentleman *vis-a-vis*; second, by first lady and gentleman *vis-a-vis*; third, by a lady at the right of the top gentleman *vis-a-vis*; fourth, by the gentleman at the top, and lady *vis-a-vis*.

"*La Poule*" is the same, and "*La Trenise*" is executed four times: first, by the couple at the top; second, by the couple at the bottom; third, by the couple on the right of the top; fourth, by the fourth couple "*La Pastorale*" is the same, and "*Trenise*" is never danced with this quadrille.



LANCERS.—FIRST SET.

FIRST FIGURE.

Lady and opposite gentleman chasseez right and left, then swing quite round with right hands to places ; the top couple lead between the couple opposite, and return leading outside ; the gentlemen join their left hands in this case, and give their right to their partners ; ladies join both hands, forming a cage ; the ladies dance round to the left, and the gentlemen lead round outside to the right, and turn partners to places.

SECOND FIGURE.

The leading couple advance and retire, advance again, and leaving the lady in the centre, the gentleman retires : set and turn partners ; advance in two lines, and all turn partners to places.

THIRD FIGURE.

The first lady advances and stops, the oppo-

site gentleman does the same, and both retire turning to the right : double ladies' chain.

FOURTH FIGURE.

First couple, with lady on the left, advance twice ; the leading couple set to the couple on their right, then to that on their left ; chasseez croiseez with couple on their left, set, and return to places ; the leading and opposite couples right and left.

FINALE.

The grand chain ; the first couple turn half round, facing the top, and promenade round the inside ; the side couple fall in behind them ; the couple on the left and the one opposite do the same, forming two lines ; all change places with partners—back again , all cast off, ladies to the right, and gentlemen to the left, meet at the bottom, and lead partners up the centre ; they advance in two lines, the ladies forming one, and the gentlemen the other ; advance in lines and retire . turn partners to places, and finish with the grand square.

LANCERS.—SECOND SET.

(*Denominated Hart's Set.*)

1—LA ROSE.

In this set the leading lady and opposite

gentleman advance and set; turn with both hands and retire to places; the top couple lead between the opposite couple, and return outside, set, and turn at the corners.

2.—LA LODOISKA.

The first couple advance twice; and the lady is left in the centre; set in the centre, and turn to places; all advance in two lines and turn partners.

3.—LA DORSET

The leading lady advances and stops; the opposite gentleman does the same; both retire, turning round; the ladies' hands cross quite round, and the gentlemen at the same time lead round on the outside to the right; all resume partners and places.

4.—L'ETOILE.

The first couple set to the couple at the right, next to that at the left, then change places with partners, and set; next turn partners to places—right and left with opposite couple.

5.—LES LANCIERS.

The grand chain; the leading couple come forward and turn, facing the top; then the couple on the right advance behind the couple at the top; the couple at the left, and the one opposite, do the same, and form two

lines; then all change places with partners, and back again; the ladies turn in a line on the right, the gentlemen on the left and each couple meet up the centre; set, the ladies in one line, the gentlemen in the other, and turn partners to places.

THE CALEDONIANS.

FIRST FIGURE.

The first two couples hands across and back, set to partners and turn; ladies chain, half promenade, half right and left.

SECOND FIGURE.

The leading gentleman comes forward, and retires twice; all set to corners and turn with both hands, each lady passing into the place of the next, and all promenade quite round

THIRD FIGURE.

The leading lady and opposite gentleman advance and retire twice; join hands and cross at the same time; the opposite couple cross over outside of the first; then the same is reversed; then all set to corners, join both hands and turn partners; all advance and retire in a circle twice, with hands joined

FOURTH FIGURE.

The leading lady and opposite gentleman advance and stop; the same is done by their partners, and both couples turn partners to places; the four ladies pass to the right, each taking the other's place, and stop; the gentlemen go to the left and do the same; this is repeated, then all join hands; promenade to places, and turn partners.

FIFTH FIGURE.

The first couple waltz round inside the figure; the ladies advance, join their right hands, and retire: the gentlemen do the same; all set to partners and turn; chain figure of eight, half round, and set, offering right hands; all promenade to places and turn partners: all change sides, join right hands at corners, and set; turn to places, and promenade for finale.

 THE QUEEN'S QUADRILLES

(Usually known as "Pain's")

"Le Pantalon," "L'Ete," "La Poule," are danced in the same order as in the first set.

LA TRENISE.

Ladies chain; the first couple advance and retire twice; the lady remaining on the opposite side; the two ladies go round the first gentleman, who advances up the centre, set and turn hands.

LA PASTORALE.

The leading couples come forward and retire twice; the first lady moves to the other side, and second couple advance and retire twice; one gentleman advances and retires twice; hands four half round, and half right and left.

LA FINALE.

Figure of "L'Ete;" ladies' hands across and back; balacez all eight; chassez across or grand round at the end.

 THE QUEEN'S SECOND SET.

(Also called "Pain's.")

FIRST FIGURE

Right and left; balacez, turn partners ladies chain; half promenade, half right and left.

SECOND FIGURE.

First lady and gentleman opposite advance and retire; chassez right and left; cross; chassez right and left; recross; turn partners.

THIRD FIGURE.

First lady and gentleman opposite cross right hands; back, left hands; balancez, four in a line; half promenade; two advance and retire twice; four advance and retire; half right and left.

FOURTH FIGURE.

Ladies' chain double; all set, turn partners; first lady and gentleman opposite advance and retire; chassez right and left, cross; chassez right and left; recross; turn partners; half promenade; half right and left.

FIFTH FIGURE

All join hands and set in a circle, four advance and set, change ladies, retire; again advance; resume partners; retire to places; set and turn partners; right and left; four opposite promenade all round.

SIXTH FIGURE

Right and left: 1st gentleman advance twice and retire; lady opposite do the same; set

and turn partners; ladies' hands across and back; all set in cross, gentlemen outside; all turn partners to places; and finish with grand promenade.

THE QUEEN'S THIRD SET

(Also known as *Pain's*.)

FIRST FIGURE.

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

SECOND FIGURE.

First lady and gentleman opposite set, retire; chassez right and left, cross, chassez right and left; recross; turn partners

THIRD FIGURE.

First lady and gentleman opposite traversez, right hands; back with left hands; set four in line; half promenade; two advance, retire, passing round each other to places; four advance and retire; half right and left.

FOURTH FIGURE.

First couple advance twice, leave lady to left of gentleman opposite; first gentleman retires; two ladies cross, change sides, first

gentleman passes between them ; the same repeated to places ; balancez, turn partners ; ladies' chain ; half promenade ; half right and left.

FIFTH FIGURE.

First gentleman, with partner and lady at left, advance twice ; allemande with the two ladies ; hands three round and back to places

SIXTH FIGURE.

All set in circle ; two advance, chassez right and left ; traversez ; chassez right and left ; recross and turn partners ; ladies' hands across ; all set and turn partners, finish, change sides.

THE QUEEN'S FOURTH SET,

(Also styled Pain's.)

FIRST FIGURE.

Right and left ; balancez, turn partners ; ladies' chain · half promenade ; half right and left.

SECOND FIGURE.

First lady and gentleman opposite advance and retire ; chassez right and left ; traversez, chassez right and left, recross, turn partners.

THIRD FIGURE.

Cross with right hands ; back with left ; se in line ; half promenade ; two advance and retire twice ; four advance and retire ; half right and left.

R H FIGURE.

First couple advance twice, leave lady at left of gentleman opposite ; first gentleman retires ; hands three round ; first gentleman advances twice and retires ; three advance twice and set ; hands four half round ; half right and left.

FIFTH FIGURE.

All change sides, back again ; first lady and gentleman opposite advance and retire ; chassez right and left ; cross ; chassez right and left ; recross ; turn partners ; turn at corners to form two lines ; advance two lines and retire ; all set and turn partners ; promenade.

THE PRINCE OF WALES'S QUADRILLE.

DEDICATED TO HER MAJESTY.

LE PANTALON.

Top and bottom couples hands across half round with side couples on right.—Ladies

advance to centre with right hands chassez to right each taking next lady's place and stop.—Gentlemen advance to the centre with right hand, chassez to left taking next gentlemen's place and stop.—Ladies repeat same to right.—Gentlemen to left.—La Grand Promenade, TWICE.

L'ETE.

Top couple lead round inside the figure.—top and bottom ladies cross with right hands and stop.—Gentlemen the same: advance four and retire, hands four round to places, side couples set and turn partners at same time.—FOUR TIMES.

LA POULE.

Top and bottom couples chassez to couples on their right, turn opposite lady with right hand, and leave lady to left of side gentleman.—Top and bottom gentlemen retire to places—three on each side advance and retire twice—top and bottom gentleman advance and retire to partners, bow and turn to places.—Le Grand Ronde.

LA TRENISE.

Top lady advance and retire twice.—four gentlemen chassez to right behind their partners—hands across and stop—ladies chassez

to gentlemen on their right and curtsey—repeat same to partners and turn.—La grande chaîne to places.—FOUR TIMES.

GALOPPE FINALE.

Ladies' chain—each couple galop to couples on their right—retire—repeat same to centre leaving lady, gentlemen retiring to places—ladies' hands across back and stop opposite their partners, giving right hands—set in a cross and turn to places.—FOUR TIMES.

FINALE: La Grand Promenade.

PRINCE ALFRED QUADRILLES.

Top and bottom couples advance and retire, and half right and left; all eight balance in the corners and turn both hands; half ladies' chain, and half promenade: the four advance and retire; advance again: retake partners, and turn 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, set *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 chasseez across, while first gentleman passes between; the two ladies retraversez to places, the gentleman returning to his place; the four set and turn both hands; the other couples do the same.

FINALE.

All eight promenade *a la galopade*: the first lady advances alone and retires; opposite gentleman does the same: top and bottom couples chasseez to couples on their right and set: 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.

THE QUEENS QUADRILLE.

1.—LE PANTALON

Grand square: top and bottom couples cross, giving right hands: return, giving left: the ladies' hands across and back: set all eight in a line and return to places.

2.—L'ETE.

The top lady and gentleman opposite advance and retire twice: all the gentlemen swing the ladies to the left with their right hands quite round; then next lady, with

the left hand ; the next with right hand, and their partners half round with left: this brings all parties to the opposite side of the quadrille: the second time of the figure restores all parties to their places: the third time brings them to contrary sides: and the fourth leaves them as at the commencement.

3.—LA POULE.

Double ladies' chain; top couple advance and retire twice, turning inwards: the four ladies join their right hands in centre, giving left hands to partners, swing the gentlemen to the centre, to which the ladies return: all chassez across in a star, and turn hands to places.

4.—LA TRENISE.

First gentleman swings the lady on his left with right hand, giving his left to partners, retire, holding hands with the two ladies, who advance and chassez across in front of gentleman, who passes over between the two ladies and turns round: they rechas sez, and hands three round to places; half promenade; half right and left.

5.—GALLOPE FINALE.

Top and bottom couples galopade twice round each other; advance and retire, four advance again, and change the gentlemen, ladies' chain, advance and retire, four, and regain partners in places; the fourth time all galopade as long as they choose.

SPANISH QUADRILLE.

First Figure

All set to partners, holding right hands, and turn; repeat first and second couples right and left, third and fourth the same; all set at the corners, and turn; all waltz.

Second Figure.

Hands round, set, and turn the lady on the left; repeat round to places; first and second half promenade; sides the same. half right and left; sides the same; all waltz.

Third Figure.

Double *la Poule*: advance in two lines; *dos-à-dos*; turn to places, set at corners, waltz.

Fourth Figure.

Swing partners with right ; swing corners with left ; le tiroir, half chassez, and set at the corners, repeat, grand chain, all waltz.

Fifth Figure.

Double chain promenade ; ladies advance and retire ; gentlemen the same : hands round with the side couples, set round to places, moulinet and set, ladies' chain with right at the corners ; gentlemen chain with left at corners : double chain promenade, waltz.

 ORIGINAL POLKA QUADRILLES
First Figure.

Top couple lead between bottom couple, each couple retiring outside the figure to places : side couple the same : set, and turn partners : Polka promenade.

Second Figure.

Four ladies move to right into next ladies' places and stop : at same time gentlemen to the left ; repeat same again : grand chain to places, grand Polka waltz round.

Third Figure.

Four ladies cross with right hand and stop. four gentlemen advance and retire ; top and bottom couples advance and retire : advance again, and turn partners to places ; sides the same : Polka promenade.

Fourth Figure.

Top and bottom couples polka at corners to couples on their right : polka round them to places : four ladies advance and retire : each gentleman turns his partner with right hand.

Fifth Figure.

Top and bottom couples hands across, half round, half right and left : side couples set and turn partners at the same time ; side couples same : top lady and bottom gentleman move to the right and left : advance, and swing to places ; all eight advance in two lines with toe and heel step, top and bottom couples balance back, side couples at same time polka valse.

LA GALOPADE.

This is a most attractive and graceful dance, performed in couples. The number is not strictly limited, but it is advisable to have eight, twelve, or sixteen couples; more is apt to occasion confusion. With each couple it should assume a sprightly attitude. The gentleman holds the lady with his left hand, the other round her waist. All the couples execute the first figure at the same time.

FIRST FIGURE.

Round the room with galopade-a-la-chassez till in their places; right and left; side couples do the same, all the ladies facing their partners; chassez to right and left: turn partners; galopade a-la-chassez to places.

SECOND FIGURE.

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 a-la-chassez to places.

THIRD FIGURE.

Hands across with the ladies only, with right hands, the left being given to the gen-

tleman opposite, and turn round, hands again; turn partners: balacez. turn at the corners; galopade a-la-chassez to places.

THE GALOPADE QUADRILLES.

FIRST FIGURE.

Half double ladies chain: turn corners: first couple advance and salute; same with opposite partners; second, third, and fourth couple the same figure; half double ladies' chain; turn corners; four ladies advance to the centre and salute to the left; four gentlemen the same figure; half promenade to places; turn partners.

SECOND FIGURE.

Grand promenade: with galopade a-la-chassez: top and bottom couples lead to right and set; hands four round; separate in two lines: the first gentleman and opposite lady lead down the centre, other couples following, and return outside; finish with quick galopade step.

THIRD FIGURE.

All turn with right hand to partners; set in a circle, and turn to places; first couple advance and leave the lady at left of opposite

gentlemen; first gentleman salute round with partner; then with opposite lady; hands four round to places; turn partners; half chassez croisez; turn corners: repeat the same to places.

WALTZ FINALE.

Balancez, turn corners, each lady taking next lady's place; repeat the figure until each lady is with her partner; first couple advance and retire with the lady at left; reel with the same lady; ladies waltz quite round to right; gentlemen at the same time waltz half round to left; ladies' hands across half round, give left hand to partner; set and turn partners; waltz to places.

ORIGINAL

MAZOURKA QUADRILLE.

The Top gentleman and lady perform the Valse Mazourka four times, leaving the lady with the second gentleman, he then takes the second lady and performs the same to the third gentleman, repeating same with third lady, which he takes to his place; each gentleman he leaves the lady with perform the Tour sur place et holubiec half round.

All half chassez croisez, each gentleman then gives his right hand to his partner and performs the holubiec to places. First and second couples hands four half round, and change places striking the heels: the other two couples moulinet and change places with valse step: at same time grande chaine to places; each couple Tour sur place et holubiec with right and left hands. Grande ronde half round and back. All valse Cellarius all round.

A variety of steps are used in this dance which can only be acquired by practice, and it would be impossible to describe.

NEW FINALE.

FIRST FIGURE.

All promenade: two couples advance, retire, and half promenade: repeat to places ladies' chain; all promenade, sides repeat.

SECOND FIGURE.

All hands round; two couples come forward and retire: half galopade; ladies' chain; same couples come forward, retire, and galopade to places; all hands round.

THIRD FIGURE.

All galopade; four advance, and change

partners: repeat to places, ladies' chain; all galopade.

These are the most esteemed quadrilles, and have obtained the entree into every respectable ball room, whether public or private. They are accepted in the court circles; and though many new sets, with high sounding names, have been introduced, they are only modifications of the general favourites.

CHAPTER VI.

THE MAZOURKA, THE POLONAISE,
SPANISH DANCE,
AND THE CIRCASSIAN CIRCLE.

THE MAZOURKA, OR, RUSSIAN COTILLON.

THIS well known Polish dance 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, face each other.

The dance consists of what may be described as twelve different movements, and, as in the quadrille, the first eight bars of the music are played before the commencement.

The first may be considered as preparatory and has no figure, since it consists merely of a motion from right to left, and then from left to right, by each person, four times re

peated. The steps in this first movement are three, and of a character that at once gives an eccentric air to the dance, and as it were excites and stirs up a corresponding spirit in those who are engaged in it: they consist of a stamp, a hop, and a sliding step, or *glissade*.

In the next movement, the leading cavalier describes a circle round each lady to the right, beginning with his own partner (who accompanies him throughout this movement) and is followed in this by all the party; the step being still the stamp, the hop, and the *glissade*. This movement, in the course of sixteen bars, brings each couple to the spot whence they started.

A movement now commences which also occupies sixteen bars, and in the course of which the dancers set 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 movement includes 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

sively 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.

THE POLISH MAZOURKA

This dance consists of six couples who arrange themselves in two lines down the room.

1st.—All take partners and Valse Cellarius round the room. All valse cross over, giving right hands and back with left; set in a line and turn half round, same again and valse to places.

2nd.—All advance, tour sur place et holubice, half round and valse to places. All half chassez croissez, and valse back to places.

3rd.—Gentlemen clap their hands while partners valse round them eight bars; ladies same while gentlemen do the same.

4th.—Gentlemen kneel; ladies waltz round them giving partners right hands eight bars.

5th.—All valse Cellarius round to places; bottom couples valse up the middle and curtsey and bow, then go and take their seats, and so on by all the couples except the last who finish by valse round the room.

THE RUSSIAN MAZOURKA.

This Mazourka can be danced by any number of couples with the same steps and figures, which commence and terminate the Polish Mazourka. The Russian introduce a great variety of figures, and dance or rather walk the Mazourka with a dignified air, lacking the natural animation and graceful ease adopted by the Poles.

ROYAL DEVONSHIRE MAZOURKAS

FIRST FIGURE

Mazourka step to right and left; promenade, turn partners; each gentleman pro-

zourka step to next lady and set, same all round; lead round to opposite couple's place, half tirois, turn partners.

SECOND FIGURE.

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

THIRD FIGURE.

First and third couples advance to centre, change places; second and fourth same figure, ladies' hands across half round; set, each gentleman turn the lady he is setting 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.

THE CELLARIUS WALTZ MAZOURKA.

The difficulty of meeting eight persons capable of perfectly dancing the figures of the

Mazourka Quadrille, suggested to M. Cellarius this waltz, which is composed from three steps of the Mazourka and can be danced by an indefinite number of couples like the Polka and ordinary valse. The music of the Mazourka Waltz is the same as that of the Mazourka Quadrille but the first and third bars are more particularly dwelt on, as peculiarly marking its national character.

THE POLONAISE.

This dance, as its name implies, is of Polish origin, and is a great favourite in the Northern courts. It is extremely social in its character, and affords the opportunity for much lively or serious conversation. It is only a kind of dignified and graceful march. At the commencement a gentleman claps his hands on presenting himself at the head of the line, and becomes partner of the first lady, the next gentleman in succession takes the hand of the next lady, and so on: the last gentleman being deprived of his partner either retires or advances to lead off in his turn. Some of the most eminent composers

have employed their talents in preparing music for this dance, which is generally written in two strains; and its movement, though stately in its character, is not unpleasant, being smooth and fluent.

SPANISH DANCE

The couples are arranged as for a country dance; the lady and gentlemen at top changing places previous to commencement of figure; they then set with second couple, crossing into their places, set 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 pousette.

The dance is executed either in a line or in a circle, and sixteen or twenty couples may engage in it.

CIRCASSIAN CIRCLE.

This dance is but of modern introduction. It has one peculiar advantage, that is, it may be joined in by all the company present.

The couples are arranged in a circle round the room, the ladies being placed on the right hand of the gentlemen; the first and second couples commence the figure, facing each other; at the conclusion, the first couple with the fourth, and the second with the third couple, commence the first figure *de novo*, 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 a pleasing effect.

HIGHLAND REEL.

This is a favourite dance, and is easily learned. It is performed by the company arranged in parties of three, all down the room in the following manner; a lady between two gentlemen facing the opposite three; they all advance and retire, each lady then performs the reel with the gentleman on her right hand, and the opposite gentlemen to places; hands three round and back

again; all six advance and retire; then lead through to the next trio, and continue the figure to the bottom of the room, as in the Spanish Dance.

THE DUCHESS OF SUTHERLAND'S NEW HIGHLAND REEL.

DANCED AT THE LATE CALEDONIAN BALL
AT ALMACK'S.

THE FIGURE.

Four stand up in a line, ladies outside; and set, reel, or figure of eight, the two gentlemen face and set, all go round each other in a circle and ladies take the centre, and set to partners, the reel as before; gentlemen take the centre and set to reverse partners, the circle as before; the two gentlemen set and turn all round, with right arms locked; again set, and turn with left arms; the reel as before; ladies take the centre, and set and turn each other; the circle as before; gentlemen take the centre, set and turn the ladies, and finale. Any number can dance this figure.

CHAPTER VII.

COUNTRY DANCES, POLKA COTILLON, AND
VALSE A DEUX TEMS.

WE now proceed to give directions for the most popular Country Dances, Polka Cotillon, and Sir Roger de Coverley.

THE PRINCESS ROYAL.

AIR.—THE GIRL I LEFT BEHIND ME.

FIGURE.

The first and second couples hands across and back again: the first couple lead down the centre of the dance and up again to the place of the second couple; the first and second couples pousette round each other to the next place.

The other couples do the same; and when

the first couple return to the top of the set, and the last couple to the bottom, the dance finishes by the first couple leading down the centre of the set, followed in succession by all the other couples, and as they arrive at the bottom, the ladies lead off to the left gentlemen to the right, and meet at places.

DUCHESS OF LEINSTER'S
FAVOURITE.

AIR.—ROBY O'MORE.

FIGURE.

Hands six round to the left, back again to places; three couples promenade round to places; first and second couples pousette to the next place. All the other couples do the same; and when the first couple again arrive at the top, and the last couple at the bottom, then finish by all setting and turning partners.

LORD BURGHERSH'S FAVOURITE;
OR, THE BRITISH GRENADIERS.

FIGURE.

Three gentlemen advance to their partners and retire three ladies do the same; the

first gentleman and second lady advance and turn all round by the right hand to places; the second gentleman and first lady do the same; the first couple lead down the centre of the dance and up again, and take the second couple's place: the top couple set and turn all round, giving both hands.

When the first couple again arrive at the top, and the last couple at the bottom, each gentleman takes the lady's left hand, and finishes with a quick march round the room, led by the first, and all the other couples following until they return to places.

HER MAJESTY'S FAVOURITE.

AIR.—THE TRIUMPH.

FIGURE.

Hands across and back again: the second gentleman leads the first lady down the centre of the dance: the first gentleman follows them; the three form the triumph; lead up, and the second gentleman retires to his partner, the two couples pousette to the next place

The other couples do the same and when

the first couple arrive at the top, and the last couple at the bottom, finish with grand promenade to the left, round the room to places

ORIGINAL POLKA COUNTRY DANCE.

The company form two lines down the room, each lady and gentleman standing alternately opposite their partners. The two top ladies join hands, change sides and back. The gentlemen passing outside give right hands to partners, polka forward and back and turn half round, same repeated to places, top couple waltz down the middle and stop repeat the whole till each couple has been down the set and finish with polka waltz round the room.

PRINCE ALBERT'S FAVOURITE COUNTRY DANCES.

FIRST DANCE.

First gentleman with right hand leads his partner down three couples, he then turns the lady on his left, while his partner turns

the gentleman on her right; first couple lead up and pirouette, while the whole company *faire la reverence*: hands across, *chassez croisez, pousette*.

SECOND DANCE.

First gentleman balancez to the two top ladies and retire; first lady balancez to the two top gentlemen and retire; all advance in two lines, retire, and *faire la reverence*: first couple down and up the middle; pou sette.

POLKA COTILLON.

The sets are to arrange themselves in the diamond figure.

The top gentleman takes his partner's left hand, and polka to the bottom couple's place, bottom couple polka outside couple on their right to top couple's place, and stop; side ladies cross, giving right hands, and turn opposite first with left, and stop; side gentlemen dance, and turn their partners, top and bottom couples polka to couples on their right, and change places, and so on to places. four ladies give right hands across in centre,

back with left hand, and stop opposite their partners giving right hands; gentlemen polka round outside at same time, and back; set and swing to places: grand Polka valse round

VALSE A DEUX TEMS.

This waltz came out at the court of Vienna and has now become very fashionable, and a great favourite with us

The Valse a Deux Tems contains three times, like the other waltz, only they are otherwise divided. The first time consists of a gliding 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 two first times. He then slides backward with his right leg, turning half round, after which he puts his left leg behind, to perform with it a

little chasseur forward, turning then half round for the second time. He must finish with his right foot a little forward, and back again with his left.

The lady waltzes after the same manner, only that the first time she slides to the right with the right foot, and performs the chasseur also on the right. She must then continue 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 backwards, she slides with her left foot to the left.

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

SIR ROGER DE COVERLEY.

This is said to be an ancient national dance of England, and has been, lately, the never failing finale at the balls of the nobility.

The couples stand in two lines wide apart as in a country dance. The first lady and last gentleman advance to centre, bow and

curtsey, and return to places; the last lady and first gentleman repeat the same; top couple pass down the centre, or outside the set meeting at bottom, promenaded up the centre; all the couples following to the top in rotation, separate the gentlemen to the left and the ladies to the right, returning to places except the first couple, who remain at bottom; recommence the figure by the top lady and bottom gentleman leading off the same figures as before, which are repeated throughout the set.

THE ORIGINAL HIBERNIANS.

BY J. SEATON.—MUSIC BY M. JULLIEN.

1.—The first and opposite lady exchange places, their partners do the same and stop. Turn partners with right hands, then with left hands advance four and retire, half promenade, set and turn partners.

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

3.—First couple lead round inside the figure first couple advance twice, leaving lady at

left of opposite gentleman, the two ladies, cross over and change sides, while first gentleman passes between them, same to places set and turn partners.

4.—First lady advance and retire, opposite gentleman do the same; first and opposite lady cross giving right hands, return with left gentlemen, join right hands to partner's right, all four set in a line, turn partners to places; first and opposite couples chassez to sides, and set them all four, cross giving right hands, advance four and retire, half promenade.

5.—First gentleman advance twice, the four ladies turn gentleman at right with both hands, the next gentleman the same repeated to places, all promenade.

DE SCHOTTISCHE.

This new and elegant dance, introduced by Monsieur Julien, is now danced regularly at all the principal balls with the greatest success, completely outrivalling both Waltz and Polka; combining as it does the gracefulness of the one with the novelty and vivacity of the other. We will endeavour to give directions for the achievement of this highly popular dance, in the plainest and most concise terms, so as to render it easy of comprehension, and at the same time be sufficiently explicit to do away with any difficulty in the attainment of it.

First then with regard to position.—The lady and gentleman place themselves vis á vis as in the "Valse à deux temps," or "Polka," the lady allowing the gentleman's right arm to encircle her waist, her

left hand resting on his shoulder, the gentleman holding the lady's right hand in his left.

The gentleman commences by sliding his left foot to the side, hopping on the same foot he then slides to the right side and again hops, this he repeats, making four steps and four hops, he repeats the same step four times, turning round on each hop.

This must be danced during sixteen bars of the music. The gentleman then moves the left foot with a glisade to the side, bringing the right foot up; in the third position move the left foot forward, and again hop.

Repeat with the right foot to the right side. Then with the left foot commence the step, and hop four times, turning as before on each hop.

This occupies eight bars, and brings you to your original position, when you commence again.

Of course the lady makes precisely the same steps as the gentleman, only using the right foot to the gentleman's left, and vice-versa.

The Gallopade Step is occasionally introduced during eight bars, but is not generally adopted nor much admired.

THE END.