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FOR THE PRESENT SEASON.

—
THE

BALL ROOM INSTRUCTOR,

AND

COMPLETE GUIDE TO DANCING.

CONTAINING ALL THE

NEW & POPULAR DANCES OF THE DAY,

INCLUDING

QUADRILLES, WALTZES, POLKAS, GALOPADES,

MAZOURKAS, COUNTRY DANCES, &c.,

Etiquette of the Ball Room. Hints on Dress, &c.

TO WHICH IS ADDED

A GLOSSARY OF FRENCH TERMS

COMMONLY USED IN DANCING.

—
PRICE TWOPENCE.
—

London:—H. ELLIOT, 475, New Oxford Street,

AND OF ALL BOOKSELLERS.

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INTRODUCTION.

Dancing is one of those amusements which combines with its own intrinsic charms, utility. As a pastime, it is extremely delightful, none the less so because it has an useful end. It is one of the most healthy exercises in which any one can engage. It is a highly important branch of education, and should not be regarded as one of the finishing accomplishments, as any deficiency in that particular subjects the exhibitor to frequent annoyance.

Dancing is the favourite pastime of all people and all time. It does not belong to one nation, but to all; not to one epoch, but to each. It is not affected by any revolution or any advancement, but is one of those things that is always delightful and always new. Nature tunes the voice to sing, and teaches the feet to dance. It gives to beauty, grace, without which beauty itself is insipid. It is the true poetry of motion, imparting to the commonest aspect of life an air of cheerfulness and pleasure. It is a benison to the rich and poor alike.

The object of the compiler of this manual is to supply to all votaries a concise exposition of modern Terpsichorean mysteries, enabling them confidently to enter the arena of galeity, and feel themselves—

“As it were, to the manner born.”

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 a common consent a recognised dictator, from whose decision there is no appeal, he should be especially careful never to assume a tone or manner so pre-emptory 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 which is likely to contribute to the individual pleasures of each.

BALL DRESS.

Taste in dress is as varied as the designs in a kaleidoscope; but we will venture to suggest the superiority of good taste, and offer a few remarks upon the subject:—Showy colours should be avoided; a Black Coat is always “in keeping” (a dress coat, of course.) Waistcoats may be of satin, silk, or plain white; gaudy patterns should be avoided. Neatness becomes elegance when exhibited in dressing. Trousers must be black. Japaned leather Boots, or Pumps, and black silk stockings. Scarf, or Neckchief of plain or figured silk or satin. Jewellery may be worn in moderation (the less the better.) A white Handkerchief, and white or lemon-coloured Gloves, will complete a gentlemanly costume. Do not forget the hair-dressing.

Gallantry forbids us to imagine we could offer a word of valuable advice to the ladies on the

subject of dress. We will only remark, that long observation has convinced us of the truth of the adage:—

“Beauty when unadorned, is adorned the most.”

ETIQUETTE OF THE BALL ROOM.

Invitations to private balls should be issued a week beforehand.

Go to a private ball at an hour suited to the habits of those that invite you. It is extremely inconvenient, however, to be too early, as you very much disconcert your friends. To a public ball, ten or eleven o'clock is quite early enough.

Never present an ungloved hand to a lady.

Do not dance too often with the same lady (unless she be affianced to you.)

If you intended be of the the party, avoid anything like flirtation with another. Much misery arises from what is often meant as a simple galantry.

You should not intrude yourself on the attention of a lady when the services of a friend, or the master of the ceremonies, are available for an introduction.

When from fatigue, or other motive, you wish to retire from a Waltz, move at once to the middle of the room, by which course, interruption to the other dancers is avoided.

Do not intrude your conversation on any other than your partner *pro. tem.*, by doing so you commit a double fault, you slight the lady who has a claim on all your attention, and interfere with the privilege of the gentleman who may be dancing with the party you address.

BALL ROOM

Avoid all appearance of diffidence or awkwardness on entering a ball room. Modest confidence is the characteristic of a gentleman. Do not be *too* familiar even with your intimates.

In offering refreshments, or any other attention, to a lady, avoid being too urgent. A sensible woman will at once accept or decline, as her inclination suits; and to be pestered, in opposition to her wish, gives offence.

THE VALSE A TROIS TEMPS.

Known as the "Old Valse," will, there is no question, attain its old popularity in consequence of its being danced at the Tuilleries, and an especial favourite with the Empress of France. It is composed of three steps. The gentleman begins with the left foot, making one step to the left and two backward in turning one half round; he then with the right foot, makes three forward in turning the other half round. The lady precisely the same, beginning with the right foot.

THE POLONAISE.

This dance is little beyond a march or promenade. It combines grace with dignity, and is performed in couples, who advance, making the measure with their feet. The only figure by which it is varied is the change of hands resembling the Minuet.

In the Polonaise, a gentleman by presenting himself at the head of the couples, and clapping his hands, becomes the partner of the first lady; the gentleman whom he has thus superseded takes

the hand of the next lady, and so through all the couples. The last gentleman is by this means deprived of a partner, but he has the option of retiring or advancing to the top of the dance, and leading off again in his turn.

QUADRILLES.

THE FIRST SET.

1. LE PANTALON. Right and left.

Balancez to partners: turn partners.

Ladies chain.

Half promenade; half right and left.*

2. L'ETRE. Leading and opposite gentleman advance and retire; chassez to right and left.

Cross over to each other's places; chasses to right and left.

Balancez and turn partners.

3. LA POULE. Leading lady and opposite gentleman cross over, giving right hands; recross, giving left hands, and fall in a line.

* LE PANTALON is twice executed; by the top and bottom couples first, then by side couples.

L'ETRE. Four times executed.

1. By leading the lady and gent. *vis-a-vis*.

2. By first gent. and lady *vis-a-vis*.

3. By lady at right of top and gent. *vis-a-vis*.

4. By gent. at right of top and lady *vis-a-vis*.

LA POULE. The same.

LA TRENISE. Four times.

1. By top couple.

2. By bottom couple.

3. By couple right of top.

4. By fourth couple.

LA PASTORALE. The same. This figure is never danced with Trenise.

LE FINALE. Same as L'etc.

Set, four in a line, half promenade.

Advance two, and retire (twice)

Advance four and retire, half right and left.

4. **TRENISE.** The first couple advance and retire twice, the lady remaining on the opposite side, the two ladies go round the first gent. who advances up the centre, balancez and turns hands.

5. **LA PASTORALE.** The leading couple advance twice, leaving the lady opposite the second time.

The three advance, and retire twice.

The leading gentleman advance and set.

Hands four half round, half right and left.

6. **GALLOPE FINALE.** Top and bottom couples gallopade quite round each other, advance and retire, four advance again and change the gentleman, ladies' chain, advance and retire, and regain your partners in places, the fourth time all gallopade for an unlimited period.

OR,

All gallopade or promenade eight bars, advance four *en galope oblique* and retire, then half promenade eight bars, advance four, retire and return to places with the half promenade eight bars. Ladies' chain, eight bars, repeated by the side couples, then by the top and bottom, and lastly by the side couples, finishing with grand promenade.

THE LANCERS.

1. The leading lady and opposite gentleman advance and retire, and turn with both hands to places.

The leading couple join hands and cross over, while the opposite couple cross outside them to

their places; the leading couple return to their places, outside the opposite couple, who return with hands joined to their own places.

All set at corners and turn.

2. The leading couple advance and retire; advance again and leave the lady in the centre; the gentleman retires.

Set and turn to places (eight bars.)

All advance and retire in 2 lines; turn partners to places.

3. The leading lady advance to the centre and stop; the opposite gentleman do likewise; both retire and turn to the right.

Double ladies' chain.

4. The leading couple set to the couple on their right, then to the couple on their left.

Chassez croisez with couple on their left set, and return to places.

Leading and opposite couple right and left.

FINALE. The grand chain.

The leading couple promenade round the fall in inside, and face the top; the side couples fall in behind them.

All chassez croisez.

All cast off, ladies to the right and gentlemen to the left, meet at the bottom, and lead partners up the centre.

Fall back in two lines, ladies forming one and the gentlemen the other; advance in lines and retire; turn partners to places.

Grand promenade for the finale.

THE CALEDONIANS.

1. The two leading couples' hands across the back.

Cross partners and turn.

Ladies' chain.

Half promenade, half right and left.

2. The leading gentleman advance and retire twice.

All set at corners and turn, each lady passing into the next lady's place.

All promenade quite round.

3. The leading lady and opposite gentleman advance and retire twice.

Leading couple cross over with hands joined, while the opposite couple cross over outside them; the same reversed. All set at corners and turn partners. All advance and retire twice, in a circle, with hands joined.

4. The leading lady and opposite gentleman advance and stop; their partners immediately do the same; both couples turn partners to places.

Ladies to the right, each into the other's place; gentlemen to the left, each into the other's place.

Again ladies to the right; gentlemen to the left.

Promenade and turn partners.

5. The leading couple waltz round inside the figure.

The four ladies advance, offering right hands and retire; the four gentlemen the same.

All set to partners and turn.

Grand chain, half round.

All promenade to places, and turn partners.

Chassez croisez, and set at corners, offering right hands; all return to places and set at corners.

Promenade for finale, the last time only.

SPANISH DANCE.

Danced in a circle or a line by sixteen or twenty couples.

The couples stand as for a Country Dance, except that the first gentleman must stand on the ladies' side, and the first lady on the gentleman's side.

First gentleman and second lady balancez to each other, while first lady and second gentleman do the same, and change places.

First gentleman and partner balancez, while second gentleman and partner do the same, and change places.

First gentleman and second lady balancez, while first lady and second gentleman do the same, and change places.

First gentleman and second lady balancez to partners, and change places with them.

All four join hands in the centre, and then change places, in the same order as the foregoing figure, four times.

All four poussetee, leaving the second lady and gentleman at the top, the same as in a country dance.

The first lady and gentleman then go through the same figure with the third lady and gentleman, and so proceed to the end of the dance.

[This figure is sometimes danced in eight bars time, which not only hurries and inconveniences the dancers, but also ill accords with the music.]

WALTZ QUADRILLE.

1. Leading and opposite couples right and left

The same couples set and swing partners half round with right hands.

Again set and swing back to places, giving left hands.

All poussette round to places.

2. Leading couple promenade within the figure, and turn partners into places.

Ladies' chain.

All promenade quite round.

3. Leading and opposite couples cross over, giving right hands.

The side couples do the same.

All set and turn partners half round.

All promenade to places.

All poussette quite round to places.

WALTZ COTILLION.

Places the same as a quadrille.

First couple waltz round inside, first and second ladies advance twice and cross over, turning twice.

First and second gentleman do the same, third and fourth couple do the same.

First and second couples waltz to places, third and fourth couples do the same.

All waltz to partners and turn half round with both hands meeting the next lady.

Perform this figure until in your places.

Form two side lines, all advance twice and cross over, turning twice.

The same, returning.

All waltz round. The whole repeated four times.

THE GALLOPADE

Is an extremely graceful dance in a continued chasseez. An unlimited number may join. It is danced in couples.

THE GALLOPADE QUADRILLE.

1. Gallopade.
 2. Right and left, sides the same.
 3. Set and turn hands all eight.
 4. Gallopade.
 5. Ladies' chain, sides the same.
 6. Set, and turn partners all eight.
 7. Gallopade.
 8. Tirois, sides the same.
 9. Set, and turn partners all eight.
 10. Gallopade.
 11. Top lady and bottom gentleman advance and retire, the other six do the same.
 12. Set, and turn partners all eight.
 13. Gallopade.
 14. Four ladies advance and retire, gentlemen the same.
 15. Double ladies' chain.
 16. Set, and turn partners all eight.
 17. Gallopade.
 18. Poussette, sides the same.
 19. Set, and turn.
 20. Gallopade waltz.
-

THE MAZOURKA.

This is a dance of Polish origin. It consists of

twelve movements, and the first eight bars are played (as in quadrilles) before the first movement commences.

First Figure.

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

Second Figure.

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

Third Figure.

The first gentleman leads his partner round inside the figure, and kneels. The lady passes round him. He rises at the eighth bar, set, turning to their places. The other gentlemen do the same.

HIGHLAND REEL.

Usually danced by two couples; but, being a favourite, the admission of many is not unusual. The company form parties of three along the room. The lady's position being between two gentlemen, and fronting the opposite three. All of them advance and retire, each lady performing the reel with her right hand partner, and the opposite gentlemen to places. Hands three round, and

back again. All six advance and retire. After which lead through to the next three, continuing the figure to the end of the room.

Adopt the Highland step, and music.

THE POLKA.

Description of the Step.

The Polka step is the same for all the figures.

The left foot is raised to the commencement of the right calf, and is glided along from the point to the heel, while lightly springing on the point of the right foot. The right foot is brought behind the left.

The left foot is again advanced with a slight stamp of the heel, and beating time more strongly.

The right leg is raised behind, by an acute bend of the knee.

This last movement is connected with the first of the step following, which is executed in the same manner, setting out this time with the right foot, and so on.

The lady makes exactly the same steps, only she begins with the right foot in such a manner that she has always her foot opposed to that of her partner.

In retiring the step is the same.

Spring lightly on the point of the left foot, bringing the right leg behind from the point to the heel at a distance of six inches.

The left foot is brought near the right foot.

The right foot is again withdrawn.

At last, the left leg is raised, throwing the foot higher behind the right leg.

The last movement is equally connected with the first of the following step:—

Figures.

The Polka is composed of several figures, which only five are recognised in fashionable assemblies.

First Figure.

The gentleman takes his partner by the waist as for the galop, holding with his left hand the right of the lady at some distance from the bod and a little lower than the waistband. He then executes the promenade, *en avant*, or *en arriere*, if he prefers it. The promenade is performed in right lines.

Second Figure.

The gentleman takes his partner as for the common waltz, and executes the step in the manner of making a revolving movement.

In this figure, springing and marking the measure by too strong an accentuation of the movement, must be avoided; for as the Polka consists in redoubtable extensions of the limb, it is requisite, in waltzing, to restrict the step so much as to give the least inconvenience to the lady.

Third Figure.

The gentleman takes his partner as for the common waltz. He moves his left foot behind, and marks the time with his right foot, pivoting on the same foot, and drawing his partner towards him in a lively manner.

Fourth Figure.

The gentleman places himself opposite his partner, holding her as for the waltz, and performs the step, always setting out with the left foot, and impressing on the lady a movement in half circle from right to left, and from left to right, as often advancing towards, and as often retiring.

Fifth Figure.

The gentleman executes the step, holding his partner as for the waltz; but at the fourth time, in place of resting his right foot on the floor as in the ordinary step, he stretches forth his leg, poises his heel, the point or toe in the air, then the point, the heel being raised, slides his foot forward, and re-commences the same step.

The step is executed the same *en arriere* (behind or backwards), and also to the right and left in the manner of tracing a cross.

DRAWING ROOM POLKA.

The steps are two.

In La Polka, before commencing the figures, here is a short introduction, consisting of four measures danced thus :—

Leading your partner from her seat, and giving her her place in the circle, and placing yourself *vis-à-vis*, you take her left hand in your right, and make the first step four times—first forward, then backward, forward again, and then backward, taking care to gain ground in the forward steps. You then start with the

First Figure.

At the one, lightly spring off the ground with your right leg, lifting or doubling up your left leg, at the same moment; at the two, put your left leg boldly forward on the ground; at the three, bring your right toe up to your left heel; at the four, advance your left foot a short step forward. Now at the one in the next measure or bar of the tune, lightly spring on the left leg, doubling or lifting up your right leg, and so on—proceeding in this step, with your arm encircling your partner's waist, round the room.

As the change of figures and duration of each in this dance is left entirely to the gentlemen, as also the most careful guidance of the lady round the room, we must be supposed to be addressing ourselves to them in these remarks though, at the same time, our definitions will be equally understood by their fair partners.

Second Figure.

Still adopting the same step, with your right arm round your partner's waist, and her right arm in your left, you place your lady exactly before you, and back all round the room, the lady pursuing; you then reverse this figure, and let your partner execute the back step, whilst you pursue her, and, at the same time, carefully guide her round the room.

In backing, the leg which in figure one you put boldly forward on the ground, you now fling boldly backwards, and are thus enabled to effect your progress round the room.

Third Figure.

With the same step you waltz round the room. In other words, you perform the galop waltz, substituting the Polka step, just described.

Fourth Figure.

This also is a waltz with the second step which we will now describe as the heel and toe step. At the one, make a little hop on the right leg, dropping your left heel close to the right foot; at the two, another little hop on the right leg, pointing your left toe not forward, but as close to the right foot as possible; at the three, another little hop on the right leg, advancing one step forward with the left foot; at the four, bring up the right foot, turning at the same instant, and passing your partner over to your left arm from your right arm; in the next measure, return the lady to the left arm, and so on.

Fifth Figure.

This is termed the back waltz. The step adopted in it by yourself and partner, is the back step described in figure two; and you turn in this waltz exactly the contrary way to that in which you turn in all other waltzes—hence its name.

POLKA QUADRILLE.

By attention to our preceding instructions for the Polka step, and the license always accorded to the Polka dancer to form any figures that may be agreeable to the taste, so long as they are performed with the Polka step, and harmonize with

the characteristic music, its adaptability to the quadrille is obvious.

First Figure.—PANTALON.

The gentleman is to lead his partner forward with the first step during the playing of the first four bars of the music, and return during the next four. Waltz once round with the Polka figure in the time of eight bars; balancez, turn partner half round with the right hand, and back to places with the left hand. These movements, and the promenade to follow, are to occupy each four bars of the music, and must be performed with the second, or toe-and-heel step. Promenade forward, turn round, without parting with your partner's hand, and promenade back to places; the whole of this movement filling the time of eight bars of the music. The others in the dance then repeat these figures.

Second Figure.—L'ETE.

The first couple is to waltz, or, with the Polka step, lead up to the couple facing, in eight bars of the music; to turn them half round with the right hand, in four bars; to turn them back with the left, in four bars; and then to waltz or dance back to their places in eight bars. The other couples in turn repeat the figure. The half round and back again must be done with the toe-and-heel step.

Third Figure.—LA POULE.

The first couple to waltz back to the couple on their right with the hands across, occupying together eight bars. Moulinet half round with the

right hand in the next four bars, and return with the left hand in the like time, using the second or toe-and-heel step, for both parts of this figure; the first couple then waltz to their places in eight bars, half promenade with the couple opposite, in four bars, and waltz back to their places in the last four bars of the air. The others repeat the figure.

Fourth Figure.—TRENISE.

During the first eight bars, the first couple advance waltzing, the gentleman four times passing the lady, from the right hand to the left. In the next eight bars, bands four round, passing the ladies four times from the left to right, and reforming the round after each pass. The first couple then waltz back to their places, and go through the figure in like manner.

Fifth Figure.—FINALE.

The whole dance the grand round, in eight bars, and balacez en carre, eight bars. The first lady then dances over, followed by her partner; and the gentleman dances back, followed by the lady, each section of the figure filling four bars, the arms placed akimbo a-la Polka. The same couple waltz once round, in eight bars; and the others successively repeat the figure.

VALE A DEUX TEMPS

The Valse a Deux Temps contains three times, like the other waltz; only they are otherwise

BALL ROOM

divided. The first time consists of a sliding step, or glissade; the second is marked by a chassey, which always includes two times in one. A chassey is performed by bringing one leg near the other, then moving forward, backward, right, left, or round.

The gentleman begins by sliding to the left with his left foot; then performing a chassey towards the left with his right foot, without turning at all during these two first 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 chassey forward; turning then half round, for the second time. He must finish with his right foot a little forward, and begin again with his leg.

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 chassey also on the right. She then continues the same as the gentleman, but a *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.

THE POLISH MAZOURKA.

1. Mazourka step to right and left, promenade, turn partners, each gentleman Mazourka step to next lady and set, same all round, lead to opposite couple's place, half tiroir, turn partners.

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

8. 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, bow and curtsy, 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.

THE REDOWA VALSE.

The Redowa is especially distinguished by its simple elegance and its unaffected style. Upon its first introduction in the reunions at Paris, it at once acquired a vast popularity. Those who are *au fait* at the common valse, will find the Redowa easy of accomplishment. The step is a *pas de Basque en tournant*; always ending with the right foot in front, and is danced forward and backward, a *volée*.

The measure is the same as the Mazourka.

THE SCHOTTISCHE.

This dance has its origin from the Polka. It is danced in couples, and its position is identical with the valse.

It commences with three *pas marche* sideways, finishing with one foot up behind, then jump on the foot that is down. The same with the other foot. Then four times *jette* forward; jump on the foot which is down. In some instances the *Valse a Deux Temps* is introduced in lieu of the four *jettes*.

LA NAPOLENIENNE.

This dance is performed by two persons as in the polka or valse. The measure is in common time, and two bars are necessary to complete the steps. The gentleman places himself on the left of the lady, and commences with the left foot, and the lady with the right.

To the measure he makes a *balotez* to the left and right four times.

1. Demi coupe glisse on the point of the left foot in the second position.
2. Petit battement raised behind, the right foot springing lightly on the left.
3. Demi coupe with the right foot.
4. Petit battement in front with the left.

The steps are the same for the lady commencing with the right foot.

In La Napoleonienne, as in the valse and polka,

the dancers may turn to the right a rebour forward and backward at pleasure.

SIR ROGER DE COVERLEY.

Is danced like all country dances; the gentlemen in a line, and the ladies in another, opposite their partners. The first gentleman at the top and the lady at the bottom of the line, commence each figure; the other gentleman and lady at the opposite corner, have to repeat the figure immediately.

1. First lady and gentleman meet in the centre, give right hands, turn once round, and retire to their corners; the same for the other two at top and bottom.

2. First couple cross again and give left hands, and turn once back to places, repeat this.

3. First couple give both hands, the others the same.

4. First couple back to back, and retire to places, the others the same.

5. The first couple advance, bow to each other, and retire, the same repeated by the other couple.

6. The top gentleman turns to the left, and the top lady his partner, turns to the right, all the other ladies and gentlemen follow the leaders, who run outside the line, meet at the bottom of the room, giving right hands and raising their arms, under which all the following couples must pass.

The first lady and gentleman remain the last at

the end of the two lines, and the figures are repeated by all when the first couple have arrived at their original places.

POP GOES THE WEASEL.

The ladies and gentlemen form themselves into lines, as in the country dance. The couple at the top commence the figure, by running forward within the line (four bars) and back again, (four bars) then without the line and back again, (in the same interval.)

After this, they form a circle of three with one of the couples next to them on the line, and turn once round to the right, and once to the left, then making making the one they have selected pass quickly under their arms to his place (singing, "Pop goes the Weasel,") they turn direct to the other line, and repeat the same figure with the partner they have last chosen.

The same couple then run forward and backward, inside and outside the line, repeating the figure with the next couple on the right and left. After they have passed three or four couples, the lady and gentleman begin and continue the same figure, which is performed by all in their turn. When the third or fourth couple are passed, it is not necessary to go to the top to pass outside the line.

It is avoided by the line separating at the part where the dancers are.

LA TEMPETE.

Form a line of four, the two ladies on the two gentlemen's right, four more opposite to the first four, form lines of four behind the second line, as many as intend to dance.

Figure.

The first two lines right and left, chassez across to the right and left with your partner, dechassez, in returning you go behind the second couple. The centre four hands round, the outside couples turn and back all eight.

The four insides give right hands across whilst the two couples outside give right hands also; turn once round to the left, after which, all eight change, and giving left hands, turn once round to the right, finishing to places. Advance and retire, holding hands.

The four at the top lead through the second line, and begin the same figure with the third line, and so on to the bottom of the dance.

THE COTILLON.

The Cotillon is generally danced at the conclusion of the evening, and consists of a waltz in the usual form, varied by eccentric figures at the pleasure of the parties engaged in it; such as placing chairs in the centre of the room and waltzing between them; placing the lady in a chair and bringing each gentleman in succession till the lady chooses one for a partner; drawing from a pack of cards, when the lady and gentleman who

draw similar cards waltz together; a lady throws a handkerchief, and the gentleman who succeeds in catching and restoring it, waltz with her, &c. At the end of each device the lady resumes her original partner and joins in the promenade waltz.

WALTZES.

SPANISH WALTZ.

The couples stand as for a *contre danse*, except that the first gentleman must stand on the lady's side, and the first lady on the gentleman's side.

First gentleman and second lady balancez to each other, while the first lady and second gentleman do the same, and change places.

The first gentleman and partner balancez, while second gentleman and partner do the same, and change places.

The first gentleman and second lady balancez, while the first lady and second gentleman do the same and change places.

The first gentleman and second lady balancez to partners and change places with them.

All four join hands in the centre, and then change places in the same order as the previous figure, four times.

All four poussette, leaving the second lady and gentleman at top, as in a *contre danse*.

CIRCULAR WALTZ.

The party form a circle, then promenade during

all waltz sixteen bars, set, hold-right hand and turn, waltz thirty-six bars, set and turn partners slowly, face chassez to the right and left, pirouette with right hand, all waltz sixteen bars, set and turn, all form a circle, still retaining the lady by the right hand, and move round to the left, sixteen bars, waltz to finale.

CIRCASSIAN CIRCLE.

The company are arranged in couples round the room, the ladies being placed on the right of the gentlemen, after which the first and second couples lead off the dance, facing each other; at the conclusion, the first couples with the fourth, and the second with the third couple, recommence the figure, and so on, until they go completely round the circle, when the dance is concluded.

COUNTRY DANCES.

Hands across, back again; down the middle and up again, poussette.

GALLOPÉ CONTRE DANSE.

All form two lines, each gentleman having his partner at his side. Figure.

All advance, retire, advance and change partners; advance, retire, and regain partners; all stand still except the two couples. Ladies' chain and gallope down the centre.

GLOSSARY

OF FRENCH TERMS, COMMONLY USED IN BAL.

A droite—To the right.

A gauche—To the left.

A vos places—To your places.

A-la fin—The end.

Assortiment du quadrille—Set of quadrilles.

A rebour—The wrong or reverse way.

Balancez—To set to partners.

Balancez au milieu et tour des mains—All the gentlemen set with their backs to the centre, and turn partners.

Balancez aux coins—To set at the corners.

Balancez en rond—The whole join hands and set in a circle.

Balancez et tour des mains—Set and turn partners to their places.

Balancez quatre en ligne—Four set in a line, joining hands.

Balancez quatre sans vous quitter la main—Four dance without quitting hands. Gentlemen join right hands with their partners, and set in the form of a cross.

Balancez a vos dames—Both couple opposite, dance four bars before their own partners.

Ballotes—A step repeated four times in the same position.

Chains Anglaise—Two opposite couples, right and left.

Chaine des dames—Ladies' chain.

Cavalier seul—Gentleman advances by himself.

Cavalier saut deux fois—Gentleman advances twice and retires.

Chassez croisez—To change sides with your partner, ladies to pass in front of the gentleman, and then resume the places they had previously occupied.

Chaine des dames double—All the ladies commence at the same moment.

Chasses et dechasses—To move to the right and left.

Chaine Anglaise double—The whole of the couples perform the figure at the same time.

Change des dames—To change partners.

Demie chaine Anglaise—Half right and left.

Demie moulinet—The ladies advance to the centre, give right hands half round, and return to places.

Demie promenade—All four couples half promenade.

Demie queue du chat—Half promenade.

Demie tous a quatre—Four hands half round.

En avant deux et en arriere—Ladies and gentlemen opposite to each other advance and retire.

En avant quatre—First and opposite couple advance and retire.

En avant trois deux fois—Three advance twice.

Figures devant—Dance before.

A dame—The lady.

La grande promenade—All eight promenade eight round to places, leading to the right.

La grande rond—The whole figure join hands and advance twice.

La main droit—The right hand.

La main gauche—The left hand.
Le grande quarre—The eight dancers in the figure to form squares.

Pas d'Allemande—Each gentleman turns his partner once under his arm.

Quene du chat entier—The four opposite persons promenade quite round.

Traverser—Cross over.

Retraverser—Recross.

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

Retraversez deux en donnant la main gauche—They recross, giving left hands.

Tour aux coins—Turn at the corners.

Tour des mains—To turn and give both hands.

Vis-a-vis—Opposite.

Pantalon—First figure in the quadrille,

L'Ete—Second figure.

La Poule—Third figure.

La Pastorale—Fourth figure,

La Finale—Fifth figure.

FINIS.

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H. ELLIOT, Printer, 475, New Oxford Street.