

THE
BALL ROOM
MANUAL,

Containing a
COMPLETE DESCRIPTION OF
CONTRA DANCES,
with remarks on
COTILLONS, QUADRILLES,

AND
SPANISH DANCE.

REVISED EDITION.

BELEFAST:
H. G. O. WASHBURN.
[Price] 1856. [10 Cts.]

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INTRODUCTION.

The dancing public have been supplied with "Ball Room Instructors," and "Guides," embracing the figures of "Quadrilles," "Polkas," "Cotillions," &c., &c., with "hints" on "dress" and "address," but containing very few, if any, of the good old Contra Dances of our ancestors, as enjoyed by them in their hours of relaxation and amusement.

We have therefore been induced to offer our little Manual, believing that it will be acceptable to the Young, as well as the "Old folks at home."

W. H. Q.

INTRODUCTION TO SECOND EDITION.

The great favor with which our little "Manual" has been received by the dancing public, has induced us to present a revised and enlarged edition, containing many new figures, never before published. Should the present meet the approval of the public, as we earnestly hope, our aim will be attained.

W. H. Q.

CONTRA DANCES.

These dances, at the present time, comprize a large majority of "Down East" dancing; and being more simple in step and figure than others, seem to be the favorite dances. We have endeavored, in the following figures, to make them as clear as possible, so that any person who has the least knowledge of dancing, can go through the figures. Every twenty steps is marked by the semicolon, (;) so that one can comprehend at a glance the time required to execute such a change. Most of the tunes played for these dances are composed with two changes, each change requiring twenty steps, and the changes are played twice. Thus: in Durand's Hornpipe, the first change is played while the first couple balance and go down outside below two; it is then repeated, the couple balancing again, crossing the set, and resuming their places.—Thus the repetition of the music occu-

pies a certain time or forty steps. The second change is played for the couple to go down the middle, and back, and is repeated for the right and left. By giving strict attention to the playing of the changes, the dancer is enabled to keep strict time, and greatly facilitate his dancing.

NOTE.—In the following dances to page 18 the couples form on the floor, the ladies in a line opposite to their partners, who also stand in a line,—the ladies and gents, facing each other. The sets should be formed with from six to twelve couples in each.

DOWNFALL OF PARIS. 120 Steps.

First couple down the outside, back; down the middle, back, cast off; forward and back six, swing six half round; forward and back again, and swing to place; *moulinet** with the third couple; right and left with the second.

*Four cross right hands and swing half round, cross left hands and swing back to places.

ISLE OF SKYE. 120 Steps.

First six balance, swing half round; balance again, and swing to places; first four moulinet; first couple balance, swing quite round; down the middle, back, cast off; right and left.

GIRLS OF BELFAST. 120 Steps.

"Ois' Quickstep."

First couple join right hands, swing half round, give left hand to the second couple, balance four in a line, swing the left hand; down the middle, back, cast off; ladies chain; down the outside, back to place below one; forward and back six, first couple swing half round; right and left.

CHORUS JIG. 80 Steps.

First couple down the outside, up; down the middle, up, cast off; turn contra corners; balance and turn partner to place.

MONEY MUSK. 80 Steps.

First couple join hands and swing

once and one-half round, down outside below one; forward and back six, first couple swing three-fourths round; forward and back six, first couple swing three-quarters round to place, below one couple; right and left.

FISHER'S HORNPIPE. 80 Steps.

First couple down the outside, up; down the middle, up, cast off; swing six hands quite round; right and left.

DRUNKEN SAILOR. 80 Steps.

First and third couple balance, and swing six hands half round; balance again, swing six round to place; first couple down the middle, up, cast off; right and left.

CINCINNATI HORNPIPE.
80 Steps.

First two couple balance, half right and left; balance again, half right and left to place; first couple down the middle, up, cast off; right and left.

DURAND'S HORNPIPE. 80 Steps.

First couple balance at the head, cross over and go down outside below two; balance again, cross over and up outside to place; down the middle, up, cast off; right and left.

MISS BROWN'S REEL. 80 Steps.

First lady turn with second gent., then first gent. turn with second lady; first couple down the middle, up, cast off; balance four and swing partners; right and left.

MAID IN THE PUMP-ROOM.

80 Steps.

First lady down the middle, and gent. down the outside, back to place; lady down the outside, gent. down the middle, back to place; both down the middle, back, cast off; right and left.

RICKETT'S HORNPIPE. 80 Steps.

Six join hands, balance, and swing half round to the right; first couple up the middle, back, cast off; balance

six, swing round to left to place; right and left.

COLLEGE HORNPIPE. 80 Steps.

First lady balance to the third gent., turn the second; first gent. balance to the third lady, turn the second; first couple down the middle, back, cast off; right and left.

HULL'S VICTORY. 80 Steps.

First couple join right hands and swing half round, giving left hand to the second couple, balance four in a line, swing the sides, and give right hand to partner again; balance four in a line again, swing the sides, then swing partners with right hand, half round; down the middle, up, cast off; right and left

CHASSARD HORNPIPE. 80 Steps.

First couple cross the set, and go between the second and third couples, facing out from the set, join hands and balance three on each side of set, and swing the right hand persons; balance

again, swing the left hand persons, and swing partner half round with right hand; down the middle, up, cast off; right and left.

LADY'S TRIUMPH. 80 Steps.

First lady join right hands with second gent., down the middle, first gent. down after them, take his partner by left hand joining his right with second gent.'s left, behind the lady, up to place; first gent. and second lady down the middle, first lady after them, and up as before, to place; first couple down the middle, back, cast off; right and left.

SPEED THE PLOUGH. 80 Steps.

First lady balance with the first and second gents., swing three; first gent. balance with the first and second ladies, swing three; first couple down the middle, back, cast off; right and left.

BEAUX OF OAK HILL. 80 Steps.

First lady down the middle with the

second gent., back, lady cast off; first gent. down the middle with the second lady, back, gent. cast off; first four balance, half right and left; balance again, half right and left to places.

NEW CENTURY HORNSPIPE.

80 Steps.

First couple balance, swing once and one-half round; ladies chain; first couple balance again, swing once and one-half round to place; right and left.

HUMORS OF THE PRIESTHOUSE.

80 Steps.

First couple cross over, go down outside below two, up the middle, cross to place, and cast off; join right hands, balance and step two steps to the right by each other, join left hands and balance again; turn contra corners; balance to partners and turn to place.

BEAUX OF ALBANY. 80 Steps.

First and second couples balance, swing partners; both couples down the middle, back, first couple cast off; and moulinet with the second couple; right and left with the third.

POP GOES THE WEASEL. 80 Steps.

First couple down the outside, back; down the middle, back; swing three hands with the second lady once and one-half round, first couple raise their hands and second lady pass under to place; swing three hands with the second gent., raise hands and gent. pass to place.

TWIN SISTERS. 80 Steps.

"Butcher's Row."

The first two ladies join hands and chassa across the set, the gents. chassa across outside of them, back to places; two gents. join hands, chassa across, the ladies outside of them. back to places; first couple down the middle, back, cast off; right and left.

HOB OR KNOB. 80 Steps.

"The Campbells are coming."

First and third couples balance to partners, swing partners half round; balance again, swing to place; first couple down the middle, back, cast off; right and left.

CHEAT THE LADY. 80 Steps.

"The Cheat."

First lady balance to the second gent., turn whom she pleases; first gent. balance to the second lady, turn whom he pleases; first couple down the middle, back, cast off; right and left.

FLY. 80 Steps.

"Fisher's Hornpipe."

First couple down the outside, and the third couple up the middle, back to places; first couple down the middle, and third couple up the outside, back to places, first couple casting off; swing six half round and back; right and left.

CHASE THE LADY. 80 Steps.

"Rustic Reel."

Second gent. chase the first lady down the outside, back; the first gent. chase the second lady down the outside, back; first four down the middle, back, first couple cast off; right and left.

THURSDAY NIGHT. 80 Steps.

"Whipple's Hornpipe."

Swing six half round and back; first couple down the middle, back, cast off; moulinet with second couple; right and left with the same.

SACKETT'S HARBOR. 80 Steps.

"Saratoga Hornpipe."

Forward and back six, swing six three-quarters round to the left; first couple chassa across the set, back, cast off; turn contra corners; forward and back six, and swing round to right to places.

ROY'S WIFE. 80 Steps.

First couple balance, down the middle; balance at foot of set, up the middle, and cast off; right and left.

MEGUNTICOOK REEL. 80 Steps.

First couple cross over, down outside below third couple, swing partner quite round with right hand; swing third couple with left hand, (*viz.:*—*The first lady swing the third gent., the first gent. swing the third lady,*) swing partner with the right hand, the second couple with the left, and swing partner to place with right; down the middle, back, cast off; right and left.

FIGURE EIGHT. 80 Steps.

First couple cross over inside below second couple, up outside to the head; cross over inside below second couple again, up outside to place; down the middle, up, cast off; right and left.

IVES' HORNPIPE. 80 Steps.

First four half moulinet with the

right hand, first couple down outside; up, half moulinet with the *left* hand to place; down the middle, up, cast off; right and left.

EUREKA. 80 Steps.

First couple cross over *inside* below second couple, up outside, swing partner to place; down the middle, up, cast off; *first* lady swing *second* gent. quite round, first gent. swing *second* lady quite round; right and left.

THE GIRL I LEFT BEHIND ME.

80 Steps.

First couple down the middle with the second lady, up, leaving the lady at the foot; first couple down middle with the second gent., up, leaving gent. at foot; first couple down the middle, both couples up middle; right and left at head of set.

MORNING FAIR HORNPIPE.

80 Steps.

First couple down the outside, up;

down the middle, at foot swing half round, up middle, lady on gent's side, cast off; ladies chain; first couple balance, and swing to place.

WEASEL FANCY. 80 Steps.

"Pop goes the Weasel."

First couple cross over, down outside below two, up the middle to places; swing three hands with the second lady, once and a half round, first couple raise their hands and the second lady pass under to place; swing three hands with second gent., raise hands and gent. pass to place; right and left.

HARD TIMES. 120 Steps.

Forward and back six, swing six half round; forward and back again, and swing to place; moulinet with the third couple; right and left with the second; down the outside, back; down the middle, back, cast off.

OPERA REEL. 80 Steps.

NOTE.—*Form sets of five or six couples only in each.*

First couple balance, down the middle to foot of set; second couple balance, down to foot of set; four right and left at foot; both couples up the middle, first couple down outside and remain at the foot.

VIRGINIA REEL.

“*White Cockade.*” (See note page 18.)

First lady and foot gent. balance to each other, then first gent. and foot lady the same; first lady swing foot gent. with *left* hand, then first gent. and foot lady the same; first lady swing foot gent. with *right* hand, then first gent. and foot lady the same; first lady swing foot gent. with *both* hands, then first gent. and foot lady the same; first couple then take *left* hands and swing once and half round; swing second with *right* hand, partner with left; third with right, partner with left; fourth with right, partner with left; fifth with right, partner half round

with left; up the middle, (lady on the ladies' side of set.) ladies and gents. *all* march to the head, and down outside; join hands at foot and chassa up to place in set, then first down the middle and remain at the foot.

VILLAGE REEL. 120 Steps.

“*Downfall of Paris.*”

NOTE.—*At the commencement of this dance the couple at the head change places; the remainder of the set are changed by the half promenade.*

Head and foot couples balance to partners, head couple down the middle, and foot couple up the outside; balance again, back to places, the head couple up outside, and the foot couple down the middle; ladies chain at the head and right and left at foot of set; swing four half round and back at head and foot of set; moulinet at head and foot; *first four* half promenade, first couple down the middle and remain at foot.

LADY OF THE LAKE. 80 Steps.

NOTE.—*The lady and gent. at the head of the set change places before commencing to dance.*

First couple balance to the second and turn; balance to partners and turn; down the middle, back, cast off; ladies chain.

BELLES OF DAMARISCOTTA.

80 Steps. (See note page 20.)

First two couple chassa across the set, and back again, *the first lady and second gent. in the centre with joined hands*; the same again, *the second lady and first gent. in the centre with joined hands*; down the middle, back, cast off; ladies chain.

FOREST DE BONDI. 80 Steps.

(See note page 20.)

First couple down the outside, back; down the middle, back, cast off; moulinet with the second couple; ladies chain with same.

JACKSON'S HORNPipe. 80 Steps.

(See note page 20.)

First four balance, half promenade; balance again, half right and left to place; first couple down the middle, back, cast off; ladies chain.

BOSTON FANCY. 80 Steps.

(See note page 20.)

First couple balance to the second and turn; down the middle, back, cast off; ladies chain; four half promenade, half right and left.

REEFER'S HORNPipe. 80 Steps.

(See note page 20.)

Forward and back six, swing six half round; *first and second couple* ladies chain; half promenade, half right and left; *six* forward and back and swing to places, the second couple passing up the outside to the head of the set.

PARTNERS ALL. 80 Steps.

(See note page 20.)

All balance to partners and turn; first couple down the middle, back, cast off; all balance to partners and turn; *first and second couple ladies chain.*

CALIFORNIA REEL. 120 Steps.

"Otis' Quickstep."

NOTE.—*Form as in the Spanish dance, in lines up and down, or in a circle around, the hall; the first couple facing up the hall, second facing down, third facing up, and so on. When all the changes are gone through, the couples will pass each other and face the next couple.*

All chassa to the right, half balance, de chassa, and swing four half round; all chassa to the right, half balance, de chassa, and swing four to places; ladies chain; balance, swing partners; swing four half round and back; half promenade, half right and left; forward and back all, forward and cross to face the next couple.

CICILLIAN CIRCLE. 100 Steps.

"Tempest." (See note page 22.)

All balance, swing four hands; ladies chain; balance to partners and turn; right and left; all forward and back, forward and cross to face the next couple.

NEW YORK GAZELLE. 80 Steps.

A Polka. (See note page 22.)

All half promenade, half right and left; ladies all balance and cross over; gents. balance and cross over; head couple waltz round the foot couple; foot couple waltz round the head.

SOLDIER'S JOY. 80 Steps.

(See note page 22.)

All forward and back, swing the opposite; all balance to partners and turn; ladies chain; forward and back, forward and cross to face the next couple.

MISCHIEF. 80 Steps.*Scotch Reel. (See note page 22.)*

Balance all, and swing four; repeat through the dance.

TEMPEST. 80 Steps.

NOTE.—Form sets with **EVEN** couples—eight to twelve couples—in lines facing each other; lady at the **RIGHT** of partner.

The first and second couple (the couple directly opposite) down the middle four abreast, at the foot break to the right and left, up the middle four abreast, and break to the right and left; the first couple right and left with the third, and second couple the same with the fourth; first and third ladies chain, and second and fourth the same; then the first and second couple balance to each other, swing four. The same four dance together down the whole set.

PORTLAND FANCY. 120 Steps.*"Steamboat Quickstep."*

NOTE.—Form the sets as in "*Tempest*," two couples only on each side.

Join hands and swing eight; head couple (gent. and opposite lady) down the middle, and foot couple up the outside, back to places; head couple down the outside, and the foot couple up the middle, back to places; ladies chain at head, and right and left at foot; right and left at head, and ladies chain at foot; all forward and back, forward and cross by the opposite couples and face the next four.

KENTUCKY REEL. 80 Steps.

NOTE.—Form the sets, the first gent. on the right, his partner opposite; second gent. on the left, his partner opposite.

Ladies all forward and back, forward and join hands in the centre; gents. all forward and back, forward and join hands in the centre, facing partners; all balance and turn partners; first couple balance at the head, down the middle and remain at foot.

FAVORITE RUSTIC REEL.

NOTE.—Form in lines, as the *Spanish Dance*, each gent. with **TWO** partners, one on each hand.

Each gent. chassa to right with the opposite right hand lady, back; chassa to left with left hand lady, back; forward and back all, forward and cross to face the next three.

COTILLONS.

The figures of these light French dances, are, generally, in our public ball-rooms, called out by the leader of the orchestra, as they occur in the set; or rather, as they occur to his fancy. This practice renders it impossible or inexpedient, in this work, to introduce any particular figures. Cotillons are modest and charming dances, and when appropriately executed, with graceful steps and figures, are superior for elegant simplicity, to any style of dancing yet introduced to the private circle.

Cotillons are danced by four couples; the first couple facing up the hall; the second couple standing directly opposite the first, facing down the hall; the third couple stands at the right of the first, and the fourth opposite to, and facing, the third.

QUADRILLE

Sets are formed similar to cotillons, with eight couples instead of four,—two first, two second, &c.,—and the changes are called the same, by the leader of the orchestra.

SPANISH DANCE OR WALTZ.

As waltzing almost approximates to a passion with our dance: s, and is almost universally indulged in by frequenters of the ball-room, we need not comment at length upon the general rules to be observed, or the avoidance of all seeming indelicacies to which prejudice and fastidious decorum may be furnished with a reasonable objection. The propriety of this dance has often been mooted, even by the most liberal minded. We do not pretend so decide the question, but leave it a subject "open for discussion." Dancers of good sense and correct taste can never offend delicacy and modesty, but must even delight, in the gracefulness and neatness of their step and mein.

The gentleman should hold the lady by the right hand with his left; his right hand placed just above her waist, her left hand resting on his arm, just above the elbow. The arms should be kept in a rounded position, preserving them without motion, which is the most graceful.

To waltz properly, easily and gracefully, all the beats should be clearly marked, being attentive to turn upon the toes. Every turn in the waltz should be fully performed, so that in finishing the waltzers may come opposite the side they were on upon sitting out, without which the course of the waltzers cannot be followed, and the waltzer will fall upon those coming behind, or in the middle of the hall, which frequently happens.

HINTS FOR THE BALL-ROOM.

Before introducing a gentleman to a lady, ascertain whether such introduction would be agreeable to her. Never introduce a person for a waltz who is unacquainted with waltzing.

When a lady declines to dance with

you, bear the declination with becoming grace, and if you afterwards see her dancing with another, seem not to notice it; otherwise, the lady is left with no choice of partners.

If a lady whose hand you solicit for a set, be engaged, but promises afterwards to dance with you, be very careful to observe the promised time.

Never engage a lady to dance beyond the fourth set on her list, leaving it optional with her to engage or not;—a rule which may be aptly illustrated by the satirical remark of a fashionable *debutante*: "I can put you down, sir," she observed, with an ironical smile, "for the thirteenth, but I shall only dance four more!"

A very absurd contention arises frequently in our ball-rooms for the leading position in the cotillon, quadrille and contra dance sets. Those who do not readily understand the changes of a dance should take a position in a set where they can see it danced through before attempting it.

Dancers should take their places on the floor at the sound of the trumpet in the orchestra, or by the announce-

ment of the master of ceremonies.—Lead your partner gently through the dance—be graceful in all your dancing movements—be not ambitious of displaying your “steps,” lest you be taken for a stage artiste.

Ladies should avoid affectation, frowning, quizzing or the slightest indication of ill-temper. Command the unlimited attention of your partners, but impose the task upon them in such a manner as to make it delightful rather than onerous.

A man should never allow himself to lose his temper in a ball-room, nor show that he has taken offence at any supposed slight; it places him in a very disadvantageous position, betraying an absence of self-respect—or, at least, of self-possession.

REMARKS ON

	Page.
Contra Dances,	4
Cotillons,	26
Quadrilles,	27
Spanish Dance,	27
Hints for the Ball Room.	28

INDEX.

Boston Fancy,	21
Beaux of Oak Hill,	10
Beaux of Albany,	12
Belles of Damariscotta,	20
Cheat the Lady,	13
College Hornpipe,	9
Chase the Lady,	14
Chorus Jig,	6
Cicillian Circle,	23
California Reel,	22
Cincinnati Hornpipe,	7
Chassard “	9
Downfall of Paris,	5
Drunken Sailor,	7
Durand’s Hornpipe,	8
Eureka,	16
Favorite Rustic Reel,	25
Fisher’s Hornpipe,	7
Fly,	13
Forest de Bondi,	20
Figure Eight,	15
Girls of Belfast,	6
Hob or Knob,	13
Hull’s Victory,	9
Humors of the Priesthouse,	11
Hard Times,	17
Isle of Skye,	6
Ives’ Hornpipe,	15

Jackson's Hornpipe,	21
Kentucky Reel,	25
Lady of the Lake,	20
Lady's Triumph,	10
Maid in the Pumproom,	8
Miss Brown's Reel,	8
Mischief,	24
Money Musk,	6
Morning Fair Hornpipe,	16
Megunticook Reel,	15
New Century Hornpipe,	11
New York Gazelle,	23
Opera Reel,	18
Pop goes the Weasel,	12
Portland Fancy,	24
Partners All,	22
Rickett's Hornpipe,	8
Roy's Wife,	15
Reefer's Hornpipe,	21
Sackett's Harbor,	14
Soldier's Joy,	23
Speed the Plough,	10
Tempest,	24
Thursday Night,	14
Twin Sisters,	12
The Girl I Left Behind Me,	16
Village Reel,	19
Virginia Reel,	18
Weasel Fancy,	17

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