

THE
Ball-Room Manual
OF
CONTRA DANCES

AND
SOCIAL COTILLONS,

WITH REMARKS ON

Quadrilles and Spanish Dance.

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VEST POCKET EDITION.

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BELFAST, ME.

H. G. O. WASHBURN.

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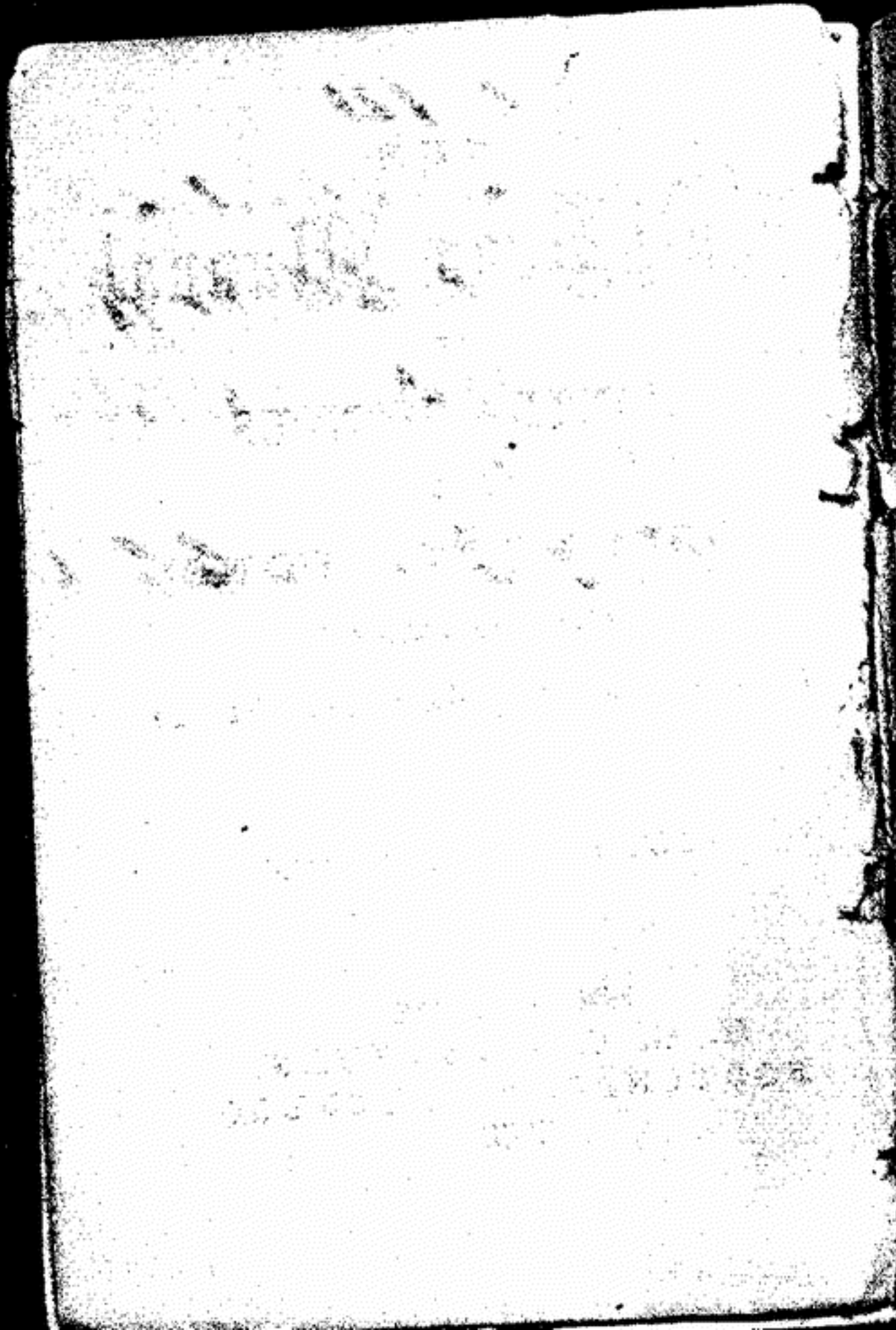
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INTRODUCTION.

THE dancing public have been supplied with "Ball-Room Instructors," and "Guides," embracing the figures of "Quadrilles," "Polkas," "Cotillons," &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 VEST POCKET EDITION.

The great favor with which the former editions of the Ball-Room Manual have been received by the dancing public, has induced us to present the "Vest Pocket Edition," containing many new figures of

Contra Dances, together with the Belfast Young Ladies' set of Social Cotillons, as danced by them at their evening parties and "Sociables," to whom this edition is respectfully dedicated.

REMARKS ON THE
 DANCES AND
 THE
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CONTRA DANCES.

We have endeavored to make the following figures so clear, that any person who has the least knowledge of dancing, can execute them without difficulty. Most of the tunes played for these dances are composed with two changes, each change being 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 occupies a certain time or forty steps, *each change, or twenty steps, being marked in the figure by the dash (-)*. The second change is played for the couple to go down the centre, and back: and is repeated for the right and left. By giving 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 16, the sets are formed with from six to twelve couples in a set, the ladies in one line, and the gentlemen in another parallel line, facing the ladies.

DOWNFALL OF PARIS. 120 Steps.

First couple down the outside, back-down the centre, 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.

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 centre, back, cast off-right and left.

GIRLS OF BELFAST. 120 Steps.

about 212 "*Otis's Quickstep.*"

First couple join right hands, swing half round, give left hand to the second couple,

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

balance four in a line, swing the left hand down the centre, 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 centre, up, cast off-turn contra corners-balance and turn partner to place.

MONEY MUSK. 80 Steps.

First couple join hands and swing once and a 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 centre, 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 centre, 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 centre, 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 centre, 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 centre, up, cast off-balance four and swing partners-right and left.

THE GOOD GIRL. 80 Steps.

First lady swing the second gent., first gent. swing the second lady-four hands

half round, and back—two couples down the centre, up, 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 centre, 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 centre, 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 centre, 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 centre, up, cast off—right and left.

LADY'S TRIUMPH. 80 Steps.

First lady join right hands with second gent., down the centre, *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 centre, first lady after them, and up as before, to place—first couple down the centre, 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 centre, back, cast off—right and left.

BEAUX OF OAK HILL. 80 Steps.

First lady down the centre with the second gent., back, lady cast off—first gent.

down the centre 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 HORNPIPE. 80 Steps.

First couple balance, swing once and a half round—ladies chain—first couple balance again, swing once and a half round to place—right and left.

HUMORS OF THE PRIESTHOUSE.

80 Steps.

First couple cross over, go down outside below two, up the centre, 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 centre, back, first couple cast off—and *moulinet* with the second couple—right and left with the third.

TWIN SISTERS. 80 Steps.

The first two ladies join hands and *chassé* across the set, the gents. *chassé* across outside of them, back to places—two gents. join hands, *chassé* across, the ladies outside of them, back to places—first couple down the centre, 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 centre, back, cast off—right and left.

CHEAT THE LADY. 80 Steps.

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 centre, back, cast off—right and left.

IRISH WASTIWOMAN. 80 Steps.

First lady down the centre *below two couples*, face partner and balance—change places and balance—down the centre, up, cast off—right and left.

JEFFERSON AND LIBERTY. 80 Steps.

Swing four hands half round and back—*moulinet*—first couple down the centre, up, cast off—right and left.

THURSDAY NIGHT. 80 Steps.

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

SACKETT'S HARBOR. 80 Steps.

Forward and back six, swing six *three-quarters* round to the *left*—first couple *chassé* 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 centre—balance at foot of set, up the centre, 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 centre, 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 centre, 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 centre, up, cast off—right and left.

THE GIRL I LEFT BEHIND ME.

80 Steps.

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

MORNING FAIR HORNPIPE. 80 Steps.

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

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 centre, back, first couple cast off-right and left.

FLY. 80 Steps.

"Fisher's Hornpipe."

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

MAID IN THE PUMP-ROOM. 80 Steps.

First lady down the centre, and gent. down the outside, back to place-lady down

the outside, gent. down the centre. back to place—both down the centre, back, cast off—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 centre, back, cast off.

OPERA REEL. 80 Steps.

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

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

VIRGINIA REEL.

“*White Cockade.*” (See note above.)

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 a 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 centre (*lady on the ladies' side of set*), ladies and gents *all* march to the head, and down outside-join hands at foot and *chassé* up to place in set, then first down the centre and remain at the foot.

VILLAGE REEL. 120 Steps.

"Downfall of Paris."

NOTE.—The first couple change places; the remainder of the set are changed by the half promenade.

Head and foot couples balance to partners, head couple down the centre, and foot couple up the outside—balance again, back to places, the head couple up outside, and the foot couple down the centre—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 centre and remain at foot.

LADY OF THE LAKE. 80 Steps.

NOTE. — The head couple change places before they commence to dance.

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

BELLES OF DAMARISCOTTA. 80 Steps.

(See note above.)

First two couples chassé 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 centre, back, cast off-ladies chain.

FOREST DE BONDI. 80 Steps.

(See note above.)

First couple down the outside, back-down the centre, back, cast off-moulinet with the second couple—ladies chain with same.

JACKSON'S HORNPIPE. 80 Steps.

(See note above.)

First four balance, half promenade-balance again, half right and left to place—

first couple down the centre, back, cast off-ladies chain.

BOSTON FANCY. 80 Steps.

(See note page 18.)

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

REEFER'S HORNPIPE. 80 Steps.

(See note page 18.)

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 18.)

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

CALIFORNIA REEL. 120 Steps.

NOTE.— Form as for Spanish Dance.

All chassé to the right, half balance, de chassé, and swing four half round—all chassé to the right, half balance, de chassé, 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.

SICILIAN CIRCLE. 100 Steps.

“*Tempest.*” (See note above.)

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.

SOLDIER'S JOY. 80 Steps.

(See note above.)

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 20.)

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

TEMPEST. 80 Steps.

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

The first and second couple (*the couple directly opposite*) down the centre four abreast, at the foot break to the right and left, up the centre 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 in each line.

Join hands and swing eight—head couple (*gent. and opposite lady*) down the centre, and foot couple up the outside, back to

places—head couple down the outside, and the foot couple up the centre. 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 centre and remain at foot.

FAVORITE RUSTIC REEL.

NOTE. — Form as for Spanish Dance, each gent. with two partners.

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

COTILLONS.

NOTE. — Sets are formed by four couples, all facing the centre of the set. The “changes” are called by the conductor, as they occur to his fancy. The “FIRST TWO” signifies the first lady and opposite gent.; the “NEXT TWO” the second lady and opposite gent., and so on. The double dagger [‡] indicates the place where the “side couples” or “next two” commence the figure.

The words in *Italic* are to be called the *first time only*. When repeating from the double dagger [‡] call those in SMALL CAPITALS.

SOCIABLE SET.

1. All address corners and partners—first four ‡ right and left—balance four and turn partners—ladies chain—half promenade, half right and left. Sides ‡

2. First four ‡ lead to the right, change partners, and chassé out—half chain across, half chain in line—half chain across, half chain in line—right and left—forward and back, and swing to places—all promenade. Sides ‡

3. First two ‡ right hands across, left hands back, *and swing between sides—for-*

ward and back six (*first two*), change places, forward and back again, and swing to places—ladies grand chain—all *chassé*. NEXT TWO. ‡ The same for 3d and 4th couples.

4. First four ‡ forward and back, half right and left—*sides* (FIRST FOUR) forward and back, half right and left—all *chassé* *change partners taking corner lady*—all promenade to *ladies' place in the set*. Sides ‡ (repeat from the first)—ladies grand chain—grand right and left—all promenade.

5. First four ‡ ladies chain—*side* (FIRST FOUR) ladies chain—all *chassé*—salute partners, *give right hand, grand right and left half round*—salute partners, and promenade to places—*first four* (SIDES) right and left—*sides* (FIRST FOUR) right and left—balance to partners, *give right hand, grand right and left half round*, salute partners and promenade to places. Sides ‡

VIOLET SET.

1. Address corners and partners ‡—eight hands round—chain at corners—balance and turn partners—ladies grand chain—*first two* (NEXT TWO) forward and back, forward and

leave lady opposite-forward three and back, forward and turn to places-all promenade. Repeat from ‡ three times.

2. First ‡ couple lead to the right, balance and turn-ladies chain on the left-forward and back with opposite couple, half right and left. Second ‡ All *chassé* -half promenade to places. Repeat for 3d and 4th couples.

3. First ‡ lady balance to the right, and swing *three* hands round-two ladies balance to right, and swing *four*-three ladies balance to right and swing *five*, one lady in centre-all swing round centre lady, and turn partners to places-all *chassé*-all promenade. Second ‡ The same for 3d and 4th

4. First four ‡ lead to the right and *chassé* out-right and left-ladies forward and back, gents. forward and back-ladies forward and join hands in a line, gents. forward and join hands *opposite partners*-balance and turn to places-all promenade-ladies *moulinet*-give right hands to partners, form star, balance and turn partners-all promenade. Sides ‡

5. Eight hands round-ladies ‡ all balance to the right and turn-to, next, and turn-to next-to partners—first couple promenade round the set, and face up the hall—second same, stand behind the first—third the same—fourth the same—face partners, first lady balance to partner and *turn whom she pleases*—second lady the same—third the same—fourth the same—all forward and turn to places—all promenade—eight hands round. Gents. ‡

NINEPIN SET.

A VERY AMUSING DANCE FOR THE PARLOR.

Music—a medley of contra dances, or reels.

NOTE.—Form sets of FOUR or any even number of couples, with a gentleman or lady in the centre designated the "Ninepin." The prompter calls the changes as in other Cotillons, only there must be NO CROSSING the set.

Address corners and partners—all join hands and swing quite round—ladies forward and stop, gents. face out—Ninepin *

* When "Ninepin" is called, all (including the Ninepin) select a NEW partner, the one left without takes the place of Ninepin. "All promenade" must immediately follow the call of "Ninepin" to fill out the time.

-all promenade-all balance and swing-all
chassé-balance to partners and swing-all
join right hands, grand right and left-
Ninepin-all promenade-ladies chain at
corners-all chassé-all forward and back,
gents. forward and stop, ladies balance
outside-Ninepin-all promenade. &c., un-
til each gent or lady has been the "Nine-
pin," or the party weary of the dance. A
good figure to close with, is the "Ninepin
Swing;" viz., the "Ninepin" swings *some*
one with the right hand, *another* with the
left, and so on until they meet a favorite
partner, when they call "Ninepin," all
promenade to seats.

EIGHT HAND REEL.

NOTE.—Form the same as for a Cotillon.

First four ‡ half promenade, half right
and left-Sides (FIRST FOUR) half prome-
nade, half right and left-four ladies *mou-*
linet-four gents. *moulinet*-ladies swing
four hands half round, gents. the same-
grand right and left-lock right arms with
partners, swing quite round-left arms with
next-right with next-left with partners.
Sides ‡

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.

Couples form in a line, or in a circle around the hall, every two couples facing each other. In waltzing 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 upon his arm just above the elbow. The arms should be kept in a rounded position preserving them without motion, which is the most graceful. All the beats should be clearly marked, being attentive to turn on the toes. Every turn in the waltz should be fully performed, so that in finishing, the waltzers will be opposite the side they were on when commencing, without which their course cannot be followed, causing confusion in the set.

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 announcement 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.

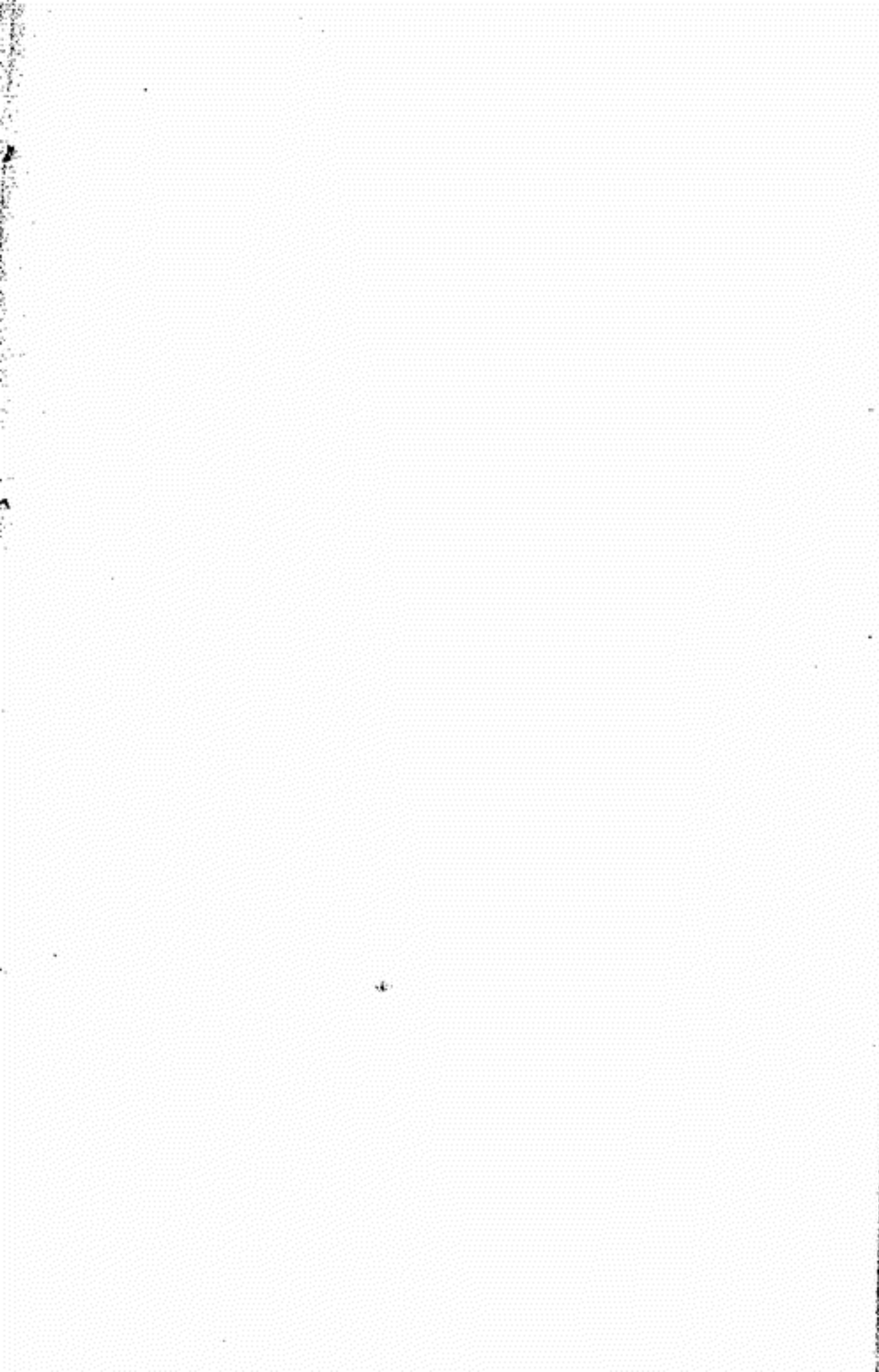
A gentleman should never allow himself to lose his temper in a ball-room, nor *show* that he has taken offence at any supposed slight; it places him in a very disadvantageous position, betraying an absence of self-respect—or, at least of self-possession.

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