

THE  
BALL-ROOM MONITOR,  
OR,  
Guide to the Learner;

CONTAINING THE  
MOST COMPLETE SETS OF QUADRILLES  
EVER PUBLISHED.

Third Edition, with Additions.

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## INTRODUCTION.

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Through the repeated solicitations of my pupils and friends, I have been induced to publish the following selection of Quadrille Figures as I teach them. They will be found an excellent assistant to the learner, and a useful monitor to more advanced quadrille dancers.

The figures which compose the following selections are those usually danced at balls and parties. I have devoted but a small space to cotillion dancing; the figures and style of dancing them are so changed, that it is difficult to see any resemblance to cotillions, except the square form of the four couples. The beautiful figures and variety of steps so applicable to this beautiful dance, are entirely disregarded, (at least by Philadelphians,) and will be, no doubt, for some time to come, as the waltzing mania is still on the increase. We have a relic of the old style cotillion remaining, bearing the name of Lancer Quadrilles, but they are danced too fast, as a general thing, and little or no regard is paid to

the proper steps; they have undergone as many changes as there were colors on Joseph's coat. It is a pretty and modest dance, however, in any shape. It only makes a little jam when two schools meet, and as my scholars always have a majority of fancy quadrille dancers, I do not feel alarmed for their safety in that respect; but very few ladies or gentlemen will take the trouble to learn a variety of cotillion steps; they think that the Polka steps will answer every purpose, (except a balance.) So they will, but they cannot be used with the same ease and grace. Neither will they take the trouble to learn complicated figures; they say plain figures answer every purpose. So they do, if you have not the proper step. It is ridiculous to see a person using a jig step in a solo.

Children should be taught first the rudiments of dancing, with all the variety of steps; after which waltzing and all other dancing is easily acquired.

Many, or all fancy quadrilles, have undergone various changes since their introduction. The authors of many of them, I presume, would find it difficult to recognize their own productions. Some of them perhaps have been improved, others have not. A custom prevails of prome-



nading through in the second figure of the Polka, and returning backwards, and one couple waltzing in the fifth figure while the three couples are promenading round. Both are ridiculous, and should not be tolerated. The Scotch step used in the Robinson Schottische is seldom well executed, and with the best execution is not as appropriate, nor can it be used with as much grace as the Schottische balance. The beating waltz used in the Durang Schottische is an ornament to it, when executed as the author intended it should be; but like many others has passed into vulgar hands, and the abuse of it will be the cause of its being discarded from all respectable schools and parties.

The Polacca Quadrilles inserted in this selection are my own composition; they are danced in plain waltz time; they will be found peculiarly pleasing. The Russian Mazourka cannot be introduced in public assemblies; when well executed they are a pretty dance, but that is seldom done.

Various new waltzes have been recently introduced, bearing high sounding names, and purporting to have been just received from that dancing emporium of the world, the city of Paris; and to have been danced at the nobilities' ball;

but presumptuous humbuggery is the order of the day, and we all are more or less governed by its influence. The probability is, that these waltzes are of domestic origin, whose authors are ashamed of their own productions, and palm them off on some unsuspecting person in Europe.

According to such representations, there is nothing can be stamped with the imprint of Christian civilization on its frontispiece, but that which is imported from Paris or London. I, for one, will stand up in defence of our native inventive genius against the world. Our people are equally as able, and in many things far surpassing those foreign gems of aristocracy, in producing almost everything that is grand, useful, or beautiful, in the arts and sciences.

The introduction of so many fancy dances, has not had the tendency to add to the pleasures of the ball-room, nor has the moral tone of society been improved by them. The objectionable features are not in their use, but in the abuse of privileges necessary to their use. Unsuspecting ladies are frequently handled in an unbecoming manner, *even* by men wearing the garb of respectability. The only remedy for this, is for teachers to enforce strict rules of etiquette in their schools.

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It is more difficult to correct errors than to teach new theories. Established customs are nearly equal to enacted laws. It is an error to suppose you can learn to dance without tuition. It is also an error to think you can acquire a correct knowledge of dancing from all who dignify themselves with the name of dancing master. Place yourself under the care of a competent teacher, who understands the rudiments of dancing; distrust a teacher whose first lesson to a beginner is a Polka waltz; be assured he has neither artistical skill, judgment nor decorum—totally unfit to command that respect which an enlightened and gentlemanly teacher deserves.

If you are a ball goer, you must learn such dances as are danced at balls; but if you only wish to acquire a sufficient knowledge of dancing to make yourself agreeable in that society in which you are accustomed to associate, the first principles are all that is required; you want to know the terms used in dancing, and to walk gracefully through a cotillion. If you have not an easy and graceful walk, you should try to improve it, and the instructions of a dancing master will be your best assistant.

I teach all the fancy quadrilles, with a variety of fancy waltzes; not from choice, but from ne-

cessity, for I am compelled to compete with other teachers; and in doing so, I have endeavored to lead them, in teaching a greater variety in a shorter time, and for less money. How far I have succeeded in these laudable exertions, I will leave to my scholars and the public to say.

I confidently hope that this choice selection will fully answer the intended design; viz., a guide to the learner, and useful monitor to the more advanced quadrille dancer. I can with confidence recommend it to the frequenters of the ball-room, as the most complete collection of quadrille figures yet published.

C. BROOKS.



THE  
**BALL-ROOM MONITOR.**

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**POSITIONS.**

Five positions constitute the first rudiments of dancing.

**FIRST POSITION.**

Place the heels together and turn the toes out to a proper angle, so that you can stand at ease with both knees straight.

**SECOND POSITION.**

Slide right foot to the side about the length of it from the left, resting on the toe with the heel raised, keep both knees straight; to do so, you must rest your weight on the left foot.

**THIRD POSITION.**

Place the right heel to the hollow of the left foot, resting firm on both feet.

**FOURTH POSITION.**

Rest your weight on the left foot, slide right forward till it forms an angle with the toe of the left, toe to the floor and heel raised. Keep both knees straight.

## FIFTH POSITION.

Draw the right heel to the left toe, resting firm on both with both knees straight; then slightly bend both knees, raise the heels, spring from both toes and light in the first position, with the heels raised and bracing against each other. Execute the same positions with the left foot. The above positions should be practised sufficiently to be well understood, as they are the ground work of all dancing. There are teachers who instruct their pupils to place their feet in straight lines instead of right angles; but that is only one of the late humbugs; the toes turned out in straight lines is almost as ridiculous as turning the toes inward. A natural position is the proper one both in walking and dancing.

It is useless to attempt an explanation of all the variety of steps used in cotillion dancing; but to more fully understand the positions used in dancing, I will explain some of the most simple and easy steps.

*Promenade.*—Stand in third position, left foot forward, slide left foot to fourth position, count one; draw right foot up to the left and chase it to fourth position again, count two; pass right foot forward to fourth position, count three; draw left foot to the right, chase right to fourth position, count four; and so continue.

*Side Chasse.*—Place your feet in third position, right forward, slide right to second position, count one; draw left to right, slide right again to second position, count two; place left in fifth position forward, count three; spring on right in second position, at the same time raise left behind in the fifth off the floor, count four; requiring two bars of music. Return by placing left foot in second position; some figures require a half balance or

setting step of two bars before returning, making in all eight bars of music; to advance and retire, slide left to fourth position, count one; draw right to left and chase left again to the fourth, count two, then spring on right foot in the fourth position, at the same time raise left in fifth behind off the floor, count three; then spring on left in fourth position forward, raise right behind in fifth off the floor, count four; retire in the same way, by placing right foot in fourth position behind.

*An old Balance or Setting Step which can be used with much ease and grace.*—Slide left foot to second position, count one; draw right foot up to the left, count two; slide left again to second, count three; then bring right foot to third position forward, count four; execute the same with the right foot. This is nearly the same as the Schottische Balance, and from which I presume, the Schottische has been taken.

## PROGRAMMES.

This almost indispensable article in our ball-rooms, from the abuse of the privilege granted to gentlemen, or rather the privilege gentlemen take with the ladies' programmes, has become almost a nuisance. A gentleman will ask a lady for her programme, and select whatever dances he thinks proper, and return it to her without other ceremony; he perhaps is a stranger to her. The occurrence is so frequent in our ball-rooms, that he does not deem it necessary to consult her wishes. I have seen ladies' programmes filled before the second set was danced. This is wrong, and frequently mars the pleasure of all concerned. There is no room left for a friend who may enter the room afterwards. There is no necessity for en-

gaging for more than two or three plain sets ahead. When difficult fancy dances are on the programme, there is some excuse—when the parties so engaging are acquainted with the dance. There is not sufficient reserve with too many of our ball-going ladies. I am not willing to believe but most of them have sufficient confidence in themselves, to assert their rights when told of their errors, and how to correct them. The gentleman whom you honor with your company to a ball is entitled to every set, if he is selfish enough to ask it. You have the privilege of dancing with an acquaintance sets that he does not wish to dance, but it is your duty to consult him as to the propriety of engaging with a stranger before doing so. Try this, ladies; the result will be in your favor.

## **COTILLIONS.**

AS DANCED AT BALLS AND PARTIES IN PHILADELPHIA.

FIG. 1.—Leading couples right and left, 8 bars; the same couple chasse across and back, 8 bars; two ladies chain, 8 bars; the same couples promenade around each other, 8 bars; sides repeat.

FIG. 2.—Leading couples advance and retire, and then cross over to opposite places, or halt right and left, 8 bars; the same couples balance and turn partners, 8 bars; repeat four times.

FIG. 3.—Leading couples cross, giving right hands, return giving left hands, and form a square in the centre of cotillion, 8 bars; balance in that position, 4 bars; half promenade, 4 bars; same couples forward and back, forward again and turn the opposite ladies quite round with both hands, 8 bars; forward and back again, and right and left



to places, 8 bars; played four times. The fourth figure is generally a repetition of the second figure with the addition of turning corners, hands round in a circle, &c. In private classes, some fancy figure is played for the fourth, such as the Cauliflower, Coquette, Basket, &c.

#### COTILLIONS AS DANCED IN FASHIONABLE CIRCLES.

FIG. 1.—Top and bottom couples right and left, 8 bars; same couples chasse past partners, and half-balance, 8 bars; two ladies chain, 8 bars; same couples half promenade, and right and left to places, 8 bars. Sides repeat.

FIG. 2.—Top lady and bottom gent forward and back, and cross over, 8 bars; chasse to the right and left and cross to places, 8 bars; balance and turn partners, 8 bars. Repeat four times.

FIG. 3.—Top lady and bottom gent cross over touching right hands, return joining left hands, and join right hands with partners, 8 bars; balance in a line and half promenade to opposite places, 8 bars; top lady and bottom gent, dos a dos, pass around each other and return to places, 8 bars; (this, to be properly understood, must be taught,) then the two couples forward and back, and half right and left to places, 8 bars. Repeat four times.

### PRISONER.

FIG. 4.—Top lady balance to the gent on her right, and turn the bottom gent, balance to the fourth gent and turn her partner, and stop in the middle of cotillion, 8 bars; four gents join hands round the lady, chasse once round the lady, and all turn partners to places, 8 bars; all chasse across to places and back, 8 bars; the other ladies do the same; the gents the same. Repeat eight times.

## **JIG, or Finish.**

FIG. 5.—All balance to partners and turn, 8 bars; then all the ladies balance to gents on their right and turn, 8 bars, (gents keep their places;) then balance to next and turn, 8 bars; then to the next, 8 bars; then all balance to partners as at first, 8 bars; then gents go to the right and ladies keep their places.

## **BASKET.**

Top and bottom couples forward and back, and cross back, 8 bars; chasse to right and left and cross to places, 8 bars; four ladies to centre, join hands, gents join hands around the ladies, 8 bars; gents raise their arms over the ladies' heads and form a wreath, or basket, all balance and turn partners to places. Repeat four times.

## **JIG ALLAMANDE.**

First couple balance to couple on the right, and hands four round, 8 bars; balance to bottom couple and cross hands, 8 bars; right and left with fourth couple, 8 bars; all grand chain and turn partners, 16 bars; four gents cross left hands half round, leading partners—four ladies cross right hands, back leading gent, 8 bars.

## **CAULIFLOWER.**

Leading couples forward and back and turn their own partners, 8 bars; forward again and first lady take the hand of the opposite gent and retire with him, her partner retires alone, 4 bars; the first gent forward and back twice, 8 bars; they then execute the hands half round, and half right and left to places, 8 bars; all the others do the same.

A proper disposition of the hands and arms is as essential as the feet, without which you cannot show that ease and grace so applicable to this beautiful dance.

## **COQUETTE.**

First lady balances to the first gent on her right and turns whom she pleases, 8 bars; balance to bottom gent and turn, 8 bars; then to the next and turn, 8 bars; then all balance to partners and turn, 8 bars; each lady in turn executes the same, then the gents execute the same.

NOTE.—This figure has nearly become a nuisance from the disorderly way in which it is danced.

## **COURTESY.**

First couple forward to the right side couple, then chasse past partners and bow de chasse, and bow again, then right and left, then execute the same with the other couples.

NOTE.—Raising the arms over the head on making the courtesy should be discountenanced, by the ladies especially.

## **SOCIABLE.**

Leads forward and back, then half right and left, 8 bars; side couples do the same, 8 bars; then all chasse past their partners; take the next lady's hands and promenade to the gents' place. Repeat four times.

## **NEW YEAR.**

First couple lead to couple on the right, 4 bars; cross right hand half round left back, 8 bars; repeat to bottom couple, then with the next, then all slow chain, only walking half round, then continue



the same way only quicker, to places; the other couples repeat the same.

NOTE.—It will be seen that the first part of this figure requires 12 bars of music, and must be played three times for each couple. The music has been arranged expressly for the dance.

## **POLKA WALTZ.**

Stand in third position, right foot forward, slide left foot to second position, turning the toe in till it forms a parallel line with the right, count one; bring right foot up to the left in third position behind, count two; slide left foot forward again, count three; raise right foot in fourth position behind off the floor, count four; then set right foot down in fifth position behind, count five; set left foot down in a line with the right, count six; move right forward to fourth position, count seven; raise left foot up behind, count eight, which is the entire waltz, and requires two bars of music. Any even time music will answer, 4-4 or 2-4; 2-4 being the liveliest is the best adapted. In all such music there are two accents in each bar; the first note should be well marked, and the third slightly so.

## **REDOWA WALTZ.**

The Redowa Waltz is precisely the same step as the Polka, the time is the only difference. It is danced to 3-4 time music, slower than the Polka, and the first note or step more distinctly marked than the Polka. A system now prevails of dancing it in a kind of fast walk or trot, as it were, destroying in effect all the grace so applicable to this beautiful waltz, when danced as it should be—the effect, I presume, of bad tuition, assisted by bad music. There are pretended teachers as well as players,



who could hardly tell whether a bar of music had any thing more to do with dancing than a grate bar.

## **SCHOTTISCHE WALTZ.**

The Schottische Waltz, like the Polka, can be danced to almost any music in common time. It has four beats to the bar as follows: slide left foot to the side, count one; draw right foot to the left, count two; slide left foot again to the side, count three; hop lightly on left foot, count four; repeat the same with right foot, then in turning spring on left foot, count one; hop on left, count two; spring on right, count three; hop on right foot, count four; repeat, making in all eight counts; then balance again as at first. So repeat.

There are various other waltzes recently introduced. As they must be taught to be understood, I deem it unnecessary to give a description of them. Many of them are like the horse that was hard to catch, good for nothing when caught.

There has been no improvement in dancing for the last forty years, in my estimation. The great variety of figures and steps used formerly in cotillions, are far superior to the so-called new dances, so much in vogue at the present time.

## **STEPS of the PLAIN WALTZ.**

Place your foot in third position, right foot forward, slide left foot forward, turning the toe inward until it forms a parallel line with the right foot, count one; then bring the right foot to fifth position, resting on the toe close to the heel of the left, count two; then set left to the side again, forming a parallel line with the right, count three; (a slight motion only is required, and care must be

taken not to change the position of right foot) then set right foot down in fourth position forward, count four; then bring left foot round to second position, slightly touching the floor with the toe, count five; again move right foot to fourth position, count six; which is the entire waltz. The plain waltz is danced to 3-4 or 3-8 time music, three beats to the bar. Two bars are required to execute the entire waltz. The accent is on the first note in each bar, consequently the number one with the left foot and number four with the right foot must be well marked; all the others slightly. A good system to practise alone: stand with your face to the side of the room; the three first steps will turn you half round, the next three will bring you in the position from which you started, if the steps are rightly executed.

The steps of this waltz are simple, but it requires much practice to execute them with ease and grace.

## **POLKA QUADRILLES.**

FIG. 1.—Leads forward, 4 bars; change hands and return to places, 4 bars; leads waltz round each other, 8 bars; leads execute the square, 8 bars; leads waltz round each other again, 8 bars; sides repeat.

FIG. 2.—First couple balance, 2 bars; waltz, 2 bars; repeat, 4 bars; then leading couples promenade, (Tiroir figure,) 4 bars; return in the same way to places, 4 bars; first couple waltz inside of quadrille, 8 bars; repeat four times.

FIG. 3.—First couple waltz with right side couple, 8 bars; cross hands round and back, 8 bars; waltz with same couple again, 8 bars; then waltz with bottom couple, 8 bars; the other couples repeat.

FIG. 4.—The first couple forward with heel and toe to the bottom couple, 8 bars; execute the passes, 8 bars; first couple waltz to places, 8 bars; repeat four times.

FIG. 5.—All promenade round, 8 bars; all balance, 8 bars; solo by first couple, 8 bars; first couple waltz inside of quadrille, 8 bars; then all promenade again, repeat four times, then all waltz for finale, 8 bars.

NOTE.—These figures have undergone various changes since their introduction. Systematically they have not been improved. The first figure ended with heel and toe forward, and return without quitting hands, instead of leads waltzing round each other; and in the Tiroir in second figure you give right hand to opposite couple and balance half round (heel and toe,) return giving left hand, but as the majority of ladies at the present time desire a pretty wide space, perhaps the present style gives the most satisfaction.

## PARIS POLKA QUADRILLES.

FIG. 1.—Leads waltz round each other, 8 bars; right hands to corner partners, 8 bars; gents back ladies to centre of quadrille, and waltz them back to places, 8 bars; all waltz round, 8 bars; sides repeat.

FIG. 2.—Two ladies chain, 8 bars; then leads to right, sides to left, Tiroir figure till in places, 8 bars; leads waltz round sides, sides lead up and back, 8 bars; repeat four times.

FIG. 3.—Leads forward, change ladies and waltz back to places, 8 bars; leads waltz round the side couples, 8 bars; cross hands half round and back, (heel and toe) 8 bars; leads waltz round sides again, sides lead up and back, 8 bars; repeat four times.

FIG. 4.—All waltz a quarter round, (heel and toe,) all join hands in a circle, balance four bars left and four bars right, 8 bars; all waltz round to the places last started from, 8 bars; repeat four times.



FIG. 5.—Right hand to corner partners, 8 bars; all balance to corner partners, 4 bars; take ladies to gents' places, 4 bars; all balance, giving right hand half round, (heel and toe,) 4 bars; left hand back, 4 bars; all waltz round, 8 bars; repeated four times; then execute the grand square, once through only; then all waltz for finale.

NOTE.—These figures can be danced in connection with the plain Polka without interruption to either. The music is the same.

## **SLEIGH BELL POLKA.**

FIG. 1.—Four ladies cross to opposite places, 4 bars; waltz with opposite gent to next place, 4 bars; then four ladies to centre, join right hands with side ladies and pass to next gent on their right, 4 bars; waltz to next place, 4 bars; then four ladies cross over again, 4 bars; and waltz to next place, 4 bars; then four ladies to centre join right hands with side ladies and pass to next gent, and waltz to next place, 8 bars; then four ladies cross over to their own places, 4 bars; waltz on station, 4 bars; all waltz round, 8 bars; not repeated.

FIG. 2.—Leads to centre, change ladies and waltz to left side's place, at the same time sides waltz to lead's place, 8 bars; side couples now being in lead's will forward and waltz to their own places, while the leads waltz to their own places; repeat; then leads waltz round sides, 8 bars; form lines and forward and back, 4 bars; change ladies and waltz to places, 4 bars; then join right hands with partners, balance half round, 4 bars; beat, (2 bars,) waltz to places, (2 bars.)

FIG. 3.—Four ladies to centre, 4 bars; cross hands to opposite gents, 4 bars; all waltz half round, 8 bars; repeat, and all will get their partners.



FIG. 4.—First couple waltz round outside of quadrille to places, 8 bars; at same time sides lead forward and cross hands round to places, then couple on right waltz round, while leads forward and cross hands, 8 bars; repeat four times. Then leading couples waltz, 2 bars; reverse, 2 bars; half right and left, 4 bars; then balance corners, 4 bars; turn half round with right hands, back with left, 4 bars; all waltz round, 8 bars; repeat.

FIG. 5.—Top and bottom gent forward to side ladies, 4 bars; turn with the right hand, 4 bars; cross hands in centre, 4 bars; take partners and waltz to places, 4 bars; repeat four times.

## UNITED STATES POLKA.

FIG. 1.—All balance heel and toe, 4 bars; then leads right and left and waltz on station, while the side couples balance right and left, 8 bars; repeat the same to places.

FIG. 2.—Four ladies to centre, 4 bars, (Polka step,) cross hands three quarter round with hop and silde, 4 bars; take gent's left hand and balance, (heel and toe,) and turn the gent, leaving them on ladies' side, 8 bars; then the gents forward to centre, cross hands, balance, and turn the ladies to their respective places, and so continue until all get their partners.

*Second part.* Promenade round the ladies on their left and lead them to next place, 8 bars. Repeat until all get their own partners.

FIG. 3.—Top couple waltz across, while the opposite couple half right and left, 4 bars; then forward, change partners, and promenade back to places, 4 bars; repeat the same to places, then the couple on right of lead execute the same with opposite couples; then bottom couple, then fourth couple.

FIG. 4.—Top lady and bottom gent forward to centre, 4 bars; waltz, 4 bars; leaving the lady with the left side couples, while the gent goes to his left side couple; waltz under arms, (this must be taught to be understood;) then the three forward to centre and balance heel and toe, while the other couple forward to centre and turn, then all take partners and waltz to places. Repeat four times.

FIG. 5.—All forward to centre, 4 bars; waltz back to places, 4 bars; then leads waltz with sides, stop on sides' place, 8 bars; then all forward to centre again, and waltz back, 8 bars; leads waltz with sides again, and stop in their own places; then gents give left hand to corner partners, turn quite round, give right to next lady, and promenade to gent's place. Repeat.

NOTE.—The first three figures are nearly the same as the Serious Family. Any Polka music will do.

## SERIOUS FAMILY POLKA.

FIG. 1.—Leads balance 2 bars to the right and 2 bars to the left, heel and toe, and chasse; leads half right and left, while the side couples balance, 4 bars; sides right and left while leads waltz on station, 4 bars; leads repeat the same to places, sides repeat to places.

FIG. 2.—Four ladies forward to centre, 4 bars; join right hands and pass round to opposite gents, 4 bars; join left hands to gents' left, all balance heel and toe, 4 bars, turning gents to centre, who execute the same. This is done four times.

FIG. 3.—Gents all promenade around the ladies on their left, take their hands and lead them to next place, with the slide and hop, 8 bars. Repeat until all get their own partners.

FIG. 4.—First couple waltz across while opposite couple right and left, then the two couples forward to centre, change ladies and lead to places, with the slide and hop, 8 bars. Repeat.

FIG. 5.—Promenade heel and toe, half round, waltz to places, 16 bars.

NOTE.—The above are divided as quadrilles, to assist the learner more readily to acquire a knowledge of them; but they are usually danced as one figure, without a division, and to the same music, without stopping. Number of bars of music for the entire figure, 184.

## **NORMA POLKA QUADRILLES.**

FIG. 1.—All promenade to the left a quarter round and back, 8 bars; four ladies cross right hands half round, leading gents, all waltz back, 8 bars; leads waltz to opposite places, 4 bars; gents promenade to right, ladies to left, outside of quadrille to places. 4 bars; (while the sides lead to centre and back.) leads waltz inside of quadrille, 8 bars; sides repeat. 32 bars. 64.

FIG. 2.—Leads balance and change sides with partners, 4 bars; change ladies, balance again, and change sides with opposite ladies, 4 bars; this will form a square in centre; leads being in opposite places, leads turn sides with right hands and partners with left, 8 bars; this will leave the leading gents in opposite places with change of ladies: two ladies half change, 4 bars. Leads waltz to places, 4 bars. Repeat four times. 96.

FIG. 3.—All promenade a quarter round, ladies to right, gents to left, meet opposite ladies, 4 bars; waltz in places, 4 bars; all promenade, 2 bars; waltz in place, 2 bars, to places started from, making in all 16 bars; leads balance to couple on the right, change partners, 4 bars; waltz on station, 4 bars. Repeat until all get their own partners and places, 128.



FIG. 4.—Leads balance in place, waltz single, gorlitz step, 4 bars; leads right and left, 4 bars; repeat to places, 8 bars; first couple waltz inside of quadrille, 8 bars. Repeat four times. 96.

FIG. 5.—All right hands to corners, grand chain, half round and back, 8 bars; leads forward to centre, change ladies and chasse to opposite places, 8 bars; repeat to places, 8 bars; all waltz half round, 8 bars; sides do.

SECOND PART OF FIG. 5.—Right hand to corner partners, as at first, 8 bars; leads right hands across with left side couples, heel and toe, 8 bars; first couple waltz across, opposite couples promenade, 4 bars; second couple waltz back while first promenade, 4 bars; all tiroir round 8 bars; sides do.; then right hand to corner partners, as at first, 8 bars; all heel and toe at corners, 8 bars; all waltz round, 8 bars, 152.

## MAZOURKA QUADRILLES.

*Introduction.*—Grand round to left, 4 bars; return to places, 4 bars; all turn in places, 4 bars; all Holubiec, (4 bars, viz.: Mazourka,) waltz.

FIG. 1.—First couple promenade inside of quadrille, 8 bars; the same couple execute the square, 4 bars; Holubiec, 4 bars. The other couples do the same.

*Introduction.*—All in waltz position, execute the slide and quarter round to right, then waltz a quarter, repeat, 16 bars.

FIG. 2.—First couple to right, 4 bars; hands four quite round, 4 bars; lead to next and cross hands, 8 bars; lead to next, and right and left, 8 bars; lead to places and turn with waltz Holubiec, 8 bars. The others the same.

*Introduction.*—All waltz round, 8 bars.



FIG. 3.—First couple forward to couple on the right, passing his partner from right to left hand, 4 bars; take side lady's hand with his right and promenade round at the fourth bar; pass backwards between the ladies, 4 bars; and execute the hands three to the left, 4 bars; then to right, 4 bars; passing the first lady to the gent on the side, then execute the same with the side lady to bottom lady, 8 bars; repeat the same to next, 8 bars; then promenade to place with the fourth lady, and turn with Holubiec. The other gents repeat the same and all will get their partners.

*Introduction.*—All promenade half round, 4 bars; ladies promenade round their partners without quitting hands, 4 bars; repeat to places, 8 bars.

FIG. 4.—Leads execute the passes, 8 bars; leads turn with right hand, then with left, 8 bars; played four times.

*Introduction.*—Grand round, same as first figure, 8 bars; tour, 4 bars; turn partners with waltz Holubiec, 4 bars.

FIG. 5. Gents to right, ladies to left, or grand chain a quarter round, 4 bars; and turn with waltz Holubiec, 4 bars; repeat four times.

## RUSSIAN

### MAZOURKA QUADRILLES.

*Introduction.*—Grand round to left and back to places, 8 bars; right hands to corner partners, chain half round and back, 8 bars.

FIG. 1.—First couple forward with Mazourka and Pas de Basque, Redowa waltz to places, 8 bars; disengaged Redowa waltz, Sissone and two plain waltz steps. The other couples the same.

*Introduction.*—All take partners in waltz position, go round to right with Polka, Mazourka and plain waltz step, changing four times, 16 bars.

FIG. 2.—Leading couples make a half turn round each other, and stop in front of the side couples, 4 bars; execute the passes with side couples, 4 bars; leads join hands in centre, and hands four to left, 4 bars; and Redowa waltz to places, 4 bars; disengaged Redowa, Sissone and plain waltz, 8 bars. Sides repeat.

*Second part of the same figure.*—Leads take the left hands of their partners, Sissone on right and left feet, and pass the ladies to gents' side; you will then meet the opposite ladies, execute the same with them and pass them; you will then meet your own partners, execute the same with them, and Redowa waltz to places, 16 bars; leads Jette volte, 8 bars; sides repeat.

*Introduction.*—All execute the Tiroir figure round, 8 bars.

FIG. 3.—First couple Mazourka waltz to centre, the gent leaves his partner and leads or turns the lady on his right to his partner, 8 bars; then four Mazourka steps to the right, 4 bars; then join right hands over the left and go round with Polka Mazourka step, 4 bars; on the fourth bar turn the ladies under his arms, or place one on each side of him and promenade round, 4 bars; they then Redowa waltz to places, the side gent takes his partner, 4 bars. The others do the same.

*Introduction.*—All pas de basque half round and Redowa waltz to places, 16 bars.

FIG. 4. Leads execute the passes. This does not differ much from the old Mazourka, and must be taught to be understood. It ends with Jette volte.

*Second part of the same figure.*—Leads Mazourka and pas de basque to opposite places, 8 bars; and Redowa waltz to places, 8 bars; leads Jette volte, 8 bars. Sides repeat.\*

\*The second part of this figure is a useless appendage.

FIG. 5. — *Introduction.*—Grand round to the left and back, 8 bars; all the gents allemande with partners and cast them to the gents on the left, while they go to the right, 8 bars; they then meet the ladies on their right, and execute the disengaged Redowa waltz, or pas de basque round each other, then take her in waltz position and Mazourka promenade half round the quadrille, finish by passing her to the left and execute the same with the next. The fourth time you will get your own partners.

## DURANG

### SCHOTTISCHE QUADRILLES.

FIG. 1.—First couple balance and waltz to bottom couple, 8 bars; half balance, giving right hands and gallop half round, return with left hand and foot, 8 bars; first couple balance and waltz to places, 8 bars; leads gallop to opposite places, 4 bars; return with Jette voltes, (hops,) 4 bars; leads execute the beating waltz; the other couples the same.

FIG. 2.—Leads right hands to partners, balance and gallop, or chasse to opposite places, 8 bars; chasse past partners, right hands to corner partners, 4 bars; balance with right foot and gallop half round, 4 bars; return with left hand and foot, 4 bars; leads chasse past partners, 4 bars; give right hands to partners, balance and chasse to places, 8 bars; leads execute the beating waltz; sides repeat.

FIG. 3.—First couple balance and waltz to couple on their right, 8 bars; balance with right foot giving right hands, chasse back to centre of quadrille with change of ladies, take lady in waltz position and waltz to bottom couple, 8 bars; execute the rocking waltz with change of ladies to fourth couple, 8 bars;



execute beating waltz with change of ladies to places; 8 bars; all execute the rocking waltz in place, 8 bars; the other couples do the same.

FIG. 4.—Leads balance and waltz to centre, 8 bars; change ladies and Polka back, 4 bars; waltz (hop) in place, 4 bars; Polka to centre, take your own partners, 4 bars; and Polka back to places, 4 bars; leads execute the rocking waltz, 8 bars; sides repeat.

*Second part.*—Two ladies cross over with four Jette voltes (hops) followed by gents, 4 bars; petite chasse, around each other, 4 bars, (Polka step is best;) execute the beating waltz, 8 bars; repeat to places, execute the rocking waltz; sides repeat.

FIG. 5. All balance and gallop half round, 8 bars; repeat to places, 8 bars; all execute the beating waltz, 8 bars; first couple execute the solo, 16 bars; then all execute the rocking waltz; repeat four times. The set ends with rocking waltz.

NOTE.—This is decidedly the most systematic set of Schottische Quadrilles now before the public.

The figures are more varied than any other set which I have seen. They are not difficult to learn. To have a pleasing effect, they must be danced livelier than any other sets; yet the changes are so easy that they do not fatigue the dancer.

In all Quadrille dancing eight bars of music are played as an introduction, during which time all will take their places in the set.

## ROBINSON SCHOTTISCHE.

FIG. 1.—Leads forward with Schottische step and return to places with four Jette voltes, (hops,) 4 bars; repeat, 4 bars; leads tiroir and waltz in place, 4 bars: return to places in the same way, 4 bars: leads balance, (Scotch step) 8 bars; leads slide waltz, 8 bars; sides repeat.



FIG. 2.—Leads forward to centre, change ladies and waltz across, 4 bars; forward to centre, take your own partners and waltz to places, 4 bars; four ladies grand chain, 8 bars; leads slide waltz, 8 bars; sides repeat.

FIG. 3.—Leads balance and waltz to centre, 4 bars; cross hands once round, 4 bars; change ladies, balance and lead to left side couples, 4 bars; change ladies with side couples, balance and waltz to places, 4 bars; leads slide waltz; repeat four times.

FIG. 4.—First couple balance, Scotch step, and waltz to opposite couple, 4 bars; balance again and waltz in place, 4 bars; give right hands to opposite couple, balance and promenade through, turning around, 4 bars; return to places in the same way, giving left hands, 4 bars; first couple waltz around inside of quadrille, 8 bars; the other couples repeat.

FIG. 5.—All waltz around, 8 bars; two ladies half chain, 4 bars; balance with opposite gents and waltz in place, 4 bars; then two ladies forward to their partners, deceive them and return, followed by their partners, 4 bars; waltz back to places, 4 bars; leads slide waltz, 8 bars; then all waltz round again; then sides repeat, and all waltz for final.

## GAZELLE SCHOTTISCHE.

FIG. 1.—Leads forward with Schottische balance, and promenade back with four Jette voltes, (hops,) 4 bars; repeat, 4 bars; leads half promenade waltz in place, 4 bars; repeat to places, 4 bars; leads balance, 8 bars; leads slide waltz, 8 bars; sides repeat.

FIG. 2.—Leads balance and waltz in places, 4 bars; half promenade and waltz in opposite places, 4 bars; return to places in the same way, 4 bars; leads slide waltz, 8 bars. Sides repeat.

FIG. 3.—First couple balance and waltz to couple on the right, 4 bars; change ladies, balance and waltz to bottom couple, 4 bars; change ladies, balance and waltz to place, 4 bars; then gents promenade to the right, ladies to the left; waltz with every other lady till in places, 16 bars. Repeat four times.

FIG. 4.—First couple balance and waltz in place, 4 bars: promenade to opposite couple and waltz single, 4 bars: give right hands to opposite couple, balance, 4 bars: and promenade through, (hop,) 4 bars: return to places with Schottische forward, 4 bars: waltz in place, (hop,) 4 bars: first couple waltz inside of quadrille, 8 bars. The other couples repeat.

FIG. 5.—All promenade a quarter round, (hop,) waltz a quarter, repeat to places, 8 bars: then four ladies grand chain, 8 bars: then leads balance and waltz to centre, 4 bars: cross hands, 4 bars: balance and leads to the sides, 4 bars: change ladies with sides, balance and waltz to places, 4 bars. Sides repeat: then all promenade again.

NOTE.—The second promenade is the final, but certain classes repeat the second and fifth figures. A want of knowledge of systematic dancing, I presume, is the cause.

## BROOKS'

### POLACCA QUADRILLES.

FIG. 1.—*Introduction*.—Grand round, all taking hands, four steps to left, pass the ladies to outside of quadrille, 4 bars: then four steps to right, which will take you half round, 4 bars: all waltz back to places, 8 bars.

FIGURE.—Leads balance to centre, 4 bars: change ladies and waltz across, 4 bars; sides the same, 8 bars: four ladies cross right hands, turn partners with the left, 8 bars: all waltz to places, 8 bars. Repeated.

FIG. 2.—*Introduction*.—Gents to right, ladies to left, meet ladies on the quarter, 4 bars: waltz in places, 4 bars: repeat to opposite places, meet partners, 4 bars: waltz in place, 4 bars: all waltz round to places, 8 bars.

FIGURE.—Leads forward, 4 bars: change ladies, leads to sides, 4 bars: change ladies, balance, 4 bars: waltz to places, 4 bars. Repeat four times, then all waltz round for finale.

FIG. 3.—*Introduction*.—All promenade half round and waltz to places, 16 bars.

FIGURE.—First couple to second, 4 bars: cross hands once round, 4 bars: then join left hand over the right, (cage figure,) and Polacca step once round, 4 bars: change partners and execute the same with the next, and next: the others do the same.

FIG. 4.—*Introduction*.—Gents to left, ladies to right, balance enchain till you meet partners, all waltz back to places, 24 bars.

FIGURE.—Leads balance to the centre, 4 bars: right hands to opposite ladies and left to partners, balance, 4 bars: turn with left hands and give right to sides, balance, 4 bars: turn ladies on right with right hands, meet partners, 4 bars: leads waltz to places, 8 bars: repeat four times.

FIG. 5.—*Introduction*.—Four ladies grand chain, 16 bars.

FIGURE.—Gents all balance to the ladies on their left, 4 bars: take them in waltz position, chasse figure half round quadrille, 4 bars: return to places in the same way, 8 bars: all waltz round, 16 bars: repeat four times.

## LANCER QUADRILLES.

FIG. 1.—First lady and opposite gent chasse to the right and left, 4 bars: turn with right hand round to places, 4 bars: first couple join hands and



pass to opposite places, while bottom couple cross outside, reverse to places, 8 bars: gents right hand to partners, cross left hands in centre, balance, 4 bars: turn ladies to centre, 4 bars: ladies cross left hands, right hands over the left, 8 bars, (cage figure:) chasse round to the left and change partners, 8 bars: next lady on right execute the same. Repeat four times.

FIG. 2.—First lady and opposite gent forward and back, 4 bars: their partners chasse to right and left, 4 bars: all balance to the ladies on the left, 4 bars: turn with both hands, 4 bars: form lines with sides, forward and back, forward and turn to places, 8 bars. Repeat four times.

FIG. 3.—First lady forward and stop, opposite gent the same, 4 bars: lady back, then the gent back, 4 bars: four ladies right hands across, once round, stop opposite partners and cross left hands in centre, join right to gents' right, 8 bars: then all promenade round in a star and turn partners. Repeat four times.

FIG. 4.—Leading couples with the side gents form the figure of the graces, forward and back four times, 16 bars: hands three round and turn partners, 8 bars: sides repeat, the gents execute the same with the two ladies. Sides repeat.

FIG. 5.—All grand chain, 16 bars: first couple turn, facing top of room, second lead in behind them opposite, and fourth do the same, 8 bars: then all chasse to the right and left, 8 bars; then ladies to right, gents to left, meet at bottom and lead up to places, 8 bars: the two lines chasse apart, 4 bars: join hands forward and back, 4 bars: forward and back again, and turn partners to places, 8 bars.

This set ends with the grand square, which must be taught to be understood.



## VARSOVIANNA QUADRILLES.

FIG. 1.—All Varsovianna waltz in place, 8 bars: first couple Varsovianna waltz to opposite couple, 8 bars: execute the passes joining hands, 8 bars: first couple waltz to places, 8 bars: then all Varsovianna waltz in place as at first. The others repeat.

FIG. 2.—First lady and opposite gent cross over giving right hands, 8 bars; return giving left and right to partners, 8 bars; balance on a line, 4 bars; half promenade, 4 bars; two ladies forward and back, two gents the same, 8 bars; four forward and back and waltz to places. Repeat four times.

FIG. 3.—Four ladies cross right hands quite round, turn partners with the left, 8 bars; then leads forward, change ladies and waltz to places, 8 bars; all Varsovianna waltz around, 16 bars. Repeat four times.

FIG. 4.—Leads half right and left, (with pas de basque,) 4 bars: then execute the Mazourka waltz (Holubiec,) on station, 4 bars: then leads Varsovianna waltz to left hand side couples, 4 bars: hands round to the left with Polka Mazourka, 4 bars; then execute the passes, (Varsovianna,) 8 bars: then waltz to the places last started from, and turn partners with Mazourka waltz, 8 bars: sides repeat; the fourth time will regain their places.

FIG. 5.—First lady forward to centre and stop, 2 bars: the gent opposite forward and stop, 2 bars: the second lady forward and stop, 2 bars: the first gent forward and stop, 2 bars: the four are now in a square in centre of quadrille: join hands and Polka Mazourka around to the left, 4 bars; waltz to places, 4 bars: then all the ladies move to the right and stop, (Varsovianna,) 2 bars: gents to the left and stop, 2 bars: the ladies move again to the

left and stop, 2 bars: then all will meet their own partners, take them in waltz position, and waltz around to places.

## REDOWA QUADRILLE.

FIG. 1.—Leads forward, (pas de basque,) 4 bars: right and left, 4 bars: forward again, 4 bars: cross hands once round, 4 bars: then leads give right hands to sides, balance and turn once around, which will bring the leads to their respective partners, 8 bars: forward and right and left to places, 8 bars: sides repeat.

FIG. 2.—First couple (reverse) waltz in place, 4 bars: forward to bottom couples, 4 bars: the two gents join left hands, and promenade once around, 4 bars: first couple waltz to places, 4 bars: then four gents cross left hands half around, 4 bars: ladies cross right hands back, 4 bars: the other couples repeat the same.

FIG. 3.—All reverse waltz in place, 4 bars: all direct waltz in place, 4 bars: first gent waltz with all the ladies in rotation, then swing corners, 8 bars. The others repeat.

FIG. 4.—Leads balance (pas de basque) forward, then right and left, 8 bars: sides the same, 8 bars: gents all pass to the right, take the next lady and waltz with her to your own place, 8 bars. Repeat four times.

FIG. 5.—Ladies grand chain 8 bars: four ladies back to centre, 4 bars: gents waltz ladies to places, 4 bars: all grand chain half round, 8 bars; waltz to places. Repeat.

## PHILADELPHIA SCHOT- TISCHE.

FIG. 1.—Leads balance and waltz to right side couples, 4 bars: right and left with sides, and waltz to places, 4 bars: leads balance, giving left hands, 8 bars: all promenade a quarter round; waltz a quarter, 4 bars: repeat to places, 4 bars: all slide waltz around, 8 bars. Repeat.

FIG. 2.—First couple balance and waltz inside of quadrille, 4 bars: all change partners at corners, 4 bars: leads balance, giving left hands half round right, back, 8 bars; all slide waltz round, 8 bars: repeat four times.

FIG. 3.—All to centre, change partners and waltz back, 4 bars: all balance giving right hands, 4 bars: gents cross left hands a quarter round, waltz in place, 4 bars; ladies cross right hands back, 4 bars; leads balance and waltz across, 4 bars; sides the same, 4 bars; leads forward to sides, change partners and waltz to places, 4 bars; repeat to the other sides, 4 bars. Repeat four times.

FIG. 4.—Leads balance and waltz to centre, 4 bars; change ladies and waltz back, 4 bars; sides the same, 8 bars; gents balance to left, waltz past, 4 bars; meet partners, balance and waltz in place, 4 bars; all slide waltz round, 8 bars; sides now being in leads' places, will forward and change partners. Repeat four times.

FIG. 5.—Leads half right and left with sides, waltz half round, 4 bars; repeat to places, 4 bars; first couple balance and waltz to centre, while the other couples form a basket around them, all waltz to places, 8 bars; all balance to corners and turn, 4 bars: then to partners, 4 bars: then gents to right,



ladies to left, meet opposite ladies on the quarter, waltz them back to places, 4 bars; repeat, meet your partners and waltz to places. Repeat four times, then all waltz for finale.

## **RUSTIC REEL.**

In this dance gent must have two ladies, one on each side of him. Six are required, two gents and four ladies, who stand facing each other. Any number can join it. Figure:—The gent turns the lady on his right, with right hand, 4 bars; lady on left with left hand, 4 bars; then half promenade with right hand partners, 4 bars: and half right and left to places, 4 bars; then forward and back, 6 bars: forward again and pass through, 4 bars: meet the next, and so proceed. When the first three get to the bottom, they do not change sides. The lady on left going down is on right going up.

## **VIRGINIA REEL**

For this dance form two lines, ladies on one side, gents on the other, facing each other.

FIGURE.—Top lady and bottom gent forward to centre, bow, and return to places: their partners do the same: forward again and turn with right hands: partners the same: forward again and turn with both hands: partners the same; the top couples separate and lead outside to bottom, (followed by the others,) join hands at bottom and lead up to places: the first couple down the middle to bottom and remain there. Repeat until all get through. Any lively music will answer.

NOTE.—The above can be danced in waltz time, which makes a very pleasing change.



## CAMPBELL'S

**LAURA QUADRILLES.**

FIG. 1. —All balance and waltz single, 4 bars; repeat, 4 bars: all balance again: ladies waltz under gents' arm, 4 bars: repeat, 4 bars; leads forward, change partners and lead to places, 8 bars: forward again, take partners and waltz to places, 8 bars: sides repeat, 16 bars; four ladies grand chain, 16 bars: four ladies back to centre, gents waltz ladies to places, 8 bars.

FIG. 2.—Leads waltz between sides, sides right and left, 8 bars: sides waltz back while leads right and left, 8 bars: first lady forward to centre, 4 bars: (turning round on the last bar,) opposite gent do., 4 bars: first gent do., 4 bars: opposite lady do., 4 bars: then cross right hands once round, and waltz to places, 8 bars: ladies repeat; then leads waltz around each other, 16 bars: while sides balance and turn. Sides repeat.

FIG. 3.—All promenade a quarter round and waltz on station, 8 bars: repeat to next place, 8 bars: then promenade to left and waltz on station, 8 bars: repeat to places, 8 bars: leads Tiroir and reverse waltz on station, 8 bars: return to places in the same way, 8 bars; sides repeat; all waltz around, 16 bars.

FIG. 4.—First couple lead to couple on their right, change ladies and waltz to bottom couple, 8 bars: change ladies and lead to next couple, change ladies and waltz to places, 8 bars: all execute the rock and waltz in place, 8 bars. Repeat four times.

FIG. 5.—First lady and opposite gent forward to centre and reverse waltz on station, 8 bars: repeat to places, 8 bars: then the next lady on the right and opposite gent execute the same, then bottom lady and first gent, then fourth lady and opposite gent,

then all execute the grand square, 32 bars: all waltz round for finale, 16 bars.

## HINTS ON ETIQUETTE.

There are no particular or set forms of etiquette in this country that we know of. Conform to the rules of the company you are in, or show your good sense by retiring. It is a false notion that if you are in Rome, you must do as the Romans do. A gentleman will be a gentleman no matter where he is. The same will apply to a lady. Fine clothes have their attractions, it is true, in certain circles of society; but good manners, courtesy, and gentlemanly deportment is your best passport in all classes of society. Courtesy and good manners are always at par value, when common sense is the banker.

There are numberless writers upon this subject, from Chesterfield to Willis; but the great fault with all of them, is that their works are designed exclusively for the *bon ton*. They are very well for those who spend their whole lives in fashionable circles; but if a plain man or woman were to follow their directions, they would only make themselves ridiculous. In view of this fact, I now present a few plain directions, not after an imaginary model, but upon the world as it is. I address only sensible persons, and expect them to be satisfied with such rules and principles as shall form well bread men and women, and not coxcombs and dandies.

When you meet a man in the street with whom you are acquainted, bow, if you pass without stopping; if you stop, shake hands and immediately step to the side of the pavement. This mark of courtesy will be appreciated by passers by during your stay, the ladies especially. The same rules should be observed in passages leading to public

halls, only that you should not stop in any portion of the passage.

When you meet a lady in the street, she should first indicate by her manner that she recognises you. You then raise your hat and bow, but you do not offer to shake hands: that is *her* privilege. But a lady will not stop to converse with a gentleman on the street, except very intimately acquainted. When you meet an acquaintance in the street or in a coffee house among strangers, do not address him by name: it is annoying. Do not address your acquaintance by name when walking the street together; it is vulgar. Never scratch your head, pick your teeth, clean you nails, or worse than all, pick your nose in company. Spit as little as possible, and never on the floor. Never enter a room, however humble its occupants, with your hat on. Take it off; you can put it on again if it is their custom to wear hats in the room.

## JUVENILES.

There is a material difference in teaching children and adults. The most responsible situation a dancing master assumes is to teach a class whose ages range from four to fourteen years, in a class of fifty scholars. He has almost every disposition imaginable to contend with. To do his duty he must learn the disposition of each, and act accordingly. He must understand the rudiments of dancing, as well as the best system of imparting it to his young pupils.

I have studied this for many years, and believe that I have now the best system extant, for imparting to young pupils a knowledge of dancing, with an ease and grace so essential to them in after years as a passport to good society.

A custom prevails to a great extent, of scolding, or striking a child on the hands or feet, should



not place itself at once in a proper position, or be a little inattentive at times. This is wrong. If I cannot gain the attention of my young pupils by repeated kind words and kind actions, I will send them home.

Another bad practice is to teach boys and girls in in one class together. Boys of twelve or fourteen years frequently assume the airs of men. They will neither learn themselves nor let the girls learn, if they can help it. I do not have boys in the girls' class, except very small ones, and accompanied by a sister. Parents should accompany their children as often as convenient. It is a restraint on children who are a little difficult to govern; besides, they can see if there is any partiality shown; for if a teacher will pay more attention to a child because its parent is present, they can judge the fate of their own children when they themselves are absent.

He who checks a child with terror,  
Stops its play and stills its song,  
Not alone commits an error,  
But commits a grievous wrong.  
Give it play and never fear it,  
Active life is no defect,  
Never, never break its spirit,  
Curb it only to direct.  
Would you stop the flowing river,  
Thinking it would cease to flow,  
Onward must it flow forever,  
Better teach it where to go.

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Is dancing an essential part of a child's education? With judicious training it will add ease and grace to the motion of the limbs and body, genteel appearance and confidence in society. But if not discreetly applied, it is like desserts after meals, of no intrinsic value, and can be dispensed with.

Is dancing the most healthful exercise for children?

If we take into consideration the license granted to the children in a dancing academy; their joyous laugh; their gyrations through the room, assisted by the enlivening strains of music,—I answer, yes. But if you curb their playful mirth, cease the enlivening strains of music, it is not as healthful exercise as jumping the rope in the open air. The music necessary in a dancing school completely paralyses every other thought for the time being. The idea that dancing retards, or interferes with other branches of education, is an error. A child will study more diligently, knowing that it will have a relaxation of two or three hours, and that time to be spent at so interesting a place, to them, as a dancing school.

Should all children be taught fancy dancing? I will answer this question by asking another. Will a fashionable young lady dance a fancy dance *even* before her most intimate acquaintance? No. Then is it necessary to spend two or three years in learning that which will be of no use next year? Little girls soon become young ladies. Those who can learn them readily may do so, but others will only make a toil of what is intended for pleasure.

To teach children of tender age, a dancing master must act in the capacity of playmate. They cannot understand what you say; but they are little mimics, and will do that which they see their teacher do.

## ADVICE.

Before you engage with a teacher, ascertain his rules. If you cannot comply with them do not engage, for you will only annoy others. Try another teacher.

Be regular in your attendance, and at proper hours. Be attentive to the teacher's instruction.

Do not visit any other school without permission

to do so, or an introduction to the teacher by one of his pupils.

If you are allowed to visit his practising parties go at the proper hour, pay the customary price of admission, and go in at once. Do not lounge about the door. Conform to the rules. Do not try to have something introduced that his scholars have not been taught. If you do not like their system do not go again.

When you wish to retire, go at once, and do not stand lounging in the passage.

Do not light a cigar in the passage because you are immediately going out. The fumes of it will remain.

Do not spit on the floor, or on the walls behind the seats.

Never do in a dancing academy what you would scorn to do at home.

Do not confuse a set by inattention or carelessness.

A strict regard for the comforts of others is characteristic of a true gentleman or lady.

Always recognize your teacher on entering the room. A slight bow from a gentleman, or a smile from a lady, is sufficient. On entering any other school, something more marked is required.

Never contend for the lead to the annoyance of all present, even if it is your right to have it. No man of gentlemanly principles will attempt wilfully to take another's place. I have no doubt it is sometimes done wilfully, at other times both are mistaken. It is nevertheless too trifling to contend for. It has been the occasion of more noise than anything else.

Always at trifles scorn to take offence  
It shows great pride and very little sense.

All discussions of politics, religion, the merits or demerits of any other dancing academy, or argu-



ments on any subject whatever, should be strictly forbidden by all teachers of dancing, and lovers of good order.

When going home from a ball or party, do not give a history of everything that transpired to the public, by relating it aloud in the street.

Cautiously avoid using language in the street, (especially after night when everything is still,) that you would not use in the presence of ladies, for many ladies hear you, though unseen by you.

Never speak disrespectfully of any teacher or his pupils. Circumstances may make it convenient for you to attend his school.

Never say that the school you are attending is better than any other, at least not until you try others.

Never say who is the best dancer, until you can dance well yourself.

Never go to a party at a late hour, and say for an excuse, that you wish to see a gentleman, when your only object is to gain admission free, because it is too late to expect you to pay.

Never be guilty of practical jokes, for habit will cause you to use them in places where they will not be tolerated.

If there is any standard of good manners, it is one founded in reason and good sense, and not upon artificial regulations.

If you can refrain from using profane or immoral language for a whole day, when in the presence of a minister of the gospel, or ladies, you can refrain from it in a bar or ball-room.

If the presence of a lady would prevent your smoking, chewing, or spitting on her carpet, good manners and a sense of cleanliness would or should prevent you from doing so when alone.

A well bred lady or gentleman if told they went

to a dancing school to learn manners and good behaviour, would consider themselves insulted.

Appearances are often deceptive; let us be in reality what we appear to be, if it is better than what we really are.

Always look at those you are talking *to* and not at those you are talking *of*.

# Ball Room Monitor,

## PART II.

Being Additions to the Third Edition,

BY

PROF. C. BROOKS.



## ADVERTISEMENT TO THIRD EDITION.

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The writer does not deem it necessary to offer any apology for the following addition to the Ball Room Monitor, as the public have long felt the necessity of some system of amusement in social circles—more especially where dancing forms a part. There are many who do not appreciate dancing, nevertheless they engage in it, for the accommodation and amusement of others, provided the figures are plain and easy of execution. Many have not the capacity to become accomplished dancers, others have no desire to do so, and still a larger class cannot spare the time from other business to devote to that which is not, candidly speaking, essentially necessary. A graceful walk is the most appropriate for parlor or drawing room dancing. A graceful bow is a very essential accomplishment, which can be easily acquired by a little practice—a few lessons from an accomplished dancing master is all that is necessary, if you only wish to use it in social circles, but if a regular ball goer, you must learn all the complicated figures and all the various waltzes, or keep your seat half the time. A party can hardly be called social, when one half of those present are ignorant of the dances practised by the other half. Many persons go to these parties hoping to enjoy a few hours of social intercourse with those they esteem, respect, or perhaps love, and are compelled to take a back seat and gaze at a set dancing complicated figures which they do not understand and perhaps have no desire to learn, or having a desire, have not the time to spare. Nearly all cotillions now in use have been danced with very slight changes for more than fifty years, and the slight changes have not improved them. I have been teaching thirty-three years, and danced many years previous to teaching. Many cotillions advertised by dancing masters to have been just im-

ported from Paris or London, were taught by a dancing master named Pease, and another named Holmes, fifty years ago, in Pittsburg, Pennsylvania, from whom I learned them. They are not suitable for the present generation. Many of them have a ridiculous appearance if the proper steps are not used. Here is part of one of this class of figures: Forward two and cross over; chasse; dechasse, cross to places. This is done at the present time with a polka or a jig step, sometimes with a hobbling step between the two, and very often a bar or two of music behind or ahead of time. The day of these graceful cotillion steps has gone by, the oldest teachers are nearly the only ones that know them. They are something new to many young teachers. A solo well executed is a very pleasing part of a dance, but I do not wish to be understood as ridiculing the people for casting off the old styles of dancing. This is a fast age, and the people will not submit to having their feet put into stocks to give their toes an outward tendency, or to be compelled to study and practice for years a system of dancing, that in the end will not profit them much, if anything. The Polka, Mazourka, Schottische, Varsovianna and Redowa, with various other little waltzes, sweetened by the old or plain waltz, and interspersed with a few Cotillions arranged on general and systematic principles, will afford ample amusement for all lovers of dancing. When time and place suits, a fancy Quadrille of the Polka, Schottische or Polacca style, may be added.

I will now endeavor to place before the public a few sets of Cotillions arranged on systematic principles, wherein all can participate without a previous knowledge of the figures, my whole object being to improve and benefit society generally. If I have failed in this laudable object, I trust to a generous public for their forbearance.

CHARLES BROOKS.

## PROMPTER'S GUIDE.

It is often necessary to employ musicians, especially in villages or country places, who do not understand calling figures, or the number of bars of music required for each movement. By observing the following rules, any person present with one of these little books, can call figures. The fact is, this little book is a prompter of itself. Take one of these little books in your pocket to a party, and you always have a prompter present. The following are some of the terms used in calling figures, with the number of bars of music required for each movement: it is not necessary to call every movement, except in a school of learners. In calling *forward two* or *forward four*, you do not say "forward and back," you say, "forward." Forward requires 2 bars, and retire 2 bars. It is well understood by all dancers, that when you say "forward," they must also retire.

**RIGHT AND LEFT.**—Top and bottom couples pass each other, ladies give left hands and make a half turn; repeat to places, 8 bars.

**CHASSE ACROSS.**—Gents move to right, ladies to left, 4 bars; ladies to right, Dechasse, gents to left, 4 bars; Turn corners, swing corners or allemande left. All the gents turn the ladies on their left with the right hand, partners with left, 8 bars.

**CONTRA FACE OR SIDES FOUR.**—Top and bottom couples go to the couple on the right; four hands round; form lines of four on the side, 8 bars.

**BALANCE.**—A setting step facing your partner; turn with both hands, 8 bars.

**TWO LADIES CHAIN.**—Two ladies pass each other; turn opposite gents; with left repeat to places, 8 bars.



**FOUR LADIES GRAND CHAIN.**—Four ladies cross right hands, half round; turn opposite gents with the left; repeat to places, 8 bars.

**ALL GRAND CHAIN.**—All give partners right hand; gents to right; ladies to left; giving right and left hands till in places, 16 bars.

**FOUR LADIES CROSS HANDS.**—Four ladies give right hands across in centre; go half round; then join left hands and return to places, giving right to partners, 8 bars; forming a star figure.

**BALANCE TO CORNERS.**—All the gents balance to ladies on their left; turn with both hands, 8 bars.

**TIROIR.**—First couple join hands and cross over, while the bottom couple cross over on the outside; then bottom couple join hands and cross over to places; top couple go to places outside.

**MOULINETT.**—Four ladies cross hands.

**ALLEMANDE.**—Turn with one hand.

In calling figures, call on the last bar of the strain, and not on the first bar as some do. Use the plainest terms you can, and never allow yourself to become excited. Observe the capacity of the dancers; avoid calling too loud or too frequently, it is annoying to practiced dancers to be told every turn they have to make. Every eighth bar is often enough to call as a general thing, but some figures require to be called at every four bars.

The figures in this book can be danced without the dancers having any previous knowledge of them, if the caller or prompter will do his part; besides, they can be danced to any kind of music—Hornpipe, Reel, or Cotillion music—without arranging expressly for them.

So in this fast age this is the very thing the people want.

# Ball Room Monitor.

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## GENERAL GRANT SET.

FIG. 1.—Top and bottom couples cross hands half round and back, 8 bars; balance and turn partners, 8 bars; two ladies chain, 8 bars; half promenade half right and left to places, 8 bars. Played four times.

FIG. 2.—The first gent forward and back twice, 8 bars; the four ladies balance to the right, each taking next lady's place, turn the gent with both hands and stop, then the gents all balance to the left, turning the ladies and stop, all promenade to the place last started from, 8 bars. Repeat four times and all will get partners and places.

FIG. 3.—First lady and gent opposite forward and back, and turn with right hand to places, 8 bars; then first couple cross over with hands joined with bottom couple pass out side, reverse to places, 8 bars; all balance to corners and turn with both hands, 8 bars; all meet, join hands, forward and back, and turn to places, 8 bars. Played four times.

FIG. 4.—Top lady and bottom gent forward and stop, their partners do the same, all turn to places, 8 bars; four ladies balance to the gents on the right and turn, 8 bars; four gents to the ladies on the left, 8 bars; the ladies repeat, 8 bars; gents repeat, 8 bars; all will now have met their partners; grand chain to places. Played four times.

FIG. 5.—Top and bottom couples half promenade, and half right and left, 8 bars; four ladies forward and back, four gents the same, 8 bars; right and left

half round, 8 bars; turn partners and right and left back to places, 8 bars; all chasse past partners and turn the lady you meet with right hand, and partners with left, 8 bars; all balance and turn, 8 bars; repeated by sides, all promenade for finale.

## **MCCLELLAN POLKA QUAD- RILLE.**

FIG. 1.—Leads promenade to the opposite places and back with Polka step, 8 bars; then waltz to the opposite places and back, 8 bars; chasse 4 bars to the right and 4 bars back to place; waltz, 8 bars; sides repeat.

FIG. 2.—The leading couple waltz to the right side couple, 4 bars; change partners, waltz to second lead, 4 bars; change partners, waltz to the left side couple, 4 bars; change partners and waltz to place, 4 bars; then the leads waltz, 8 bars; the right side repeat, second lead repeat, left side repeat, finish with sides waltzing, 8 bars.

FIG. 3.—Leads waltz to the opposite place and waltz to the left sides from the opposite station, 8 bars; form right hands across, first going to the right, 4 bars; and then change, going to the left, 4 bars; change partners, all waltz around, 16 bars; sides waltz to opposite place, 4 bars; waltz to the right leads, 4 bars; hands across, 4 bars; going to the right, 4 bars; then going to the left, change partners, all waltz, 16 bars; leads waltz to the opposite place, 4 bars; waltz to right sides, 4 bars; hands across going to the right, 4 bars; then 4 bars to the left, change partners, all waltz, 16 bars; sides waltz to opposite places, 4 bars; waltz to left leads, 4 bars; hands across, going to the right, 4 bars; change, then 4 bars to the left, change partners, all waltz, 16 bars.

FIG. 4.—Leads waltz to opposite places and back



to centre of the quadrille, 8 bars; balance, 4 bars; change partners, balance, 4 bars; waltz round to opposite place, sides repeat, leads waltz to opposite places, 8 bars; balance, 4 bars; change partners, 4 bars; waltz around to place, 8 bars; sides repeat.

FIG. 5.—All turn at corners pass on to the next gent, going to the left, ladies going to the right, turning each partner twice round, 16 bars; all waltz to place, 8 bars; ladies right hands across, gents hold the left, all promenade round to places, 8 bars; repeat four times.

## PITTSBURG SET.

ARRANGED BY C. BROOKS:

### FIRST SET.

FIG. 1.—First couple forward to couple on their right; change ladies, 8 bars; take second lady to bottom couple; change ladies, 8 bars; take bottom lady to next couple; change, 8 bars; then all grand chain, 16 bars; then top and bottom couples forward and back, and half right and left, 8 bars; sides the same, 8 bars; all chasse; gents to right—ladies to left—take your own partners and promenade to places, 8 bars; played four times.

FIG. 2.—Top and bottom couples forward and back, and swing four hands round to places, 8 bars; forward and back again, and half right and left, 8 bars; then all chasse past partners and turn corners, 8 bars; then two ladies chain, 8 bars; then all forward to centre and back, and the first four right and left to places, 8 bars; played four times.

FIG. 3.—First couple balance to couple on their right and swing three hands round the second lady, then balance to bottom couple and swing three hands round bottom gent, 8 bars; balance to next couple and swing four hands round to places, 8 bars.

All balance and turn, 8 bars; repeated by all the couples in rotation.

FIG. 4.—First lady balance to the couple on her right and swing three hands round, then she balances to bottom couple and swings three hands round, at the same time first gent balances to second couple and swings three hands round, 8 bars; then the lady goes to fourth couple and gent to bottom couple, and swing three hands round, 8 bars; then the lady goes to her right side couple, and the gent to the fourth couple, and swing three hands, then all forward to centre and promenade half round, 8 bars; grand chain to places, 8 bars; repeated by the other couples in rotation.

## SECOND SET.

FIG. 1.—Top and bottom ladies forward and back, and turn with the right hand between the side couple, 8 bars; forward and back six and swing three hands round on each side, 8 bars; then the two gents forward and back, and turn between the ladies on the sides, 8 bars; ladies chain from lines, 8 bars; then two ladies forward and turn to places, 8 bars; then forward and back six, and the two gents turn to places, 8 bars; then all balance; played four times.

FIG. 2.—First lady balance to couple on her right, and turn the gent with right hand and partner with the left, 8 bars; then balance to bottom couple and turn the gent with right and partner with left, 8 bars; then first couple right and left with fourth couple, 8 bars; then all grand chain, 16 bars.

FIG. 3.—Two ladies half chain and half promenade with opposite gents, 8 bars; half chain again and half promenade to places with partners, 8 bars; four ladies grand chain, 8 bars; all gallopade round, 8 bars; played four times.

FIG. 4.—*Pop goes the Weasel*.—First lady balance

to the couple on her right and swing three hands half round; the couple raise their arms and the lady goes under them, 8 bars; she then executes the same with the other couples, 16 bars; all the ladies do the same, then all the gents; then all balance, 8 bars; all promenade, 8 bars.

Any Cotillion, Reel or Hornpipe music will do for any of the above figures.

### THIRD SET.

FIG. 1.—First lady balance to couple on her right, and swing three hands round; at the same time the first gent executes the same with the couple on his left, 8 bars; then first couple right and left with bottom couple, 8 bars; then all balance at corners, turn with both hands and form lines on the sides, 8 bars; all forward and back and turn to places, 8 bars; played four times.

FIG. 2.—*Swiss Boy*.—Top and bottom couples forward to their right side couples and swing four hands round on each side, forming two lines, 8 bars; forward and back and half right and left, 8 bars; ladies chain from lines, 8 bars; then forward and back and swing four hands round to places, 8 bars; played four times.

FIG. 3.—Top and bottom couples forward and back and turn their own partners, 8 bars; first lady cross to left of opposite gent, forward and back three, 8 bars; three hands half round and back, 8 bars; then four hands half round and right and left to places, 8 bars; played four times.

FIG. 4.—All balance and turn; then all pass their partners and balance to the next lady on the right; then turn the lady you passed—this requires 8 bars; then leave the lady you turned, and take the one that you balanced to and promenade round to that



lady's place, which will be on the right side couple's place, 8 bars; all will then be a quarter round; now pass the ladies you promenaded with and balance to the next; then turn the lady you promenaded, leave her, and promenade with the one you balanced to, 8 bars; so continue till in places.

#### FOURTH SET.

FIG. 1.—Top and bottom couples forward and back and turn your own partners, 8 bars; then forward again and take the right hands of the opposite ladies, and give left hands to partners, 8 bars; ladies passing each other forming a square; gents facing in, ladies facing out, 8 bars; then turn half round with left hands, joining right with opposite ladies, forming a square; gents facing out and ladies facing in; then turn the ladies with the right hands and partners with the left to places, then all gallopade round; played four times.

FIG. 2.—Top and bottom couples forward and back; turn with both hands and remain, 8 bars; six hands round that couple, 8 bars; all balance and turn, 8 bars; top and bottom couples lead to the right and swing four hands to places; 8 bars; turn corners, 8 bars; the others do the same; played four times.

FIG. 3.—Forward four; change partners; gents going to opposite places, 8 bars; two ladies chain, 8 bars; forward again; take your own partners and places, 8 bars; all gallopade round, 8 bars; played four times.

FIG. 4.—Four ladies cross right hands, pass their partners and turn the next gent with the left, 8 bars; this is repeated four times, when all rejoin partners, making in all 32 bars of music; then top and bottom couples forward and back, and half right and left, 8 bars; sides the same, 8 bars; then the gents cross right hands, pass their partners, and turn the next

lady with left hands; so repeat till in places, 32 bars; then lead side the same, 8 bars; forward and half right and left, 8 bars; grand chain, 16 bars; turn corners, all promenade.

### FIFTH SET.

FIG. 1.—Top lady and bottom gent forward and back, and turn with both hands, 8 bars; six hands round that couple, 8 bars; all balance and turn, 8 bars; top and bottom couples lead to right and swing four hands, 8 bars; all balance at corners and turn partners, 8 bars; played four times.

FIG. 2.—First couple balance to right side couple and swing four hands round; 8 bars; then to couple on their left and swing four hands round, 8 bars; then right and left with bottom couple, 8 bars; the other couples repeat.

FIG. 3.—First lady balance to couple on her right, three hands round, 8 bars; then take second lady to bottom couple, swing four hands round, 8 bars; then take bottom lady to fourth couple and swing five hands round, 8 bars; the four ladies stop in centre of cotillion; and the four gents join hands and go round them to the left, 8 bars; now form a wreath or basket; balance and turn to places.

FIG. 4.—Top and bottom ladies forward to centre and turn with both hands once and a half round; leaving the first lady on the left of her partner, 8 bars; then three hands round to left—then forward and back, 8 bars; then the four ladies hands four round and turn partners, 8 bars; played four times.

None of the above figures require any particular arrangement of music; any Cotillion music will do, nor is it necessary to dance the sets just as they are written; they may be varied as the fancy of the prompter dictates. The custom in many places is to begin every set with the old pantaloons figure, thus—right and left four, 8 bars; chasse four, 8 bars; two ladies chain, 8 bars; half promenade; half right

and left, 8 bars; sides repeat; and to finish every set with a jig or finish—ladies all balance to the gents on their right and turn; so on till in places. Then the ladies keep their places, and the gents go to the right, till in places. As four changes are enough for a set, you have but two figures to add to each set, then it is at the option of the prompter to call such figures as he pleases, but this system has been so long in practice that it has become stale, the fact is, the people want a change; they want figures that they can dance without having a previous knowledge of them. Intricate fancy Quadrilles are well enough in their place, but they should never be introduced at public assemblies, where the majority of those present do not understand them.

### **Variety Quadrille.**

FIG. 1.—Top and bottom couples right and left, 8 bars; four ladies forward to centre; cross right hands quite round, turn partners with left, 8 bars; all grand chain half round, 8 bars; polka waltz to places, 8 bars; sides repeat.

FIG. 2.—Top and bottom couples forward and back, and polka waltz to opposite places, 8 bars; side couples do the same, 8 bars; four ladies grand chain, 8 bars; all turn corners, 8 bars; polka waltz to places, 8 bars; repeat.

FIG. 3.—First couple balance to right side couple; swing four hands round to places, top and bottom ladies chain, leads polka waltz round each other, 8 bars; all join hands; go half round to left; polka waltz back to places; 8 bars; played four times.

FIG. 4.—Top and bottom couples half promenade; polka waltz to places, 8 bars; then top and bottom forward to sides; cross right hands round to places, 8 bars; all balance, 8 bars; played four times.

FIG. 5.—Four ladies forward and back, then cross right hands to opposite gents, turning them with the left, 8 bars; all polka waltz half round; repeat the same and all will get partners and places, 16 bars; then gents repeat, 32 bars; then ladies, 32 bars; then



gents again, 32 bars; then all balance, 8 bars; all turn corners, 8 bars; all polka waltz round, 8 bars: or promenade.

These figures require the same number of bars of music as the old polka quadrille. You dance them either as a polka quadrille or cotillion, or vary them as they are written.

## PROMISCUOUS FIGURES.

*Pantaloon*.—Top and bottom couples right and left, 8 bars; turn corners, 8 bars; four ladies grand chain, 8 bars; top and bottom couples forward; change partners, gents going to opposite places, 8 bars; then sides right and left, 8 bars; turn corners, 8 bars; sides forward and change partners, gents going to opposite places, 8 bars; four ladies grand chain, 8 bars; then four gents cross right hands to partners and promenade back to places.

*Emeline*.—Top and bottom ladies forward to right side couples, three hands round, 8 bars; the same ladies balance to the gents opposite their partners, 8 bars: the side ladies do the same, 16 bars; then four ladies forward to centre and back; then cross right hands round to partners; turn partners with the left, 8 bars: then the top and bottom gents do the same figure.

*Martha*.—First lady and opposite gent forward to centre and stop: their partners do the same: then turn partners to places, 8 bars: the four ladies move to the right, each taking next lady's place, 2 bars: gents to left, 2 bars: ladies to right again, gents to left, 4 bars: all have now met partners in opposite places: now grand chain to places, 8 bars: all turn corners, 8 bars. Played four times.

*Agnes*.—Four ladies forward to the centre and back; four gents the same, 8 bars; all balance, 8

bars; all turn corners, 8 bars; all promenade, 8 bars; played four times.

*Old Dan Tucker.*—A gentleman or lady place themselves in the centre of Cotillion, then eight hands round, 8 bars; all balance, 8 bars; then all turn corners, 8 bars; now the person in the centre will take the place of any one of couples, while the person discarded or cheated must go to the centre; the one in the centre must turn in the right time of the music or he is not entitled to place; if one gets to the centre twice before they have all been there the dance ends, except the one who was in the centre first.

*Amanda.*—Top and bottom couples forward and back; then swing four hands round to places, 8 bars; all balance, 8 bars; ladies grand chain, 8 bars; turn corners, 8 bars; played four times.

*Lizzie.*—Top lady and bottom gent forward and stop, 2 bars; their partners do the same, 2 bars; the four turn partners with both hands to places, 4 bars; first lady balance to gent on her right, at the same time first gent balance to the lady on his left and turn, 8 bars; then top and bottom couples right and left, 8 bars; two ladies chain, 8 bars; all turn corners.

## **ZULMA L'ORIENTALE.**

Execute the Polka Waltz once round, 2 bars; then point left foot in fourth position, then draw it back to the third, 1 bar; then slide left foot forward and spring, turning half round, 1 bar; execute the same with the right foot. Music 2-4 time.

## **DANISH DANCE.**

Slide left foot to the side, draw close up in third position, do this four times, 4 bars; then gallop back four times, 4 bars; repeat this, making in all 16 bars;

then execute the two step Waltz or Schottische, 16 bars; the slide and hop, or Polka will do. Music 2-4 time.

## **GITANA WALTZ.**

Slide left foot, count one; spring on the left twice, raising the right and turning half round, count two and three; repeat the same with the right, then execute the whole of the Polka Mazourka step with the left foot, and so repeat; the slide and hop requires 2 bars, execute with both feet, the Polka, Mazourka, 2 bars in turning half round. Music 3-4 time.

## **PLAIN QUADRILLE.**

AS DANCED AT MR. E. REILLEY'S.

FIG. 1. Leads right and left, 8 bars: promenade, 8 bars: ladies chain, 8 bars: promenade, sides repeat.

FIG. 2. Leads flora forward and back, 4 bars: half right and left, 4 bars: flora, 4 bars: half right and left, 4 bars: leads promenade, 8 bars: repeat four times.

FIG. 3. Leads half right and left and back, form a square in the centre, 8 bars: balance 4 bars: chasse to opposite place, 4 bars: ladies chasse and grand salute, 4 bars: gents chasse and salute, 4 bars: forward four and back, 4 bars: half right and left, 4 bars: repeat four times.

FIG. 4. Lead and right side flora forward and back. 4 bars: flora again and back, 4 bars: right hands across, going to the right, 4 bars: change going to the left, 4 bars: lead forward with second lead, 8 bars: right and left, 8 bars: lead flora with left side, 4 bars: flora again and back, 4 bars: ladies grand chain, 8 bars; all chasse, salute at corners and back to place, 8 bars: repeat 4 times. *Second Part*—Lead



promenade outside of Quadrille, 8 bars: right side repeat, second lead repeat, left side repeat, all chasse and salute, 8 bars: forming in two lines, first lady lead off with first gent, 4 bars: finish the other, 4 bars: with any of the gents in the set; repeat 4 times, all chasse and salute, 8 bars: first gent commence the repeat 4 times, all flora and back, turn partners to places, 8 bars.

This figure must be taught to be understood.

FIG. 5. All turn at corners with right hand, 4 bars: turn partners with left hand, 4 bars: leads forward and back, 4 bars: half right and left, 4 bars: chasse, 4 bars: half right and left, 4 bars: promenade, 8 bars: repeat 4 times, all promenade for finale.

## **Waltz La Veliers.**

AS DANCED AT MR. E. REILLY'S.

*First Part.*—Gentlemen chasse the left foot in the second position, coupay with left foot, describe half circle with right foot, ending with back ankle rest, repeat for 16 bars, music  $\frac{3}{4}$  time.

*Second Part.*—Chasse the left foot in second position, chasse forward left foot and coupay, balancing the right foot and chasse, repeat 16 bars.

This waltz was danced in Paris last season, the music for second part 2-4 time.

## **Lancers, as danced at Present.**

FIG. 1.—Leads forward and back, 4 bars; forward and turn opposite partners, 4 bars; first lead pass through the centre, second lead pass outside to opposite place, 4 bars; reverse to place, 4 bars; all balance to corners, 4 bars; turn corner partners, 4 bars; sides repeat, leads repeat, finish the figure with sides repeating.

FIG. 2. Leads forward and back to place, 4 bars; salute partners, 8 bars; chasse, 8 bars; form on the sides, forward, turn partners to places, 8 bars; sides repeat; leads repeat; sides finish the figure by repeating.

FIG. 3. Leads forward and back, 4 bars; ladies chasse in front of partners and salute, 4 bars; ladies and gents chasse to right and left, turn partners to places, 8 bars; sides pass to the leads, form a line, 4 bars; forward eight in line, and turn partners to places, 8 bars; repeat four times.

FIG. 4. Leads chasse to the right, and salute, 4 bars; chasse to the left, and salute, 4 bars; chasse to places, and salute *vis à vis*, leads right and left to places, 8 bars; repeat 4 times.

FIG. 5.—All salute right and left, or grand chain, gents going to the right, ladies to the left, 8 bars; half way round salute, repeat to places, 8 bars; the lead turn round, sides all into places, all forming a line, 8 bars; all chasse, 4 bars; gents to the right, ladies to left and back, 4 bars; all grand march up the centre, 8 bars; all chasse, 4 bars; gents to the left, ladies to the right, forward, turn partners to places, 8 bars; repeat 4 times, grand right and left for finale.

It is a general rule to wait until the first 8 bars are played of every figure. It is always supposed the first 8 bars of the first figure should be the grand salute.

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