

SPENCER'S

TERPSICHOEAN



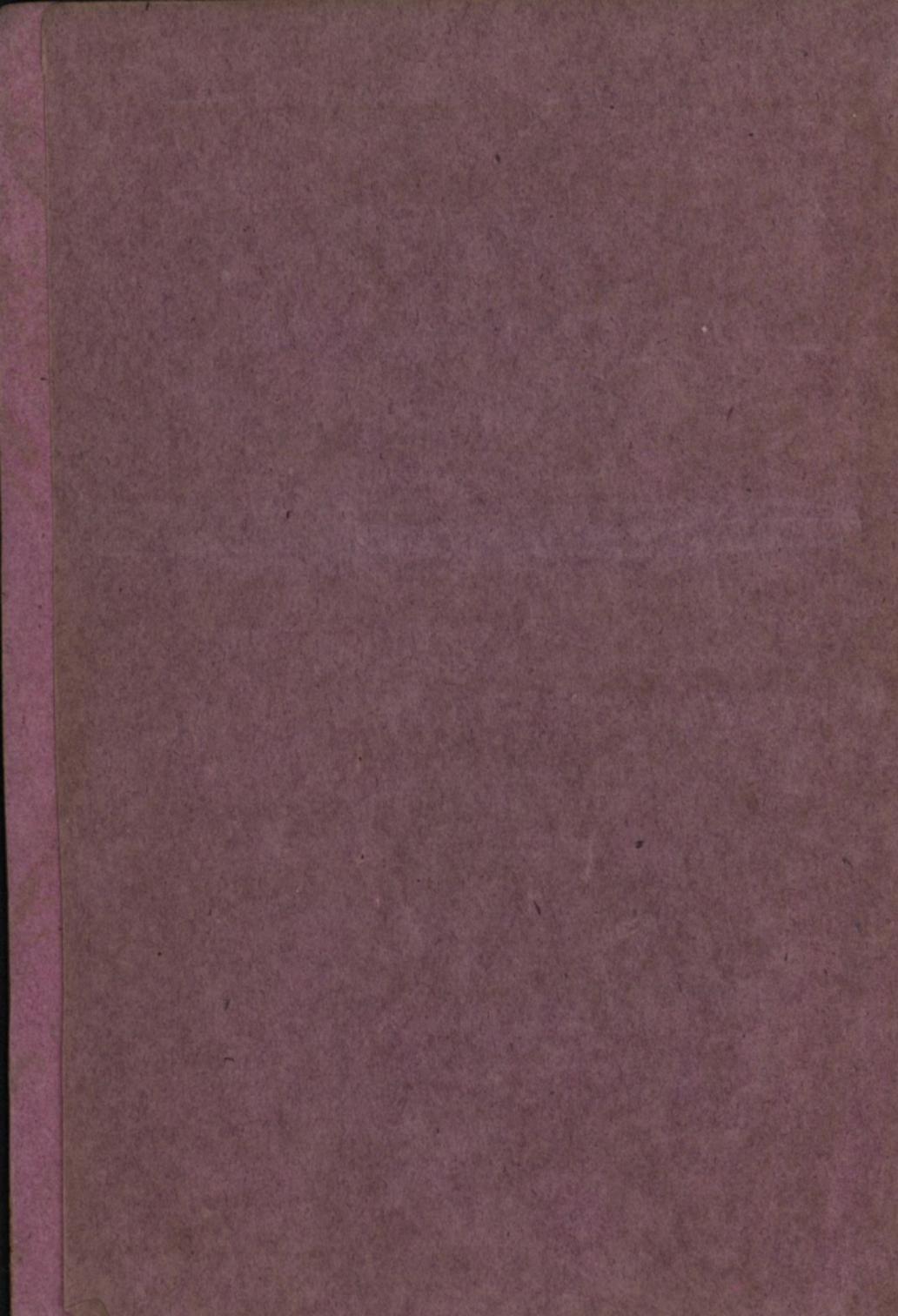
MONITOR.

To Helou A. Morton
In memory of the
Mysterious list
March 31st 1879

~~Any of the same~~

— 621

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SPENCER'S
Terpsichorean Monitor,

CONTAINING A

Full Description of all Dances,

AS PRACTISED IN THE

BALL-ROOM AND AT PRIVATE PARTIES,

Including an Explanation of the Figures of the

“GERMAN,”

TOGETHER WITH A FEW

HINTS AND SUGGESTIONS,

BY

D. SPENCER.



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the Northern District of Illinois.



Introduction.

IN presenting this work I have not been actuated by any aspiration for literary distinction, nor with the hope of pecuniary reward; but rather, by gratitude towards those who have sustained me in my professional career, and also by a desire that it might prove entertaining and instructive to them, as well as to the public at large. The "Hints and Suggestions" were added in the belief that they might be of service to many young persons into whose hands the book will naturally fall. The introduction of those ridiculous rules, so prevalent in works on etiquette, in which it is assumed that the reader is devoid of intelligence, ordinary breeding, and common politeness, was intentionally avoided; preferring rather, to offer a few general *Hints*, the propriety of which must be left to the judgment of the reader.

D. SPENCER.





SPENCER'S TERPSICHOREAN MONITOR.

Utility and Sanitary Advantages of Dancing.

DANCING has met, at all times, and under circumstances of no ordinary character, with strong opposition; but it has gradually overcome its opponents to such an extent that they are now but few, and belong only to those classes of people who oppose every thing that makes life cheerful. Even in the oldest histories of the world we find recorded the fact, that the best and greatest of men and women were in favor of this recreation, and indulged in it as a benefit to their mental and physical health at all convenient opportunities,—Socrates and Cato were among these. Plutarch, Sallust, Lucian, and a host of others, commended dancing. The intelligent portion of the clergy of the present day are not opposed to dancing, if used discreetly and in moderation, believing, with Solomon, that there is a time to dance as well as a time to



pray ; but there are those who ignore every species of amusement in which there is any levity or exhilaration of mind. By certain sects of professing Christians, cheerfulness and mirth have been deemed incompatible with religious feeling—rational amusement prejudicial to correct views of moral duty, and associations for the indulgence of worldly pastimes subversive of the principles of genuine piety. It may well be doubted, however, whether mankind was intended to live a life of gloomy asceticism, with the knowledge that cheerfulness of mind and buoyancy of heart are favorable to health, to longevity and morality, and while all nature invites to joy. Besides, motion is the eternal law of nature. Every thing dances. The waves of the ocean dance to the music of the winds; the trees, catching the melody, sway their branches to and fro in unison with its everlasting monotone; the very flowers jump into life beneath the flashing and dancing sunlight. Nay, according to the philosophers, the sun and moon dance above the earth, the three upper planets about the sun, as their centre ; “now stationary, now retrograde now in apogee, then in perigee, now swift, then slow,” and when all are hidden, and the storm-king wields his baton, then, in the words of By-

ron, "the big rain comes dancing to the earth." Life is dark enough with sorrow, without clouding our brows with gloom. The moments of mirth, of innocent recreation, are oases in the desert of existence. Man was made for enjoyment. It is a natural want, like the air we breathe, and the food we eat. When God gave man the power of motion, He at the same time implanted in his nature a craving for society, for sympathy, and the exercise of his faculties. His instincts, his appetites, and his passions were not given him in vain, but to be used and enjoyed temperately and rationally.

The stern moralist, whose brow never relaxes, fearful of being charged with levity; the vegetarian, who denies himself meat, through an erroneous idea of physiological law; the ultra temperance advocate, who eschews wine because others have indulged in it to excess; and the fanatic, who regards dancing as a device of the devil, because it has been prostituted to base purposes, are alike in error. There *is* a time to eat, and a time to drink; a time to be merry, and a time to be sad; a time to sing, and a time to *dance*.

Of the physical advantages of dancing there is not a doubt. Like all other bodily exercise,

it imparts strength to the frame, and beauty to the proportions. The whole body moves with more freedom, and acquires an easy and agreeable appearance from the practice of dancing. The shoulders are thrown back, the inferior limbs attain greater strength and elasticity, the muscular masses of the hips, thighs and legs are symmetrically displayed, the feet are constantly turned outward, and in the gait there is something peculiar, by which we immediately discover a person that has cultivated the art. As Pope says: "They move easiest who have learned to dance." In every period of existence the art of dancing facilitates the acquisition of ease and elegance in personal deportment. All persons, whatever may be their condition in society, are desirous of being in possession of strength and activity; all, I may next venture to say, are, or would be, glad to possess physical beauty, and there are very few who do not wish to unite to those three qualities, elegance of carriage and deportment. Now, nothing can render the frame more graceful than dancing. It is in history a settled fact that beauty was nowhere more flourishing, nor less rare, than among such people as encouraged and cultivated the exercise.

Dancing is extremely useful to the fair sex,

whose sphere in life is naturally more confined than that of men, and whose constitutions require to be strengthened by frequent exercise; for it furnishes at once a salutary amusement, and an opportunity of displaying their native graces. Dancing ought to form a part of the physical education of children; not only for their better health, but also to counteract the many vicious attitudes and habits which they too often contract. Very many members of the medical profession concur in recommending it as an excellent remedy for a number of diseases. Tissot, an eminent French physician, ordered it to be practiced in all schools, alleging that the minds of young persons burthened with continual study require some amusement above the trivial kind, on which they may fix with pleasure. Dancing, when properly taught and practiced, is the very best safeguard against the evils of over-mental education, to which young ladies are so subject.

This education is often carried to such an extent that the children have scarcely any time for recreation. If they go out of doors at all, it is in too formal and decorous a manner to answer any really useful purpose. Let us not blame the teachers who preside over these establishments

as being the authors of this erroneous system. To them it is as irksome as it is to their pupils. (I speak from experience.) The fault lies generally with the parents, who send their daughters to school expecting that within a given period of time they should obtain a certain amount of accomplishments, such as cannot be crammed into them without sacrificing what is really more important. It might, indeed, be further urged that the injury thus inflicted on them is not merely physical; that the mind suffers as well as the body; that mere learning, without having leisure for reflection, tends, not to strengthen the mind, but to weaken the intellect. The use of dancing is to prevent the evils above described. The pupil should practice in movements calculated to give a firm and graceful air in walking, and in such dances as are becoming either in the home circle or in the ball room.

I have frequently had parents say to me, "I would very much like to have my daughter take dancing lessons, but she is attending school; she has just commenced music and drawing, and I am afraid dancing would have a tendency to divert her mind from her studies." Now, my dear sir, or madam, diversion is the very thing your daughter needs. Every reflecting

mother must have observed with pain how many hours her daughters are compelled to sit at their studies, a great portion of the period being occupied in writing. During the whole of this time the spine is bent on one side and the chest contracted. If not engaged in writing, they are taken to practice on the piano-forte. Here again, the back, having no support, becomes weary and sinks on one side, a position still further induced by the much greater exercise given to the right hand than to the left. When worn out with music (which should be a recreation) they go to drawing; and here the same stooping position, the same indolence of one hand and activity of the other, produce the same result. General debility, curvature of the spine, pallid faces, and spiritless forms, are the almost universal consequences.

Now, when it is considered that this system is maintained for so large a portion of every day, and that, during the period of growth, when the human form is so susceptible to good or evil habits, can we wonder at the constant complaint, that so many of the rising female generation are crooked?

The question arises, How might all this have been prevented? The answer is simple: By a

due blending of bodily with mental education; by a proper use of exercise to stimulate the unused and flaccid muscles of the body, and by the use of dancing as a cheerful relaxation to the over-strained mind. The evils of over-mental education may be entirely prevented by the adoption of dancing as an every-day amusement. When children seem weary with over study, let music sound its note of invitation for the dance. The pallid cheek will soon regain its roses; the listless form will spring up into life and activity; the eye that drooped with dullness will sparkle with animation, and the mind, "like a giant refreshed" will return with alacrity to the task it a few moments before looked upon with neglect. That dancing is a ready means of breaking the irksomeness of study appears a sufficient reason in favor of its more extended use, and wherever it has been adopted its beneficial results have been unfailing. In the "*American Annals of Education*" we find the following: "When thought shall need no brain, and nearly four hundred organs of motion shall cease to constitute the principal portion of the human body, then may the student dispense with muscular exertion." Dr Cairus, on "Healthful Exercise," says: "The exhilarating exercise of the

dance is admirably suited for weak and debilitated constitutions, as, from the various evolutions all the muscles of the body are brought into beneficial action” Apart from the diseases of the body which must follow the neglect of physical education so common, it is folly to anticipate true mental culture while it prevails. *There can be no sound mind without a sound body.* As to the idea of dancing having an influence on the mind, Dr. Andrew Combe, in his “Physiology Applied to the Improvement of Mental and Physical Education,” says: “In acquiring readiness and forming habits, we merely turn to account that organic law which associates increased aptitude, animation and vigor with regular exercise. It is not the soul or abstract principle of the mind which is thus changed, but simply the organic medium through which it is destined to act. In physical education we are quite alive to the advantages of repetition and practice The same principle applies equally to the moral and intellectual powers, because these operate by means of material organs.”

Dancing must have its allotted portion of time like any other lesson; and boys and girls must be taught that rudeness and coarseness are totally

opposed to the free and frank manners of a gen-

tleman or lady. The difficulty of getting a proper degree of attention bestowed on the dancing lesson is a common complaint with masters, and yet the whole secret of success consists in practice and determination. Neither extreme old age nor infancy can resist the attraction of the art of dancing; all may benefit by it to an extent which words can scarcely explain. I have made good dancers of children not more than four years of age, and I once gave lessons at the house of a gentleman over seventy years old, who together with his family, consisting of sons, daughters, and grandchildren, participated in the terpsichorean exercise. Among the ancients their oldest and most able men were great advocates of dancing as a means of improving their bodily health, and of rendering themselves agreeable and useful in the daily walks of life. Socrates and Cato danced when past the age of sixty years. Many other very old men, eminent for extreme intellectuality, have, in all times, been pupils, and have obtained proficiency in the art at a time of life when many would suppose that their graceful and dancing days were over. For many years there hung framed in the Alexandria, Va., Museum, a letter from George Washington, written about one month

before his death, and directed to a committee who had invited himself and wife to their assemblies :

MOUNT VERNON, Va., Nov. 12th, 1799.

GENTLEMEN :

Mrs. Washington and myself have been honored by your polite invitation to the assemblies in Alexandria this winter, and thank you for this mark of attention ; but, alas ! our dancing days are no more. We wish, however, all those who relish so innocent and agreeable an amusement, all the pleasure the season will afford them. I am, gentlemen,

Your most ob't,

And obliged humble serv't,

GEORGE WASHINGTON.

Mrs. Lydia H. Sigourney, one of the most observing and intelligent of writers, and a lady whose estimable moral virtues could not be over-rated, says : " I was once accustomed to witness dancing in a happy family, where the children, at the close of the reading and lessons which diversified the long winter evenings, rose to the music of the piano ; while the parents, and even grand-parents, mingling with the blooming circle, gave dignity to the innocent hilarity in which they participated. There was nothing in this to war with the spirit of the prayers which were soon to follow, or to indis-

pose to that hymn of praise which hallowed their nightly rest."

It is not alone for the mere physical advantages of dancing that it should be commended, but more that it is a medium for bringing into pleasant social relation the youth of both sexes ; of destroying that feeling of diffidence, and correcting that awkwardness of demeanor, which can only be overcome by an association with persons whose manners have become polished and refined by art. We do not mean to assert, that ladies and gentlemen can be fashioned by precept, or created by rules, but while we are conscious that true refinement springs from nobleness of heart, intelligence and kindly consideration for the feelings of others, we are convinced that bashfulness is a weakness which requires only social intercourse to overcome, and that there are innumerable violations of etiquette, which a timely suggestion can remove. Plato, in his "Commonwealth," urges that dancing-schools ought to be maintained ; "that young folks might meet, be acquainted, see one another, and be seen."

To children they are essentially useful, for it is in early youth that their manners can be formed, their objectionable habits removed, and

their deportment rendered pleasing and agreeable. Locke, in an essay on "Education," advises that children should learn to dance at the earliest possible age. He says: "Since nothing appears to me to give children so much becoming confidence and behavior, and so to raise them to the conversation of those above their age as dancing, I think they should be taught to dance, as soon as they are capable of learning it. For though this consists only in outward gracefulness of motion, yet, I know not how, it gives children manly thoughts and carriage more than any thing." By dancing in company, children wear off that diffidence, fear and awkwardness which might be a perpetual *remora* to their fortunes, and which is very visible in children that are not used to company and want those advantages.

There is a vice in dancing against which pupils cannot be too carefully guarded; it is that of affectation, the simplicity of nature is the great fountain of all the graces, from which they flow spontaneously when unchecked by affectation, which at once poisons and dries them up.

Vanity should never mislead a man in the estimate he forms of his own talents.

“Let nature, in everything be the guide of art, and let art, in everything, aim at imitating nature.”—*Gallini*.

“The perfection of art is to conceal art.”

When young people first appear in public life, external qualifications are then, in particular, of great consequence to them, and they should be qualified for the best of company by a good and graceful carriage. Beauty, without good manners, speedily creates feelings very different from those of admiration.

Parents, who can afford to give their children a tolerable education, should have them early instructed in the rudiments of genteel, graceful and attractive address. The art of dancing is not only necessary, but indispensable to those who are fond of society.

A young man, said the “Abbe Mennier,” who cannot dance, should go to battle and lose a leg with all possible expedition, as he will then have a palpable excuse for his awkwardness.

The manner of presenting one's self, and of receiving others in company, with a graceful propriety, and an easy and polite demeanor which is so becoming everywhere, are acquired most effectually by those who have studied the art of dancing.

One of the principal beauties in the female character is modesty, a virtue in itself so lovely that it often captivates where a pretty face or graceful figure would be disregarded. Addison says: "If you banish modesty out of the world, she carries with her half the virtue there is in it." But while modesty is an essential virtue, timidity and diffidence are weaknesses which should be overcome.

HINTS AND SUGGESTIONS.

IN a work devoted particularly to dancing, it will hardly be expected that we should devote much space to the consideration of questions from a purely ethical point of view; yet esteeming private dancing as something more than the mere physical exercise and amusement which it affords, and regarding the dancing-school of modern times quite as valuable in forming the manners and giving them the

polish and refinement, it will not, perhaps, be deemed inappropriate should we make allusion to principles which underlie all the canons of society and the laws of etiquette. We are perfectly conscious of our inability to offer any fixed and definite rules for the guidance of dancers, in matters of etiquette, for there are so many and such a variety of circumstances in which another course of action would be required from that prescribed. We can therefore only hint at certain violations of etiquette which are practiced often thoughtlessly, and which several years of opportunity have enabled us to observe. These will be offered, not with oracular confidence, but respectful deference, to the consideration of the reader. These Suggestions are intended more particularly for those who are about entering society; to the young and unsophisticated in the "dark and crooked ways" of the world; to those whose ductile and plastic minds may be moulded and fashioned by reason and argument, and whose sensibilities have not become so blunted by long intercourse with the world as to induce them to regard the suggestions as but the sophisms of a pseudo-moralist; for it were hopeless to attempt a reformation among those whose habits have become fixed

Southey says: "If easy and graceful manners are not acquired in early life, they will scarcely ever be possessed at all."

We do not esteem the *graces* of life of more consequence than the solid elements of virtue and high moral principle. We have no admiration for that philosophy, whose *art of pleasing* is not founded alone on the desire of rendering others happy, but rather on expediency, selfishness, and personal advantage.

If we are compelled to smile because others smile; to drink when we thirst not because others set the example; to flatter men's pride, and laugh at their follies; to fawn and dissemble, that we may win our way to their drawing-rooms and dinner-tables, we prefer the freedom of honest obscurity to the slavish sycophancy of fashionable notoriety. On the other hand, we claim no fellowship with those who insist that all the vices of society belong to the upper classes; who condemn the wealthy, simply because they have been more fortunate than their neighbors; who mistake dignity for pride, high breeding for egotism, and self-respect for insolence; who, conscious of their own inferiority, hate the easy manners and self-possession of cultivated refinement. The possession of money, when honestly

obtained, is neither a merit nor a crime. Character is everything in the estimation of those whose opinion is of any value. To obtain and sustain a good one, can be accomplished only by scrupulous integrity, amiable deportment, and gentlemanly association.

That system of philosophy, which recommends the practice of flattery and deception for the purpose of winning the regard of those with whom we come in contact, should be condemned: We do not discover the necessity of duplicity and hypocrisy in our intercourse with society. The virtues and graces are not antagonistic. The sacrifice of personal convenience for the accommodation of others; the repression of our egotism and self esteem; the occasional endurance of whatever is disagreeable or irksome to us through consideration for the infirmities of others, are not only some of the characteristics of true politeness, but are in the very spirit of benevolence, and we might add, religion.

That person, whose politeness is prompted by entirely selfish motives, is very apt to display an inconsistency of conduct in private, which betrays his real character. He who is all

civility to-day because your companion happens to be a beautiful woman, will not unlikely pass you unnoticed should he happen to be in the company of some *celebrity* to-morrow.

To Gentlemen.

Every individual who mingles in society, however great his contempt for many of its absurdities, is bound, to a certain extent, to conform to its requirements, its prevalent customs are the combined idea of its members, and to set them at defiance subjects the transgressor to annoyance, to ridicule, and generally to contempt.

—“The world's a masquerade,
And he whose wisdom is to pay it court
Should mask his own unpopular penetration,
And seem to think its several seemings real.”

In the fashionable world, ridicule is the weapon easiest and most natural to be used to one's disadvantage, and the most watchfully to be shunned. All singularity in manners and appearance should, therefore, be carefully avoided, for once you are marked as a target for the shafts of wit and satire, you will lose caste among those whose opinion is not to be ruthlessly disregarded.

Dress, though often considered a trifling mat-

ter, is one of considerable importance, for a man's personal appearance is a sort of "index and obscure prologue" to his character. Lord Chesterfield says: "I cannot help forming some opinion of a man's sense and character from his dress." Besides, a well dressed man commands a certain degree of respect which would never be shown to a sloven. Shakespeare says: "The world is still deceived by ornament." And there are those who associate fine clothes with fine people so strongly, that they do not trouble themselves to ascertain even whether the wearer is worthy of respect. The dress of a gentleman should not be such as to excite any special observation, either by the peculiar formation of any article of attire, or by an immoderate display of jewelry, both being a positive evidence of vulgarity. The dress should be studiously neat, and such as to leave no other impression than that of a well-dressed gentleman.

Of the manners and deportment of both ladies and gentlemen, a proper consideration for the welfare and comfort of others will generally lead to a greater propriety of demeanor than any rules which the most rigid masters of etiquette could supply. A conformation to the forms of

etiquette is necessary to those who mingle in society, but the social forms and customs of nations differ so widely that if the title of gentleman was confined to those only who practice them, the traveler might find it difficult, if not impossible, to sustain his reputation in that respect. If the title of gentleman should depend entirely and solely on one's conformation to the laws of etiquette, the most unprincipled profligate or debauchee might successfully wear it. But "the character of a gentleman," says Lieber, "is distinguished by strict honor, self-possession, forbearance, generous, as well as refined feelings, and polished deportment; a character to which all meanness, explosive irritableness and peevish fretfulness are alien; to which consequently, a generous candor, scrupulous veracity, courage, both moral and physical; dignity, self-respect, and studious avoidance of giving offense to others, or oppressing them, and liberality in thought, argument and conduct, are habitual, and have become natural."

At an evening party, first pay your respects to the lady or head of the establishment, after which exchange salutations severally with the ladies of your acquaintance. Should you wish to leave early, quietly signify your intention to

the donor of the entertainment, and withdraw without exciting any particular attention.

When an introduction to a lady is solicited by a gentleman whom you desire to oblige; etiquette demands that you should first obtain the consent of the lady, as it is but reasonable that she should have an opportunity of declining, should she so desire.

The same rule applies with equal propriety in an assembly-room, with the difference, that whereas an introduction elsewhere may be the prelude to an intimacy, an introduction for the purpose of dancing is merely to serve that single object, which, when accomplished, the acquaintance ends.

Should the lady, however, on some future occasion manifest a disposition to renew it, by an act of recognition, you will, of course, return the salute. Indeed, we regard it as a principle that on all occasions a lady should bow first, for the reason that a gentleman is subjected to mortification by saluting a lady who passes him unnoticed, while no gentleman can receive a bow from a lady, under any circumstances, without acknowledging it.

When a gentleman escorts a lady to a ball, he should dance with *her* first, and should see

that she is provided with a partner whenever she desires to dance thereafter.

In a quadrille, or other dance, while awaiting the music, or while unengaged, avoid long conversations, as they are apt to interfere with the progress of the dance; on the other hand, a gentleman should not stand like an automaton, but endeavor to render himself agreeable by those "airy nothings" which amuse for the moment, and are in harmony with the occasion.

The grossly improper and vulgar custom, which is sometimes indulged in by the thoughtless, both in the assembly-room and at private parties cannot be too strongly reprehended; we allude to the habit of ridicule and ungenerous criticism of those who are ungraceful or otherwise obnoxious to censure. Those you condemn may not have had the same advantages as yourself in acquiring grace or dignity, while they may be infinitely superior in purity of heart and mental accomplishments. We should make use of the infirmities of others for our own improvement, rather than for sport.

After dancing, a gentleman should invariably conduct a lady to a seat, unless she otherwise desires.

It is not considered *comme il faut* to ask a

married lady to dance, when her husband is present, without ascertaining whether it be agreeable to him.

Any provocation to anger should not be resented in the company of ladies. If it cannot be satisfactorily adjusted by the master of ceremonies, it should be deferred to a more fitting occasion.

To Ladies.

In alluding to the dress of gentlemen, we urged a studied simplicity of apparel; the same remarks are equally applicable to that of ladies. Indeed, *simplicity* is the grand secret of a lady's toilet. The most appropriate and becoming dress is that which so harmonizes with the figure, as to make the apparel unobserved.

Men are but indifferent judges of the material of a lady's dress; in fact they care nothing about the matter. A modest countenance, and pleasing figure, habited in an inexpensive attire, would win more respect from men, than awkwardness and effrontery clad in the richest satins and costliest gems.

Of its make, of course, the goddess fashion rules supreme, she sits like an empress upon her throne, and issues her edicts with the oracular

confidence of a chinese potentate ; she is an arbitress from whose fiat there is no appeal.

Immediately on entering an assembly-room, all thought of self should be forgotten. The ridiculous ambition of endeavoring to create a sensation, either by dress, loud talking, or unusual behavior, is greatly to be condemned, while the effort to monopolize a certain portion of the room during the evening, and of forming exclusive circles where general unanimity and good feeling should prevail, is decidedly reprehensible.

Chesterfield says : "In mixed companies whoever is admitted to make part of them, is for the time, at least, supposed to be on a footing of equality with the rest, and consequently, though no one is entitled to distinguished marks of respect, every one claims, and very justly, every mark of civility and good breeding."

Young ladies should avoid the practice of sauntering through an assembly-room alone ; they should either be accompanied by a gentleman or another lady.

To Ladies and Gentlemen.

There is a violation of good manners, peculiar to both sexes, which often excites a feeling of

disgust in the beholder; and that is, the egotism and vanity which compel a frequent adjustment of some portion of the dress; a constant inspection of the gloves or boots; the oft repeated glance at the mirror; and the conduct generally, that suggests the idea of being dressed for an occasion, or of entertaining a sublimated idea of one's personal appearance.

All persons should avoid attempting to take part in a dance, particularly a quadrille, unless they are familiar with the figures; besides rendering themselves awkward and confused, they are apt to create an ill-feeling, by interfering with and annoying others. It were better for them to forego the gratification of dancing, than to risk the chances of making themselves conspicuous, and the subject of animadversion. When a young lady declines dancing with a gentleman, it is her duty to give a reason why. No matter how frivolous it may be, it is simply an act of courtesy to offer him an excuse; while, on the other hand, no gentleman ought so far to compromise his self-respect as to take the slightest offense at seeing a lady by whom he has just been refused, dance immediately after with some one else. In dancing, generally, the performers of both sexes should endeavor to wear

a pleasant countenance. Dancing is certainly supposed to be an enjoyment, but the sombre countenances of some who engage in it, might almost lead to the belief that it were a solemn duty being performed. If those who laugh in church would transfer their merriment to the assembly-room, and those who are sad in the assembly-room would carry their gravity to the church, they might discover the appositeness of Solomon's declaration, that, "there is a time to be merry and a time to be sad." At private assemblies, it should be the effort of both ladies and gentlemen to render themselves as agreeable as possible to all parties. With this purpose in view, the latter should, therefore, avoid showing marked preferences to particular ladies, either by devoting their undivided attentions or dancing exclusively with them. On the other hand, no lady, however numerous the solicitations of her admirers, should consent to dance repeatedly, when, by so doing, she excludes other ladies from participating in the same amusement; still less, should she dance exclusively with the same gentleman, to the disadvantage of others.

Both ladies and gentlemen should be careful about introducing persons to each other, with-

out being first satisfied that such a course will be mutually agreeable. For certainly, every one has a right, in the selection of acquaintances, and it is clearly a breach of politeness to thrust them upon your friend or associate without knowing whether it will be agreeable to either party. It is not that we have expressed ourselves fully on the subject that we close our remarks, for the theme is inexhaustible; yet all the rules that the most rigid disciplinarian could supply would not bring into existence an elegant lady, or a perfect gentleman. Intellectually defective, the sensibilities blunted by intercourse with vulgar natures, and the taste vitiated by the force of example, no cunning alchemy can transmute the baser metals into gold; neither *Hints* nor *Suggestions* will soften the manners of the essentially vulgar, nor give the blandishments and graces of politeness to her or him whose heart and mind have not been purified and disciplined by culture.

THE FIVE POSITIONS.

The five positions for private dancing are as follows :

First Position—Both heels together, the toes

turned out at right angles, the body erect; let the arms hang naturally by your side, the fingers grouped together.

Second Position—Weight of body over left foot, point toe of right foot on a direct line to the right, heel of right foot slightly raised.

Third Position—Heel of right foot against the middle or hollow of the left foot.

Fourth Position—Right foot directly forward, toe touching the floor, heel raised.

Fifth Position—Heel of right foot against toe of left.

Same positions for the left foot, commencing from the first position.

GENTLEMEN—THE BOW.

Step off with right or left foot to second position, draw the other foot to first position, and bow slightly.

LADIES—THE COURTESY.

Step off with right or left foot to second position, draw the other foot back passing the fifth position a few inches, slightly bending the knee and bowing.

QUADRILLES.

FORM OF THE QUADRILLE.

FIRST COUPLE.

L. G.

THIRD COUPLE.

G.

T.

G. T.

SECOND COUPLE.

FOURTH COUPLE.

T.

G.

EACH lady standing to her partner's right, all occupying a space of about ten feet square.

The first couple in each set is that nearest the head of the room.

The second couple, opposite the first.

The third couple, to the right of the first.

The fourth couple, opposite the third.

A set of quadrilles is usually composed of five parts or numbers, each number consisting of two or more figures.

As soon as all the sets are formed, the floor-manager gives a signal to the music to begin, upon which the dancers all salute each other; the gentlemen bow, the ladies courtesy, first to partners, and then to corners, (each lady to the gentleman on her right, each gentleman to the lady at his left.)

These salutes are made during the first strain of eight measures of music, or introductory part. At the commencement of the second strain the figure begins. Eight measures of music are played as an introduction prior to commencing the figures of every number, during which (except the first number) the dancers remain standing. There are a few quadrilles, however, to which this does not apply.

QUADRILLE FRANCAISE.

(Also known as the "Plain or Standard Set.")

FIRST FIGURE—*Le Pantalon.*

Right and left.....8 bars.

The first and second couples cross over, each giving their right hand to opposite person,* their left hand to partner, turning half around and facing centre. Repeat the same to regain places.

Balance8 bars.

Face your partner, give right hand to partner's right, left hand to partner's left, slide eight steps across the quadrille and back; or, walk across eight steps and return in the same manner, or polka across and back.

Ladies' Chain.....8 bars.

The two ladies cross over giving right hands, turn the opposite gentleman with left hand. Return to place in same manner.

Balance8 bars

Same as before. Originally half promenade and half right and left. This figure is repeated by the third and fourth couples.

SECOND FIGURE.—*L'Ete.*

Forward two..... 16 bars.

The first and second couples forward and back; cross over (in crossing over the ladies pass between the two gentlemen); chasse to the right and left; then cross back in same manner.

Balance (as in first figure).....8 bars.

This figure is danced twice by first and second couples, and twice by third and fourth.

THIRD FIGURE.—*La Poule.*

Right hands across.....8 bars.

The first and second couples cross over, ladies passing through the centre, each one presenting right hand to the person opposite; returning, give left hand, passing

* Giving the right hand to opposite person is generally omitted.

through, retaining the same, give right hand to partners; the ladies' arms being crossed; the gentlemen's arms apart.

Balance (in a circle).....4 bars.

Half promenade 4 bars.

Passing to the right of each other to opposite couples' place.

Two ladies forward and back.....4 bars

Two gentlemen forward and back..... 4 bars.

Forward four and back.....4 bars.

Half right and left to places.....4 bars.

Danced twice by first and second couples, and twice by third and fourth.

FOURTH FIGURE.—*La Pastourelle.*

Forward four.....8 bars

First and second couples forward and back; forward again and leave first lady with opposite gentleman, at his left. The first gentleman retires to place alone.

Forward three and back.....8 bars.

Forward again and leave both ladies with opposite gentleman

Forward three and back.....8 bars.

Forward again and form a circle of four.

Four hands half round.....4 bars.

Exchanging places with opposite couples.

Half right and left to places.....4 bars.

Danced four times, the second lady crossing over the second time; third and fourth couples in order.

FIFTH FIGURE.—*La Finale.*

Forward two (same as in second figure).....16 bars.

Ladies' chain.....8 bars

Balance (or all promenade).....8 bars

Danced twice by first and second couples, and twice by third and fourth.

Frequently it is finished with

All chasse croise,8 bars.

The ladies passing to the left in front of the gentlemen, and back again, at the same time gentlemen to right and

back all salute; then gentleman gives arm to partner and conducts her to seat.

QUADRILLE SOCIABLE.

| | |
|--|---------|
| Head couples right and left..... | 8 bars. |
| Side couples (same)..... | 8 bars. |
| All the ladies balance to right, and exchange partners | 8 bars. |
| All promenade..... | 8 bars. |
| Head couples (ladies' chain)..... | 8 bars. |
| Side couples (same)..... | 8 bars. |
| All the balance to right and exchange..... | 8 bars. |
| All promenade..... | 8 bars. |
| All hands half round to left and reverse..... | 8 bars. |
| Ladies balance to right..... | 8 bars. |
| All promenade..... | 8 bars. |

There is no positive rule as to what figure shall be called; the choice is entirely with the promptor.

BASKET QUADRILLE.

| | |
|--|----------|
| Forward two,) | 16 bars. |
| Balance,) same as in No. 2 Quad Franc..... | 8 bars. |
| Ladies' hands round to left and reverse..... | 8 bars. |
| Gentlemen hands round on the outside..... | 8 bars. |

Finish with ladies to the right of partners. Here a pause occurs in the music, during which the gentlemen raise their hands joined, so as to allow the ladies to pass backward and raise on the outside with their hands joined in front of gentlemen, forming a basket.

| | |
|-----------------------------------|---------|
| All balance in this position..... | 4 bars. |
| Turn partners to places..... | 4 bars. |

To be executed four times, second and fourth times the gentlemen in center, and ladies outside.

CHEAT, OR COQUETTE.

First couple balance to the right.....4 bars.
 Turn the opposite person with both hands.....4 bars.

It is optional whether you turn the person with whom you balance, or exercise the privilege to cheat:

Balance to next couple and turn.....8 bars.
 Balance to next and turn.....8 bars.
 Balance to partners and turn.....8 bars.
 Counterpart for the others.

STAR FIGURE.

All promenade.....8 bars.
 Four ladies forward and back.....4 bars.
 Gentlemen the same.....4 bars.
 Four ladies cross right hands and go half round..4 bars.
 Left hands back, retain left hands and give right hands to partners.....4 bars.
 All balance and turn partners to places.....8 bars.
 Repeat.

QUADRILLE MILITAIRE.

All forward and back.....4 bars.
 Forward again, and stop in centre.....4 bars.
 First couple promenade round the set and face outward.....8 bars.
 Third couple promenade round, and fall in behind first.....8 bars.
 Second and fourth couples same in their order..16 bars.

Or, form the same as in No. 5 of Lanciers; then the music ceases, and the floor-managers arrange the sets in two or more lines, after which the march begins, and is directed by the promptor or led by the top couple in each line, always finishing by marching in a straight

line from the foot to the head of the room, and stop. The couples now separate and form in lines, facing each other; the ladies on one side, the gentlemen opposite.

Top couple balance, or forward and back; forward again, and turn partners; chasse or valse down the middle, stopping below the last couple. As each couple leaves the head of the room the others move up, so that every couple starts from the same place, when the top couple arrives again at the head of the room.

All forward and back; forward again and turn partners to places; in quadrille form, as occupied previous to the march.

The above figures are generally introduced as No. 4, after three numbers of the Quadrille Francaise.

LANCIERS QUADRILLE.

FIRST FIGURE.

First and second couples forward and back.....4 bars.
 Forward again and turn to places.....4 bars.
 First couple pass between opposite couple in
 crossing over, and returning outside.....8 bars
 Balance to corners and turn to places..... 8 bars.

SECOND FIGURE.

First and second couple forward and back.....4 bars
 Forward again, leave ladies in the centre, facing
 partner.....4 bars.
 Chassez to right and left and turn to places.....8 bars.
 All forward and back in two lines.....4 bars.
 Forward again and turn partners to places.....4 bars.

N, B.—In forming two lines, first and second times side couples separate from their partners and join head couples, four on a side; third and fourth times, head couples join side.

THIRD FIGURE.

First and second couples forward and back.....4 bars.

Forward again, salute, and back to places.....4 bars.
 Four ladies cross right hands half round, gents
 half round in opposite direction4 bars.
 Ladies cross left hands back and turn partners to
 places.4 bars
 (Or instead of last two changes do ladies chain). .8 bars.

FOURTH FIGURE

First and second couples lead to the right and
 salute4 bars.
 Pass to the couple on the left and salute.....4 bars.
 Chassez croissez all.....8 bars.
 Right and left first and second couples.....8 bars.

FIFTH FIGURE.

Right and left all around16 bars.
 First couple promenade round, facing outward,
 third, fourth and second fall in behind.....8 bars.
 All chassez croissez.....8 bars.
 Promenade—ladies to right, gents to left.....8 bars.
 All forward and back; ladies on one side, gents
 opposite.....4 bars.
 Forward again, turn to places.....4 bars.
 Finish with Polka round the room.

CALEDONIAN QUADRILLE.

FIRST FIGURE.

First and second couples cross right hands.....4 bars
 Left hands back.....4 bars.
 Balance and turn partners.....8 bars.
 Ladies change.....8 bars.
 Half promenade and half right and left to place...8 bars.

SECOND FIGURE.

First gent forward and back twice.....8 bars.
 All balance to corner and turn, each lady passing
 into next lady's place.....8 bars.
 All promenade.....8 bars.

THIRD FIGURE.

- First lady and opposite gent forward and back
twice.....8 bars.
First couple pass between opposite couple in crossing
over, and return outside.....8 bars.
Balance to corners and turn to places.....8 bars.
All join hands in a circle, forward and back twice..8 bars.

FOURTH FIGURE.

- Forward four.....4 bars.
Turn partners to places.....4 bars.
Four ladies change place to the right.....4 bars.
Gents change places to the left.....4 bars.
Ladies change places again to the right.....4 bars.
Gents to the left.....4 bars.
All promenade to places and turn partners.....4 bars.

FIFTH FIGURE.

- First couple promenade round inside.....8 bars.
Ladies all forward to center and back to place;
gents same.....8 bars.
Balance to partners and turn.....8 bars.
Grand right and left, half round.....8 bars.
Promenade to places and turn partners.....8 bars.
All chassez croissez and back to places.....8 bars.
After fourth time, finish with Gallopade round the
room.

PRINCE IMPERIAL QUADRILLE.

FIRST FIGURE.

- Head couples to sides. -First and second couples
lead to right, and all salute.....4 bars.
First and second gent retaining partner's hand,
take with their left hands the left hands of side
ladies; the two threes thus promenade to places

of head couples, second to first couple's place, first to second couple's place, all facing centre, .4 bars.
 Ladies' grand right and left.—The four ladies without gents, make a movement like the grand chain of Lanciers, ending with each lady in front of partner, lady facing out,8 bars.
 All Chassez.—To right and left and turn partners, .8 bars

SECOND FIGURE.

First two forward and turn with both hands, both stopping in front and facing the lady that was left in her place.....4 bars.
 Cross over.—The single lady passes between the couple and crosses to opposite gent, giving him her left hand, (that gent giving left hand also) and turn to lady's place on right of gent, at the same time the other two cross over to second couple's place, and turn with left hand,.....4 bars.
 Forward four and back,.....4 bars.
 Half ladies' chain,.....4 bars.
 All chassez across and turn corners,.....4 bars.
 Chassez back and turn partners,.....4 bars.

THIRD FIGURE.

First gent leave lady in centre, lady facing outward, separating with salute,4 bars.
 Second gent same,.....4 bars.
 Third,.....4 bars.
 Fourth,.....4 bars.
 Ladies' hands round—The four ladies thus back to back, take hands and round to right, stopping in front of partners,.....4 bars.
 Gents forward—The four gents advance and give right hands to partners, and left to next lady, .4 bars.
 Expand the circle, then forward and turn to place, 8 bars.

FOURTH FIGURE.

First and second couples forward and back,.....4 bars.
 Leave partners on sides—First gent leaves his lady

on left of third gent and returns to place, at same time second lady leaves her gent on right of fourth lady. and retires to place 4 bars.
 Forward six.—The six on side forward and back twice 8 bars.
 Next two forward —First gent and second lady forward and back..... 4 bars.
 Same two forward again and salute and pass to sides where partners are, all salute, 4 bars.
 Four hands half round,..... 4 bars.
 Right and left to places,..... 4 bars.

FIFTH FIGURE.

Ladies to right.—The ladies pass to gent on their right and turn, both giving right hands, then pass to next, &c 16 bars.
 First two forward and back,..... 4 bars.
 Forward again and turn with both hands to place, 4 bars.
 All turn partners,..... 4 bars.
 All forward and back,..... 4 bars.

LES VARIETES PARISIENNES.

NOTE —This quadrille is danced by four couples, but they are numbered differently from the ordinary way; the leading couple being No. 1; couple to the right No. 2; opposite couple No. 3 couple to the left No. 4. Each figure is danced four times.

FIRST FIGURE—*L'Invitation.. Valse.*

First couple advance with four steps to the couple on their right and salute (2 meas); retire to places (2 meas) 4 bars.
 Lead to the couple on the left, salute and return to places,..... 4 bars.
 Right and left with opposite couple,..... 8 bars.
 All waltz around..... 16 bars.
 Repeated by the other couples in their order.

SECOND FIGURE—*L'Etoile. Polka.*

- First gentleman and opposite lady forward and back, terminating by facing partners,4 bars
 Chasse croise to the right (2 meas); turn half round with left hand, bringing the lady on the left (2 meas),.....4 bars.
 First gentleman and opposite lady repeat the figure to regain places,.....8 bars.
 The four couples turn with two polka steps to the place of the couple on their right.....4 bars.
 Balance (toward the centre and back, one polka step each way),.....2 bars
 Polka to the next place on the right, and balance as before, continuing until the tour has been completed,.....12 bars.
 Repeated by the others in their order.

THIRD FIGURE—*Le Prisonnier. Valse.*

- The first gentleman leads successively each lady to the centre to form a round; he first gives his left hand to the lady on the left, and leads her forward; then right hand to the opposite lady, then left hand to the lady on the right, and lastly, right hand to his partner and turning with her, places himself in the centre,8 bars.
 Ladies join hands and turn to the left,.....4 bars.

QUADRILLE MILITAIRE.

Les Zouaves.

FIGURE ONE—"Reveille."

- First and second couples forward and back,4 bars.
 Lead opposite lady between sides—first gent give left hand to opposite lady's right; first lady give right hand to opposite gent's left, and pass back between sides; at same time sides divide to ad-

- mit them, which forms two lines4 bars.
 All right and left, each gent taking the lady at his
 right for a partner.....8 bars.
 Four ladies cross right hands "*en moulinet*" and
 pass quite round, turn gents to centre with left
 hand,.....8 bars.
 Four gents cross right hands and pass quite round, 8 bars.
 All forward and back, in two lines,.....4 bars.
 First and second couples forward and lead partners
 to place, at same time side couples turn part-
 ners,.....4 bars.

FIGURE II—"Assembly of the Guards."

- First and second couples forward and back,4 bars.
 Forward again and turn "*en moulinet*" by crossing
 right hands quite round,.....4 bars.
 Moulinet with sides, (first gent and second lady
 with fourth couple, first lady and second gent
 with third couple,) by crossing left hands entire-
 ly round, and salute sides,.....8 bars.
 Double right and left, the two couples on the out-
 side give right hand to opposite, left hand to
 next, right to next and turn partner with left
 which changes them to opposite side of the set ;
 at the same time the centre couples make a sin-
 gle right and left,.....8 bars.
 Double right and left back ; in same manner, ...8 bars.
 Forward and back in two lines,4 bars.
 Forward again and turn partners to places,4 bars.
 Repeat for sides.

FIGURE III—"Assembly"

- First and second couples forward and back,4 bars.
 Leave partners on sides, first gent leaves his lady
 on left of third gent, second lady leaves her gent
 on right of fourth lady,.....4 bars.
 First gent and second lady turn with left hand
 and stand side by side in centre, first gent
 facing fourth couple, second lady facing third,
 salute,.....4 bars.

- Six join hands round the two in centre, and pass half round, salute,.....4 bars.
 Four hands half round,.....4 bars.
 Half right and left, which brings first couple to second couple's place, second to first, third to fourth and fourth to third,.....4 bars.
 Grand right and left to places,.....8 bars.
 Repeat for other couples.

FIGURE IV—"Attention."

- First and second couples pass to left and salute, . . .4 bars.
 First and second gents retaining partners' hand, take with the left hand the right hand of the lady of the side couple and pass back to place,....4 bars.
 Four ladies give right hands across and left hand back, same as the figure "*La Poule*" in plain quadrille,.....8 bars.
 Balance in circle, and turn to places,.....8 bars.
 The second time first and second couples pass to the right and take the gent from side couples, then gents give right hands &c. (Repeat for sides.)

FIGURE V—"Tattoo."

- First and second couples forward and back,.....4 bars.
 Forward again and stop side by side,.....4 bars.
 Sides same, thus forming a star,8 bars.
 March round in form of star, and form column by first couple marching to place and facing out, the fourth next to first; then second, then third, .8 bars.
 Then grand march a *la Militaire*.

PRAIRIE QUEEN QUADRILLES.

No. 1.

- First four forward and back.....4 bars.
 Two ladies half chain,.....4 bars.
 Sides four forward and back,.....4 bars

| | |
|----------------------------------|----------|
| Two ladies half chain, | 4 bars. |
| All forward and back, | 4 bars. |
| Circle half round, | 4 bars. |
| Grand right and left, | 4 bars. |
| Promenade to place, | 4 bars. |
| Waltz, | 16 bars. |
| Repeat for sides. | |

No. 2.

| | |
|--|----------|
| First four forward and back, | 4 bars. |
| Lead to right, salute, leave ladies with sides, gents cross over, | 4 bars. |
| Forward six, | 4 bars. |
| Six hands half round, | 4 bars. |
| First two gents forward and back, | 4 bars. |
| Take partners to place, | 4 bars. |
| Sides forward and back, | 4 bars. |
| Right and left to place, | 4 bars. |
| Polka Redowa, | 16 bars. |
| Repeat for sides. | |

No. 3.

| | |
|--|----------|
| Four ladies cross right hands, give left hand to partners' right, | 8 bars. |
| All promenade in star, | 8 bars. |
| First couple lead to right, change ladies; to the next, change; to next, change; to next, echange ladies to place, | 8 bars. |
| Balance all and swing, | 8 bars. |
| Polka, | 16 bars. |
| This number four times. | |

No. 4.

| | |
|---|---------|
| First couple forward and back, | 4 bars. |
| First lady cross over, | 4 bars. |
| Three hands round, | 4 bars. |
| Second gent cross over, | 4 bars. |
| Forward four, forward again, swing lady to place, | 8 bars. |
| Balance to corners and swing to corners, | 8 bars. |

Polka with same lady,.....16 bars.
This number four times.

No. 5.

First gent swing opposite lady with right hand,
third lady with left, fourth with right, partner
with left to place,.....16 bars.
Grand right and left all round,.....16 bars.
All join hands, ladies facing out, balance and
swing,.....8 bars.
All chasse across, swing corners,.....8 bars.
Galop16 bars.

This number four times and finish with galop
ad lib.

WALTZ QUADRILLES.

Now seldom danced, were at one time very popular
as well as pretty. Figures from some of the standard
quadrilles were selected and danced to waltz music.
The Polka, Mazourka and Schottische Quadrilles have
also gone out of date.

MONTEBELLO QUADRILLE.

No. 1.

Four ladies to right and salute; then to next,
next, partners,.....16 bars.
First four forward and back and half right and
left,.....8 bars.
Side four same,.....8 bars.
All join hands, forward and back twice,.....8 bars.
Grand right and left to places,.....8 bars.

No. 2.

- First four forward and back and ladies' half chain, 8 bars.
 Forward again and back and two gents cross over, 8 bars.
 Balance all, 8 bars.
 All chasse across, 8 bars.
 Forward and back four and half right and left, 8 bars.

No. 3.

- Four gents cross right hands, left hand to partner
 and balance, 4 bars.
 Swing ladies to centre, 4 bars.
 Four ladies circle to left, at same time four gents
 promenade, 8 bars.
 Balance four, 8 bars.
 First two ladies chain, 8 bars.
 Balance to corners and swing corners, 8 bars.
 All promenade, 8 bars.

No. 4.

- First four forward and back, forward and leave la-
 dy in centre, 8 bars.
 Sides same, 8 bars.
 Four ladies join hands round to left, 4 bars.
 Gents forward and join hands in circle, 4 bars.
 Back and forward and turn to places, 8 bars.
 Four ladies forward and back, then four gents same, 8 bars.
 All forward and back, then turn partners, 8 bars.

No. 5.

- First four half right and left—sides same—repeat, 16 bars.
 First couple to right and change partners, to next
 and change, 4 bars.
 To next and change, &c., 4 bars.
 Balance all and swing, 8 bars.
 March round to right and return, 16 bars.

QUADRILLE NINE-PIN.

Also known as the "Prisoner," "Wild Irishman" and
 "Old Dan Tucker," originally danced by four couples

and a gentleman in centre, who is considered the "nine-pin." Now occasionally executed in the following manner:

All the company (in couples,) form one grand circle, with one or more gentlemen in centre; they all move round to the left; the gent in centre selects a partner, the circle stops moving, and he turns the lady selected with both hands, after which the promptor calls "right and left all round," which continues till signal or call to promenade, which being done, the figure stops; the gentlemen left without partners take places in centre, and the figure is repeated.

N. B.--The promptor can vary the figure to suit the occasion.

THE POLKA.

The position of the gentleman and lady in dancing the polka, and all other round dances, is the same, viz: The gentleman should place himself facing the lady, the right arm placed around the waist, the fingers close together. The right arm that holds the lady, alone requires a certain degree of vigor. The left hand which holds the lady's right, should be half extended from the body, the arm neither too stiff nor too much bent, the wrist no higher nor lower than the elbow. The lady's right arm should be straight, her left hand gracefully resting on the gentleman's right shoulder. Hold the head in its natural position, and avoid raising it, lowering it, or turning it to the right or left. Give the countenance a cheerful expression, and avoid that appearance of effort which many exhibit while waltzing. The lady should let herself be guided entirely by the gentleman, who alone is the conductor, and imparts to her the direction of the dance whether to this or that part of the room. A lady is reputed so much the better dancer as she obeys with confidence the evolutions directed by the gentleman who conducts her.

THE POLKA STEP.

(*Music in Two-Four Time.*)

Pivot on the front part of the right foot with a slight spring, turning a quarter round, and slide the left foot sideways, (count one;) pivot on the toes of the left foot, turning a quarter round, at the same time bring the right foot to first position, (count two;) slide the left foot back to fourth position behind, (count three;) rest one quaver, (count four.) Pivot on the toes of the left foot with a slight spring, turning a quarter round, at the same time slide the right foot sideways, (count one;) pivot on toes of right foot, turning a quarter round, at the same time bring left foot to first position, (count two;) slide the right foot forward to fourth position, (count three;) rest a quaver, (count four.)

While revolving, the dancer should incline the body slightly forward. The gentleman begins with the left foot: the lady with the right—the same for all round dances. The dancers do not experience the same pleasure in performing an uniform circle round a room, as when they move with that agreeable variety, which is so peculiar to the present style of round dances, moderating or quickening their pace at pleasure, leading their lady as it pleases them, sometimes obliging her to retrograde, sometimes retiring themselves, turning to the right or to the left, and varying their changes every moment.

The Valse *a l'envers*, (the reverse,) is the ordinary step danced in the opposite direction (turning to the left) It is not only an agreeable change, but becomes even necessary in some cases, where another couple who suddenly present themselves, must be avoided; for to run against, or be run against in a ball, is, if not a grave fault, at least one of those unfortunate accidents which should be carefully avoided.

THE STEP OF THE POLKA REDOWA.

(Music in Three-Four Time.)

This step is the same as that of the polka, with the exception that you omit the pause, as in this dance you count three both for the music and the dance.

THE GALOP. (Gallopade.)

(Music in Two-Four Time.)

This dance is now very fashionable, and the most popular of all the valeses.

The step is a succession of glisses or sliding steps; the same as the polka with the exception that the hop and pause are omitted, and the step is danced to two beats in a measure instead of four.

THE SCHOTTISCHE.

(Music in Four-Four Time.)

FIRST PART.—The gentleman commences with left foot Slide left foot sideways, bring right foot close to left in first position; slide the left sideways again, hop on the left foot, at same time bring right foot close to left, (counting four.) Repeat the same to the right, (counting four,) in all eight.

SECOND PART.—Leap or step from right foot to the left, (counting one,) hop on the left foot (two,) repeat to right, (three-four.) Again to left, (five-six,) again to right, (seven-eight,) turning half round with each movement. (Counterpart for lady.)

VALSE A TROIS TEMPS.

The 'plain waltz is 'now out of fashion, and seldom practiced, the Valse A Deux Temps being more generally adopted.

Step of the Valse A Trois Temps for the gentleman:— Slide the left foot diagonally around to the left, (count one;) draw the right foot back past the left, (count two;) turn on the toes so as to bring right foot in front of left in third position, (count three;) place the right foot forward, (count four,) then the left forward, (count five,) draw the right foot in front of the left in third position, (count six,) slightly turning with each movement. (Counterpart for lady.)

REDOWA WALTZ.

(Music in Three-Four Time.)

The step is composed of the Pas de Basque. On its first introduction it was danced in a very slow manner. At the present time it is very rapid in its movements, and is danced with the Galop step, similar to the Deux Temps It is very popular.

DEUX TEMPS.

The Valse A Deux Temps is very popular, and does not appear likely for some time to lose its favor. The music is rythmed, the same as that of the Trois Temps, except that it should be played quicker and accentuated with especial care.

The step is very simple, being similar to that of the Galop, but must be carefully glided, avoiding leaps and jerks.

The lady should avoid leaning heavily on the shoulder or arm of her partner. The greatest defect with most ladies who are not accustomed to the Valse A Deux Temps, is to throw themselves back, to turn away the head, and to *warp* the figure, which gives an awkward heaviness to their appearance, and is out of character with the spirit of the dance. Ladies should bend slightly forward to their partners, as it will greatly facilitate the execution of the various movements they may be required to make.

The effect of the rotary motion, even after stopping, is sometimes so great that a gentleman would risk his partner losing her equilibrium by detaching himself from her too suddenly; he should therefore take care never to relinquish his lady until he feels that she has entirely recovered herself.

The management of his partner is not the most easy, nor is it the least delicate part of the waltzer's task, and a lady who waltzes badly not only loses much of her charms, but she constrains or paralyzes even her partner, who, whatever may be his skill, cannot make up for her defects. Being compelled to direct an inexperienced waltzer, he is reduced to the painful extremity of using an amount of force which infallibly destroys all harmony and grace; he no longer waltzes, but supports, bears or drags his partner along with him.

A gentleman may correct his faults; he may hear truth from the lips of his friends; but a lady is more accustomed to adulation than to criticism. A master only can, by virtue of his delegated authority, point out to a lady the steps and attitudes she should endeavor to acquire. He only will impose upon himself the necessary duty of directing her attention to those indispensable principles, which are the fruits of observation and experience.

MAZOURKA.

This dance originated in Poland. It was brought by the Russian soldiery from Poland into Russia, and was

introduced in England by the Duke of Devonshire; from thence it found its way to France. Three hops on each foot alternately constitutes the chief Mazourka step. The original Polish dance was the Holubiec. or Holupca, a name taken from the metal heels commonly worn by the Polanders, and which they strike together while dancing, to mark the time. The Mazourka has been remodelled for the ball room of the present day.

POLKA MAZOURKA.

(Music in three-eight time.)

This is a combination of the Polka and Mazourka. Resting on the right foot, slide the left foot sideways to the left, (count one), bring the right foot up to the heel of the left at same time passing left foot to second position, (count two), spring on the right foot and strike the heels together, (count three—one bar), then turn half round with the Polka step without hopping, recommence with right foot, which completes the turn.

STEP OF THE VARSOVIENNE.

(Music in three-four time.)

First part: The gentleman commences with Polka Redowa step to the left (one, two, three), point the right foot in second position (four) rest (five—six); repeat, commencing with right foot, then again with left, and again with right, in all eight measures.—Second part: Take two steps of the Mazourka (without turning), count six, turn with Polka Redowa step, (one, two, three), point right foot in second position (four) rest (five—six); repeat same, commencing with right foot.

The Varsoviene was originated by an Italian, in 1850, who called it *La Versuvianna* in honor of Mount Vesuvius.

STEP OF THE DANISH.

(Music in two-four time.)

Slide the left foot sideways, then draw the right foot to first position, (count one), perform this movement four times, then slide in the contrary direction eight Galop steps. Repeat all the above (sixteen measures), then dance the Galop, turning (sixteen measures); recommence with the first part.

LA ESMERALDA.

(Music in two-four time.)

The gentleman commences with the left foot, making two Galop steps sideways, then turning with three Galop or Polka steps; recommence with right foot.

THE COTILLON,

Commonly known in America as

"THE GERMAN."

This dance originated in Germany upwards of fifty years ago, and was danced by eight persons, like the French Quadrille, and English Cotillion. The COTILLON, in its present form, found its way from Germany into Russia, and was thence conveyed to, and adopted in Paris, where it is at this day very fashionable. It was

introduced in London, A. D. 1842, where it is in great favor among the *Haute Volee*.

In 1831, a gentleman, who had practised the Cotillon in Germany and become very much attached to it, instructed a few friends in several of the figures, and introduced it at a private party in the city of New York. The same select few, afterwards practised it for an entire season. It was not generally danced in this country, however, until about the year 1862. At the present time, it is considered an essential *finale* to every fashionable *soiree dansante*. A gentleman (who must be a good dancer, and well versed in the figures of the Cotillon) is selected by the lady who gives the party to act as leader. The gentleman so selected, should receive his invitation in sufficient time to enable him to prepare himself, and a few others who have likewise received invitations, in a portion of the figures he may select, as well as instruct them in those he may invent. To form a Cotillon, all should be seated in couples around the room, each lady to the gentleman's right, leaving as much space in the centre of the room as possible. The place that the leader occupies with his lady represents the head. It requires at least eight couples for a Cotillon; but the number may be extended to many more. A good waltzer with a practical knowledge of a fair proportion of the leading figures, would not be at fault in any Cotillon, as all that would be invented would more or less enter into what has already been introduced.

No refusal to dance is permitted, by either lady or gentleman, so long as they are included in the circle.

The leader has absolute control of everything, and must be unconditionally obeyed. He directs the music when to commence and when to cease, and chooses the figures to be danced, in the choosing of which he should be governed by circumstances, as certain figures are especially appropriate to intimate circles, and should only be admitted with reserve into assemblies composed of strangers.

The leader has also to see that all the requisites for a good Cotillon are at hand, such as flags, boquets, masks,

cards, hand-mirrors, &c. The figures can be executed to the music of the *Redowa Waltz*, *Polka*, *Deux Temp*, *Galop*, or *Mazourka*, and where the term waltz is used, it is understood as applying to either of the above, the choice of which is designated by the leader.

When the music commences, the leading couple set out with a waltz, and the other couples immediately follow. After which they all resume their seats, and what may be called the first figure is begun.

FIGURES OF THE GERMAN.

1. *The Excursion—La Course.*—The gentleman quits his partner after the waltz, and chooses two other ladies from the circle; his lady on her part chooses two other gentlemen. They place themselves opposite to each other at a certain distance, and then commence the waltz, each gentleman with the lady that happens to be opposite to him. This movement is made by one two, or three couples, according to the size of the room.

2. *The Rounds of Three—Les Rondes a Trois*—The first couple sets out, as in the *Course*, with a waltz. The gentleman takes two ladies, and the lady two gentlemen. Consequently they form two rounds composed of three persons, who face each other. The two rounds turn very rapidly. At a signal given, the gentleman passes under the arms of the two ladies, with whom he has just turned, and springs towards his own lady, who on her part has been turning with the two gentlemen, and the latter then rejoin their own ladies, and having faced them, reconduct them to their places, waltzing.

3. *The Chairs—Les Chaises.*—The conductor sets out and makes his partner sit down in a chair placed in the centre of the room. He then takes two gentlemen and presents them to the lady, who must choose one of them. He then makes the rejected gentleman sit down,

and presents two ladies to him that he may select one. The first gentleman retains the rejected lady, and conducts her to her place in waltzing. This figure may be performed by one, two, three, or four couples.

4. *The Flowers—Les Fleurs.*—The conductor selects two ladies, and invites them in a low tone to name a flower. He presents the two ladies to another gentleman, and names to him the two flowers, that he may choose one of them. The second gentleman waltzes with the lady represented by the flower he has named, and the conductor waltzes with the other lady. The partner of the first gentleman executes the same figure with the two gentlemen she has chosen. The *Fleurs* may be performed by one, two, or three couples.

5. *La Course Assise*—Two chairs are placed back to back in the middle of the room. The first couple sets out with the waltz. The gentleman and his partner then take the one a lady, and the other a gentleman, whom they place in the chairs. The gentleman then seeks two other ladies, whom he takes by either hand, and places himself opposite the lady he has seated; his partner does the same with two gentlemen. At a signal given each takes the person opposite—that is to say, the conductor takes the first lady whom he seated, and his partner takes the corresponding gentleman; the two other ladies, chosen in the second place, take in like manner for the waltz or the promenade the gentleman placed before them; each, after having made the round of the room, returns to his place. This figure may be executed by two couples, placing four chairs instead of two.

6. *The Columns—Les Colounes*—The conductor sets out waltzing, and leaves his lady in the middle of the room. He takes a gentleman, whom he places back to back with his partner; he takes another lady, whom he places opposite to the gentleman just chosen, and so on

for the rest, till he has formed a column of four or five couples that he takes care to terminate with a lady. At the signal given by clapping his hands, every one turns around and dances with his opposite to his place. A double column may be formed by two couples setting out at the same time.

7. *The Cushion—Le Coussin*—The first gentleman sets out, holding a cushion in his left hand. He makes the round of the room with his partner, and leaves the cushion with his partner, which she must present to several gentlemen, inviting them to kneel upon it. The lady should draw back quickly from the gentlemen that she means to mock, and let it fall before the one that she intends to choose.

8. *The Cards—Les Cartes*.—The first gentleman presents to four ladies the four queens of a pack of cards, while his partner presents the four kings to as many gentlemen, who rise, and seek the ladies of their colors. The king of hearts waltzes with the queen, the king of spades with the queen of spades, &c.

9. *The Pyramid—La Pyramide*—Three couples set out together, waltzing. Every gentleman seeks another gentleman, and every lady another lady. The six ladies form three unequal ranks. One lady alone forms the first rank, and represents the top of the pyramid; two compose the second rank, and three the third. The gentlemen take each other by the hand, and compose a chain. The conductor leads the other gentlemen, and passes, running, behind the three last ladies. He enters the last rank, then the second, causing the chain of gentlemen he conducts to wind about the ladies. When he comes in front of the lady placed at the top of the pyramid, he claps his hands, and leads off in waltz the lady opposite to him. The other gentlemen in like manner

waltz with their opposites. This figure may be executed by five couples, by forming a fourth rank of ladies.

10. *The Deceiver—La Trompeuse.*—Two or three couples set out waltzing. Every gentleman chooses a gentleman, and every lady chooses a lady. The conductor alone chooses two gentlemen. The gentlemen form a line, and place themselves back to back with the ladies, who form a parallel line. The conductor remains without the ranks, and places himself in front of the ladies' line. He claps his hands and chooses a lady, at which signal all the gentlemen turn round, and take for the waltz the ladies who happen to be behind them. The gentleman who finds himself without a partner in consequence of the conductor's choice, returns to his place, unless he can find a compassionate lady in the circle who will consent to waltz with him.

11. *The Basket, Ring and Flower*—The first couple advance, the gentleman holding in his hand a basket containing a ring and a flower. After dancing one or two rounds, he presents the basket to his partner, and returns to his place. The lady gives the basket to one gentleman, the ring to another, and the flower to a third. The gentleman who receives the basket must dance alone, holding it in his hand; the one who has the ring may choose a lady to dance with him; and the one who has the flower, is to dance with the lady who presented it to him.

When they have danced several times round the room, they resume their seats, and next couples continue.

12. *The Serpent—La Serpente.*—The first couple sets out waltzing. The gentleman leaves his partner in one of the corners of the room, her face turned towards the wall, and then goes to choose three or four ladies whom he places behind his own, leaving a certain dis

tance between each of them. He then chooses as many gentlemen, himself included, as there are ladies. He forms a chain with the gentleman he has chosen, and after having rapidly promenaded this chain, he passes behind the last lady, then between each one, until he has regained his own. He then claps his hands, and every gentleman waltzes with his opposite. This figure, which has a great analogy to the *Pyramid*, should be chosen by preference in all rooms of small extent.

13. *The Broken Round*.—*La Ronde Brisee*.—The first couple sets off, waltzing. The gentleman leaves his partner in the middle of the room, and chooses two other gentlemen, who form with him *three hands round* about the lady. The gentlemen turn very quickly to the left. At a signal given the lady chooses a gentleman for the waltz, and the two other gentlemen return to their places. When this figure is done amongst intimate friends, and has been intended for the waltz or polka, the two discarded gentlemen waltz together about the circle.

14. *The Handkerchief*—*Le Mouchoir*.—The first couple sets out. After the waltz the lady makes a knot in one of the four corners of a handkerchief, which she presents to four gentlemen. He who hits upon the knot, waltzes or dances with her to her place.

15. *The Change of Ladies*—*Le Changement des Dames*.—Two couples set out with the waltz. After having made sundry circuits they ought to approach each other, the gentlemen changing the ladies without losing the step or the time. After having danced with each other's lady, each takes back his own and regains his place.

16. *The Hat*—*Le Chapeau*.—The first couple sets off, when the gentleman leaves the lady in the middle of

the room, and delivers to her a hat. All the gentlemen come and form a circle about the lady, with their backs turned to her, and going very quickly to the left. The lady places the hat on the head of one of the gentlemen, with whom she makes a *tour de valse*. The other gentlemen return to their places.

17. *The Scarf—L'Echarpe*.—This figure is the fellow to that of the *Hat*. A gentleman, with a scarf in his hands, keeps in the middle of a circle formed by the ladies about him, and must fling the scarf on the shoulders of the one with whom he chooses to waltz. Every gentleman should go to rejoin his lady, and reconduct her to her place.

18. *The Ladies Seated—Les Dames Assisees*,—Two chairs are placed back to back in the middle of the room. The two first couples begin with the waltz. The two gentlemen seat the ladies, and then choose two others, with whom they make the tour of the circle, after which they again take their partners to reconduct them to their places in waltzing. While the two ladies, they have just quitted, sit down in their turn, the two gentlemen execute the same figure, and so on for the rest. When all the gentlemen have gone through the figure there remain upon their seats two ladies, whom their partners come to liberate. This figure may be executed by three or four couples, by placing as many chairs in the middle of the circle.

19. *The Glass of Champagne.—Le Verre de Vin de Champagne*.—Three chairs are placed in a line, the two outer chairs being turned another way from that in the middle. The first couple sets off; the gentleman seats his lady in the middle chair, gives her a glass of champagne, and goes for two other gentlemen, whom he places on the other chairs. The lady gives the cham-

pagne to one of the gentlemen to drink, and regains her place with the other, waltzing.

20. *The 'Rejected Couples—Les Couples Refuses.*
—The first couple sets off. The first gentleman kneels on one knee in the middle of the room. His partner chooses from the circle several couples, which she presents to him, and which she refuses successively. The couples form in a row behind the gentleman on his knee, who ends by choosing a lady, with whom he waltzes or promenades, and then brings back to her partner, who remains in front of the row, and receiving his own lady reconducts her to her place. The first gentleman reconducts each lady in waltzing, and when all the couples have disappeared, he again finds his own lady, who had sought refuge behind the column, whom he reconducts in her turn.

21. *The Nosegays—Les Bouquets.*—Several nosegays are laid upon a table. The first couple sets off. The gentleman and his lady each takes a nosegay, which they present, the gentleman to a lady, and the lady to a gentleman, to make a *tour de valse*. This figure is repeated by all the couples.

22. *The Presentation of Ladies—Les Dames Presentees.*—The first couple sets off. The gentleman kneels in the middle of the room; his partner chooses from the circle several ladies, whom she presents to him, and whom he invites to place themselves behind him in a row till he has taken one to waltz with. This figure, which has great analogy to that of the *Rejected Couples* (fig. 20), is better suited to rooms of small size.

23. *The Moving Cushion—Le Coussin Mobile.*
—The first couple sets off. The first gentleman seats his lady, and places at her feet a small cushion, before which he successively leads several gentlemen, whom he

has taken from the circle, inviting every one to kneel upon the cushion, which the lady, in case of refusal, quickly draws back. The rejected gentlemen place themselves in a line behind the chair of the lady, who indicates her choice by leaving the cushion immovable before the gentleman, with whom she chooses to waltz. The ladies of the rejected gentlemen come to deliver them, and make a *tour de valse* to their places.

24. *The Ladies Mocked--Les Dames Trompees.*
—The first couple sets off. The gentleman takes his lady by the hand, promenades about the circle, and approaches several ladies pretending to invite them to waltz. The moment the lady rises to accept his offer, he turns away quickly to address himself to another, on whom he plays off the same game, till he at last really makes a choice. The lady of the conductor waltzes with the partner of the lady who has been elected.

25. *The Magic Hat—La Chapeau Magique.*—The first couple sets off. The gentleman gives to his partner a hat, which she presents to several ladies, requesting them to place something in it. She afterwards presents the hat to several gentlemen, who take out one of the deposits, and goes to seek the lady to whom it belongs to urge her to make a *tour de valse*. This figure may be performed by several couples at the same time.

26. *The Phalanx—La Phalange.*—The two first couples set off. Each gentleman chooses two ladies, and each lady two gentlemen. The first gentleman gives his right hand to the lady on his right, and his left hand to her on his left; the two ladies give each other their hands behind him so as to form the ancient figure known by the name of *the Graces*. The lady of the conductor takes the same position with the gentleman she has chosen; the group range themselves one after another, in

the same manner, and keep so close as to form a phalanx, which sets out with a waltz without turning. At a given signal the gentlemen, who are between the two ladies, turn round with them, and each waltzes with his opposite to his place. This figure may be executed by three or four couples.

27. *The Mysterious Cloth—Le Drap Mystérieux.*

—The first couple sets off. All the gentlemen of the collon range themselves behind the cloth, which two persons hold out displayed, so as to form a sort of screen, and place above it the ends of their fingers, which the lady on the other side is to take, thus indicating her partner.

28. *The Gentlemen Mocked—Le Cavalier Trompe.*

—The five or six first couples start together, and place themselves in ranks two and two. The first gentleman holds his lady by the right hand, and should not look at the couple placed behind him. His lady leaves him, and goes to choose a gentleman, amongst the other couples. The gentlemen and that lady separate, and advance tip-toe on either side of the column, in order to deceive the first gentleman at the head of it and endeavor to rejoin each other to waltz together. If the gentleman, who is on the watch, is lucky enough to catch hold of his partner, he reconducts her, in waltzing, and the gentleman who follows replaces him. In the contrary case he must remain at his post till he can lay hold of a lady. The last remaining gentleman waltzes with the first lady.

29. *The Double Cross—La Croix Double.*—Four couples start together, and place themselves *en moulinet* (turn stile fashion). The gentlemen all give their left hands, and hold their ladies by the right. Each lady calls a gentleman, who comes and gives her his left hand; the new gentleman in turn call upon other ladies,

who in like manner place themselves in rays, all the couples describe a tour in executing together the *pas de valse*, then separate, and regain their place by pairs.

30. *The Grand Round—La Grande Ronde.*—Four couples start together. Each gentleman chooses a gentleman, and each lady selects a lady. A grand round is formed, the gentlemen holding each other by the hand on the same side, and the ladies on the other. The commencement is made by turning to the left; then the conductor, who should hold his lady by the right hand, advances without quitting it, and cuts through the middle of the round, that is to say, between the last lady and the last gentleman. He turns to the left with all the gentlemen, while his partner turns to the right with all the ladies. The conductor and his lady having described a semi-circle reversed, meet again and waltz together; the second gentleman takes the second lady, and so on with the rest, till the chain is exhausted. This figure may be performed with five, six, seven, eight couples, or even more if the space permits it.

31. *The Twin Circles—Les Cercles Jumeaux.*—Four couples start together. Each gentleman chooses a gentleman, and each lady a lady. The conductor places himself in the ladies round, and his partner places herself in that of the gentlemen. The two rounds turn to the left with rapidity; at a given signal the conductor selects a lady to waltz with; his partner does the same with a gentleman; during this time the gentlemen extend themselves in one line, and the ladies in another. The two lines advance towards each other, and every one dances with his opposite. This figure, as well as the preceding, may be executed by as many couples as please.

32. *The Deceitful Round—La Ronde Trompeuse.*
—The first couple sets out. The conductor chooses three

ladies, whom he places with his own at a certain distance from one another, and as if for the game of puss in a corner. He then selects four gentlemen, and forms with them a round which is intermingled with the square formed by the ladies. The five gentlemen ought to turn with great rapidity, and at a given signal turn round and take the lady that is behind them to waltz with. There is necessarily one gentleman victimized, who is condemned to return alone to his place.

33. *The Convent Porter—Le Portier du Convent.*—The first couple sets out. The conductor selects from the circle several ladies whom he leads, as well as his own partner, to an apartment adjoining the ball-room, and of which the door remains ajar. Each lady names in a low voice a gentleman, whom the conductor then calls upon aloud to come and make a *tour de valse* with the lady that has summoned him. The conductor takes care to reserve one of the ladies for himself. This figure may also be executed by the lady conductress, who should then imprison the gentleman she chooses, and call the ladies pointed out by them.

34. *The Coquette.*—The first couple dance a few rounds of the Valse, after which the gentleman leads his lady to a chair placed in the centre of the room, and presents a gentleman to her to dance with. If she declines him, he has to stand behind her chair.

35. *The Mysterious Hands—Les Mains Mystérieux.*—The first couple sets out. The conductor imprisons in an adjoining apartment several ladies besides his own, as was explained in *The Convent Porter*. Each lady passes a hand through the half open door. The conductor leads forward as many gentlemen as he has chosen ladies, when they each take one of the hands,

and waltzes with the lady so elected. The conductor has also the right of seizing one of the mysterious hands.

36. *The Handkerchief Chase—La Chasse aux Mouchoirs.*—The three or four first couples start together. The gentlemen leave in the middle of the room their ladies, who should each have a handkerchief in her hand. The gentlemen of the cotillon form a circle about them, with their backs turned. The ladies toss their handkerchiefs into the air, and waltz with such of the gentlemen as have the good luck to catch them.

37. *The Stormy Sea—La Mer Agitee.*—Two rows of chairs are placed with their backs to each other, as for the game, the name of which has served to designate this figure. The first couple sets out. The conductor, if he has placed twelve chairs in the middle of the room, selects six ladies, including his own, and seats them in every other chair. He then selects six gentlemen, with whom he forms a chain that he conducts. After having described a rapid course about the various parts of the room, and which he may prolong or vary at pleasure, he finishes by closing around the chairs in which the ladies are. When he seats himself, the other gentlemen should do the same, and each waltz with the lady who is at his right. In this figure, as in that of the *Deceitful Round*, one gentleman becomes a victim, and must be content to return alone to his place.

38. *Puss in the Corner—Les Quatre Coins*—Four chairs are placed in the middle of the room at set intervals, to represent the four corners. The first gentleman, after having made his partner dance a *tour de valse*, seats her in one of the chairs, and takes the three next ladies to occupy the three other chairs. He stands in the centre as for the game of puss in the corner. The ladies, still sitting, execute the changes that are no longer

made by pacing, but by holding each other by the hand, for the exchange of seats. When the gentleman can possess himself of one of the chairs left vacant by any lady in the attempt to change places with her neighbor, he waltzes with her whom he has just detroned. Another gentleman then places himself in the centre of the circle, and another lady takes the vacant chair. When the last gentleman has taken the place of one of the four ladies, the partners of the three remaining should reconduct them to their places in waltzing.

39. *The Bower—Le Berceau.*—Four couples set out together, and form a general circle in the middle of the room. When the circle is formed, the ladies and gentlemen turn round, and find themselves back to back without letting go each others' hands. Four other couples then start, and make a circle about the first, but without turning round. In that position, and when they face each other, the gentlemen join hands above, and the ladies underneath. The former then raise their arms high enough to form a circular passage, that the ladies rapidly run through to the left without quitting each others' hands. At a given signal the gentlemen lower their arms at the same time to stop the ladies, who waltz with the gentlemen before whom they find themselves. This figure may be executed by five, six, seven, eight or more couples.

40. *The Endless Rounds—Les Rondes Infinies.*—All the persons of the cotillon form a general round, and begin by turning to the left. The conductor at a given signal quits the hand of his lady, who should be on his left, and continuing to turn in the same direction, enters the round in forming a *colimacon*, while the last lady, whose hand he has quitted, turns to the right to envelope the other circles that go on diminishing. When they are quite close to each other, the conductor passes under the arm of one of the waltzers and waltzeuses, to get out of the circle, every one following him without letting go

their hands. The conductor promenades at pleasure, and extends the line to reform the general round. All the other couples perform a general waltz. This figure, like the two preceding, is generally placed at the end of a cotillon.

41. *The Final Round—La Ronde Finale.*—All the persons of the cotillon form a general circle. The conductor separates himself with his lady from the circle, which should join again, and executes in the middle a waltz. He stops at a given signal, and his partner quits the circle, while he chooses a lady, with whom he waltzes within it. He then in his turn quits the circle, and the lady he has chosen takes another gentleman, and so on for the rest. When there remain only two or three couples, a general waltz is executed. The *Final Round*, like the *Pursuit*, is generally performed at the end of the cotillons.

42. *The Pursuit—La Poursuite*—Three or four couples set out. Every gentleman of the cotillon has the right to go behind each couple and possess himself of the lady to waltz with her. He should clap his hands to announce his intention of substituting himself for her partner. This figure continues till each gentleman has again got possession of his lady to conduct her to her place. To execute this figure with all the animation required, it is necessary that as fast as each gentleman possesses himself of a lady, another should replace him. The pursuit is one of the final figures of the cotillon.

43. *The Handkerchief—Le Mouchoir.*—Two couples start at the same time, the gentlemen, each holding with his left hand the end of a handkerchief, and high enough to pass under it at every circle the handkerchief describes. They waltz till the handkerchief is rolled up like a cord.

44. *Le Moulinet*.—Three couples start together. After a *tour de valse*, each gentleman chooses a lady, and each lady a gentleman. All the gentlemen place themselves in *moulinet*, giving the left hand to each other and the right to the ladies, who themselves should hold them by the left. The first, third and fourth gentlemen waltz in the intermediate space, while the other couples pace slowly. At a given signal the waltzing couple stop to allow the rest to waltz. The conclusion is made by a general waltz.

45. *The Four Chairs—Les Quatres Chaises*.—In the middle of the room are placed four chairs arranged in the same way as for *Puss in the Corner*. Four couples set off in waltzing, and place themselves each couple behind one of the four chairs. At a given signal each one waltzes about the chair behind which it finds itself, and then passes to the next, and so on for the rest, always going to the right. This figure should be executed simultaneously to avoid clashing with each other. To finish, each couple regains its place in waltzing.

46. *The Country Dance—La Contredanse*.—Four couples place themselves in the middle of the room as for the Country Dance. The first couple sets off in waltzing about the couple on the right, and in the same way make the round of the other couples. The three other couples repeat the same figure. When all these four have finished, they return to their places waltzing in the same way as for the *Chairs*.

The Flying Shawls, The Fan, Blind Man's Buff, The Gentlemen Together, The Zigzags, The Undulations, The Two Lines, The Crooked Lane, The Flying Hat, The Figure of Eight, The Mirror, The Intermingling of Arms, The Ladies' Moulinet, The Little Rounds, The Double Moulinet, and other figures, are also danced in "The German."

