

BALL-ROOM

GUIDE,

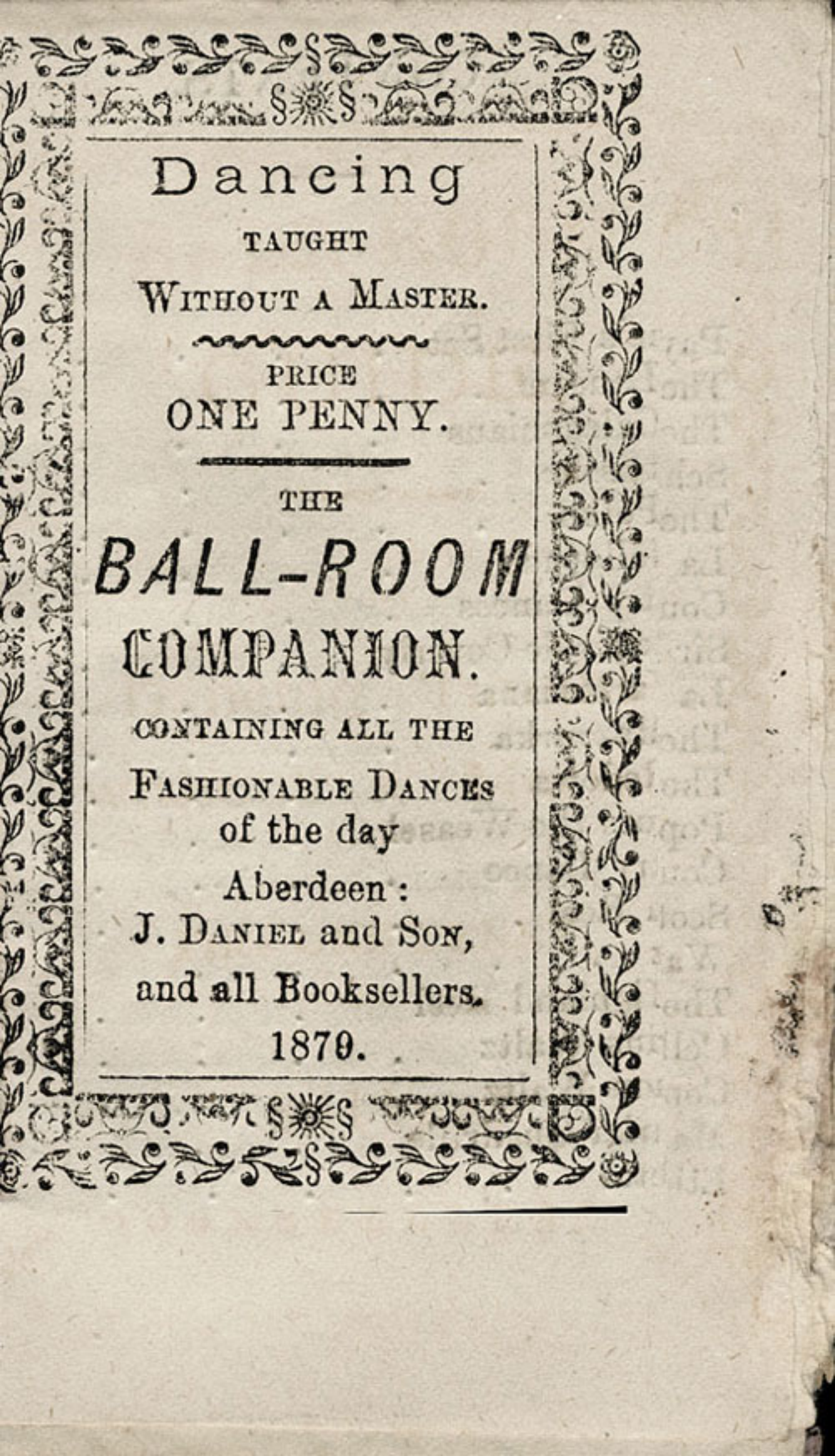
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Dancing

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THE

**BALL-ROOM
COMPANION.**

CONTAINING ALL THE
FASHIONABLE DANCES
of the day

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1879.

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THE
BALL-ROOM GUIDE.

[QUADRILLES are danced by four couples or eight persons, a couple standing on each side of a square; the lady always on the gentleman's right hand.]

PAYNE'S FIRST SET

1st La Pantalon.—First right and left, set and turn partners; ladies' chain, which is performed by the two ladies giving their right hands to each other and changing places; then their left hands to the gentleman; turn round, the same back again to their places. Now promenade (each couple holding hands crossed) to the opposite side; then half right and left back to places.

2nd. L' Etc.—The first lady and opposite gentleman advance and retire, dance to the right, then to the left, cross over, lady and gentleman changing places. Dance to the right and left, cross again to their own place, and turn their partners. The second lady and first gentleman do the same.

3rd. La Foule.—The first lady and opposite gentleman cross over, giving their right hands; back again, giving their left and then right to their partners and set, forming a line; promenade to opposite places. The two who began advance and retire; advance a second time; lady curtsies and the gentleman bows and return. The two couples advance and retire half right and left to their original places.

4th. La Trenise.—Ladies chain; set and turn partners; first couple advance and retire; advance again; the gentleman returns, leaving on the left of the opposite gentleman; the two ladies pass or cross to the opposite side, changing to opposite corners, during which the

gentleman passes between them, and sets. The ladies cross over again, and pass to opposite corners, while the gentleman returns to his place, and sets. The first couple set and turn. During these performances the gentleman at the bottom of the dance stands still. The movement being finished, a similar figure is performed by himself and his partner.

5th, La Finale.—All eight dance or chassé across changing places with their partners and set at the corners; back again to places and set.

L' Etc is danced after the above, concluding with chassé across,

Another way.—All eight promenade round the room to their own places. The first and second couple advance and retire; advance again, the gentlemen taking the opposite ladies or exchanging partners. Ladies' chain; advance and retire; advance again reclaiming partners and promenade. This is called the *Gallopade Finale*.

THE LANCERS.

[These Quadrilles have become quite fashionable in the higher circles.]

1st Fig.—First lady and opposite gentleman advance and retire, advance a second time and turn in the centre, top couple lead between the opposite couple, returning outside, set to corners and turn.

2nd Fig.—The leading couples advance and retire, advance a second time leave the lady in the centre and retire, set and turn partners advance and retire in two lines and turn partners to places.

3rd Fig.—The leading lady advances and stops opposite gentleman; they salute and retire to places, turning to the right; four ladies' hands across, turn opposite gentlemen, then recross with right hands and turn partners.

4th Fig.—The leading couple advance to the couple on the right, and salute, then turn round to the couple on the left, and do the same: chassez croisse, leading couple re-

turning to places; right and left with the opposite couples.

5th Fig.—The grand chain, giving right and left hands alternately till you come back to your places; the leading couple then promenade in the centre and face of the figure, the side couple falling in behind all chassez across and dechassez; all cast off, the ladies to the right and the gentlemen to the left, meet partners and lead up the centre, fall back into two lines, advance and retire in two lines and turn partners to places.

At the finale you perform the grand chain and promenade.

Note.—Before commencing each quadrille the music plays eight bars, during which time each gentleman salutes his^{3d} partner, after which he does the same to the cor. next to him.

THE CALEDONIANS.

1st Fig.—Top and bottom couple hands across, set to your partners and turn, ladies chain, half promenade, half right and left.

2nd Fig.—Top gentleman advance and perform any step, a la pastorale, set corners and change partners, promenade each couple; repeat the same four times.

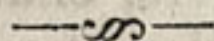
3rd Fig.—First lady and opposite gentleman advance and retire, advance a second time and turn in the centre, top couple lead between opposite couple, returning outside, set to corners and turn,

4th Fig.—Top lady and bottom gentleman advance and stop, partners do the same, turn partners to places, ladies to the right, gentlemen to the left, repeat, half promenade to places and turn partners.

5th Fig.—Top couple lead round in centre ladies advance in centre, curtsey and retire, gentlemen advance in centre, salute and retire set to partners and turn, half chain round, half promenade, chassez croisse, promenade finale.

SCHOTTISCHE.

This dance is commenced in the same position as the waltz, counting sideways one, two three, four, by moving the left foot then commence four jettés, turning round twice in the same time; this may be varied at pleasure.



THE POLKA.

[AS DANCED IN ALL BALL-ROOMS.]

In this dance the gentleman holds his partner as in waltzing his right hand on the waist, holding the lady's right hand with his left, forming a slight curve commencing with the gentleman using his left and the lady her right foot, counting one, two and three distinct mozes, jette half round, repeating with the other feet to complete the circle; this may varied by the parties turning either right or left, backwards, forwards and in any other direction where space will admit of it.

LA GALLOPADE.

1st.—All gallopade, top and bottom couple half right and left, the side couples same, a, chassez to right and left and turn partners gallopade to places and turn partners.

2nd.—Top lady and opposite gentleman advance, set and turn with both hands to places top couple lead between opposite couple, back outside, facing partners, chassez to right and left and turn, all gallopade.

3rd.—Top lady advance and retire, top gentleman same, double ladies' chain, facing partners, chassez to right and left and turn all gallopade.

4th.—Top couple promenade inside to their places, ladies' right hands across and round to places, gentleman's left hands across and round to places, face partners, chassez to the right and left, turn and all gallopade.

5th.—Gallopade, top and bottom advance retire and gallopade over ladies' chain, top and bottom advance and retire and gallopade to places, all gallopade at the finale.

COUNTRY DANCES.

Country dances should consist of about 12 or 14 couple in a line, with the ladies on the gentlemen's right. The following are the leading dances:—

Voulez vous Dancer, Mademoiselle.—Set and change sides, down the middle up again and pousette.

John of Paris.—Right and left, down the middle, up again and pousette.

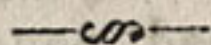
Captain Fleming.—Hands across, down the middle, up again and hands four round.

The Honey Moon.—Hands three round the ladies' side, then on the gentleman's side, down the middle and up again pousette, right and left.

The Triumph.—Down and up the middle then the lady down with the next gentleman; her partner follows; the two gentlemen now lead the lady up between them, taking hold of her hand by one hand, and joining their other hands over her head, pousette.

Sir Roger de Coverly.—Top lady and the

bottom gentleman advance to the centre of dance, turn with both hands and back to places the first gentleman and bottom lady do the same; the top lady and bottom gentleman again advance, turn with right hand and back to places; then the top lady and bottom gentleman advance and turn with left hand and back to places; the top gentleman and bottom lady do the same. The top lady and bottom gentleman bows and lady curtsies; the top gentleman and bottom lady do the same. The top lady and bottom gentleman advance and pass back to back; top gentleman and bottom lady do the same. The top couple turn, the lady to the right and gentleman to left; all the ladies following the lady, and the gentlemen following the gentleman to the bottom of the room, where they meet their partners and lead up the centre of the room. The top couple half pousette with each couple till they reach the bottom of the dance.



LA VARSOVLIANA.

The gentleman takes the lady's left hand with his right, moving one bar to the left by a *glissade* and two hops on the left foot, while the lady does the same to the right on her right foot; at the second bar they repeat the same with the other foot—this is repeated for sixteen bars—they then waltz sixteen bars with the *glissade* and two hops, taking care to occupy the time of two bars, to get quite round. The gentleman now takes both hands of the lady, and makes the grand square moving three bars to his left—at the fourth bar making two beats while turning the angle his right foot is now moved forward to the angle three bars, at the fourth beat again while turning the angle—the same repeated for sixteen bars—the lady having her right foot forward when the gentleman has his left foot forward—the waltz is again repeated after which several other steps are introduced but which must needs be seen to be understood.

THE MAZOURKA.

It is danced by sets of eight persons in couples. The dance counts of twelve different movements.

First Figure. Four movements to the left, and the same to the right. Holubieck by all the couples. The ladies advance to centre and moulinet round; the gentleman move to the right, advance to partners giving hands and turn.

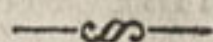
Second Figure. Each lady crosses to the gentleman on her right, giving left hand; she Mazourkas round him, then returns to her partner and turn.

Third Figure. Top and bottom couples advance and retire: the two ladies cross over while the gentleman make a petittour, advance and retire again; the ladies re-cross making a halfturn with partners to places. The sides repeat the figure. Grand Rond and Holubieck, as at commencement.

Fourth Figure. First and third gentleman lead their ladies to the couple on the right; demie chaine anglaise and hands round to

places; the same for the sides.

Fifth Figure. Eight redowa round by all the couples to their places. The ladies then face their partners, making four steps to the right, giving their hands to the next gentleman and turn. This figure is repeated four times to place.. Grand Rond and Holubieck.



THE REDOWA.

This waltz is composed of three parts distinct from each other. 1st. The Pursuit 2nd. The waltz, called Redowa. 3rd. The waltz à Deux Temps, executed to a particular measure, and which by a change of the rhythm, assumes a new character. The middle of the foot must be reserved for the dancers who execute promenade, called the pursuit, while those who dance the waltz turn in a circle about the room. The position of the gentleman is the same as for the waltz. The gentleman sets out with the left foot and the lady with her right. In the pursuit the

position is different, the gentleman and his partner face and take each other by the hand. They advance or fall back at pleasure and swing (balance) in advance and backwards. To advance the step of the pursuit is made by a glissade forward; without springing, *coupé* with the hind foot and *jeté* on it. You recommence with the other foot and so on for the rest. The retiring step is made by a sliding step of the foot backwards without spring *jeté* with the front foot and *coupé* with the one behind. It is necessary to advance well on the sliding step and to spring lightly in the two others, *sur place*, balancing equally in the *pas de poursuite*, which is executed alternately by the left in advance and the right backwards. The lady should follow all the movements of her partner falling back when he advances and advancing when he falls back. Bring the shoulders a little at each sliding step, for they should always follow the movement of the leg as it advances or retreats; but this should not be too marked. When the gentleman is about

to waltz he should take the lady's waist as in the ordinary waltz. The step of the Redowa, in turning, may be thus analysed. For the gentleman—*jete* of the left foot passing before the lady, *Glissade* of the right foot behind to the fourth position aside—the left foot is brought to third position behind—then the *pas de basque* is executed by the right foot bringing it forward and you recommence with the left. The *pas de basque* should be made in three very equal beats, as in the Mazouka. The lady performs the same steps as the gentleman, beginning by the *pas de basque* with the right foot. To waltz a deux temps to the measure of the Redowa, we should make each step upon each beat of the bar the gentleman with his left foot and the lady with her right, that is to say, we should make one whole and one half step to every bar. The Redowa requires great flexibility of the body.

The music is to be played rather slower than for the ordinary waltz.

POP GOES THE WEASEL.

This lively dance, being so popular in

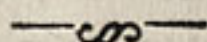
fashionable circles.

Each gentleman places his partner opposite to him, the ladies forming one row and the gentleman the other, the same as the Country Dance.

The first lady and gentleman advance and retire within the rows, occupying four bars then advance and retire outside the row, returning in the same time. Then form in a circle of three by joining hands with one of the partners nearest to them in the line or rows (either lady or gentleman,) turning once quite round to the right and then returning to the left. After which, the lady or gentleman, selected for the circle of three, passes quickly under the arms of the lady and gentleman, forming a part of the circle of three, each one resuming a place in the rows repeating the figure with the next couple and so continue until it has been danced long enough.

To save time every fourth couple may commence at the same time, performing the

figure as described above, all the ladies and gentleman resuming their places in the rows after going once through the figure keeping pace with the music.

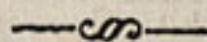


COUNTRY DANCE—HANDS ACROSS,
Arrangement.

These are formed in two lines, the Ladies on the left hand side from the top, the gentlemen on the right from the top; the top and every fourth couple reverse sides, to commence the figure, all at one time.

The Figure.

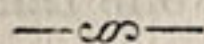
Hands across and back (eight bars) chassez down the middle, chassez up again (eight bar); and poussette (eight bars).



SCOTCH REEL

This lively and characteristic dance is mostly performed at Her Majesty's state ball. The patrons of this truly national dance are

so indefatigable that they get quite intoxicated, and throw their arms and feet in the air, snap their fingers, and screech out with enthusiasm. The music should be played by a piper. The figure is danced by four—two ladies and two gentlemen, formed in a line; the two ladies in the centre, commencing with a chain, until each gentlemen, then set to each other, the gentlemen performing the most difficult and quick steps the ladies dancing, quietly (eight bars); then return to the chain again; this is called the four-handed reel.

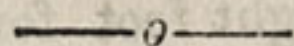


WALTZ.

The gentleman slides his left foot forward then draws up the right to the back of it, and rising upon both toes, turns half round—this takes the time of one bar of music.

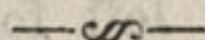
At the same time the lady slides her right foot towards the gentleman's feet, bringing the left foot a little before the right, and rising upon both toes, turns half round also. For the next bar they both repeat what the other did in the first bar. This completes the

music of two bars, finishing in the same position as at starting. This is repeated *ad libitum*.



THE HIGHLAND REEL,

This dance is arranged by parties of three in double lines--a lady between each two gentlemen. They advance and retire; each lady performs the reel with the gentlemen on her right hand, the opposite gentlemen remain in their places; hands three round and back; all six advance and retire, then lead through to the next trio, and continue the figure to the end of the room.



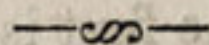
CELLARIUS VALSE

This graceful and elegant dance was arranged by M. Cellarius, of Paris, from the Mazourka Quadrille. He has selected three of the best Mazourka steps to this Valse, but it is seldom that more than the first is used. The Cellarius when first introduced, was a great favourite with the Terpsichorean world, but the quick dances have entirely overthrown it.

Step 1. Spring on the right foot, at the same time sliding the left foot forward, and hop (one bar); spring on the left, at the same time sliding the right foot forward and hop (one bar); the same step reversed for the lady.

Step 2. Spring on the right foot, same time strike both heels together, glissade with the left foot, then bring the right foot up to the left with a hop, spring on the left foot, same time striking both heels together; slide with the right foot, then bring the left foot up to the right with a hop; this step for the lady reversed.

Step 3. Hop on the right foot, at the same time sliding the left foot to the left, then hop, bringing the right foot up behind to the left foot, spring on the left foot, same time sliding right foot to the right then hop, bringing the left foot up behind to the right foot; the lady's step the same reversed.



COMMON WALTZ.

The gentleman slides his left foot forward then draws up the right to the back of it

and rising upon both toes, turns half round—this 'takes time of one bar of music.

At the same time the lady slides her right foot towards the gentlemen's feet, bringing the left foot a little before the right, and rising upon both toes, turns half round also, For the next bar they both repeat what the other did in the first bar. This completes the music of two bars, finishing in the same position as at starting. This is repeated *ad libitum*

The lady waltzes in the same manner, except that the first time she slides to the right with the right foot, and also performs the chassez on the right, and continues the same as the gentleman, except that she slides backwards with her right foot, when the gentleman slides with his left foot to the left; and when the gentleman slides with his right foot backwards, she slides with the left foot to the left.

To perform the waltz gracefully, care must be taken to avoid jumping, but merely to slide and keep the knees slightly bent.

MAZOURKA QUADRILLE.

Description of the figure of the Mazourka Quadrille.

The dancers of this elegant and graceful Mazourka form, as in other quadrilles, four couples, during the first eight bars of music; they should join hands and form themselves (into a circle; then commence by taking four bars) to the left, and (four bars) to the right; all advance hands joined to the centre of the circle (four bars); then retire to the extent of the circle, four bars; again take four bar to the left, and (four bars) to the right.

FIRST FIGURE

The top and bottom couples make *Chaine Anglaise* right and left (eight bar); top and bottom couple advance, the two ladies crossing over, the two gentlemen making a sort of chain by giving their left arms crossed at the elbow and turn rapidly, which causes a change of ladies then the gentleman makes a *tour* forward to his place with the lady he has joined

they repeat the figure and the ladies return to their places (sixteen bars).

Side couples then perform the same figure.

Figure Two.—This figure must commence with the music; top and bottom gentleman take their ladies by the hand, advance (four bars), retire (four bars), re-advance, and cross to the opposite side, eight bars), repeat this figure and return to opposite places (sixteen bars).

The side couples then perform the whole of this figure, commencing with the music occupying thirty-two bars.

Figure Three.—Rest first eight bars; top and bottom ladies cross over (four bars); re-cross, giving left hands, the gentleman give the right hand to the right hand of their partners, placing the left round their waist (four bars), the two couples make a half turn to change places, the ladies still holding each others left hand (four bars), the gentleman without quitting the waist of their partners, make a *tour* forward over to their own places (four bars) then right hands across and perform

a whole round (eight bars), repeat the whole of this figure again, omitting the hands across which will complete the parts for the top and bottom (in all forty eight bars, the side couples then do the same.

Figure Four.—Rest eight bars of music. the; top gentleman takes his partner and makes a *tour* round inside the figure, finishing near the opposite lady (eight bars) whose left hand he takes in his left, the lady giving her right hand behind the gentleman to the other lady thus in this position they retire (four bars) then advance (four bars), the gentleman then stoops and passes under the arms of the two ladies, whose hands being united behind, will be crossed with those of the gentleman; the two ladies and gentleman in this position make a *tow* to the right (four bars), and then to the left (four bars), leaving the lady with her partner to perform a *petit tour*, while the the other lady and gentleman return to their places (eight bars); this figure is repeated by the bottom gentleman in like manner (thirty-two bars); the side couple do the same

(seventy-two bars).

Figure Five.—Commence with the music top and opposite couples half right and left; the gentleman then pass their arms round the waist of the ladies, make a *tour* (eight bars), again right and left *petit tour* to places (eight bars) join hands four, make a *tour* to the left (four bars); to the right (four bars) again to the left (four bars); *tour* to places (four bars) side couples repeat the same figure; **Finale** Grand Rond to the left then to the right, again to the left, and then to the right, then *tour* round the room in couples (thirty-two bar).



ETIQUETTE

OF THE

BALL-ROOM

The following pages will be found to assist materially those who have but a slight knowledge of dancing, and smooth the way, with a little aid, to perfection.

On entering a Ball-room it is not usual to make an obeisance; but it is necessary to pay your respects to the host and hostess at a private entertainment. Before entering gentlemen should put on their gloves, they should be white or of a light colour, as dark colours would soil a lady's dress.

I should not forget to state, that the greatest attention ought to be paid to the choice and selection of the orchestra, which, if neglected, will destroy the effect of the best dancers

A lady has the privilege of refusing a gentleman; but this should be done politely. The gentleman should not exhibit any signs of ill-temper in consequence. He should remember that ladies are debarred from asking gentlemen, and they surely ought to have the right of refusal.

At the end of a quadrille bow to your partner and conduct her to a seat.

Never attempt at a ball a dance which you are not fully conscious you can creditable perform. It is the province of the gentleman to guide the lady.

When about to retire, give the most private intimation you can to the host and your

particular friends of your intention that you may not be the means of prematurely breaking up the party.

■ Gentlemen who are strangers to a party should apply to the masters of Ceremonies or the host for an introduction to a partner.

During the evening change partners as often as possible. On joining a social party the company should consider themselves bound to contribute their utmost to the general enjoyment, and any exhibition of favouritism should be avoided.

Never, having taken your place for a quadrille afterwards leave it, as it is an insult to the other three couples.

Here it will be necessary to remark, that it is quite essential the dancer should pay the same attention to the time, or measure, otherwise the best accented music may be entirely lost.

The orchestra is of great importance ; in playing dance music, unlike other music, it must be particularly marked and accented and not, as is too frequently the case, played too fast destroying the success of the dance which often depends on the orchestra for the permission of performers.

In bending, make it a rule to cease going lower, than when you can with ease retain the heels on the ground ; for when a dancer bends low enough for the heels to quit the ground, they lose the power of springing, and a considerable degree of steadiness they would otherwise attain, if they continued to keep them on the ground.

