

THE  
DANCING TABLET

INTENDED FOR THE POCKET THAT IT MAY  
BE REFERRED TO IN TIME OF NEED.

CONTAINS A

Complete Description of Positions & Rudimental Steps

STEPS FOR THE ROUND DANCES

AND

QUADRILLE FIGURES EXPLAINED.

AND

IMPORTANT HINTS ON ETIQUETTE,

Given by

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## PREFACE.

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In many instances society cliques are governed by novices introducing steps and figures of their own invention—sometimes very clever, but not always in accordance with any established rules. They are but short lived, and result in confusion and mistrust. The question, then, arises, Where can we go to get correct information?

As in all branches of education, amusements or recreative games, certain rules are given and referred to as positive authority. So it is in dancing; some rule must prevail; otherwise dancing would become obsolete.

The rudimental steps, figures and forms herein explained are not inventions of my own, but copied from authoritative works, and reworded so as to provide a *multum in parvo* guide.

# THE DANCING TABLET.

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## POSITIONS.

### POSITIONS FOR THE HANDS AND ARMS.

Stand quite straight at all times; the head and shoulders well back, either walking or dancing. Gentlemen allow the arms to hang carelessly by the side. As much care should be bestowed in the positions and movements of hands and arms as of the feet. The presentation "bow," or the "bow" at the beginning and termination of a dance, should be performed with both arms by the side. The arm presented to the lady for a promenade should be slightly curved; the hand held level with the waist. To raise the hat in a passing bow, use the hand and arm farthest from the lady; with a graceful curve of the arm—the top of the hand uppermost—raise the hat just clear off the head, and immediately replace it, letting the arm drop slowly by the side.

A gentleman should present the right hand at the beginning of a quadrille; the palm of the hand uppermost. The lady gives her hand to the gentleman in a reverse position. The hands crossed, the right above the left, for both lady and gentleman during the performance of a promenade. On turning partners the hands should be held apart, slightly curved and about on a level with the waist.

To the ladies little need be said, grace being a natural gift ; perception quick, and taste refined ; invariably their deportment is proper. At leisure the hands are placed together ; the right uppermost, about to the level with the waist, when moving one arm held loosely by the side. At the beginning of a quadrille figure, give the left hand to the gentleman ; give both hands when turning to the right, and both hands (the right above the left) forming a cross, in a promenade or balance movement across the set.

Perfection cannot be attained without some study and much practice. Observe the following hints : The head and shoulders hold well back ; do not look at your feet when practicing steps ; avoid bending forward. Practice steps before a mirror ; the steps should be practiced in exact time and with much force, thereby attaining strength of limb and perfect control of movement. Half an hour every morning devoted in rudimental steps will strengthen the appetite, develop the limbs, improve deportment, and quicken the mental faculties.

#### POSITIONS FOR THE FEET.

There are five positions, from which are taken steps used in the performance of all dances.

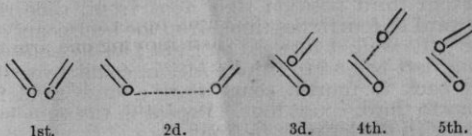
*First Position.*—Place the heels together, the toes both turned outward.

*Second Position.*—Slide sideways on the toe ; the right foot, say twelve or eighteen inches, or until the limbs are both straight.

*Third Position.*—Draw the right foot up to and place the heel against the hollow of the left.

*Fourth Position.*—Slide the right foot forward on a direct line from third position, until both limbs are quite straight and the feet about eighteen inches apart.

*Fifth Position.*—Draw the right foot up to and place the heel against the toe of the left.



Reverse the movements to regain first position, and repeat the same with left foot.

#### THE LENGTH OF STEPS.

The slides are made sideways, forward and backward, and should be performed in exact time.

From first position slide right foot sideways to second position, count one. (At this point both limbs are straight; the weight upon the left foot, and the right toe, pointed, resting lightly on the ground.)

Draw the right to first position, count two; continue the practice during eight bars of music. Repeat with left foot the same.

Begin again with right foot; sideways to second, count one; draw behind to third, count two; to second, count one, and front to third position, count two. Repeat with left foot in the same manner.

Begin with right foot front, in third position. Slide right forward to fourth position, count one; draw right front to third position, count two. Repeat with left.

#### TO GAIN GROUND SIDEWAYS.

From first position slide right foot sideways to second position; drop the heel, carry the weight on right foot, count one; draw left up to first position, count two; left to second, count three; right to first, count four. Eight bars of music, as above.

## TO GAIN GROUND—FORWARD AND BACK.

From third position right foot front, slide right forward to fourth position; drop the heel, count one; carry the weight forward on right; at the same time bring left behind to third position, count two; slide left back to fourth, count three; draw right foot front to third, count four. Repeat in the same manner, with the left foot in front.

## SLOW CHANGES.

Slide right to second position, count one; draw left behind to third, count two; right to second, count three; left front to third, count four. To regain place; left to second, *one*; right behind to third, *two*; left to second, *three*. Right front to third and count four. This practice should be continued for at least ten minutes at a time; it gives a uniform step and smooth movement.

## PLIANCY OF LIMB.

## PLIANCY OF LIMB AND EQUILIBRIUM.

We now approach a door opening into the very recesses of dancing, and developing its true merits. Rheumatism, gout, dyspepsia—in fact, all physical or mental disarrangements—vanish before it. Old people are made to appear young, and the young attain grace, suppleness and strength. In the performance of, and in order to well execute innumerable steps, certain movements are used, designated as the hop, leap, skip and jump. All these actions—rude in their natural state—are to be tamed and blended into pleasing harmony. The use of these movements are required where two, three or more steps are connected together and executed in the same time required to perform one step.

## THE SPRING.

Stand in third position, right foot front, the whole weight upon the left foot; rise upon toe of left, and at the same time place the right foot behind left, and drop lightly on both heels; count one. Spring again upon the left, and replace right foot front in third position; count two. Continue this practice during eight bars of music. Repeat the same by springing upon the right, and change the left to third position, behind and front. After a steady movement has been attained by this practice, begin another movement. Stand with right foot front in third position; slide right sideways to second position, and spring on both feet; draw left behind right to third position; drop lightly on both heels, count one. Spring on right foot, and place left foot in third position in front of right, count two. Begin with left foot to second position to regain place. Continue the practice until the step is under full control.

*The Third Movement.*—Slide right to second and spring on both toes; draw left behind to third position, count one. Spring on right toes, right to second and left to third, front of right, count two. Continue moving sideways to right and left, alternate, as above. Other movements could be explained where the spring is used, but these three are of the utmost importance.

## THE LEAP.

Stand with right foot front in third position. Spring on left; clear both feet from the ground and land upon right foot to second position; at the same time carry left behind right to third position, count one. Leap to the left in the same manner.

## THE HOP,

Used at the beginning or ending of certain steps, is made by standing on one foot, and, with a sudden spring, clear the ground and return in the same place.

The movements already described are important, giving pliancy and strength to the limbs, and a cor-

rect and graceful deportment. In the beginning, formation or finishing steps and figures, advancing, retreating, moving sideways on straight or crooked lines; these rudimental steps are indispensable.

We will now proceed to apply them in the execution of steps.

### THE WALTZ.

Gentleman begins with left foot, lady with right foot—the rule for all round dances.

*To Balance Sideways to the Right or Left.*—Slide to second position, count one; draw the other foot up to first position, count two; the foot that performed the first step, slide behind to third position, count three. Practice sideways to right and left until the steps can be performed correctly and quite fast.

*To Advance.*—Say begin with right foot; slide forward to fourth position, count one; draw left foot up to first, count two; slide right behind left to third position, count three; begin with left foot to fourth, right to first, left to third.

*To Retreat.*—Slide right back to fourth position, one; draw left to first, two; slide right forward to third, three; begin with left foot the same.

*Turning to the Right—Steps for the Lady.*—Slide right to fourth position, count one; bring left foot up to first, count two; slide right behind left to third, count three; slide left back to fourth, count four; draw right behind left to fifth position, count five; draw the left to first position, count six; making one-sixth of a turn at each step, and thus completing the turn in six steps.

*Steps for the Gentleman.*—Begin with left foot; slide back to fourth position, count one; draw right behind left to fifth position, count two; draw left back to first, count three; slide right forward to fourth position, count four; bring left foot up to right, count five; slide right behind left to third position, count six.



*Reversing or Turning to the Left—Steps for the Lady.*—Slide right back to fourth position, count one; draw left behind to fifth, count two; draw right back to first, count three; advance left to fourth, count four; bring right up to first, count five; slide left behind to third, count six.

*Steps for the Gentleman.*—Advance left foot to fourth position, count one; bring right up to first position, count two; slide left behind right to third, count three; step right back to fourth, count four; draw left behind right to fifth, count five; draw right up to first, count six.

### THE POLKA.

*Gentleman.*—Hop on right; slide left to second position, count one; draw left behind right to third position, count two; slide left to second position, count three; including the hop, turning half round. Hop on left foot; slide right to second, count one; draw left behind right to third, count two; slide right to second, count three; and thus completing the turn with six steps. The time occupied in giving the hop is equivalent to one step.

*Lady.*—Hop on left foot; slide right, and continue as above.

### THE SCHOTTISCHE.

*Gentleman.*—Slide left foot to second position, count one; bring right behind to third position, count two; slide left to second, count three; bring right behind left to third, and at the same time hop on left, count four; turning half round, begin with right foot and repeat the above to complete the turn, and thus finish the first part. Slide left to second position, count one; draw right behind to third, count two; slide right to second, count three; draw left behind to third, count four; slide left to second, count five; draw right behind to third, count six; slide right to second, count seven; draw left behind right to third, count eight; and thus completing another turn.

*Lady.*—Begin with right foot and make steps the same.

## THE POLKA REDOWA.

Three springing movements and three steps blended.

*Gentleman.*—Slide left foot to second position, count one; draw right behind to third, count two; slide left to second, count three; thus turning half round. Begin with right foot, repeating three more steps to complete the turn.

*Lady.*—The steps are taken the same, beginning the first step with the right foot.

## THE MAZOURKA.

*Gentleman.*—Slide left foot to second position, count one; draw right behind to third position, count two; spring or hop upon right; at the same time place left foot behind right, in third position; the heel raised, the toe touching the ground, count three; again slide left foot to second position, count four; draw right behind to third, count five; slide left to second position, count six. This completes half a turn. Lead off with right foot to second position, left to third, behind right, and right behind left to third, and continue the polka redowa step to execute the entire turn.

*Lady.*—Beginning with right foot, perform as above described.

## TROIS TEMPS.

Performed in the same time as a Polka Mazourka.

Blend two steps into one movement. Slide left sideways and immediately draw right behind to third, count one; left to right to third; left to second and right behind to third, turning half round on the third slide; begin with right foot, and thus complete the turn.

Same steps for the lady.

## THE GALOP OR DEUX TEMPS.

As already described in the Trois Temps. Perform three steps with two movements.

*Gentleman.*—Slide left to second, and immediately draw right behind to third, count one; slide left to second, making a sudden stop or turn half round, count two; repeat with right and left the same.

Same steps for the lady.

### DEUX TEMPS OR REDOWA.

*Gentleman.*—Describe half a circle with toe of right, from third position front to third behind; at the same time slide left to fourth position (or second), count one; bring right foot behind left to third position, count two; turning half round, circle with left foot and slide right, in same manner, count one; bring left behind right to third position, count two; and thus complete the turn.

### QUATRE TEMPS.

Begin with the Redowa or Deux Temps, two movements to the right, two to the left. If performed in waltz time, make three galop steps sideways; if in galop time, four slides sideways.

Or in galop time, perform a full front wing, and four single front wings, moving sideways.

There are many other round dances, but to describe them all would occupy too much space.

### THE QUADRILLE.

#### REMARKS.

It is evident that very many who pretend to understand Quadrille figures know but little about them.

To blunder through the figures in an obstinate and awkward manner, with but little regard to the form of, and the time required to execute them in, much to the annoyance of those who well understand and take pride in performing the figures with commendable neatness and grace, is a mistake unpardonable.

It is the duty of every parent to see that their children are properly educated in this personal ac-

complishment—Quadrille dancing—that they may not in after life, by their clownish and untrained movements, subject themselves to ridicule.

A verbal or manuscript explanation may assist, but a practical knowledge is indispensable to attain any degree of perfection.

#### THE HEAD OF A ROOM.

The head of the room may be determined by the surroundings, usually that part or end of a room farthest from the main entrance, or from the street door; or if the orchestra is situated at one end of a room, the end farthest from and facing the orchestra. It is customary to place invited guests of distinction at the head of the room, in order that they may face those who enter or depart. The same rule applies to the supper or dining-room.

#### FORMING SETS FOR THE QUADRILLE.

The first couple take their position so as to face the orchestra or the main entrance to the room; the second couple take their position directly opposite; the third couple on the right of the first couple, and the fourth couple directly opposite to the third; thus forming a perfect square.

#### THE FORMATION OF SETS.

O represents a lady; X represents a gentleman.

First Couple.

O X

Third Couple.

O X  
O

Fourth Couple.

O X  
O

X O

Second Couple.

The "Quadrille Francaise," commonly known as the Plain Quadrille, is composed of five numbers, each number containing two or more figures, and these figures are performed in time with the music, and occupy four, eight, or sixteen bars.

The leader of the orchestra, or the prompter, will abbreviate, and call the figures as follows :

## NUMBER ONE.

Right and Left (head couples).....	8 bars
Balance.....	8 bars
Ladies' Chain.....	8 bars
Balance.....	8 bars

## NUMBER TWO.

Forward Two.....	16 bars
Balance.....	8 bars

## NUMBER THREE.

Right Hand Across.....	4 bars
Left Hand Back.....	4 bars
Balance (in the centre).....	4 bars
Half Promenade (to opposite place)....	4 bars
Ladies Forward and Back.....	4 bars
Gentlemen Forward and Back.....	4 bars
Forward Four and Back.....	4 bars
Half Right and Left to places.....	4 bars

## NUMBER FOUR.

Forward Four and Back.....	4 bars
Forward Four—First Lady cross over.....	4 bars
Forward Three and Back.....	4 bars
Forward Three and Two Ladies cross over....	4 bars
Forward Three and Back.....	4 bars
Forward Three (stop, and opp. Gent, advance).	4 bars
Hands Four Half Round.....	4 bars
Half Right and Left to places.....	4 bars

## NUMBER FIVE.

Ladies' Chain.....	8 bars
Forward Two.....	16 bars
All Promenade.....	16 bars

The first number is danced once through by the first and second couples, and once through by the third and fourth couples. Numbers two, three, four and five are danced four times, twice by the head couples, and twice by the sides. The foregoing explanations are abbreviated for the purpose of calling the figures while they are being danced.

The following will explain definitely how the figures in each number are to be performed :

#### THE SALUTATIONS.

Gentleman slide left foot to second position, count one ; carry the weight upon left foot and point right to second position, count two ; turn the head to the right to face partner, count three ; draw right foot front of left to third position, count four ; bend forward and drop the head downward, looking to the ground, count five ; rest, count six ; rise up, count seven, and when quite straight and having regained the place of starting, count eight, (four bars.) Bow to the lady on the left in the manner occupying four bars, and at the termination of the eight bars, present right hand to partner to begin the dance.

*The Lady.*—Slide right foot to second position, count one ; carry the weight upon the right and point left to second position, count two ; slowly turn the head toward partner, count three and four ; slide the left foot behind the right to fourth position, count five ; at the same time sinking back and drop the head forward and downward, count six ; rise up, count seven, and to the place of beginning, count eight. Courtesy to the gentleman on the right in the same manner ; finish by giving left hand to partner, and begin the dance.

#### NUMBER ONE.

“Right and Left” signifies giving the right and left hand, or going on the right or left side, and thus passing the person moving from an opposite direction.

The first figure in the first number is performed by the first and second couples moving to the opposite couples' places, the two ladies passing between and on the right of the opposite gentleman. This will occupy two bars. Each gentleman will immediately present left hand to partners, move on the left of them, and thus into the opposite gentleman's place. This will occupy two more bars, completing what is usually termed a half "Right and Left" during the time of four bars of music; return to places in the same manner, and thus complete the full "Right and Left" in eight bars of music.

"*Balance.*"—Face partners; the gentleman present both hands in the form of a cross, the right hand uppermost; the lady gives both hands to her partner in the same form, and both (lady and gentleman) slide sideways, passing the opposite couple on the right and to their opposite places (four bars), and return to places, thus performing the second figure in the first number in eight bars of music.

"*Ladies' Chain.*"—The second part or third figure of number one is called Ladies' Chain, and the figure, if drawn upon a black-board, will present two links of a chain secured at either end by two rings. In performing the figure the two gentlemen describe the two circles, moving around to the left, and the two ladies mark out the two links by passing on the right and extending right hands when passing, and immediately give left hands to opposite gentleman, move around them on their left, and return to places on reversed curved lines, regaining partners and places in eight bars of music.

Balance ..... 8 bars.

#### NUMBER TWO.

"*Forward Two.*"—The figures in this number are performed on straight lines, or in the form of a square. The first and second couples advance three steps and retreat three steps, 4 bars; both couples move to opposite couples' places, and face partners

when opposite, 4 bars; advance three steps, moving on the left of partners, and retreat three steps, 4 bars; return to places, 4 bars, and thus complete the figure in sixteen bars of music.

Balance (as explained in figure two, No. 1). .8 bars.

### NUMBER THREE.

*"Right Hand Across."*—Move entirely across the set, extending the right hand, and moving on the right of the opposite lady or gentleman's place, and turn half round, so as to face the same lady or gentleman, 4 bars; returning, perform the steps very short; move on the left of the same lady or gentleman; at the same time give and retain the left hand; turn slowly to the left and give right hand to partners, forming a close square, 4 bars. In this position, ladies' hands or arms form a cross, and the gentlemen's arms extended to the right and left. "Balance" in one place by simply sliding right foot to second; left behind to third, count two; left to second; right behind to third, count four; right again to second, and left behind to third, count six; left to second, and right behind to third, count eight, 4 bars.

*"Half Promenade, Opposite."*—The lady moves round to the right, and the gentleman follows; both couples stop opposite to their places, 4 bars.

*"Ladies Forward."*—The two ladies forward and back, 4 bars.

*"Gentlemen Forward."*—The two gentlemen forward and back, 4 bars.

*"Forward Four."*—Both couples advance and retire, 4 bars.

*"Half Right and Left."*—Both couples return to their respective places, moving on the right of the one directly opposite, and give left hand to partner; turn half round into places, 4 bars, thus completing the No. 3 in eight half figures during sixty-four bars of music.



## NUMBER FOUR.

*"Forward Four."*—First and second couples advance and retire, 4 bars; advance again, and first lady gives her left hand to the second gentleman's right; at the same time the second gentleman takes the right hand of his partner, and, with the two ladies, retreat three steps; the first gentleman retreats three steps at the same time, 4 bars. Second gentleman, with two ladies, advance and retire, 4 bars; advance again and retire alone, the two ladies retreating with the first gentleman, 4 bars. The first gentleman advances and retires, 4 bars; advance again and stop. The second gentleman advances, and the four join hands in the form of a circle, 4 bars. *"Hands four,"*—slide round to the left and stop opposite to places, 4 bars, and *"half right and left"* to places, 4 bars; thus completing the fourth number in eight semi-figures; complete in sixty-four bars of music.

## NUMBER FIVE.

*"Ladies' Chain,"* as described in No. 1, figure three. Eight bars.

*"Forward Two,"* as explained in figure one, No. 2. Sixteen Bars.

*"All Promenade."*—Cross hands with partners, as for a balance, in figure two No. 1, and move around in the form of a circle, gentlemen keeping in the centre, and thus all four couples make an entire tour around the set and return to their places, at the termination of eight bars of music.

*"All Chassez."*—After the fifth figure has been danced four times through, the finishing touch is added by all facing partners; with three steps move and pass on the left, two bars; all turn slowly to the right, half round so as to face partners, two bars; with three steps move on the right of partners, returning to places, two bars; all courtesy and bow, two bars; the music ceases; the gentlemen present

their right arm to their partners, and conduct them in promenade up and down the room, or conduct them to a seat.

#### PROMISCUOUS FIGURES.

Figures may be introduced to take the place of the third, fourth or fifth figures of a Quadrille, and are designated on the order of dancing as Quadrille "Star," Quadrille "Basket," Quadrille "Social," &c.

#### BASKET.

This figure is generally introduced to take the place of the second or fifth figure.

*Forward Two*, (same as second figure) ..... 16 bars  
*Balance* ..... 8 bars  
*Ladies in the Centre* ..... 8 bars

The four ladies advance to the centre and join hands, forming a circle of four, and execute a round to the left, and a reverse movement to the right, and stop in the centre with hands joined, and standing close together.

*Gentlemen Hands Round Outside* ..... 8 bars

The four gentlemen join hands outside of the ladies and move round to the left (4 bars), and reverse to the right (4 bars); the gentlemen raise their arms, holding fast of hands, and the ladies keeping hold of hands bend forward and move backward, and rise on the outside of gentlemen's arms, entwining the arms and forming a "Basket;" in this position all balance.

*Balance* ..... 8 bars

The balance occupies 4 bars, and all turn partners with both or right hands to regain places (4 bars.)

The figure is danced four times—third and fourth times gentlemen in the centre.

The star figure, similar to a basket, may be appropriately introduced to terminate the Quadrille in the fifth figure.

## STAR.

*Ladies Forward and Back*..... 4 bars

The four ladies advance to the centre (2 bars) and retire to places (2 bars).

*Gentlemen Forward and Back*..... 4 bars

The four gentlemen advance (2 bars) and retire (2 bars).

*Ladies Cross Right Hands*..... 8 bars

The four ladies advance to the centre, join right hands, forming a cross or star, and move half round to the left (4 bars); the ladies then change hands, giving the left, return with reverse movement and present right hands to partners, still retaining left hands in the centre (4 bars); the positions of the dancers now represent a grand cross or star, each gentleman facing in an opposite direction from his partner.

*All Balance*..... 8 bars

The balance occupies 4 bars, and all turn partners with right or both hands to regain places (4 bars).

The figure is repeated by the ladies leading off, and the third and fourth times by the gentlemen leading off.

## HANDS ALL ROUND.

*Hands All Round*..... 8 bars

The four couple join hands and slide round to the left in a complete circle until all regain original places.

## THE JIG.

*Hands All Around*..... 8 bars

*Ladies Balance to the Right*..... 8 bars

The four ladies move to the gentlemen on their right (2 bars) and retire (2 bars); the ladies advance the second time, and extending both hands to the gentlemen on their right, turn once and half round in order to take the next ladies' places (4 bars).

<i>Balance to the next</i> .....	8 bars
<i>Balance to the next</i> .....	8 bars
<i>Balance to Partners</i> .....	8 bars
<i>Hands All Round</i> .....	8 bars
<i>Gentlemen Balance to the Right</i> .....	8 bars
<i>Balance to the next</i> .....	8 bars
<i>Balance to the next</i> .....	8 bars
<i>Balance to Partners</i> .....	8 bars

#### RIGHT AND LEFT ALL ROUND.

*Right and Left All Round*.....16 bars

To commence, all face partners and give right hand, move on the right side of partners, and give left hand to the next (2 bars), right hand to the next (2 bars), left hand to the next (2 bars), right hand to partner—meeting opposite to place—(2 bars). Each lady and gentleman continue the round, giving alternately the right and left hand until partners and places are regained.

#### GAVOT.

*Forward Four*..... 4 bars

The two head couples advance (2 bars) and retire (2 bars).

*Dos-a-Dos*..... 4 bars

The same couple advance the second time and move round the opposite lady or gentleman, moving sideways to the right (2 bars), and return to places (2 bars).

*Sides Four*..... 8 bars

The first and second couples turn to the right in order to face the third and fourth couples, who turn to the left, thereby forming two parallel lines; all advance and retire (4 bars); each gentleman extend both hands to opposite lady and turn, changing partners and places (4 bars); this movement places each lady and gentleman directly opposite and facing their partners, and presenting two parallel lines.

*All Ladies' Chain*..... 8 bars

The first and third and second and fourth ladies extend right hands, cross over, turn partners with left hands, return by giving right hands and turning gentlemen with left hands.

*All Forward and Back*..... 4 bars

*All Turn Partners on Places*..... 4 bars

The figure is then repeated by the head couples leading off.

The figure is repeated twice more by the side couples leading off.

The two last times the lines are reversed—the side couples leading to the right, and head couples to the left.

## THE LANCERS.

### FIRST FIGURE.

*Head couples forward and back*, forward, turn one opposite and return to places..... 8 bars.

*Cross over*. First couple move between second couple and return on the outside..... 8 bars

*Balance to corners*, turn at corners and take place by side of partners..... 8 bars.

Repeat by the head couples, and twice by the sides.

### SECOND FIGURE.

*Head couples forward and back*, forward again and ladies remain in centre..... 8 bars.

*Chassez to right and left*, and turn partners. 8 bars.

*Side couples divide*, and join with head couples, forming two lines; all forward and back and turn partners on places..... 8 bars.

Head couples repeat.—When the side couples lead off, head couples divide.

## THIRD FIGURE.

*Head couples forward and back, forward again, courtesy and bow, and retire.*..... 8 bars.

*Ladies' Chain.*..... 8 bars.

Head couples execute the figure twice, and sides the same.

## FOURTH FIGURE.

*Head couples move to the right, salute side couples, turn to the left and salute; side couples return to places and salute partners.*..... 12 bars.

*Right and Left.*..... 8 bars.

Repeat by head couples, and twice by the sides.

## FIFTH FIGURE.

*Right and left all round.*..... 16 bars.

*First couple promenade and stop, facing outward.*..... 8 bars.

Third couple take place behind first and fourth behind third.

*All Chassez across, and re-cross partners, and form two lines, facing partners.*..... 8 bars.

*First couple promenade down the centre and return to head of line.*..... 8 bars.

*All forward and back, and turn partners on places.*..... 8 bars

Repeat four times—each couple lead off in rotation.

## THE QUADRILLE CALEDONIANS.

## FIRST FIGURE.

Head couples cross right hands, left hands back..... 8 bars.

Balance to and turn partners..... 8 bars.

Ladies' Chain..... 8 bars.

*Half promenade to opposite place and half right and left to place.*..... 8 bars.

Repeat by the side couples.

## SECOND FIGURE.

*Head couples forward twice*..... 8 bars.  
*Ladies balance to and turn gentlemen on their right,*  
*each lady passing into the next lady's place..* 8 bars.  
*All promenade with new partners*..... 8 bars.  
 Repeat four times, by which each lady regains her place.

## THIRD FIGURE.

*Head couples forward and back, forward again and turn (or dos-a-dos)*..... 8 bars.  
*Cross over, first couple passing between the second, return on the outside*..... 8 bars.  
*Balance to corners and turn to places*..... 8 bars.  
*All join hands, forming a circle, forward to the centre and back, and turn partners*..... 8 bars.  
 Repeat four times.

## FOURTH FIGURE.

*Head couples forward and back, turn partners on places*..... 8 bars.  
*Ladies move into the next ladies' place on their right, extend right hand, moving in front...* 4 bars.  
*Gentlemen move to the next gentleman's place on their left, extending left hand, and passing in front of lady*..... 4 bars.  
*Ladies again to the right (4 bars), and gentlemen to the left (4 bars)*..... 8 bars.  
*Meeting partners opposite to place, all half promenade to places, and turn partners*..... 8 bars.  
 Repeat four times in all.

## FIFTH FIGURE.

*First couple promenade inside of the set and stop, facing inward*..... 8 bars.  
*Ladies forward, give right hands and retire to places*..... 4 bars.  
*Gentlemen forward, give right hands and retire to places*..... 4 bars.

*Balance and turn partners on place*..... 8 bars.

*Right and left half round, and half promenade to places*..... 8 bars.

*All chassez across partners, turn at corners with right hand, and turn partners on place with left hand*..... 8 bars.

Repeat by the other three couples leading off in the promenade.

## THE PRINCE IMPERIAL QUADRILLE.

### FIRST FIGURE.

First and second couples visit the couple on their right, courtesy and bow; the first and second gentlemen present the left hand to the lady of said couples, and with their partners conduct them to opposite places—first to second, and second to first couple's places..... 8 bars.

Continue ladies' chain by the four ladies, the gentlemen remaining in their places; the ladies end the chain by stopping in front and facing their partners..... 8 bars.

*All chassez to right and left and turn partners*, 8 bars.

Repeat by the head couples to regain places. Sides the same.

### SECOND FIGURE.

The first lady and opposite gentleman forward and turn with both hands, and stop in the centre, facing the second lady; the two in the centre cross over and turn with the left hand, while the second lady, passing between them, crosses over to the opposite gentlemen, and turns him with the left hand. 8 bars.

The two couples forward and back, and ladies half chain to regain places..... 8 bars.

*All chassez across partners and turn at corners with right hands, and turn partners with left hands to places*..... 8 bars.



## THIRD FIGURE.

The first gentleman leads his lady to the centre, and leaves her facing him while he returns to place; both courtesy and bow. The second couple the same ..... 8 bars.

The side couples repeat the same, each in four bars ..... 8 bars.

The four ladies join hands, facing outward, and turn once round to the right and stop ..... 4 bars.

The gentlemen advance, give right hand to partners and left hand to the lady on the left.... 4 bars.

All balance and turn partners on places .... 8 bars.

Repeat by the second couple leading off; sides the same.

## FOURTH FIGURE.

The head couple forward and back, forward to the couples on the right, the first lady taking place with the third gentleman, and second gentleman with the fourth lady; first lady and second gentleman return to places ..... 8 bars.

The six forward and back twice ..... 8 bars.

The first lady and second gentleman forward and back, forward again, courtesy and bow, and turn to the right ..... 8 bars.

Hands four half round opposite to places, and half right and left to places ..... 8 bars.

Repeat by the second lady and first gentleman leading off, and then by the third and fourth in succession.

## FIFTH FIGURE.

All the ladies leaving their partners, go to the right and turn the gentleman on their right with the right hand; turn each gentleman in succession on their place until each lady has regained her place by the side of her partner ..... 16 bars.

The first lady and opposite gentleman forward and back, forward again, turn with the right hand and stop in front of partner ..... 8 bars.

Chassez across and recross and turn partners, 8 bars

Repeat by the second lady and first gentleman leading off, and twice by the sides.

To finish, the first couple forward and back, forward again, and the four ladies remain in the centre, while the gentlemen return to places, each facing their partner, courtesy and bow.

## LES VARIETIES PARISIENNES.

### FIRST FIGURE.....L'INVITATION.....WALTZ.

First and second couple advance to the couple on their right, courtesy and bow, returning to places.

..... 4 bars.

Move to the couple on their left, and retreat, 4 bars.

First and second couple, right and left..... 8 bars.

*All Waltz Round*.....16 bars.

Repeat by head couples leading to the left. Sides repeat the figure twice.

### SECOND FIGURE.....L'ETOILE.....POLKA.

First and second couple advance and retire, and change sides with partners by giving the left hand and turning half round..... 8 bars.

Same couple forward again and back, and turn partners with left hand to regain places..... 8 bars.

*All Polka Round*.—Turn with partners to the next couple's places on the right; all move to the centre (2 bars), and move out (2 bars), take the next couple's place on the right, and so on until each couple have regained places.....16 bars.

The two above figures are danced twice by the head couples and twice by the sides.

## THIRD FIGURE....LE PRISONNIER....WALTZ.

First gentleman advance to the centre and stop.  
..... 4 bars.

Four ladies join hands round the gentleman (4 bars)  
and slide round the said first gentleman to the left,  
and all turn partners with right hand..... 8 bars.

Retaining partner's right hand the ladies perform  
a square dos-a-dos, moving to the centre; the gentle-  
men follow with waltz step..... 4 bars.

All take partners and waltz back to places. 4 bars.

All return to the centre as at first, and waltz back  
to places..... 8 bars.

The second gentleman next advances to the centre,  
and the figure is repeated as above described; then  
the third; and last, the fourth gentleman advances  
to the centre.

## FOURTH FIGURE...L'ALTERNATE...POLKA MAZOURKA.

All turn partners with right hand; first couple  
separate and cross hands with the side couples on  
their right and left; move round to the right. 8 bars.

First lady and gentleman facing each other chassez  
to the right, and turn partner with left hand. 8 bars.

The head couple cross to opposite places with three  
Mazourka and one Polka Redowa step; the head  
couple remain opposite while the side couple cross  
over and remain opposite to their places; the head  
couple return to places, and then the side couple  
return to their places.....16 bars.

*The second time* the second couple divide and cross  
hands with the side couple.

## FIFTH FIGURE....LA ROSAGE....WALTZ.

First and second couple forward and back, sepa-  
rate, and join hands with side couple, forming two  
lines..... 8 bars.

All forward and back, and the four ladies advance to the centre and give right hand to opposite lady, and left hand to partners, thus forming a grand cross or star ..... 8 bars.

Balance to and from partners with waltz step; lady beginning with right, gentlemen with left foot (2 bars); gentlemen move to the next lady (2 bars), and balance so on, making the entire round, and each gentleman regaining his partner, leads her back to place.....16 bars.

All waltz round, each couple following the couple on the right .....16 bars.

The head couple forward again, and the same figures are repeated.

Then the side couple lead off, and the figures are repeated, making four times in all.

Limited space will not admit of further explanations, although there are many obsolete dances that are frequently introduced at the present day—very pretty, and possessing much merit—such as the Spanish Dance, Virginia Reel, Sicilian Circle, &c.

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## OTHER DANCES.

The Waltz Quadrille, figures arranged by Wm. B. De Garmo of New York; the Waltz Lancers, by Allen Dodworth of New York, and the Minuet Lancers, by A. M. Loomis of New Haven, Conn., are worthy of attention.

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## ETIQUETTE.

Invitations to parties or hops should be sent eight or ten days before the affair is to take place. If the party receiving the invitation finds it inconvenient to attend, a written apology should be returned, expressing thanks for the favor received and regrets

for non-attendance. Be prompt at the hour named. First salute the hostess and host, and a formal salutation to others that may be present. On departing, return thanks to the hostess and host for the pleasure realized. The most intimate friends of the family should move first to depart, and others in the company follow their example promptly.

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### THE TOILET.

On entering the outer doors, ladies and gentlemen repair at once to the toilet rooms (which are invariably provided), and divest themselves of such outer garments as are worn in the street. When the toilet is complete, the ladies, accompanied by their gentlemen escorts, will enter the drawing-room or saloon provided for dancing.

At no time during the festivities will a lady or gentleman appear upon the floor for dancing without first removing hats or wraps, or loiter in the hall-ways, or, as gawking spectators, obstruct the door-ways, which is an act of ill-breeding offensive to the company assembled, and very annoying to the hostess or host, more especially if those offending have neglected to disrobe, or do not appear in a dress suited to the occasion.

As a rule, gentlemen should always be provided with gloves; in fact, a gentleman should never offer his hand to a lady for the dance ungloved.

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### GOVERNMENT.

The social laws governing the private or public sociable or ball are very strict, but readily accepted and unhesitatingly observed, and willingly enforced by gentlemen of honor.

The opening entry is conducted by the Master of Ceremonies or by a couple whom he may select.

The gentleman invariably dances the first number on the programme with the lady under his escort, after which he is at liberty to exchange courtesies.

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## INTRODUCTIONS.

A gentleman should not ask a lady to dance with him if the lady is a stranger, or of slight or even an intimate acquaintance, without an introduction from or by permission of the lady's escort; and the introduction or permission ends with the termination of the dance—that is to say a formal introduction will be required for any succeeding dance. This, however, applies only to the dance, and does not exclude social courtesies.

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## FINAL REMARKS.

The Floor Manager nor any one of the Floor Committee are entitled to no more privileges than their duties imply, and, to a certain extent, are simply the servants of the company. It is only within a few years that floor managers or floor committees have been selected and appointed to act, and oftentimes more out of compliment to them than for their capabilities or executive qualities. It was formerly the custom to employ a professor of dancing of unquestioned capabilities to open, preside at, and close public balls.

The duties begin with opening promptly at the time named; the entry march conducted by a proper leader; sets formed by verbal direction of the manager, or the signal given by sound of cornet or drum from the orchestra.

The Floor Manager is not permitted to take part in any dances, as his services may otherwise be required. He is to look well to the comfort of the guests; see that sets are formed quickly; that delays between dances are not too long; by request or permission of gentlemen having ladies under their escort, to furnish or introduce gentlemen to the ladies for the dance; promote good feeling by personal attention to all; at the same time enforce good order; settle such disputes as may arise from pre-occupancy of heads or places in a set, or from other trivial causes, quickly and impartially.

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