

## The perfect art of modern dancing.

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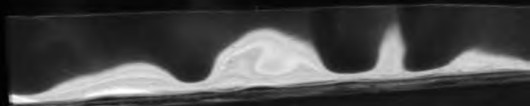
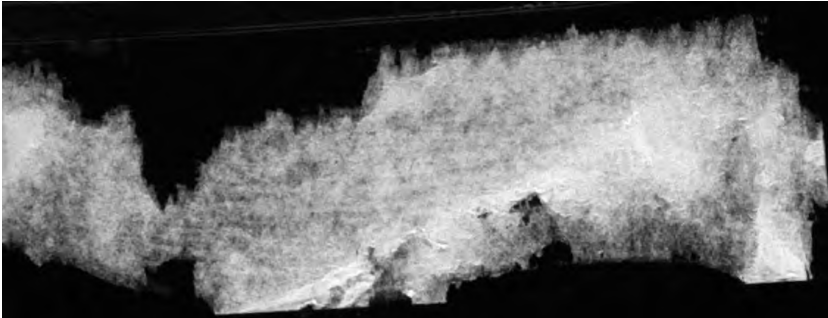
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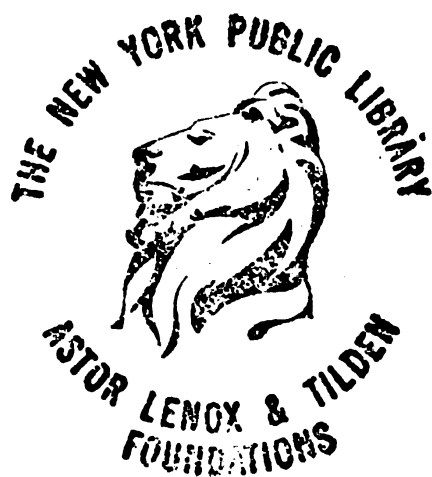
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*THE PERFECT ART*

*OF*

*MODERN DANCING.*

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# THE PERFECT ART

—OF—

## MODERN DANCING.



THE love of motion, and of rhythm in that motion, is innate in the human breast, and no amount of condemnation by well-meaning but short-sighted people can deprive us of that part of our natures. That the influence of rhythm is irresistible is proven by the readiness of hand or foot to spring involuntarily into motion to keep time with a well-played piece of music, and also by the unmistakable access of confidence which comes to the most timid "raw recruit" in a regiment when the drum beat sends the men along with a perfect consonance of movement.

Whether her children should or should not be taught dancing is a question that confronts every mother sooner or later. Many people, actuated by the purest and most disinterested of motives, are ceaseless in their censure of this graceful exercise and recreation, because they lose sight of its advantages in their disgust for its frequent abuse by the unrefined. The benefits, both mental and physical, which the young derive from a mastery of the art of dancing are manifold. Children who attend a well conducted dancing-school cannot but be impressed with the gracious politeness exhibited on every side, so that even boys who have previously been rough and careless in their manners are quickly brought to appreciate the beauty of courtesy, and acquire habits of gentle speech and action that exert a salutary influence as long as they live. Physiologists have for many years regarded dancing as one of the finest of gymnastic exercises, and declare it to be superior to all others in its

beneficial effect upon the carriage and manner. Graceful motion is always easy motion and, therefore, causes much less wear and tear upon the physical machinery than angular and awkward actions.

It is a mistake to suppose that personal grace is altogether a natural gift, for there have been numerous instances where unusually awkward and ungainly children have been made graceful men and women by careful training. An eminent surgeon who has devoted the greater part of a long life to the cure and prevention of bodily weakness and deformity in the young, regards dancing as a most necessary branch of physical training, since the preparatory exercise which forms a part of every dancing lesson stimulates the muscular action and thus lays a firm foundation for a large degree of health in after years. Angularity and stooping of the shoulders are more frequently the result of habit than of any natural defect or weakness; and if the attempt to correct these evils is deferred until a child is fourteen or fifteen years of age, the result is rarely successful. Many boys possess a silly notion that it is effeminate to be graceful; and their habits of motion and carriage should, therefore, receive early and effective attention. A child of five years is not too young to commence dancing lessons, for at that age every faculty has awakened, and this early cultivation of the powers of observation and concentration is sure to be of mental as well as physical benefit.

Dancing never has a pernicious influence until it is abused. When people dance in hot, crowded rooms, where the atmosphere is unwholesome, where frequent jostlings are unavoidable and where lack of space renders too close personal contact almost a necessity, it is then that they degrade the beautiful, graceful art and bring it into ill repute.

All dances are made up of positions and motions, the former being the basis of the latter.

## PRELIMINARY INSTRUCTION.

## POSITIONS.



**FIRST POSITION.**—Stand with the heels together, and the feet turned outward to form a right angle. The upper part of the body should be inclined slightly forward, and the hips should be held backward, the head erect, the legs straight, and the arms at the sides, with the elbows slightly turned outward rather than pressed against the body, so that the arms describe gently curved lines when viewed from the front. This attitude is one of the most graceful positions of the body and is frequently seen in classic Greek statuary.

**SECOND POSITION.**—Stand on one foot, and extend the other directly to the side as far as the toe will reach, keeping the legs straight and the body perpendicular.

*Second Position of Left.*—In this the left foot is extended.

*Second Position of Right.*—In this the right foot is extended.

**THIRD POSITION.**—Place the feet together, with the heel of one against the middle of the other, at an angle of about sixty degrees.

*Third Position of Right.*—In this the right foot is in front.

*Third Position of Left.*—In this the left foot is in front.

**FOURTH POSITION.**—Stand on one foot, and extend the other in front as far as the toe will reach, keeping the legs straight, and preserving the perpendicular of the body.

*Fourth Position of Right.*—In this the right foot is extended.

*Fourth Position of Left.*—In this the left foot is extended.

**FOURTH POSITION BEHIND.**—Stand on one foot, and extend the other behind as far as the toe will reach, keeping the legs straight and the body perpendicular.

*Fourth Position Behind of Right.*—In this the right foot is extended.

*Fourth Position Behind of Left.*—In this the left foot is extended.

**FIFTH POSITION.**—Stand on both feet with the heel of one touching the toe of the other.

*Fifth Position of Right.*—In this the right foot is in front.

*Fifth Position of Left.*—In this the left foot is in front.

These positions are indispensable and should be faithfully practised so that they may be quickly assumed as soon as referred to; and in assuming them let the change from one to the other be made as gracefully as possible. An abrupt, nervous change will turn to the veriest prose an exercise ever considered the poetry of motion. The first position is the key to all correct standing.

## MOTIONS.

There are six motions employed in dancing, according to the simple analysis of the art made by a celebrated dancing-master.

**No. 1.—THE CHANGE.** *Sideways Change.*—Stand with the left foot in the second position. Strike the left heel against the right heel, and with a slight spring place the right foot in the second position, thus changing from one foot to the other. Then make the change from the left foot to the right.

*Front Change.*—Place the left foot in the fourth position. Bring the left heel backward against the right heel, taking the first position; and then with a slight springing movement extend the right foot to the fourth position. Reverse by changing the left foot back to the fourth position.

*Backward Change.*—Place the left foot in the fourth position behind, and with a slight spring extend the right foot to the fourth position behind. Then reverse the movement, extending the left foot behind.

*Alternate Change, with Left in Front.*—Place the left foot in the fourth position in front. Bring this foot back to the first position, and with a slight spring change from one foot to the other, and extend the right to the fourth position behind. Then bring the right foot forward to the first position, and with the same springing movement immediately extend the left foot to the fourth position in front.

*Alternate Change, with Right in Front.*—Place the right foot in front in the fourth position. Bring this foot back against the left to the first position, and immediately extend the left to the fourth position behind. Change back by bringing the left foot forward to the first position and extending the right to the fourth position in front.

In making these changes the spring should be gentle and graceful. It should commence with a slight bend of the knee, the spring being made *from* the knees; but at the moment of making the change the knees should be straight. One or more of these changes occur in every round dance.

No. 2.—**THE SLIDE.** *Side Slide.*—Place the left foot in the second position; slide it ten inches farther to the side, and transfer the weight of the body upon it, leaving the right foot in the second position. In the same manner slide the right foot, leaving the left in the second position.

*Forward Slides with Left and Right.*—Place the left foot in the fourth position, slide it forward, and place the right foot in the fourth position; slide this foot forward, and repeat the movement a number of times, alternating from one foot to the other. In repeating slides in the same direction it is obvious that a change must occur after each slide. When made to the left the changes are from the left foot to the right, and when made to the right, they are from the right foot to the left.

*Backward Slides with Left or Right.*—Place the left foot in the fourth position behind, slide it backward, and place the right foot in the fourth position behind. Repeat the slide, using the feet in alternation.

No. 3.—**THE STEP.**—This term is used to denote the act of stepping from one foot to the other as in walking, not in the sense which the word is understood to convey in the terms "waltz step," "polka step," etc.

*Forward Steps with Left and Right.*—These steps are identical with those used in ordinary walking, the toes being turned forward.

*Backward Steps with Left and Right.*—This motion is the same as walking backward.

*Side Step.*—One step either to the right or left.

A succession of steps with the same foot cannot be made without a change between each step and the one following it.

No. 4.—**THE LEAP**—This motion is the crucial test of the dancer's skill, being the most difficult of all to execute properly. It occurs in almost all round dances, and the manner in which it is performed decides whether the dancer's appearance is to be graceful or otherwise. It may be executed with flexibility, lightness and ease, or with stiffness, heaviness and angularity.

*Side Leap.*—Place the left foot in the second position, bend the right knee, and leap ten inches to the left. Then do the same to the right.

*Forward Leap.*—Place the left foot in the fourth position, and leap forward upon it; then hold the right foot in the fourth position, and leap forward upon it. Repeat these motions any number of times.

*Backward Leap.*—Place the left foot in the fourth position behind, and leap from the right foot to the left, backward. Then place the right foot in the fourth position behind, and leap from the left foot to the right, backward. Repeat as often as necessary.

As in the slide and the step, when two or more leaps are required with the same foot, a change must occur between each leap and the one following it.

No. 5.—**THE HOP.**—As the term implies, this is performed by springing with one foot and alighting upon the same foot.

No. 6.—**THE HALT.**—This is a stopping of the hop, the pupil placing both feet in the first position.

Every dance now in vogue is made up of two or more of these motions; and when they have been thoroughly mastered, the beginner will be able to understand any description without difficulty.

### WALKING AND SALUTATION.

In learning to dance well one should also study to walk properly and to salute and courtesy with ease. Much depends in walking upon the manner of swinging the leg forward. The knee

should be but slightly bent and should never be rigid, as flexibility is one of the fundamental requisites of gracefulness. In placing the foot upon the floor allow the heel to touch barely an instant before the ball of the foot, and carry the weight of the body forward as the step is taken, bending the knee behind very slightly, and holding the body erect as described for standing in the last lesson. A pleasing gait is one of the charms of the typical Spanish woman; and it is generally conceded that a warm climate develops the languid grace of motion that is so much admired, while the colder latitudes are productive of angularity.

An elegant salute is always a mark of good breeding. Boys especially should be early taught the importance of a graceful salutation, for much of their success in life will depend upon their ease of manner.

There are three kinds of salutation: *The Bow*, *The Courtesy*, and *the Passing Salute*.

**THE BOW.**—This form of salute, which is, of course, practised by men only, is executed in the following manner:

- 1.—Stand with the feet in the first position.
- 2.—Slide the right foot to the second position.
- 3.—Close the left.
- 4.—Bend the head forward, looking downward.
- 5.—Bend the shoulders.
- 6.—Raise slightly.
- 7.—Finish rising.

The arms should be allowed to hang loosely in a natural position, and should be swung slightly forward as the body is bent. The slide (2) governs the direction of the bow—to the right, to the left, or forward. If it is desired to bow to the left, slide the right foot forward and turn the body to the left; and if the bow is to be toward the right, slide the left foot forward and turn the body to the right. A bow should never be made with the feet apart.

**THE COURTESY.**—Much practice is required to enable one to perform the courtesy with ease, as it is a combination of motions and is rather difficult. It is singularly graceful when well executed, yet it is a most artificial and unnatural mode of salutation. A man never courtesies, but in dancing bows in response to a courtesy on the part of a woman. If the courtesy is to be to the left, slide the right foot to the second position, and at the same time pass the left foot behind to the front position, thus separating the feet about fifteen inches. If the courtesy is to be made to the right, slide the left foot to the second position, and pass the right to the fourth behind. While thus standing on both feet, commence to bow, bending both knees outward and sideways in so doing, that the sinking of the body and the bow may be simultaneous; and on rising carry the foot in front backward to the first position with the one behind.

If it is necessary to walk directly after the courtesy, commence with the foot that is in front. At very ceremonious receptions and presentations it is customary to walk backward a few steps while courtesying. To effect this with ease, the heel of the foot extended backward should not touch the floor, and the leg should be pushed to the rear as straight as possible. The backward steps should be commenced while the body is still bent for the bow, and the body should be held in that attitude until the final step is taken. In this way the train of the dress is pushed backward out of the way at each step, and the unpleasant accident of stepping on the skirt is avoided.

**THE PASSING SALUTE.**—This is the same for a man as it is for a woman, and consists of a curved inclination forward from the hips up. If the person being greeted passes on the left, the inclination should be made just as the right foot descends; but if the person passes to the right, the salute should be made as the left foot touches the ground. The forward motion of walking should be unchecked, and the face should always be turned toward the person saluted. If a man wears a hat when greeting a woman, he raises it with the hand farther from her.



## SQUARE DANCES.

### THE QUADRILLE.



AT no time is the quality of a person's breeding so plainly revealed as when he or she is taking part in a square dance. In a set made up of really well bred people the object of each is obviously to increase the general enjoyment by manifesting pleasure in performing the necessary movements. The simple motions of the quadrille bring out a dancer's individuality more strongly than those of any other square dance, for the manner in which they are performed reveals the nature of the person's previous training and environment. Save in exceptional circumstances, it is considered an evidence of extreme ill-breeding for a couple to change from one set to another—when the dancers in the former set have supposed all the places taken; and if for some good reason such a change is made, an ample apology should be tendered and a couple found to take the vacated places.

All the figures of the quadrille may be executed by the aid of three motions: *The Walk (Pas Marche)*, *The Slide, (Chassé)*, and *the Balancé*.

**THE WALK.**—This is the same as ordinary walking, except that the

feet are generally pushed along the floor rather than raised as in stepping.

**THE SLIDE.**—This was fully described on page 3.

**THE BALANCÉ.**—As the word indicates, this is a balancing motion and is either forward or backward.

*To Balancé Forward.*—Step forward with the right foot, balance on that foot, and extend the left to the second position.

*To Balancé Backward.*—Step backward with the left foot, balance on that foot, and extend the right to the second position. A balancé is executed twice forward, first with the right foot and then with the left; and then backward to place.

The movements of the quadrille set to music are illustrated by the diagrams on the following page.

### TO DANCE THE PLAIN QUADRILLE.

The plain quadrille contains most of the movements used in the figure quadrilles, and the descriptions of these movements here given will, if carefully studied, enable the reader to readily understand the more complicated dances. It requires four couples, each occupying one side of a square. The first couple in each quadrille is usually the one on the side of the square nearest the



## THE PERFECT ART OF

head of the room, which is generally the end farthest from the main entrance. The part of the room occupied by the musicians is sometimes considered the head, but this is an awkward plan when the music is at one side. In a private house the end of the dancing room which is nearest the street is usually regarded as the head.

The first couple in each set faces the end of the apartment opposite the head, the second couple faces the first, the third is at the right of the first, and the fourth is opposite the third. The first

## FORWARD AND BACK.

Step. Step. Step. Halt. Step. Step. Step. Halt.

Forward. Backward.

## CROSS OVER.

Step. Step. Step. Step. Step. Step. Step. Halt.

Straight forward. Turning.

## BALANCE.

Step. Stop in 2nd pos'n. Step. Stop in 2nd pos'n.

Forward. Backward. Same repeated.

## BALANCE, FORWARD AND BACK.

Step. Step. Step. Step. Step. Step. Step. Step.

and second couples are termed the heads, and the third and fourth the sides. The position of the couples after the set is formed is shown in the diagram on page 7.

The quadrille consists of five figures, each of which has its appropriate music.

## FIRST FIGURE.

This consists of the following movements: *Salutation*, eights bars; *Right and Left*, eight bars; *Balance*, eight bars; *Ladies' Chain*, eight bars; and *Balance*, eight bars.

*SALUTATION*.—This is the same in all square dances and always precedes the actual dancing.

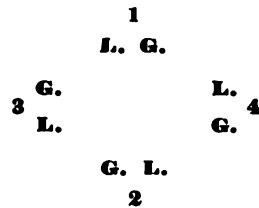
*For the Ladies*: Each lady slides her right foot toward the center of the set, at the same time facing her partner. With the left foot behind her she makes a courtesy to her partner and slides

back to place with the left foot, at the same time turning her back to her partner. She then slides her right foot outward, courtesies with the left foot behind her to the gentleman of the couple on her left, and slides back to place at the side of her partner.

*For the Gentlemen:* Each gentleman slides his left foot forward, faces his partner, brings his right foot to the left, bows, and slides the right foot back to place, at the same time turning his back to his partner. He then slides his right foot outward, brings the left to the right, bows to the lady of the couple on his left, and slides his right foot to place at the side of his partner.

**RIGHT AND LEFT.**—Two couples cross over, taking four steps. In crossing the ladies pass between the gentleman, each giving her right hand to the opposite gentleman, who takes it in his

HEAD.



right. As soon as the couples have passed, each lady places her left hand in her partner's left, and the couple turn half round in the opposite couple's place, and then return at once to their original position.

**BALANCE.**—This is not the same as *balancé*. Balance is a movement or figure, while *balancé* is a motion. There are several forms of balance.

*First Form.*—The couples advance and retire (four bars) and then turn partners (four bars). In turning the partners join both hands, holding them downward and slightly extended, and walk round each other to the left, describing a circle.

*Second Form.*—Partners face each other, and each gentleman crosses hands with his partner, placing the right hand above the left. The two couples then slide to the opposite sides (four bars) and back (four bars), passing to the right.

*Third Form.*—The lady and gentleman stand sideways, take one hand, walk three steps forward and three backward, and then turn partners.

**LADIES' CHAIN.**—The ladies of the couples executing the figure, cross over, joining right hands as they pass each other; each then gives her left hand to the opposite gentleman, who turns her half round until she reaches the place of the opposite lady (four bars). The same movement repeated brings the ladies to their original positions (four bars). Each gentleman extends his left hand to meet that of the advancing lady and swings her round to his partner's position, meanwhile retaining his own.

**BALANCE.**—Same as the second movement (eight bars). This movement was originally performed thus: The couples balance across (four bars), face each other, and half-right-and-left to place (four bars).

All of this figure but the salutation is first executed by the heads and then by the sides. In dancing a gentleman should always offer his hand to a lady with the palm upward, and she should lay hers in it palm downward.

SECOND FIGURE.

This is made up of the following: *Wait*, eight bars; *Forward and Back*, four bars; *Cross Over*, four bars; *Pass Partners*, four bars; *Recross to Places*, four bars; and *Balancé*, eight bars. The figure is first danced by the head couples twice and then by the side couples twice. Eight introductory bars of music are first played.

**FORWARD AND BACK.**—Each gentleman in the head couples gives his right hand to his partner, and the couples advance four steps toward each other, and then back four steps to places.

**CROSS OVER.**—The same two couples advance straight across, the ladies passing between the gentlemen without giving hands or turning round. When the opposite side is reached partners face each other (eight steps or four bars).

**PASS PARTNERS.**—The couples face each other and balancé forward and back, taking four steps forward and four backward (eight counts or four bars).

**RECROSS TO PLACES.**—The couples return to places, the ladies passing between the gentlemen as described for *Cross Over*.

**BALANCÉ.**—Each gentleman in the head couples crosses hands with his partner, with the right hand uppermost and crosses over with her to the opposite side, passing the other couple on the left (eight counts or four bars). The couples halt, facing each other and then half right and left to place, each lady passing between the opposite couple, and each gentleman touching with his right hand the right hand of the opposite lady, and then joining left hands with his partner and turning her half round to place (eight counts).

### THIRD FIGURE.

This comprises the following movements: *Wait*, eight bars; *Right Hands Across*, four bars; *Left Hands Back*, four bars; *Balancé in Center*, four bars; *Cross Over*, four bars; *Two Ladies Forward and Back*, four bars; *Two Gentlemen Forward and Back*, four bars; *Four Forward and Back*, four bars; and *Half Right and Left to Place*, four bars. The heads dance the figure twice, and then the sides twice.

**RIGHT HANDS ACROSS.**—The head couples cross over, each lady giving her right hand to the opposite gentleman's right, and opposites turning to face each other in passing and then disengaging their hands and walking backward to opposite positions. This places each couple opposite its original position, with the lady on her partner's left.

**LEFT HANDS BACK.**—The couples forward, each lady gives her left hand to the opposite gentleman's left, and both turn to face each other in passing, but retain hands. All then give right hands to their partners, thus forming a circle, with each lady crossing the right arm over the left.

**BALANCÉ IN CENTER.**—This is a balancing forward and back, but the motion is more to the right than straight forward, and more to the left than straight backward. The balancé is repeated, one step being taken forward and one backward, so as to count eight.

**CROSS OVER.**—All drop left hands, retaining partner's right, and slide or promenade to the right to the opposite couples' places.

**TWO LADIES FORWARD AND BACK.**—The two ladies either forward or balancé four steps forward, and four steps backward to place (counting eight).

**TWO GENTLEMEN FORWARD AND BACK.**—The two gentlemen either balancé or walk four steps forward, and four backward to place.

**FOUR FORWARD AND BACK.**—Gentlemen join hands with their partners, and all balancé or walk four steps forward and four backward.

**HALF RIGHT AND LEFT TO PLACE.**—Both couples cross to their original places, the gentlemen giving their left hands to their partners and turning them to place.

In this figure the first and second movements were originally executed by one lady and the gentleman opposite, and in the *Left Hands Back* the left hand was retained and the right given to the partner, thus forming a line across the set. In the fifth and sixth movements, also, one lady and the gentleman opposite executed the *Forward and Back*, *Forward Again*, and *Dos-à-Dos*, in which the two dancers pass round each other, back to back. This was afterward changed to *Forward and Back Twice*, both saluting the second time before going back.

### FOURTH FIGURE.

This is made up of the following movements: *Wait*, eight bars; *Forward Four and Back*, four bars; *Forward Four, First Lady Crossing Over*, four bars; *Forward Three and Back*, four bars; *Forward Three, Ladies Crossing Over*, four bars; *Forward Three and Back*, four bars; *Forward Again*, four bars; *Four Hands Half Round*, four bars; and *Half Right and Left to Place*, four bars.

**FORWARD FOUR AND BACK.**—Each gentleman in the head couples joins right hands with his partner, and all take four steps forward and four steps backward.

**FORWARD FOUR, FIRST LADY CROSSING OVER.**—Again the couples advance four steps, and the first gentleman hands his partner to the gentleman opposite, who takes her left hand with his left. Then all go backward, the first gentleman alone and the three opposites together, the gentleman being between the two ladies.

**FORWARD THREE AND BACK.**—The two ladies turn to face in the opposite direction, so that when the gentleman walks forward they will walk backward, but in the same direction. Four steps are taken toward the center of the set, and then four back to place, all joining hands.

**FORWARD THREE, LADIES CROSSING OVER.**—The three again advance, and at the same time the gentleman of the first couple walks forward. When the center of the set is reached the second gentleman transfers the two ladies to the first, and all retire to places, the second gentleman returning alone. The ladies still face in the same direction as in the preceding movement. They were facing outward, with their backs toward the center of the set, before the transfer was made; and this leaves them facing in the same direction as their new partner after they have retired to the opposite side.

**FORWARD THREE AND BACK.**—The two ladies again face outward, and while the gentleman walks forward, they walk backward in the same direction, all joining hands.

**FORWARD AGAIN.**—The same three forward a second time; and the second gentleman advances to meet them.

**FOUR HANDS HALF ROUND.**—All join hands in a circle and slide or walk round to the left, until each couple arrives at the opposite couple's place.

**HALF RIGHT AND LEFT TO PLACE.**—Both couples cross over, the ladies passing between the gentlemen, and the latter turning their partners to place with their left hands.

This figure is repeated twice by the head couples and twice by the side couples. The first time it is danced as here described, the first lady passing over to the second couple. The second time the second lady crosses to the first couple, the third time the third lady crosses to the fourth couple, and the fourth time the fourth lady crosses to the third couple.

### FIFTH FIGURE.

In this figure are included the following movements: *Wait*, eight bars; *Ladies Chain*, eight bars; *Forward and Back*, four bars; *Cross Over*, four bars; *Pass Partners*, four bars; *Recross to Places*, four bars; and *Balancé*, eight bars. These six movements are danced twice by the head couples and twice by the sides; and then comes the seventh movement—*All Chassé Across*, eight bars.

**LADIES' CHAIN.**—The two ladies in the head couples cross over, each giving her right hand in passing to the opposite gentleman, and walking around until she reaches the place of the opposite lady at the right of her partner. At the same time the two gentlemen follow their partners, each extending his left hand to receive the opposite lady as she advances, and thus hand her gracefully around to his partner's place, while he remains in his own (four bars). The movement is then repeated to bring the ladies back to their original positions (four bars).

**FORWARD TWO.**—Head couples forward and back.

**CROSS OVER.**—Head couples cross over, the ladies passing between the gentlemen. The ladies do not present hands, nor do they turn round, except when they reach position at the opposite sides, where they face their partners.

**PASS PARTNERS.**—The same couples balancé, four steps forward and four backward.

**RE-CROSS TO PLACES.**—The head couples return to their places, the ladies again passing between the gentlemen.

**BALANCÉ.**—The same as directed for the second figure.

**ALL CHASSÉ ACROSS.**—The couples stand in position, each lady being a little in advance of her partner. Then all slide sideways three times, the lady a little to the left in front, and the gentleman to the right, each dancer thus crossing and passing his or her partner. All balancé once forward and once backward. The three slides are repeated backward to place, the lady being again in front. All then turn to their partners and salute, each gentleman offers his arm to his partner, and the dance is ended.

Instead of *Ladies' Chain*, *All promenade* or *All Hands Around* was formerly danced. In *All Promenade*, partners cross hands, with right hands uppermost; and all promenade to the right around the circle of the set, reaching their original places at the end of eight bars or sixteen counts of the music. For *All Hands Around*, all the dancers join hands in a circle and swing eight steps to the left, and then eight to the right, back to place.

## PLAIN QUADRILLE IN LINES.

Occasionally the plain quadrille is danced in two lines, the positions being as follows:

L. G.—L. G.—L. G.—L. G.—L. G.—Etc.  
G. L.—G. L.—G. L.—G. L.—G. L.—Etc.

When this method is adopted each figure is danced only twice.

## THE LANCERS.



This dance is more attractive than the plain quadrille and consists of combinations and movements which form figures. When danced by graceful couples who are fully conversant with every movement of the lancers, the dance presents a spectacle most pleasing to the eye. Especially is this true in a ballroom which will accommodate several sets of dancers upon its floor at the same time. When the dancers, whether adults or children are in fancy dress, the sight is a pretty one.

The figures, which are five in number, are more complicated than those of the plain quadrille and require more precision in their execution. There are three principal varieties of lancers, the first being known simply as "The Lan-

cers," the second as "The Saratoga," and the third as "The New York Lancers." The Saratoga varies but little from the plain lancers, and the differences are mentioned at the end of each figure.

## FIRST FIGURE.

This figure is made up as follows: *Wait*, eight bars; (1) *Forward and Back*, four bars; (2) *Forward and Turn Opposite Partners*, four bars; (3) *Cross Over*, four bars; (4) *Back to Places*, four bars; (5) *Balancé to Corners*, eight bars.

Each figure of the lancers is danced twice by the head couples and twice by the sides. While the eight introductory bars of the first figure are being played, the dancers salute first their partners and then the corners.

**FORWARD AND BACK.**—Partners join hands in the head couples and take four steps forward and four steps backward.

**FORWARD AND TURN OPPOSITE PARTNERS.**—The head couples forward again, and each gentleman, presenting both hands to the opposite lady, walks round to the left, as in turning partners, and returns to place.

**CROSS OVER.**—Partners join hands in the head couples and cross the set, the second couple separating to allow the first to pass through (4 bars).

**BACK TO PLACES.**—Returning, the first couple separates, and the second passes through (4 bars).

**BALANCÉ TO CORNERS.**—The four ladies turn to the right and the four gentlemen to the left, the corners thus facing one another. All balancé four steps forward and four backward (4 bars). All then forward round to the left, giving both hands as in turning partners, and return to places (4 bars).

The first time the third movement (*Cross Over*) is danced, the first couple passes through the second and returns outside the second; the second time this is reversed, the second couple passing between the first and returning outside; the third time the third couple passes between the fourth, returning outside; and the fourth time the fourth couple passes between the third and returns outside.

In the first movement of the original lancers only one lady and the opposite gentleman danced, and the same two executed the *Forward and Back*. In the Saratoga the movements are performed in a different manner. Opposite couples do not dance together, but the heads dance with the sides. The first and second times the figure is executed the heads dance with the couples to the right, and the third and fourth times they dance with those to the left. The second and third movements are danced with the same side couples. In *Cross Over*, the first time, each head couple passes between the couple on the right and returns on the outside of this couple; the second time each side couple passes between the couple on the left and returns on the outside; the third time each head couple

passes between the side couple on the left, returning on the outside; and the fourth time each side couple passes between the head couple on the right, and returns on the outside. The *Balancé to Corners* is the same in the Saratoga as in the plain lancers.

### SECOND FIGURE.

This figure includes the following movements: *Wait*, eight bars; (1) *Forward and Back*, four bars; (2) *Forward and Leave Lady in Center*, four bars; (3) *Balancé*, four bars; (4) *Turn Partners to Places*, four bars; (5) *Divide—All Forward in Two Lines*, four bars; (6) *Forward and Turn Partners to Places*, four bars. The first eight bars of the music are introductory.

**FORWARD AND BACK.**—Same as in the first figure.

**FORWARD AND LEAVE LADY IN CENTER.**—The head couples forward again, the gentlemen hand their partners to the center of the set, and step backward, each lady facing her partner. The ladies are thus standing back to back, and each salutes her partner, with the left foot behind. To effect this movement gracefully, the lady walks three steps, holding her partner's hand; at the fourth step they unclasp hands, and the lady turns about and salutes.

**BALANCÉ.**—The same couples balancé four steps forward and four steps backward, partners passing one another on the right.

**TURN PARTNERS TO PLACES.**—Same couples present both hands and turn.

**DIVIDE—ALL FORWARD IN TWO LINES.**—The ladies of the sides turn to the right and join hands with the head couples; and the gentlemen of the sides turn to the left and join the heads, thus forming two lines. In this position all forward and back. The first and second times of dancing the figure the sides join the heads as described; the third and fourth times the heads join the sides.

**FORWARD AND TURN PARTNERS TO PLACES.**—The two lines advance four steps, partners extend both hands and turn to places.

In the original lancers the first couple executed the *Forward and Back* alone, and as the figure was repeated the other couples danced it in turn. In the second movement also, only one lady was left in the center at a time, and the couple would then balancé and turn to place. This was danced by the different couples in numerical order.

In the Saratoga Lancers all the movements are as given, but the fifth and sixth may be danced either as described above or as follows:

*All Hands Round Half-Way to Left*, 4 bars.

*All Hands Round Half-Way to Right*, 4 bars.

In these movements all join hands, slide with the left foot around to the left until the opposite places are reached, and then return to position to the right, sliding with the right foot.

### THIRD FIGURE.

This figure embraces the following: *Wait*, eight bars; (1) *Forward and Back*, four bars; (2) *Forward and Salute*, four bars; (3) *Four Ladies Cross Right Hands Half Round*, four bars; (4) *Four Ladies Cross Left Hands Back*, four bars.

**FORWARD AND BACK.**—This is executed as usual by two opposite couples.

**FORWARD AND SALUTE.**—Head gentlemen give their right hands to their partners. The head couples then advance four steps, salute each other and retreat to places.

**FOUR LADIES CROSS RIGHT HANDS HALF ROUND.**—The four ladies advance to the center of the set, and each gives her right hand to the opposite lady and takes four steps around to the left. When at the opposite side, each gives her left hand to the opposite gentleman's left and walks round the gentleman. Again the ladies advance to the center, extend their right hands and cross them again; they then pass to the opposite sides, give left hands to their partners, and walk round partners to their original positions.

This is a very pretty movement and is called the "Moulinet" or, "Windmill." For some years it was omitted in favor of the ladies' chain, but it is now very generally danced.

In the Saratoga the first and second movements are danced by all four couples.

### FOURTH FIGURE.

This is made up of the following: *Wait*, eight bars; (1) *Heads to the Right*, four bars; (2) *Heads to the Left*, four bars; (3) *Heads to Places*, four bars; (4) *Right and Left*, eight bars.

**HEADS TO THE RIGHT.**—The gentlemen of the head couples lead their partners to face the side couples at the right, and all salute.

**HEADS TO THE LEFT.**—The head gentlemen lead their partners over to face the opposite side couples, passing to the right; and again all salute.

**HEADS TO PLACES.**—Each head gentleman leads his partner back to place, where the partners salute each other.

**RIGHT AND LEFT.**—This is the same as in the plain quadrille.

This figure has never been changed from its original form.

In the Saratoga the second and fourth movements are different. When the two gentlemen pass round from one side couple to the other after saluting, each takes the lady of the side couple first saluted with him to the opposite side and leaves her in the opposite lady's place. Thus, the first couple advances to the third couple and salutes; the first gentleman takes the third lady by the hand, leads her to the fourth gentleman, salutes, and leaves her in the fourth lady's place. When the figure is repeated the ladies are returned to their places. In the fourth movement (*Right and Left*) the heads dance with the sides. The first and second times of dancing the figure the heads pass to the right and sides to the left; the third and fourth times the sides pass to the right and the heads to the left.

### FIFTH FIGURE.

The movements of this figure are as follows: (1) *Grand Chain, or Right and Left All Round*, sixteen bars; (2) *One Couple Around and Face*, eight bars, (3) *All Chassé Across*, eight bars (4) *March*, eight bars; (5) *All Forward in Lines*, four bars; (6) *Forward and Turn Partners to Places*, four bars. There is no *Wait* in this figure. All face partners at the first chord of the music, presenting right hands. This indicates the direction each dancer must take in the *Grand Chain*.

**GRAND CHAIN, OR RIGHT AND LEFT ALL ROUND.**—All pass partners and continue half round the circle of the set, the ladies going to the left and the gentlemen to the right, and each person giving his or her hands in alternation to the dancers coming from the opposite direction. When partners meet at the opposite sides, all stop face to face, without giving hands, and salute; partners then present right hands, and the chain is continued as before until partners meet once more in their original places, where the salutations are repeated.

**ONE COUPLE AROUND AND FACE.**—The first couple join hands and promenade or polka to the right around the inside of the set, and stop in place, facing outward. Their backs are thus turned toward the opposite couple. The third couple falls in column directly behind the first (2 bars), the fourth steps behind the third (2 bars), and the second couple remains in place. All the dancers are now in line, one couple behind another.

**ALL CHASSÉ ACROSS.**—The four ladies slide three steps to the left and then halt, while the four gentlemen slide three steps to the right and halt. All then balance once forward and once backward, and slide back to places.

**MARCH.**—The head couple divides, the lady turning to the right and the gentleman to the left; and both march down the outside of the column to the place of the couple at the foot, where they join hands and march to the head. When the head couple separates, the other couples advance, and as each arrives at the head of the set, it separates, and the dancers follow those in front until the last couple has reached the position it occupied before the commencement of the march.

**ALL FORWARD IN LINES.**—The ladies and gentlemen face each other, thus forming two lines; and the gentlemen join hands, likewise the ladies. The two lines then forward four steps and back four steps.

**FORWARD AND TURN PARTNERS TO PLACES.**—The lines forward a second time, and partners join both hands and turn to places.

After this figure has been danced four times, the *Grand Chain* is again executed and finishes the dance. As the figure is repeated the couples take turns in their numerical order in acting as leaders in the *One Couple Around and Face*. This figure, also, retains its original form.

In the Saratoga differences are noted in the *Grand Chain* and *March*. In the *Grand Chain*, when two partners meet at the opposite side of the set, they join right hands, and both walk half round, thus changing places and facing in the opposite direction. The chain is then continued half round back to places. When partners meet again, they join right hands and turn to places. In the *March*, when the two lines meet at the foot of the column, they do not join hands and march up the inside, but continue past each other until the ladies are on the gentlemen's side and the gentlemen on the ladies' side. The ladies pass the gentlemen on the inside.

## TO DANCE THE NEW YORK LANCERS.

These lancers were originated by and first taught in the school of a celebrated dancing-master of New York.

### FIRST FIGURE.

This includes the following movements: *Wait*, eight bars; (1) *Head Couples Cross Hands with Sides Half Round*, four bars; (2) *All Forward and Back*, four bars; (3) *Heads Again Cross Hands with Right Hand Couples*, four bars; (4) *All Forward and Back*, four bars; (5) *All Balancé to Corners*, eight bars. During the *Wait* all salute as in the plain lancers.

**HEAD COUPLES CROSS HANDS WITH SIDES HALF ROUND.**—The head couples turn to the side couples on the right. The ladies give right hands to one another, and the gentlemen join their right hands across the ladies', as in the "Moulinet" in the third figure of the plain lancers. All then dance half round, which leaves the heads in the sides' places and the sides in the heads' places.

**ALL FORWARD AND BACK.**—This is performed by the same couples.

**HEADS AGAIN CROSS HANDS WITH RIGHT HAND COUPLES.**—This is the same as the first movement, the heads turning again to the right hand couples and crossing hands with those couples. By the *Half Round* the head couples are brought to the head places, but are opposite their original positions.

**ALL FORWARD AND BACK.**—This is danced by the same couples.

**ALL BALANCÉ TO CORNERS.**—The same as in the plain quadrille.

The various couples are now opposite to their proper places, and a repetition of the figure brings them back.

### SECOND FIGURE.

This is as follows: *Wait*, eight bars; (1) *Heads Forward and Salute*, four bars; (2) *Heads Change Partners and Pass to Sides*, four bars; (3) *All Forward and Back in Two Lines*, four bars; (4) *Turn Partners to Places*, four bars; (5) *All Half Round to Left*, four bars; (6) *All Half Round to Right*, four bars.

**HEADS FORWARD AND SALUTE.**—The head couples take four steps forward and salute, not returning to places.

**HEADS CHANGE PARTNERS AND PASS TO SIDES**—The first gentleman takes the second lady by the hand, and both turn to the fourth couple and salute. The lady then takes position at the fourth gentleman's left, and the gentleman at the fourth lady's right. At the same time the second gentleman takes the first lady by the hand and leads her to the third couple, beside whom they take position, the lady at the third gentleman's left and the gentleman at the third lady's right. The dancers are thus formed into two lines that face each other.

**ALL FORWARD AND BACK IN TWO LINES.**—The two lines take four steps forward and four steps backward.

**TURN PARTNERS TO PLACES.**—All forward again and turn partners to places.

**ALL HALF ROUND TO LEFT.**—Same as *Grand Chain* in the fifth figure of the Saratoga.

When this figure is repeated by the sides the second movement is as follows: The third gentleman takes the fourth lady by the hand, leads her to position beside the first gentleman, and places himself beside the first lady, thus forming a line with the first couple. In the same way the fourth gentleman and the third lady form a line with the second couple, the fourth gentleman standing beside the second lady, and the third lady beside the second gentleman.

### THIRD FIGURE.

To this figure belong the following movements: *Wait*, eight bars; (1) *All Couples Pass Partners and Chassé*, four bars; (2) *Pass Again and Salute Corners*, four bars; (3) *Form a Star*, eight bars.

**ALL COUPLES PASS PARTNERS AND CHASSÉ.**—All couples balancé forward and back, and then chassé across and back. (See fifth figure of the plain quadrille, page 9.)

**PASS AGAIN AND SALUTE CORNERS.**—Again balancé forward, salute and return.

**FORM A STAR.**—The gentlemen advance to the center of the set, the first giving his left hand



to the second, the third giving his left hand to the fourth across the other two hands, and all joining right hands with partners. All then promenade around the circle of the set until positions are reached, when partners turn one another to places.

#### FOURTH FIGURE.

To this figure belong the following movements: *Wait*, eight bars; (1) *Heads to the Right and Salute*, four bars; (2) *Half Right and Left with Sides*, four bars; (3) *Heads Again to the Right*, four bars; (4) *All Join Hands and Forward and Back*, four bars; (5) *All Turn Partners*, four bars.

**HEADS TO THE RIGHT AND SALUTE.**—Head gentlemen lead partners to the side couples on the right and salute.

**HALF RIGHT AND LEFT WITH SIDES.**—The head couples give hands to the side couples, turn half round, and bow to partners. This brings the heads in the sides' places and the sides in the heads' places.

**HEADS AGAIN TO THE RIGHT.**—The heads again turn to the couples on the right, half right and left with those couples and bow to partners as before. This brings all the couples opposite their original places.

The other two movements have been described.

Repeating the figure brings all back to their proper positions. The first and second times the heads turn to the right, and the third and fourth times to the left

#### FIFTH FIGURE.

The following movements comprise this figure: (1) *All Chassé and Half Turn at Corners*, four bars; (2) *All Chassé Again and Turn*, four bars; (3) *All Chassé Again and Turn*, four bars; (4) *All Chassé Again and Turn*, four bars; (5) *All Promenade*, eight bars; (6) *All Balancé*, eight bars; (7) *All March*, eight bars; (8) *Forward and Back in Two Lines*, four bars; (9) *Turn Partners to Places*, four bars. There is no *Wait* in this figure.

In the first four movements the dancers are continually changing places. In the first movement the ladies turn to the right and the gentlemen to the left, the side gentlemen thus facing the head ladies, and the head gentlemen facing the side ladies. All then chassé, each lady sliding to the left and back (2 bars), and then half turning with the gentleman facing her (2 bars). This brings the first lady to the place of the third, the third to the place of the second, and so on. In other words, each lady moves one couple to the right. In the second movement this is repeated, the ladies still facing to the right and half turning with the gentlemen of the right-hand couples, and the gentlemen turning to the left. This brings each couple opposite its original position. At the end of the fourth movement all are back in their places, each dancer having made a complete circuit of the set.

**ALL PROMENADE.**—Partners join hands, and all promenade around the circle of the set. The first couple stops in its place, facing as usual; and the fourth halts directly behind the first. The second couple stops in its place, facing the first; and the third halts behind the second. The positions of the dancers are then as follows:

*Third Couple, L. G.*  
*Second Couple, L. G.*  
*First Couple, G. L.*  
*Fourth Couple, G. L.*

**ALL BALANCÉ.**—Partners join hands, and all balancé four steps forward and four backward (4 bars), and then repeat (four bars).

**ALL MARCH.**—The double ends march toward each other, the ladies passing between the gentlemen. As soon as the first couple has passed the third the ladies turn to the right and the gentlemen to the left. The ladies then join hands in one line and the gentlemen in another, partners being opposite one another.

The two remaining movements have been described for the plain lancers.



## CONTRA-DANCES.



THE modern dances are essentially of French origin, and French names and technical phrases still cling to many of them and their figures and movements. A *contredanse*, which is neither a quadrille nor a round dance, derives its name from the manner in which the dancers are arranged. In the quadrille partners stand side by side, each couple forming one side of a square; while in a *contredanse*, as the name implies, partners stand opposite to and facing one another, all the dancers being thus formed into parallel lines. The French term *contredanse*, was transferred into English as "country dance," but this is clearly a misnomer, since the name, if anglicized at all, should be rendered "contra-dance," as given in the title above.

There are several dances which come under this head, and two of them are here given. The one which is most generally known and which has for many years given pleasure to young and old alike, is the Virginia reel.

### TO DANCE THE VIRGINIA REEL.

This is known in England as the "Sir Roger de Coverly." It is one the merriest of dances, and during its performance stateliness and decorum gives place to fun and jollity, although, as a matter of course, refinement forbids anything approaching boisterous rudeness. The difference between those who have and those who have not been accustomed to refining influences is at no time so strongly marked as when they are in their merriest moods. It is to be regretted that the dancing of to-day is not characterized by the gallantry and courtesy on the part of the men and the refined and graceful movements on the part of the women which were so common in the days of our grandfathers. After beholding a company of apparently refined young people run, push and scramble through a dance, allowing individual habits of motion and manner to be most noticeable, one is forced to admit that the art of dancing has deteriorated since the days of knee-breeches and powdered wigs.

The Virginia reel is danced by eight or more couples. The dancers form two lines down the middle of the room, the gentlemen on one side and the ladies on the other, and partners facing one another, as in diagram I. (See next page).

The lines should not be too close together, as nearly all the dancing is done between them, and crowding is to be avoided. The couples may be designated as *first*, *second*, *third*, and so on to the *last* couple; and the *top* and *bottom* couples are obviously those at the head and foot of the column. Every couple in turn becomes *top* or *bottom* at least once during the dance.

The movements of the dance are as follows:

- First Gentleman and Last Lady Forward and Back, 4 bars.*
- First Lady and Last Gentleman Forward and Back, 4 bars.*
- First Gentleman and Last Lady Forward and Turn with Right Hands, 4 bars.*
- First Lady and Last Gentleman Forward and Turn with Right Hands, 4 bars.*
- First Gentleman and Last Lady Forward and Turn with Left Hands, 4 bars.*
- First Lady and Last Gentleman Forward and Turn with Left Hands, 4 bars.*

*First Gentleman and Last Lady Forward and Turn with Both Hands, 4 bars.*  
*First Lady and Last Gentleman Forward and Turn with Both Hands, 4 bars.*  
*First Gentleman and Last Lady Forward and Dos-à-dos, 4 bars.*

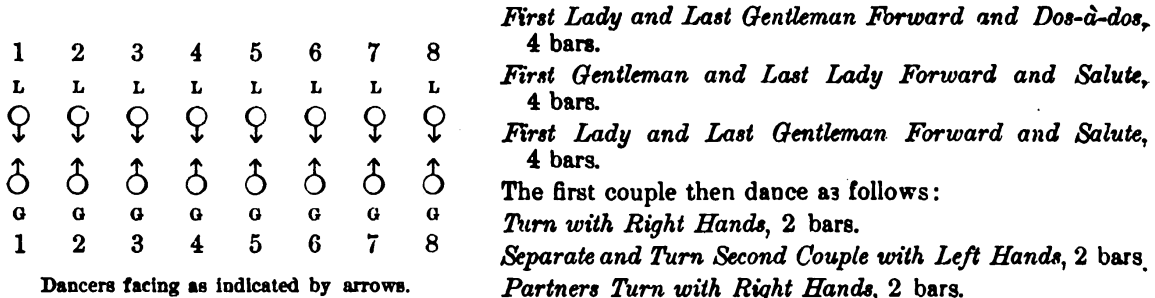


DIAGRAM I.

The first couple turns thus in alternation until the bottom is reached, when they join hands and return to their places at the top. The gentlemen then march to the left and the ladies to the right, and the head couple pass down the middle to the bottom.

## DESCRIPTION OF THE DANCE.

The step used in the Virginia reel is an easy, swinging trot, and exact time should be kept with the music. The top and bottom couples dance together, the lady of the top couple dancing with the gentleman of the bottom couple, and *vice versa*.

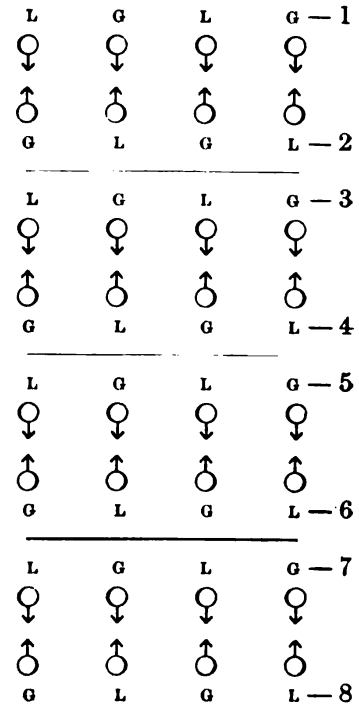
**FIRST GENTLEMAN AND LAST LADY FORWARD AND BACK.**—The first gentleman and last lady take four steps toward each other between the lines, and then four steps back to place. The first lady and last gentleman do the same.

**FIRST GENTLEMAN AND LAST LADY FORWARD AND TURN WITH RIGHT HANDS.**—The lady and gentleman dance to meet each other between the lines, join right hands, turn half round, separate, and return to places. Their partners execute the same movements. The first gentleman and last lady then turn with left hands, and their partners do the same. Lastly, the first gentleman and last lady turn with both hands, and are followed by their partners in the same movement.

**FIRST GENTLEMAN AND LAST LADY FORWARD AND DOS-À-DOS.**—The two dancers advance to meet each other, pass round each other, back to back, from left to right, and return to places. Their partners do the same.

**FIRST GENTLEMAN AND LAST LADY FORWARD AND SALUTE.**—This movement is very simple. The first gentleman and last lady dance to the middle of the column, where the gentleman bows, while the lady makes a deep courtesy. Their partners then execute the same movement.

The next movement appears the most difficult in the dance, although really very simple. The first couple forward and turn each other with right hands; the lady then turns the second gentleman with her left hand, while her partner turns the second lady in the same way; next the first couple turn each other with right hands and then turn the third couple as just described for the second; and so the movement continues until the lady has turned every gentleman in the line, and the gentleman every lady. On reaching the bottom of the line, the first couple join hands and return to the head. Here they separate, the lady marching down the outside of the ladies' line, the gentleman marching down the outside of the gentleman's line, and



Dancers facing as indicated by arrows.

DIAGRAM II.

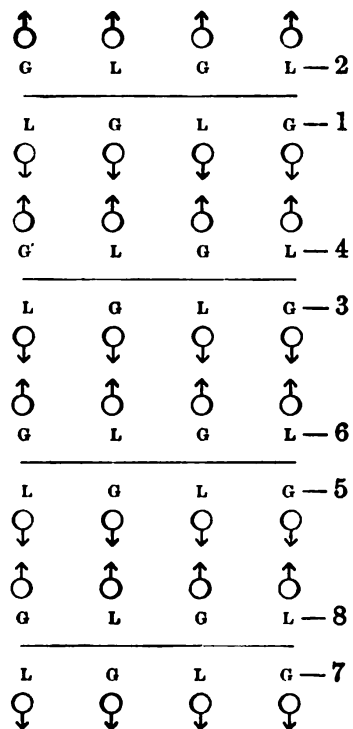
all the other dancers following their respective leaders. As partners meet at the bottom they chassé up the center; and when the first couple arrives at the top the other couples separate and with raised hands form an archway, under which the first couple pass to the bottom, where they take positions in their respective lines, the other couples at the same time disengaging hands and separating into the two original lines.

The dance then begins again, the second couple being now at the head and the first couple at the bottom. Dancing all the movements as many times as there are couples brings the first couple back to the head of the column; and the dance may then end or be repeated as often as desired. It is a mistake to have too many couples in line, eight being the number most conducive to general enjoyment.

## TO DANCE LA TEMPÊTE (THE STORM).

This is one of the most attractive and effective of the contra-dances, but a goodly number of couples are required to make it interesting. The music is the same as that for the regular quadrille, and the figures are somewhat similar to those in the latter dance. The couples are arranged in consecutive sets as shown in diagram II, page 16, two couples facing two other couples in each set.

To arrange the dancers thus, place two couples in line at the head of the room, facing inward; two more couples in line opposite to and facing the first two; two more in line back to back with the last two; two more facing the third line; and so continue until the dancers are arranged. Every four couples that face one another form a set. The music is the regular  $\frac{3}{4}$  time, and the same figure is danced by all the sets at the same time, the directions given below applying to each set of four couples.



Dancers facing as indicated by arrows.

DIAGRAM III.

### THE FIGURE.

- All Forward and Back Twice*, 8 bars.
- All Chassé Across and Back*, 8 bars.
- All Forward and Back Twice*, 8 bars.
- Cross Right Hands Half Round*, 4 bars.
- Cross Left Hands Back to Places*, 4 bars.
- Half Round to the Left*, 4 bars.
- Back to the Right to Places*, 4 bars.
- All Forward and Back*, 4 bars.
- Forward Again and Through to the Next Set*, 4 bars.

## EXPLANATION OF THE FIGURE.

**ALL FORWARD AND BACK TWICE.**—The four dancers in each line join hands, take four steps forward and four steps backward, and repeat.

**ALL CHASSÉ ACROSS AND BACK.**—Each line of the set slides four steps toward the other and four steps back.

**CROSS RIGHT HANDS HALF ROUND.**—In this movement the two persons in the middle of each line advance, and the four dancers cross right hands, thus forming a *moulinet*. The lady remaining at the end of each line crosses hands with the gentleman opposite, the pair forming the half of a

*moulinet*. Thus, in each set there are three distinct combinations performing the same movement at the same time.

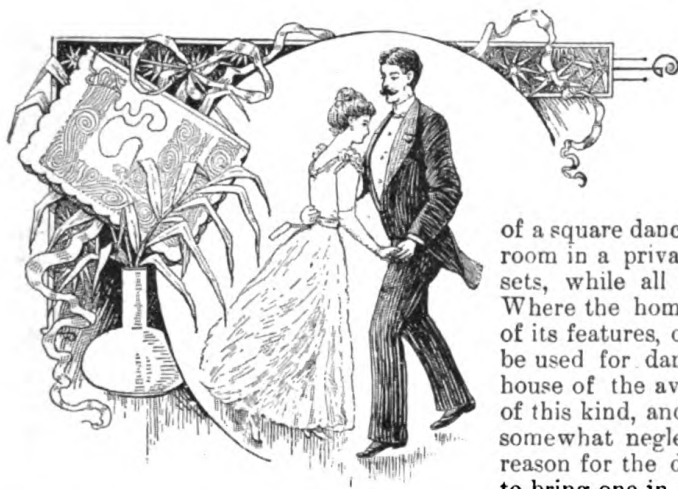
**HALF ROUND TO THE LEFT.**—The middle four join hands, and half round to the left and back to the right. Each end pair also join hands independently, as in *Cross Right Hands*, and half round to the left.

**ALL FORWARD AND BACK.**—Same as the first movement.

**FORWARD AGAIN AND THROUGH TO THE NEXT SET.**—The four dancers in each line join hands and forward. The lines numbered 1, 3, 5 and 7 raise their joined hands, and lines Nos. 2, 4, 6 and 8 pass under, and into the next set, line No. 2 passing under line No. 1, line No. 4 under line No. 3, and so on. In this way, after dancing the figure, each set will be composed of different opposite couples, the head couples having passed down the sets and the bottom couples having passed upward. It is obvious that this change, after the figure has been danced once or any odd number of times, will leave two couples at each end without opposites. These should face around in line as soon as the couples have passed, and wait until the figure has been danced. For instance, after dancing the figure once and changing, line No. 1 would be in the place formerly held by line No. 2, having advanced one position; and the positions of all the dancers would be as shown by diagram III., which illustrates the end lines without opposites, and before they have turned about.



## ROUND DANCING.



THE quadrille and other square dances have been largely supplanted by the round dances, and there are several reasons for their loss of popularity, the principal one, no doubt, being that young folks prefer the activity of a gallop, waltz or schottische to the slower and more sedate motions of a square dance. Another reason is that there is seldom room in a private house for a large company to dance in sets, while all may usually indulge in round dancing. Where the home is so luxurious that a ball-room is one of its features, or where there is an art room that may be used for dancing, this objection is overcome; but the house of the average entertainer contains no apartment of this kind, and the square dances have, therefore, been somewhat neglected during recent years. Still another reason for the decline of the quadrille is that it is liable to bring one in contact with objectionable persons. This is most likely to occur at public balls, and many ladies

now refuse to participate in square dances at such affairs, unless in sets made up of friends. It is different with round dances, for the lady may choose her partners, and a little crowding or jostling need not mar the delight of the "poetry of motion."

The common belief that it is impossible to learn round dances without a partner is absurd. Self-balance cannot be acquired if one leans continually upon another, and the beginner should learn to dance well by himself before he asks anyone to accompany him. Nine-tenths of the practice required to learn round dancing may be performed alone, and for the remainder a partner is necessary. The learner must first master the exact motions of a dance, and then the proper accent. For instance, after learning to waltz forward and backward, one should practise making the same motions while turning first to the right and then to the left, and should next learn to change from the turn to the pursuit, either forward or backward, and back to the turn, both to the right and to the left. By thus familiarizing himself with the changes of the dance, the pupil acquires balance, elasticity, endurance and expertness. All this should be done alone, for until the learner can move properly himself it would be discourteous to ask others to move with him.

### METHOD OF HOLDING PARTNERS,

It is not necessary for one dancer to actually support or control the other. The fundamental purpose of both should be to dance together in perfect unison of time and motion. The manner of joining for the dance is, however, of the greatest consequence. It is a sad mistake for a man to hold his partner closely, for the position is decidedly indelicate and prevents free and graceful motion.

The method of joining followed by all refined dancers and taught in the best schools is as follows:

The gentleman faces the lady and offers her his left hand, at the same time making a slight bow. The lady places her right hand in the gentleman's left, and he then extends his right arm in a direct line to the side, bending it at the elbow so as to form an acute angle. The lady places herself in this angle, with the center line of her person opposite the line of the gentleman's right side, and with her body parallel with his. When thus placed, each dancer will be looking over the other's right shoulder, and the effect of the posture may be improved by the lady turning her head slightly to the left.

The lady, if not too short, places her left hand upon the gentleman's right shoulder, the fingers being hooked so as to appear in front. The gentleman's right hand should rest upon the lady's back, and should be placed as near the waist as possible, so as not to remove the upward pressure of the elbow directly under her shoulder, as the elbow is the lady's support and must be held with sure but gentle firmness. The gentleman's hand at the back should rest very lightly, and whenever possible it should be slightly raised; for if held continuously in the same position the hand is likely

to perspire and leave a mark on the lady's dress. To render such a mishap impossible, the gentleman should always wear gloves.

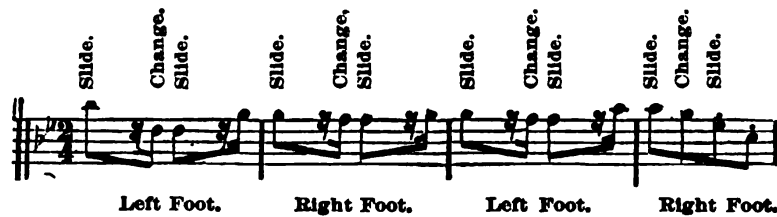
Both dancers should bend forward slightly from the hips upward until their shoulders are only three or four inches apart, the distance between the dancers increasing downward. This position leaves the lower limbs perfectly free and prevents contract of the knees, which is to be carefully avoided. The gentleman's left arm and the lady's right should be extended downward, the joined hands being held three or four inches from both dancers' bodies, and each arm forming a gentle curve from the shoulder downward. The gentleman does not sustain any weight with his left arm, all the guiding and changing being done with the elbows under the lady's arm.

This position for dancing is perfectly modest and refined, no more personal contact occurring than when a lady takes a gentleman's arm for promenading. The gentleman usually guides his partner, who follows his every movement; but if circumstances require it, the gentleman may be guided by the lady.

In round dancing the proper attitude should always be maintained without any visible effort. An extended leg should never be bent, bending being confined to the knee *from* which a motion is made. When the feet are moved the heels should pass close together and should be kept half an inch from the floor. In raising the foot the toe should be the last part to leave the floor, and in lowering it the toe should be the first part to touch. An effort should be made to keep the feet continually at a right angle.

## TO DANCE THE GALLOP.

The novice should commence with the gallop, as this is the simplest of the round dances, both in motion and accent. The gallop is in  $\frac{2}{4}$  time, and two of the radical motions, the *Slide* and the *Change*, are used in the following order: *Slide, Change, Slide; Slide, Change, Slide*, etc. These are repeated in every possible direction. Set to music, the movements are accented in the following way:



### THE PRACTICE.

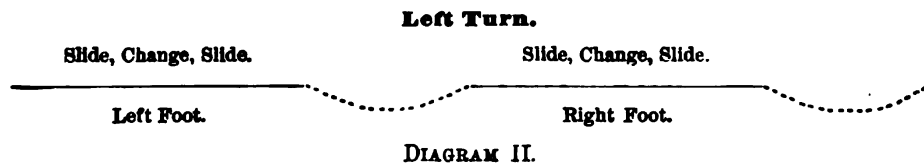
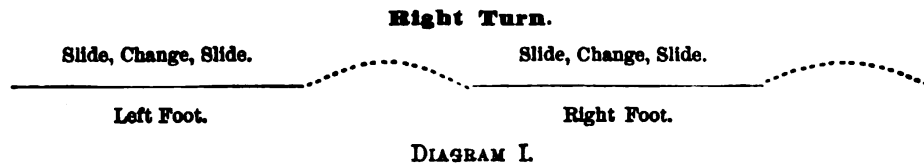
To begin with, the learner should practise the slide in every direction. First the side slides, two to the left and two to the right, should be repeated to and fro many times. Then the forward slides should be executed in a straight line, two with the left foot and two with the right, until the end of the room is reached, when backward slides should be made in the same way.

After these slides have been thoroughly mastered, practise turning while sliding. The right and the left turns must be carefully distinguished, for they are often very puzzling to the beginner. Turning to the right means turning the body toward the right arm, and turning to the left, turning the body toward the left arm. In making the right turn, a study of diagram I will be of assistance. Let us suppose, for instance, that the gentleman is facing the bottom of the page in diagram I, and makes two slides along the first line with the left foot, as shown. He then turns his body with a quick twist half round to the right. The heel is raised from the floor, so that the foot will easily turn with the body. The right foot follows the dotted line and falls upon the succeeding straight line, when the same movements are executed with the right foot. One complete revolution of the body is thus made; and the movements are again repeated.

At the beginning the lady is facing the top of the page in diagram I, and executes the movements in a manner the reverse of that followed by her partner. That is, she performs the first *slide, change, slide*, with her right foot, then a half-turn, next the *slide, change, slide*, with the left foot, and then another half-turn, making a full revolution of the body.

It will not be difficult to make the left turn after the right turn has been mastered. The movements are made according to diagram II.

The gentleman stands with his face toward the bottom of the page; and after the first *slide, change, slide*, with the left foot, he makes the turn to the left, the right foot following the dotted line; then follows another *slide, change, slide*, this time with the right foot, then another turn to the left, and so on.



The left turn for the lady is done in a similar manner. She faces the top of the page, and makes the first movements with the right foot, then a turn to the left, next the *slide, change, slide*, with the left foot, another turn to the left, and so on.

The most difficult parts of this dance are the changes from the right turn to the left turn, and *vice versa*, known as the *Backward Change* and the *Forward Change*.

**BACKWARD CHANGE.**

(This is described for the gentleman only, as the lady's change is exactly the reverse and may be easily understood from the following directions.) After the half-turn to the right upon the left foot, the two slides which follow with the right are made directly backward; then in taking the following two slides with the left foot, the dancer begins the left turn or reverse. When the right turn is resumed after the two slides of the right foot, the two slides with the left foot are made backward, and then the right turn begins again with the right-foot slides.

**FORWARD CHANGE.**

After the two slides with the right foot in turning to the right, the next two slides with the left foot are directly forward, and then the reverse begins with the right. To change back to the right turn, two slides are made directly forward with the right foot, and then the right turn begins upon the left foot.

Practice will soon render all these changes simple to the beginner, for after the turning has been mastered it is very easy to execute the other changes.

X **TO DANCE THE POLKA.**

The polka is a Hungarian dance and was introduced in London and Paris about 1840, becoming at once a popular favorite. At that time the only round dances were the now old-style waltz and the gallopade or gallop, the waltz being danced very fast and always in one direction, while the gallop had none of the grace and freedom of the modern dance of the same name. Every lover of the art was, therefore, eager to welcome a new round dance, and the polka seemed exactly fitted to supply the long-felt want.

In all forms of the polka two motions, the *Hop* and the *Leap*, are introduced in addition to the *Slide* and the *Change*.



**THE HOP.**—This, as its name suggests, is simply a slight spring from one foot to the other. The tendency of the modern dance is to do away with the hop altogether. The best dancers nowadays simply glide through the dance, rising and falling on the foot, without leaving the floor. In this way the hop is rendered as indistinct as possible.

**THE LEAP.**—If this motion is executed with flexibility, lightness and energy, grace in dancing is assured; but if, on the contrary, it is performed with stiffness, heaviness and angularity, only long and patient practice can overcome the fault and give the dancer a mastery of the graceful art.

To execute side leaps the gentleman stands with his left foot in the second position, bends his right knee and leaps ten inches to the left, and then leaps in the same way to the right. In the forward leap the left foot is placed in the fourth position, and the leap is taken forward upon the left; then the right foot is held in the second position, and a leap forward is made upon that foot. In the backward leap the left foot is placed in the fourth position behind, and the leap is made from the right foot to the left foot, backward; then the right is placed in the fourth position behind, and the leap is made from the left to the right, backward. As in sliding or stepping, when two or more leaps are required in succession with the same foot, a change must obviously occur between each leap and the one following it.

The motions of the polka occur in the following order: *Slide, Change, Leap, Hop*; they are always made sideways, to the right or to the left. Set to music, the movements are as follows:

	Left.	Right.	Left.	Right.
Gentleman.	Slide.	Change.	Leap.	Hop.
	Slide.	Change.	Leap.	Hop.
	Slide.	Change.	Leap.	Hop.
	Slide.	Change.	Leap.	Hop.
	Slide.	Change.	Leap.	Hop.
Lady.	Right.	Left.	Right.	Right.

In learning the revolutions a straight line should be followed, as described for the gallop. The gentleman starts with his left foot and makes the slide straight, the turn commencing at the change and being made to the right; the turn is continued in the leap, and the half-turn is finished between the leap and the hop. The slide is then made with the right foot, and the *second change, leap, hop* completes the revolution.

To reverse in the polka the same motions are made, but the gentleman turns to the left instead of to the right.

**THE PURSUIT.**—This term is applied when one dancer simply follows the other, one going backward and the other forward. The same four motions are used, but are made forward and backward instead of sideways. In reversing—that is, in changing from the right turn to the left turn, one bar of the pursuit must be danced.

There are many varieties of the polka, the principal ones being the *polka-redowa*, the *polka-mazourka*, the *three-slide polka* and the *varsovianna*.

**THE POLKA REDOWA.**

The *polka-redowa* is the simple polka danced to redowa music—that is, three counts to a measure instead of two. The motions are set to music in the following manner:

	Left.	Right.	Left.	Right.
Gentleman.	Slide.	Change.	Leap.	Hop.
	Slide.	Change.	Leap.	Hop.
	Slide.	Change.	Leap.	Hop.
	Slide.	Change.	Leap.	Hop.
	Slide.	Change.	Leap.	Hop.
Lady.	Right.	Left.	Right.	Left.



THE POLKA-MAZOURKA.

The *polka-mazourka*, as its name implies, is a combination of the polka and the mazourka. The mazourka is danced during the first three counts and the polka during the second three, the latter being danced as described, omitting the hop. The movements are as follows:

Slide. Change. Hop. Slide. Change. Leap. Slide. Change. Hop. Slide. Change. Leap.

The gentleman starts with the left foot; and after the *slide, change*, the left foot is held from the floor while the hop is made on the right foot. During the first bar no turn is made, but in the second the motion is the same as in the regular polka. Any change possible in the polka may be introduced when the polka movement commences—namely, the right and left turn, the pursuit, etc.

THE THREE-SLIDE POLKA.

The *three-slide polka* is the regular polka, with two additional slides, thus:

Slide. Slide. Slide. Change. Leap. Hop. Slide. Slide. Slide. Change. Leap. Hop.

No turn is made in the first bar, but a half-turn occurs in the second, as in the ordinary polka. In the third bar two slides are made with the opposite foot without turning, and a second half-turn in the fourth bar completes the revolution. It is possible in this dance to make all the changes of direction that occur in the polka.



THE VARSOVIANNA.

The *varsovianna* is one of the most graceful varieties of the polka. It may be called a combination of the mazourka and polka, its peculiarity being a decided stop after each half-turn, when the foot is gracefully and daintily extended to the second position. The successive steps are as follows:

- Slide, and slide, change, leap (left foot), 1 bar.
- Pause and point with right foot, 1 bar.
- Slide, and slide, change, leap (right foot), 1 bar.
- Pause and point with left foot, 1 bar.
- This movement is repeated, and then the following steps are executed:
- Slide, change, hop, slide, change, hop (left foot), 2 bars.
- Slide, and slide, change, leap, 1 bar.
- Pause and point with right foot, 1 bar.
- Slide, change, hop, slide, change, hop (right foot), 2 bars.
- Slide, and slide, change, leap, 1 bar.
- Pause and point with left foot, 1 bar.

The motions are set to music thus:

	Slide.	Slide.	Change.	Leap.	Pause.		Slide.	Slide.	Change.	Leap.	Pause.		Slide.	Slide.	Change.			
	Leap.	Pause.		Slide.	Slide.	Change.	Leap.	Pause.		Slide.	Change.		Hop.	Slide.	Change.	Hop.		
	Slide.	Slide.	Change.	Leap.	Pause.		Slide.	Change.	Hop.	Slide.	Change.		Hop.	Slide.	Slide.	Change.	Leap.	Pause.

## X TO DANCE THE RACKET.

In this dance only two motions are employed, the *Slide*, and the *Change*, two changes following one slide. No full turn is made, and the novice should practise the motions to and fro sideways, one bar each way, taking care that one foot is not thrown out too far, so that when the toe touches the floor in making the two changes the movement will be graceful. The slide is made in every possible direction during the dance. The accent is shown in the following diagram:

		Left.		Right.		Left.		Right.		
Gentleman.		Slide.	Change.	Change.	Slide.	Change.	Change.	Slide.	Change.	Change.
Lady.		Right.		Left.		Right.		Left.		

## “THE SOCIETY” OR RACKET WALTZ.

The *racket waltz* is simply the one-slide racket in waltz time; and if thoughtlessly executed, it is a most ungraceful and unattractive dance. It gives the dancer an admirable opportunity to show what good taste in motion means. The following diagram shows the racket waltz set to music:

	Slide.	Change.	Change.	Slide.	Change.	Change.	Slide.	Change.	Change.	Slide.	Change.	Change.

THE TWO-SLIDE AND THREE-SLIDE RACKET.

The *two-slide racket* has an additional slide, thus:

Slide. Slide. Change. Change. Slide. Slide. Change. Change. Slide. Slide. Change. Change. Slide. Slide. Change. Change.

The *three-slide racket* has still another additional slide and is accented as follows:

Slide. Slide. Slide. Change. Change. Slide. Slide. Slide. Change. Change.

A pleasing effect is produced by dancing the three-slide and one-slide in alternation.

X TO DANCE THE SCHOTTISCHE.

This pretty and not difficult dance is made up of polka motions, namely, the *Slide*, *Change*, *Leap* and *Hop*; but there are two distinct movements. In the first movement the motions are executed twice in the order given, occupying two bars of music; while in the second movement the leap and hop are performed four times during two bars. The first movement is danced to and fro sideways without turning; but in the second movement the half-round turn is made with each leap and hop, the dancer making two complete revolutions during the two bars. The following music shows the changes:

Start Notes: Slide. Change. Leap. Hop. Slide. Change. Leap. Hop. Leap. Hop. Leap. Hop. Leap. Hop. Leap. Hop.

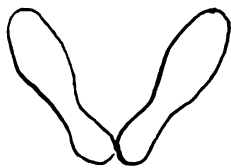
The same changes are made in this dance as in most of the round dances—the turn, either right or left, the reverse, and the pursuit.

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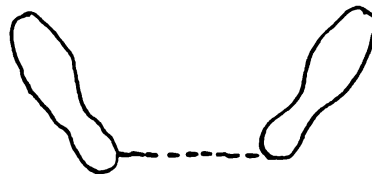
## TO DANCE THE WALTZ.

In this dance is required the highest type of grace and rhythmical motion. The waltz is, in fact, the ideal dance for all true lovers of the graceful art, commending itself especially on account of its easy movement and its entire freedom from apparent physical effort. As now danced, it contains no feature of the old-time hop. It includes a continuous glide and a subdued springing movement, but no suspicion of a hop. The beginner should fix the thought firmly in mind that the waltz is merely a walk, either backward or forward, the steps being taken first with one foot, then with the other, and the feet being placed in the different positions used in dancing. The weight of the body is transferred from one foot to the other as in walking, the toes being always the first to touch the floor as the steps are taken. This walk having been mastered, the turn is easily added, and the dance is then learned. Even those who have learned dancing from a master in the art sometimes fall into ungraceful poses and forget the little elegances which should be observed. Very long steps, or any effort that savors of vehemence or effort is inelegant.

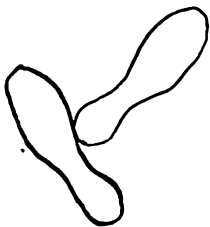
To gain a thorough understanding of the method of placing the feet in the different positions required, the pupil should carefully study the following diagrams, which clearly illustrate the positions.



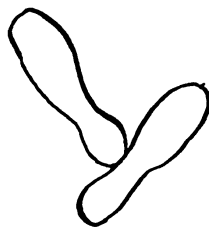
1ST POSITION.



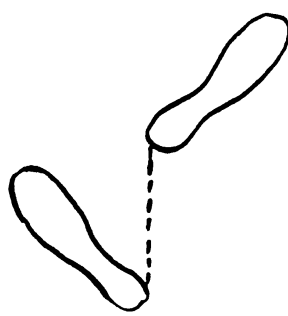
2ND POSITION.



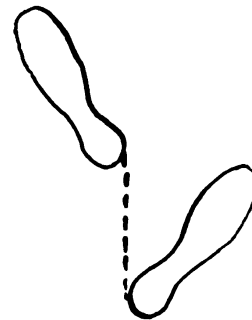
3D POSITION.



3D POSITION REVERSED.



4TH POSITION.



4TH POSITION REVERSED.

The music for the dance contains three beats to the measure, and there are six motions employed, one count of the music being given to each motion.

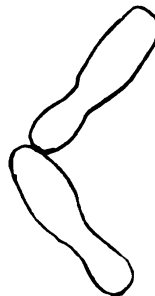
**FIRST MOTION.**—Advance the right foot to the fourth position, transferring the weight of the body to the right as this position is taken.

**SECOND MOTION.**—Slide the left foot in the second position eight inches to the left of the right and slightly in advance of the right.

**THIRD MOTION.**—Back with the right foot to the fourth position reversed.

**FOURTH MOTION.**—Back with the left; the feet will thus be left in the fourth position, with the right in front.

**FIFTH MOTION.**—Place the right foot in the second position eight inches from the left; this is the reverse of the second motion.

5TH POSITION,  
RIGHT IN FRONT.5TH POSITION,  
LEFT IN FRONT.

**SIXTH MOTION.**—Place the left in the third position beside the right, as in the third position reversed, and at the same time raise the right in front ready to commence the series of motions again.

Two bars of the music are required for these six motions. Beginners very often fall into the error of believing the movements of the gentleman and lady to be quite different. They are precisely alike, but follow in different succession. The lady commences with the first motion as described, and continues in the order given, while the gentleman begins the fourth motion and continues with the fifth, sixth, first, second and third, the one half being a complement and counterpart of the other. It will be seen, then, that while the lady is executing the first, second and third motions, the gentleman is dancing the fourth, fifth and sixth. To reverse these motions is most simple, the left foot being used wherever the right foot is designated.

**THE PURSUIT.**—What is known as the pursuit is designed merely to avoid giddiness and fatigue, and is usually followed by a reversal of the former movement. The pursuit is danced forward or backward in a straight line, the lady being guided by her partner. It is not considered correct, however, for the gentleman to require his partner to take the backward pursuit, although it is sometimes done. Unless the lady's gown is a short one, she is almost certain to step on and tear it in executing the backward movement. In learning the pursuit the thought that the regular walk forms a large part of the movement will greatly assist the beginner. There are six motions in the pursuit, one count being given to each.

**FIRST MOTION.**—Slide the right foot forward the length of a short step without removing the toe from the floor.

**SECOND MOTION.**—Slide the left foot forward in the same way, advancing it ahead of the right as though walking with a sliding gait, and not lifting the toe from the floor.

**THIRD MOTION.**—Slide the right foot forward until its toe touches the heel of the left, as in the *fifth position reversed*. The right foot thus makes a very short step or slide as compared with the other motions.

**FOURTH MOTION.**—Slide forward the left foot as in a sliding walk.

**FIFTH MOTION.**—Slide forward the right foot in the same way.

**SIXTH MOTION.**—Slide forward the left foot until its toe touches the heel of the right, thus producing the reverse of the third motion.

The learner should first master the waltz motions and the pursuit, and should then take up the turn. This is the most difficult part of the waltz and requires considerable practise. The turn is confined to the second, third, fifth and sixth motions. The steps in the other movements are taken in a straight line, either backward or forward, as the movement may demand.

**THE SECOND MOTION (SLIDE LEFT).**—The turn commences here, being made to the right on the ball of each foot, the dancer turning in the same direction as the line of the first motion.

**THE THIRD MOTION.**—The dancer still turning to the right, this beat, which is the last of one bar of music, completes the half turn.

**THE FIFTH MOTION.**—Again turn to the right, making a quarter of a revolution.

**THE SIXTH MOTION.**—Turning to the right completes the second half turn; and the dancer rests upon the left foot with the right in front ready to execute the first movement again.

Turning to the left or reversing is the same as the above, but the turn is made in the opposite direction. Foreigners seldom reverse in the waltz, and the result is that the dancers suffer from fatigue and giddiness before many revolutions have been made. The change to the reverse should not be abruptly performed. After executing as many revolutions to the right as are deemed desirable, dance two bars of the pursuit, and then commence the reverse.

**ACCENT** has everything to do with the success of two persons in waltzing together. Two lovers of the art who are both well trained may still be unable to waltz together gracefully or satisfactorily because their accents are different. A smooth accent is certain to result if the changes are made on the first of each beat—never on the half beat. An accent that is frequently observed is produced by dancing the third and sixth motions on the last half of the third beat of the measure, instead of on the first half. Another awkward accent is the result of dancing the first and second motions each on a half beat (allowing one beat for the two), and prolonging the second motion over the second beat, thus giving it really a beat and a half of time. Various other accents occur; but it is obvious that if two dancers would enjoy the waltz together, their accents should be exactly alike.

The most graceful waltzers vary the distances covered by the different motions. Exact measurement is a foe to freedom of motion, and mechanical execution destroys the beauty of any art. When a couple of waltzers can dart about from one place to another and then with short, dainty motions seem to verily flutter over a small space, they may be said to have attained perfect freedom of motion.

## TO DANCE THE KNICKERBOCKER.

This dance originated with a celebrated dancing master in New York, who made it a fancy dance by introducing a vocal accompaniment, to be sung by the children of his classes. It grew rapidly in favor and is now one of the most popular dances. The Knickerbocker is the waltz, with additions. The first six motions of the regular waltz are executed, occupying two bars of music as usual; the next six motions are as follows: First, same as waltz; Second, same as waltz; Third, Slide; Fourth and Fifth, Slide; Sixth, same as waltz. It will be seen that after the second motion

*Leap*    *Slide*    *Change*    *Leap*    *Slide*    *Change*    *Leap*    *Slide*    *Slide*    *Slide*    *Change*

1st Motion    2nd    3rd    4th    5th    6th    1st    2nd    3rd    { 4th 5th }    6th

of the waltz, which is a slide with the left foot, a second and a third long slide occupying two beats of the music are taken with the same foot, followed by the last motion of the waltz. It must be remembered that in order to execute repeated slides with the same foot it is necessary to change to the other foot after every slide. The diagram given above shows the applications of these directions to a waltz tune.



## THE GERMAN.



UNTIL 1844 the fashionable dance was the quadrille, which was known as the cotillon. In that year was introduced a new form of dancing, which, as it originated in Germany, where it was called *der cotillon*, was at first named the German cotillon. Gradually, however, the second word of the title was dropped, and the dance is now known simply as the German.

This cotillon is rightly regarded as the highest product of the art of dancing. It is social in the extreme, requiring, as it does, a constant interchange of partners; and yet each lady is supposed to have a partner for the entire evening, to whom she returns after every period of dancing with another gentleman. Every variety of time and accent is possible in the German, and all the round dances may be used, the dancers being made aware of the movements required by the changes in the music. As limited periods are devoted to dancing and frequent intervals are allowed for rest, the dancers are not likely to become weary, and the enjoyment remains unabated to the close of the dance.

The couples are seated round the sides of the room, thus leaving the greater part of the floor free for dancing. The dance is under the control of some gentleman, previously chosen, to whom the company look for instruction, and who directs the various evolutions. These movements of the dancers are called figures, and the director is known as the leader.

### DUTIES OF THOSE PARTICIPATING.

Eight or sixteen bars of music are played as a signal to take seats for the commencement of the dance. In Paris the simple melody seen on page 30 is the signal used and is universally understood to mean, "Take seats."

Partners have previously been secured, and if any of the dancers are not engaged, the leader introduces the gentlemen to the ladies, thus indirectly forming them into couples. Occasionally there is one dancer too many. If this person is a lady, the leader will either dance with her or will arrange to have the figures danced by her in turn, as described later. In a properly managed cotillon, however, there are exactly as many ladies as gentlemen.

To make the dance thoroughly successful, those taking part should endeavor to lighten the duties of the leader as much as possible. Each dancer should obey his commands implicitly, silence should be strictly maintained while he is explaining any novelty, and the utmost promptness and willingness should be shown to carry out his directions. During the performance of a figure none of the couples, excepting those participating in it—those "called up" by the leader—, should dance or promenade the room. Any interference with the leader is considered decidedly bad form, if not a positive rudeness; and it shows a lack of good taste on the part of a dancer to take offence at anything the leader may direct him or her to do. Unless the entire company are attentive and willing, the leader's efforts will fail to make the dance as pleasant as it should be.

Anyone who understands the waltz, gallop and polka and is familiar with the figures of the dancers is fully competent to dance the German; but those timid ones who doubt their ability should



take places at the foot of the line, and thus gain an opportunity to see each figure danced before it is their turn to execute it.

When a lady seeks a new partner, she should present her left hand to the one selected, while a gentleman under the same circumstances should always present his right hand, except, of course, where two ladies are required. When the new partners are obtained, places are immediately taken to perform the ensuing figure. The completion of the figure is followed by a general waltz, polka



or gallop, as the music may require, executed by those "up;" and the dancing stops at a sign from the leader. When the leader signals the dancers to their seats, it is not expected that a couple will at once stop dancing, regardless of their location; for they may be at a distance from their seats, and an immediate stoppage would necessitate an awkward walk. The couple may continue dancing until the lady's seat is reached, when the gentleman will bow and return to his place. To maintain regularity the same place or seat should be retained by each dancer throughout the evening.

Some of the figures require a fixed number of couples for their proper execution. Half the number is usually "called up" first; and after dancing until the leader signals them to stop, the members of each couple separate at the leader's order to seek new partners. The lady then asks another gentleman to dance with her, and her partner takes another lady, thus securing the whole number of dancers the leader will require for the figure. It is a rule that must be strictly observed that dancers who are thus ordered to take new partners should not ask persons who are already "up"; for such a selection would defeat the aim of the division, which is to double the number of dancers on the floor; and the figure would fail from lack of the proper number of dancers to execute it.

#### DUTIES OF THE LEADER.

The success or failure of the German depends almost entirely upon the gentleman asked to lead. If he possesses tact, energy and an equable temper, the pleasure of the company is practically assured. He it is who signals the musicians to commence and to cease playing; and he arranges the figures of the dance and guides the dancers through them. To stop the dancing he claps his hands; blows a whistle or gives some other equally noticeable signal. The post of leader is not an altogether attractive one, as he is likely to be beset with annoyances that will require considerable forbearance. His sprightliness of manner will often avail to keep up the interest, and he can introduce lively figures if the dancers seem to be growing apathetic. He must be constantly on the alert to make the German "go" from the start; and it is obvious that when so much depends upon the efforts of this one person, all the dancers should do their part to aid him in every way possible. Willing and alert dancers who are quick to follow the leader's directions lighten his burdens wonderfully and contribute largely to his success.

The leader designates the number of couples that are to dance; and after the first set of dancers have completed their figure and again danced until a signal calls them to their seats, a second set of dancers go through the same figure, which is thus danced by all the couples in succession.

In many figures favors are distributed. These are usually made of colored silk or muslin and tinsel wrought in pleasing devices, and are generally designed to be pinned upon the coat or dress or in the hair as ornaments for the evening. Sometimes useful articles are chosen for favors, such as pencils, button-hooks, fans, etc. During a "favor figure," as a figure is called in which favors are given, at a time indicated by the leader (usually when those "up" invite those not "up" to dance),

the dancers who are seeking partners are given the favors by the leader or are directed by him to take them from a table; and they bestow them upon their new partners, pinning them to place on dress or coat. When a lady bestows a favor upon a gentleman or *vice versa*, it is equivalent to an invitation to dance. The distribution or placing of the favors is left to the judgment of the leader.

### HOW TO LEAD.

After a man has consented to lead a German, his chief desire is naturally that the evening shall be a success. All the details should be mastered beforehand—the number of people expected, the size of the room or rooms, the number of favors to be allowed, etc. The leader should perform his duties alone, that is, without a partner; for all his attention will be needed to manage the dance properly. If he leads alone, he is able to be on the floor continually, and can thus be ever-present to show doubtful dancers which way to turn, when to join hands, how to use this or that accessory—in short is enabled to *lead* the company. Moreover, when the leader is quite alone he is less apt to forget himself and continue the dance too long, thus wearying his followers. By consenting to lead he promises to use his best efforts to please the company, and this means a sacrifice of his own pleasure to a certain degree.

The number of figures to be danced must be planned beforehand, and the leader must suit them to the size of the company; so that by the time each figure has been executed four, five or, at most, six times, all the dancers will have been upon the floor. More frequent repetition of any figure is likely to prove monotonous and tiresome. The figures must also be selected with the size of the dancing room fully in mind. A figure should fill the room, but not overcrowd it. The leader should have enough figures to occupy the entire evening, and it is wise to have in reserve a few that are lively to be used for the purpose of reviving the interest if it should flag. A wise leader will so arrange his figures that the vivacity will increase as the evening advances. It is obvious that many figures which are appropriate for the close of a merry evening would hardly be successful if introduced at its formal beginning.

The leader should give short, quick directions when necessary. A word or a motion of the hand will often make a complicated figure run smoothly and can be readily understood by all the dancers present. As few orders as possible should be given. The successful leader directs as far as may be by *showing how* through signals or motions, for he is not a commander, but a *leader*.

To begin the German, the leader first seats the dancers. If he is in doubt as to the ability of the general dancer to carry the figures through, he should place those couples in whom he has confidence at the head of the line, that the rest may profit by their example. If no such doubt exists, the seating of the dancers should be performed by lot. The chairs should be numbered in pairs and the couples allowed to draw correspondingly numbered cards, or, what would be prettier, gaudy Japanese fans numbered with pen and ink.

Having begun a figure, the leader should hurry it through, calling one set "up" as soon as the last has danced, so as to avoid those pauses which are so apt to make the dance drag. He should not allow those not engaged in a figure to have a "privateer" waltz or to promenade about the room while the others are dancing. A good-humored command or a motion of the hand will usually suffice to keep the idle dancers within bounds. If, however, they will not submit to his control, he should stop the music and pleasantly inform the trespassers that they cannot dance out of turn. The signal formerly used to stop the dancing was the clapping of the hands, but as gloved hands produce very little noise, it is much wiser to have a more reliable medium, such as a bell, a whistle or a castanet. The latter is much liked, as it gives a clear and unmistakable sound without being disagreeably noisy. Certain strokes previously agreed upon by the company will start the music, others will announce a change in the figure, and a roll will signal the dancers to be seated.

When there are more dancers of one sex than of the other, the leader can easily enable all to dance. If there are too many ladies, assign those who have not partners to seats beside certain of the gentlemen; and when it is the turn of one of these ladies to dance, request some friend of hers in another part of the room to be her partner for the figure. If there chance to be too many gentlemen, the odd ones should form part of the line of dancers; and when the leader wishes them to enter a figure, he should request them to find partners. The dancers at a German who are unprovided with partners should be the especial care of the leader, for their only chance of enjoyment lies in his hands.

The hostess always supplies the favors, but the leader should confer with her regarding their selection, so that those may be provided which will best suit his figures. There should be an abundance of favors; in fact, at least every other figure should be a "favor figure"; for nothing puts the average dancer in such good humor as to receive a goodly array of these worthless toys and bits of tinsel. Oddity, novelty or absurdity should be aimed at in their choice; and those that may be pinned on the coat or dress are most satisfactory.

## THE PERFECT ART OF

The favors may be distributed in different ways. Several times during the evening they may be placed on tables, those for the ladies on one table and those for the gentlemen on another. It is generally better, however, for the leader to hand the favors to those who are "up," to be presented to those who have not yet danced. As a rule, this will only take a few seconds.

The leader will experience some difficulty if he does not prepare memoranda to aid him. Even the veteran leader of Germans requires such assistance, since without it he might forget what figure comes next, what favors to distribute, or some other detail of the dance. The following schedule will give a general idea of the manner in which such memoranda should be arranged:

## MRS. BROWN'S GERMAN.

No.	NAME.	PROPERTIES.	No. U.P. P.	FAVORS.	REMARKS.
1.	The Pyramid.....	.....	3 P.	Flowers .....	.....
2.	The Graces .....	.....	4 P.	Fans .....	{ Each Lady two Gentlemen.
3.	The Stormy Sea...	Two rows of Chairs	6.	.....	.....
4.	Bower .....	.....	4.	German Favor .....	.....
5.	Race .....	Eight Whips .....	4 P.	Cigars to Gentlemen..	Collect Whips.....
6.	Rain .....	Eight Parasols.....	4 P.	Ribbon Bows.....	.....
7.	The Star .....	.....	4 P.	.....	Quadrille Form .....
8.	Rounds of Paper...	Six Hoops .....	6.	Bonbons .....	Distribute Hoops.
9.	Scarf .....	Twelve Scarfs.....	6 P.	China Dolls.....	Distribute Scarfs,
10.	The Three Passes	.....	6 P.	.....	.....
11.	{ Handkerchief } Chase.	.....	7.	.....	{ Call up seven Gentlemen.
12.	The Volunteer ...	.....	All..	{ Military hats and drums to Gentlemen. Trumpets to Ladies.	{ Form two Lines.

The first column indicates the number of figures; the second, its name; the third, the accessories needed; and the fourth, the number of couples that are to dance first, and whether they are to separate and find new partners, the letter P indicating the latter fact. For instance, in the first figure three couples dance, and stop at a signal from the leader, who then gives each dancer a cluster of flowers. Each lady now asks another gentleman to dance, pinning the flowers on his coat; and each gentleman who has been dancing similarly bestows his flowers on a new partner. This places six couples on the floor.

The schedule should be tacked up in the apartment which should always be provided for the leader's special use. This may be only a closet or small recess, but some place of the kind, where the leader may bestow his paraphernalia, is quite indispensable. Here he will place his favors and properties, arranging them so they will be at hand when needed. He should so plan his schedule that the last figure will be the best; and when this has been danced, the German should be declared over. Many of the company will wish to remain and dance, but the leader should firmly refuse his permission. This may seem rather rigid, but the interest will not be lessened if the dance ends while all are wishing for more. The leader generally stands with the hostess to receive the adieux of the departing guests.

## THE HOSTESS.

The inexperienced hostess who is about to give her first German naturally feels more or less anxiety concerning its success, as she does not know just what is expected of her. First to be considered is the list of those to be invited. It is bad policy to crowd one's parlor. Better give two Germans than one that is too large. If possible, have exactly as many ladies as gentlemen; but if there is to be an excess on either side, let it be on that of the gentlemen, or the German will almost certainly be a failure. Select those friends who are well acquainted with one another. The invitations should be sent out ten days or two weeks in advance, and they should mention the hours at which the dancing will commence and end.

In arranging her rooms the hostess should remove all unnecessary furniture and all fire screens, projecting fenders, etc. Flowers should never be placed on insecure stands where they will be sure to meet with accident, to the embarrassment of the luckless but innocent guest who collides with them. The floor should be well considered, since it is a very important item in the preparations. A waxed floor is, of course, the most desirable, but it is not often met with in private houses. An ingrain or Brussels carpet covered with heavy unbleached muslin makes the next best surface for

dancing. The cover, which may be hired for the occasion, should be laid by experienced hands. A velvet carpet, even with the best of covering, affords too soft a surface and will quickly fatigue the dancers. If a soft carpet cannot be removed for the evening, cover it first with heavy paper and then with the crash. A bare floor, unless especially prepared for dancing, should also be covered with paper and muslin.

One row of light camp-chairs should be placed against the wall for the use of the dancers. A small piece of woollen cloth tied to the back of each chair will prevent any damage to the wall. These chairs can be rented in all large towns.

Provide some cooling drink for the use of the guests throughout the evening, and place it in a convenient spot. Lemonade *frappé* is excellent.

Choose the leader wisely, and allow him to select the favors, limiting him in cost, if necessary, but in no other direction.

THE MUSIC.

In the matter of music, if only two pieces are to be provided, let them be the piano and violin. For a third instrument choose the cornet, and for a fourth, the violoncello. Place the music where it can be heard to good advantage, but not near enough to the dancers to interfere with their conversation when seated.

It was formerly customary to have the music played continuously, but it is now deemed wiser to rest the ear by stopping the music at the end of each figure—that is, after all have danced one figure and before introducing the next.

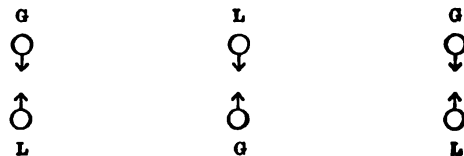
The same waltz should not be played many times over, and even the style of the waltz should be changed to give variety. A succession of waltzes by the same composer would indicate a thoughtless leader, for different styles of composition should be associated to prevent monotony. For instance, after a Strauss a Waldteufel, and after that still another style of waltz in another key. The leader is allowed to choose the music, and a good pianist will aid him as much as possible to perfect this part of his plan.

FIGURES FOR THE GERMAN.

In classifying the figures for the German, it has been deemed wisest to mention in order those that require respectively one, two, three, four, six and an unlimited number of couples. Figures of the last-named variety allow the leader to use his judgment as to the number of couples he will first signal to dance; and many of the figures that demand one, two, three, four or six couples may readily be enlarged to any number desired. Some of the figures call for favors, but it should be understood that any figure may be made a favor figure, as previously mentioned. The leader is also given a partner in many of the figures to provide for this manner of leading, although it is possible to lead with a partner in any of the figures, the leader and his lady being the first couple.

FIGURES BEGINNING WITH ONE COUPLE.

1. THE EXCURSION.—After the *tour de valse* the leader selects two ladies, and his partner selects two gentlemen. The two threes place themselves opposite each other in two lines as shown by diagram I, the dancers in each line joining hands. The lines forward four bars and back four bars,



Dancers facing as indicated by arrows.

DIAGRAM I

again advance four bars and unclasp hands. Each gentleman then takes the lady opposite him and waltzes until signaled to place. The figure is repeated by the other couples.

2. ROUNDS OF THREE.—The first couple waltz, and at a signal from the leader the gentleman

chooses two ladies, and the lady two gentlemen. These dancers form two circles, three in each, and circle round during four bars of music. At a signal the single gentleman in one circle passes under the arms of the two ladies, the single lady in the other circle passes under the arms of the two gentlemen, and the lady and gentleman meet each other and dance. At the same time the two gentlemen whom the lady deserted join the two ladies, and all waltz to place.

3. **THE COLUMNS.**—The first couple lead off with a *tour de valse*, and the gentleman leaves the lady in the middle of the room. He then takes a gentleman, whom he places back to back with his partner; he next takes a lady, whom he places facing the gentleman just chosen; and so he continues until he has formed a column of four or five couples, terminating with a lady. At a signal every one turns about and dances with his or her *vis à vis*. A double column may be formed by two couples leading off at the same time.

4. **THE SERPENT.**—The first couple dance, and the leader leaves his partner at one end of the room. He selects four or five other ladies, whom he places behind his partner at intervals of about three feet. He then chooses an equal number of gentlemen, who join hands to form a chain. The leader then conducts the chain of gentlemen in a zigzag course in and out through the line of ladies from the first lady to the last and back again. When he arrives at the head of the line the second time, he takes his partner, and each of the other gentlemen dances with the lady nearest him. This figure is repeated by all the couples.

5. **THE HAT.**—The first couple dance, and the gentleman leaves his partner in the middle of the room and gives her a hat. All the gentlemen form a circle about the lady, with their backs toward her, and circle to the left. The lady places the hat on the gentleman with whom she elects to dance, and the other gentlemen retire to their places.

6. **THE SCARF.**—The first couple dance, and the lady leaves her partner in the middle of the room and assembles all the other ladies. They join hands and circle rapidly about the gentleman, and during this movement he places a scarf about the shoulders of the lady with whom he desires to dance. The scarf may be of tarlatan or vailing. This figure corresponds to "The Hat."

7. **THE CHAIR.**—The first couple perform a *tour de valse*. The leader places a chair in the center of the room, and in it seats his partner, to whom he presents two gentlemen. The lady chooses one of the gentlemen for her partner, and the other gentleman seats himself in the chair just vacated by the lady. The leader then presents two ladies to the gentleman, who dances with one of them, while the other takes the chair. This figure is repeated until all have danced.

8. **THE CHEAT.**—The leading couple dance until signaled to stop. The lady selects six ladies, whom she forms in line, and the gentleman chooses seven gentlemen, and forms them in a line opposite the ladies. The gentlemen join hands, pass in front of the ladies, turn at the end of the line, pass down behind it, and face about so that the two lines are back to back. At a signal each gentleman turns quickly and secures the nearest lady for his partner. One gentleman is, of course, cheated in obtaining a partner, and so waltzes alone.

9. **THE BROKEN CIRCLE.**—The first couple dance, and at a signal the gentleman leaves the lady in the middle of the room and chooses two gentlemen, who form with him "three hands round" the lady and circle rapidly to the left. At a signal the lady chooses the gentleman with whom she wishes to dance, and the other two gentlemen waltz together to place.

10. **THE COQUETTE.**—The first couple dance until stopped by a signal, when the gentleman seats the lady in the center of the room and places a cushion at her feet. He then selects several gentlemen, whom he presents successively, requesting each to kneel upon the cushion. When the lady wishes to refuse a gentleman she withdraws the cushion as he attempts to kneel upon it; but when an acceptable candidate arrives, she permits the cushion to remain. The two then perform a *tour de valse*. The rejected gentlemen form in line behind the chair, and their partners rescue them as soon as the "coquette" has chosen a cavalier. All then waltz to places.

11. **THE CIRCLE OF DECEIVERS.**—The first couple dance. The gentleman then selects three ladies and places them and his partner at the corners of an imaginary square that is four feet each way. Next he chooses four gentlemen, and he and they form a circle within the square. The five gentlemen circle rapidly to the left, and at a signal from the leader each turns about and secures the lady nearest him for a partner. The gentleman who is left without a partner dances alone.

12. **THE TWO LINES OF SIX.**—The first couple lead off, and the gentleman then chooses five gentlemen and the lady five ladies. The gentlemen and ladies form two lines facing each other, all joining hands. The gentlemen forward and back during eight bars of the music; then the ladies forward and back during eight bars, advance again during four bars, turn half round to the right, and march forward, followed by the gentlemen. On reaching the opposite side of the room the ladies again turn half round, and each lady waltzes with the gentleman facing her. When all have resumed their places, the next couple begin.

13. **THE FAN.**—After dancing the leader seats his partner in the middle one of three chairs

placed in the center of the room, and presents her with a fan. He then selects two gentlemen and seats them in the vacant chairs, one on each side of the lady, who hands the fan to one of them and dances with the other. The gentleman receiving the fan uses it for the benefit of the dancing couple.

14. **THE BASKET, RING AND FLOWER.**—The first couple dance, and at a signal the gentleman presents his partner with a basket containing a ring and a flower. The lady gives the ring to one gentleman, the flower to another and the basket to a third. The gentleman who receives the basket must dance alone, holding it in his hands; the one who has the ring may choose a partner to dance with him; while the one who has been favored with the flower dances with the lady who presented it to him. After all have danced several times about the room, the leader signals the dancers to their seats, and the next couple go through the figure.

15. **THE ZIGZAGS.**—The first couple commence with a *tour de valse*, finishing at the end of the room; and other couples arrange themselves behind the first in a column, leaving intervals of about three feet. When the column is in order, the first couple waltz zigzag in and out through the spaces between the other couples, and stop about three feet behind the last couple. As soon as the first couple have passed two couples, the second couple waltz in the same way, and the others follow until all have passed down, thus bringing the first couple once more to the head. All then dance.

16. **THE KNOTTED HANDEKERCHIEF.**—The first couple dance, and the lady is left in the center of the room. She ties a knot in one corner of a handkerchief, and while she is thus occupied her partner brings four gentlemen and places them in a line in front of her. Meanwhile she collects the corners of the handkerchief together, permitting them to project sufficiently for the gentlemen to choose, but taking care that the knot is not seen. The gentleman who is fortunate enough to secure the knotted corner waltzes with the lady, and the others find partners elsewhere. This figure is executed successively by all the company.

17. **THE X OF THE LADY AND GENTLEMAN.**—The first couple dance. The gentleman then selects two ladies and gives his right hand to one and his left to the other; and his partner chooses two gentlemen and joins hands with them in the same way. The two lines face each other about ten feet apart, and advance and retreat during four bars. The first gentleman and his lady advance toward each other, leaving the other two ladies and two gentlemen in their places; they lock right arms and make an entire turn, after which the gentleman locks left arms with the lady whom he held with his right hand, while the first lady performs the same movement with the gentleman who was on her right. The first gentleman and lady again forward to the center as before, make a similar turn, locking left arms, and then turn with their right arms the other lady and gentleman, finishing in their original places in the lines. All advance and retreat during four bars and advance again, whereupon each gentleman joins the opposite lady and waltzes with her to place.

18. **THE CARDS.**—The first couple dance. The gentleman then selects the four queens from a pack of cards and presents them to four ladies, while the lady selects the four knaves, which she presents to four gentlemen. Each of the gentlemen selected finds the lady who possesses the queen of his suit, and dances with her. This is repeated by all the couples.

19. **THE FORFEITS.**—The leader and his partner commence the figure by a *tour de valse*. At its conclusion the lady carries round a tray or hat and receives from each lady some article as a pledge, such as a ring, pin, handkerchief, etc. She then offers the contents of the tray to the gentlemen, and each selects one article and dances with the lady by whom it was pledged.

20. **THE RAFFLE.**—The leader waltzes once about the room with his partner and leaves her seated upon a chair in the center. He then selects two gentlemen and gives each of them a large pasteboard die. The two proceed to throw the dice, and the one who makes the highest throw takes the lady for his partner, while the loser sits upon the chair. The leader then selects two ladies, who raffle in the same way for the privilege of dancing with the gentleman, the losing lady taking the chair. This is continued until all have participated.

21. **THE BASKET OF SIX.**—After the first couple have danced, the gentleman selects two ladies and stands between them, and his partner chooses two gentlemen and places one on each side of her. The two lines thus formed face each other, each three joining hands. The lines advance four steps, retire, again advance four steps, and halt, the lines being then close together. The first gentleman, still holding the hands of the two ladies, raises both arms, and the two gentlemen of the other line, still clasping the first lady's hands, pass under. The first gentleman lowers his arms, and the two gentlemen who have passed through join their disengaged hands behind him; while the two ladies, who are still holding the first gentleman's hands, join their free hands behind the first lady. Each line of three has thus become a ring, the two rings being linked together. The first gentleman then steps backward, passing his head under the joined hands of the other two gentlemen; and the first lady passes her head in the same way under the raised hands of the two other ladies. The six thus form a double ring or "basket," with intertwined arms, in which position they dance round to the left. Then all disengage their hands and perform a grand chain until the first gentleman and first lady meet, when all waltz or promenade.

22. **THE LOVE KNOT.**—The leading couple having danced, the gentleman selects two ladies and the lady two gentlemen, and the six place themselves in two lines as in Diagram I, page 33. The first gentleman and first lady join right hands and turn half around; the gentleman then gives his left hand to the lady on his right and turns round to place, and the lady presents her left hand to the lady on his right and turns round to place, and the lady presents her left hand to the gentleman on her right in the line and likewise turns to place. The first lady and first gentleman again join right hands and swing half round, and then join left hands with the partners on their left and swing round to place. Once more the leading lady and gentleman swing each other, and all waltz with opposites.

23. **THE BRIDGE.**—One couple leads off as usual. At a signal the lady selects another lady, and the two stand in the middle of the room with hands joined and raised as high as possible. The gentleman calls up other gentleman, who pass under this "bridge" in couples, until two ladies accept two gentlemen by lowering their arms. The rejected gentlemen take seats or choose partners.

24. **THE REUNION OF COUPLES.**—After the first couple have danced, the lady calls up another lady and the gentleman another gentleman. The four dancers form a round and pass about half-way to the left, and then a third couple is called, making a round of six, which also passes half-way round to the left. So the figure is continued until all the couples are on the floor, forming a grand round; whereupon the gentleman face the ladies and all perform the grand chain, which terminates in a general waltz when partners meet.

#### FIGURES OF TWO COUPLES.

25. **THE LADIES SEATED.**—Two chairs are placed back to back in the middle of the room. The first two couples lead off with a *tour de valse*. At a signal the dancing stops, and the two gentlemen seat their partners in the chairs, and select two other ladies, with whom they make a *tour de valse*; they then take their first partners and conduct them to their places. The two ladies whom they have just quitted seat themselves in turn, the next two gentlemen execute the same figure, and so the dancing continues. When all the gentlemen have danced the figure, two ladies will remain seated in the chairs, and their partners will proceed to liberate them.

26. **THE CHANGE OF LADIES.**—Two couples dance, gradually approach each other, and change partners, preserving both time and step. They then waltz round once more, again change partners, and waltz to seats.

27. **THE PHALANX.**—Two couples dance. The first lady chooses two gentlemen and stands with one on each side, holding their hands; and her partner selects two ladies, with whom he joins hands behind the other three. The second lady chooses two gentlemen and the second gentlemen two ladies, and these two lines fall in behind the others, thus forming a column of four ranks of three, the members of which have joined hands. The two gentlemen of the first row join their disengaged hands to form an arch over the head of the lady between them, and the gentlemen of the third row do the same. The two ladies in the second and fourth lines similarly join hands over the heads of the gentlemen between them. All promenade in this position once about the room, keeping close together. Then the six persons in the first and third lines face half round and dance with opposites to place.

28. **THE LADIES' Mouslinet.**—Two couples dance, and then each lady selects another lady and each gentleman another gentleman. All form a grand ring, turn to the left during eight bars, and then separate into couples as for a quadrille. The ladies forward and join right hands across, forming a *mouslinet*, and the gentlemen remain in their places. The ladies thus joined move entirely around and then unclasp hands and turn their partners with left hands. Again they forward and form the *mouslinet*, but in returning each advances to the gentleman on her left (that is, one gentleman beyond her partner), whom she turns with her left hand. The figure is continued in this way until each lady regains her original partner, when all waltz.

29. **THE TURNING HAT.**—The first two couples waltz. The first gentleman holds a hat in his left hand with the opening upward, and the second gentleman holds in his left hand a pair of gloves or a handkerchief, which he endeavors to throw into the hat without losing step or dancing out of time. When he succeeds he takes the hat and gives the gloves to another gentleman, who repeats the figure. Among good waltzers this figure causes much merriment.

30. **THE X OF THE GENTLEMEN.**—The first two couples lead off, and each gentleman, without relinquishing the hand of his partner, selects another lady, whom he takes with his left hand. The two gentlemen with their ladies place themselves opposite each other about eight feet apart, and the two lines forward and back during four bars of the music. The lines again advance, and the gentlemen, relinquishing the hands of the ladies, who remain in their places, lock right arms and perform

a complete turn; in the same manner each gentleman gives his left arm to his partner and makes a similar turn with her. The gentlemen again forward and turn as before, locking right arms; then they return, and each turns with his left arm the lady next on the right, This is repeated until each gentleman has turned all the ladies and regained his original position between his two ladies. The second line of three now forms behind the first, and in this position both lines promenade about the room. During this promenade the partners of the two selected ladies leave their seats, and each places himself on the right of the row containing his partner. At a signal all halt, and the lady on the left of each row passes in front of the gentleman on her right under an arch formed by his right arm and his partner's left, and thus regains her own cavalier on the right. All then waltz.

31. INVOLUTION.—Each of the first two gentlemen selects a gentleman for his partner, the first two ladies each choose another lady for the same purpose, and the couples waltz. At a signal all halt and form two rings side by side, the four gentlemen composing one ring and the four ladies the other. The two gentlemen nearest the ladies raise their joined hands, and the two ladies nearest the gentlemen do the same, thus forming an archway. The two remaining ladies, still holding hands, pass under the double archway and draw the first two ladies after them into the gentlemen's ring. This movement reverses the relative positions of the ladies, bringing them back to back and facing the gentlemen. The double ring is then broken by the gentlemen dancing with the ladies opposite them.

32. THE ROUNDS OF FOUR.—The first two couples dance, and at a signal from the leader each gentleman selects another gentleman and each lady another lady. The gentlemen form a round of four at one end of the room and the ladies a similar round at the other end. (See first position in diagram II.) The two rounds turn to the left, and the leader (who is the first gentleman) and the gentleman whom he chose pass under the arms of the other two gentlemen and advance toward the

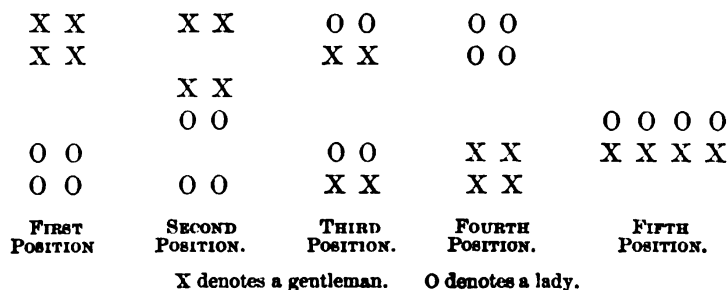


DIAGRAM II.

first lady and the lady whom she chose, who have at the same time passed under the arms of the other two ladies. The dancers now occupy the second position in the diagram. The two gentlemen and two ladies join hands to form a circle, and make a complete turn to the left. The gentlemen then raise their arms to permit the ladies to pass under, and execute a similar movement with the other two ladies, while the first two ladies do the same with the remaining two gentlemen, thus forming two rounds of four. (See third position in diagram.) The gentlemen on the inside again raise their arms to let the inside couple of ladies pass under, which brings the dancers to the fourth position in the diagram, the four gentlemen being at one end of the room and the four ladies at the other. After both fours have made a complete turn to the left they form two lines, the ladies in one and the gentlemen in the other (fifth position.) The lines advance toward each other, each gentleman takes the opposite lady, and the figure terminates in a waltz.

33. THE CHANGE OF FOUR.—The first two couples dance, and at a signal from the leader all choose new partners and take positions as for the lancers. All forward and back, and then the ladies forward to the right, each taking the next lady's place. The couples now waltz round the circle of the set and halt in their places, whereupon all forward and back and the gentlemen forward to the left, each taking the next gentleman's place. All then waltz round the set once more; and a repetition of the figure brings the dancers back to their original positions, from which they waltz to their seats.

34. THE ROYAL ARCH.—Two couples dance, each gentleman selects a lady and each lady a gentleman, and the four couples form a quadrille. The four ladies cross right hands in the center, circle half round to the left, disengage right hands, join left hands with opposite gentlemen and swing half round to opposite ladies' places. This requires eight counts; and the movement is repeated, bringing the ladies back to their original positions. The two head gentlemen now advance two steps toward the center of the quadrille, facing each other; and the four ladies join hands around them,



the side gentlemen remaining in position. The gentlemen inside the circle stretch out their arms over the ladies' arms, and each gives one hand to each of the side gentlemen, the arms being raised high to form a double arch on each side of the quadrille. The ladies circle about to the left under the arches, until each regains her former position, when all waltz to their seats.

35. **THE RHYMES.**—Two couples dance, and then each gentleman selects two gentlemen, whom he presents to his partner. The lady addresses the two gentlemen before her, and the one who first answers so as to make a rhyme dances with her, while the other takes his seat.

36. **THE DOUBLE CHAIN ANGLAISE.**—Two couples dance, and at a signal from the leader each gentleman selects another lady and each lady another gentleman, the four couples forming as for the lancers. The head couples half right and left with the side couples to the right, and then turn partners; then half right and left with the next couples and again turn partners; and so continue until all the couples have reached their original positions. All then waltz. It will be seen that in each movement of this figure each couple changes places with the couple on the right.

37. **THE CHANGE OF LADIES.**—Two couples dance for a short time and then approach each other, and the gentlemen exchange ladies without losing step or time. The couples then dance about the room, ladies are again exchanged, and all waltz to seats. This is a very graceful and dainty figure.

38. **QUADRILLE, No. 1.**—Two couples dance, and then the gentlemen select other ladies and the ladies other gentlemen, and the four couples take places as for a quadrille. The four ladies advance, cross right hands in the center of the quadrille and promenade half round; and each then gives her left hand to the opposite gentleman and remains by his side. The four gentlemen now advance, join right hands across and promenade half round; and each gives his left hand to the lady opposite. This will bring partners together, but on the opposite sides of the square. The head couples now half right and left to place, the sides do the same, and all waltz.

39. **QUADRILLE No. 2.**—Two couples dance and select other partners, and all form as for a quadrille. The head couples cross right hands with the couples to the right and walk round, changing places with these couples. All forward and back, and then the head couples (which are now at the sides) cross right hands with the couples to the right, walk round and change places with these couples, after which all forward and back. Each couple is now opposite its original position, and the movements described above are repeated twice, thus bringing the dancers back to place. All then waltz.

40. **THE DECEITFUL ROUND.**—Two couples dance, and at a signal from the leader each lady selects another lady, while the first gentleman chooses two other gentlemen and the second gentleman only one. The ladies station themselves in the four corners of the room, and the gentlemen form a ring and circle about until the leader gives a signal, when each endeavors to secure one of the ladies for a partner. The gentleman who fails to secure a partner returns to his seat while the others waltz. This figure is sometimes called "Puss in the Corner."

41. **THE CHANGING *Moulinet*.**—After the two couples have waltzed, the leader signals to select other partners, and the eight dancers form as for a quadrille. The four gentlemen advance with extended left hands, which they join in the center of the set; and each gives his right hand to his partner. All promenade round eight steps, and there each lady takes the place of the one on her right, giving her left hand to that lady's partner. All promenade eight steps and the ladies once more change places. This movement is repeated until partners are again united, when all waltz.

42. **RIGHT AND LEFT VARIED.**—Two couples waltz and select new partners, and all form as for a quadrille. The head couples right and left across and back with the couples on their right, and then half ladies' chain with the same couples. This will result in an exchange of partners. All then waltz with their new partners entirely round the set. The head gentlemen and their partners now right and left across and back with the couples on their left, and then half ladies' chain with the same couples. This causes a second change of partners, and all again waltz about the set. The head gentlemen and their new partners again right and left across and half ladies' chain with the couples on their right, after which all waltz round the set; and a repetition of the right and left across and half ladies' chain with the couples on the left brings all the dancers back to the positions from which they started. All then waltz.

43. **THE TRIPLE PASS.**—Two couples dance, and at a signal the dancers join hands in a ring and circle to the left. At a second signal the leading gentleman and his partner disengage hands, pass under the arms of the other couple and again join hands after passing. The second couple then pass under the arms of the first, who once more pass under the arms of the other two dancers; and the four, still joining hands, arrange themselves in a ring and circle to the left. All then waltz.

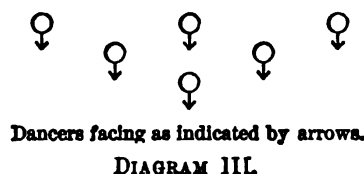
44. **THE DOUBLE WINDMILL, No. 1.**—Two couples dance, and at a signal choose new partners and form as for a quadrille. The four ladies advance, cross right hands and pass half round to the left; and at the same time the gentlemen walk half round to the right, thus meeting their partners. Each lady gives her left hand to her partner, drops the hand of the opposite lady and is led by her

partner to the outside. The gentlemen thus take the ladies' places, crossing right hands; and they pass half round on the inside, while the ladies walk half round outside in the opposite direction. When partners meet a change is made as described above, and all waltz.

**FIGURES REQUIRING THREE COUPLES TO DANCE FIRST.**

45. **THE DOUBLE WINDMILL, No. 2.**—Three couples dance, and at a signal each lady selects another gentleman and each gentleman another lady, and all form a ring and move to the left. At a second signal each gentleman turns in his place, causing his partner to describe a circle about him. The ladies now join right hands across, forming a windmill (*moulinet*), and move around to the left; and at the same time the gentlemen promenade to the right until each meets his partner, when he gives her his left hand, swings round and takes his place in the *moulinet*, while the ladies promenade in the opposite direction. When the gentlemen have been twice outside and twice in the center, each takes his partner's left hand in his right and leads off in the waltz.

46. **THE PYRAMID.**—The first three couples begin with a *tour de valse*. At a signal the three ladies select three others, and the six place themselves as in diagram III. The three gentlemen then select three others, and all join hands in a line, with the leader or first gentleman on the right. The line is then conducted around the first lady (who stands alone), then around the two, and lastly around the three. The movement is then repeated in reverse order until the first gentleman arrives in front of the first lady; he then waltzes with her, and each of the other gentlemen takes the nearest lady.



47. **THE MYSTERIOUS SCREEN.**—Three couples lead off with a waltz, polka or whatever dance is to be executed, and at a signal all choose new partners from those not dancing. A sheet or wooden screen is then brought into the room; and if the former is used, it is held by two persons to form a screen. The gentlemen stand behind the screen and display the tips of their fingers above it. The ladies choose partners by grasping the finger tips, and all waltz. This figure is often reversed, the ladies standing behind the screen and showing their hands above it for the gentlemen to choose. Still another variation of the figure is known as "The Mask." The gentlemen are provided with masks and show their covered faces above the screen; and the ladies choose their partners from this interesting group. The gentlemen retain the masks when waltzing.

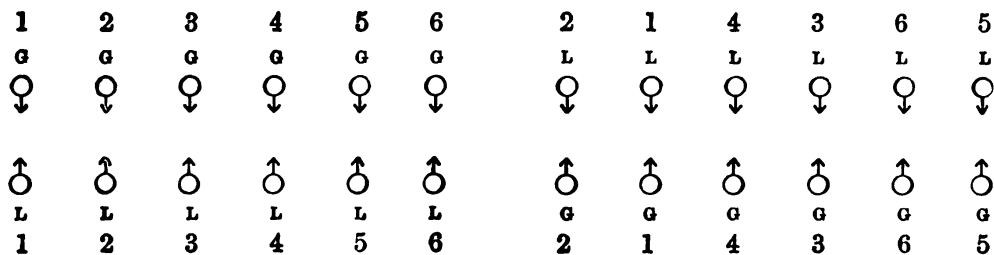
48. **THE CHANGING STAR.**—The first three couples dance, and at a signal all select other partners from the rest of the company. The six ladies arrange themselves in a *moulinet* by joining their right hands in the center, and each places her left hand in her partner's right. All turn to the left, and at a given signal the first, third and fifth ladies leave the center and dance with their partners in the narrow space between each remaining lady and her partner. The second, fourth and sixth couples continue to turn slowly, and at a signal those who are waltzing form the *moulinet*, while the others waltz between. This change is repeated two or three times, and then all waltz. It will be noted that after the three ladies leave the *moulinet* one of the remaining three is without an opposite with whom to join hands; but she unites with the other two, placing her right hand over theirs.

49. **THE MAY-POLE.**—The conductor holds a May-pole, to the top of which are attached six ribbons of different colors, each four yards long, with a loop at the end. Three couples waltz, and at a signal form a circle around the pole, the ladies to the right of their partners. Each dancer takes a ribbon by the loop, the gentlemen with the right hand and the ladies with the left, partners facing each other. At a signal the dancers perform the grand chain, the ladies going to the right and the gentlemen to the left, and each gentleman first passing between his partner and the pole, then outside the next lady, and so on until the ribbons are braided about the pole. At a signal, given when each gentleman faces his original partner, all turn half round, and each dancer changes the ribbon to the outer hand. The chain is then executed in the opposite direction until the ribbons are unbraided. The couples then waltz about the room, and the figure is performed by the next three couples. This figure is sometimes danced in the following manner: Three or four couples (the latter number when eight ribbons are provided) find new partners, each lady choosing another lady, and the first gentleman choosing two gentlemen and the other gentlemen one apiece. The number of gentlemen thus engaged exceeds the number of ladies by one. The six or eight ladies now take the ends of the ribbons and walk about in a circle to the left, while the gentlemen form a second circle between the ladies and the pole, all facing the pole, and walk round to the right. At a signal from the leader the gentlemen face about and secure the nearest ladies for partners. The gentleman who fails to obtain a partner takes the conductor's place in holding the pole for the next party of dancers. Paper cambric may be used for streamers if economy must be considered. The

pole is sometimes secured in a wooden standard; and the ribbons may be in but two colors, one for the ladies and one for the gentlemen.

50. **THE REVERSED ROUND.**—Three couples dance, and at a signal the ladies stand side by side in line, with the first lady at the right-hand end of the line. The three gentlemen join hands, with the leader at the left, and pass to the left in front of the ladies. They form a circle about the first lady, and make a complete turn to the left; and when the first gentleman emerges again between the first and second ladies he drops the hand of the second gentleman, and the three form a ring about the second lady, all facing outward, and make another complete turn to the left. They next form a ring about the third lady, all facing inward; and after they have made a complete turn to the left, the first gentleman resumes his place as head of the line, which passes once about the three ladies until each gentleman faces his partner, when all waltz.

51. **THE NEW DEAL.**—Three couples dance, and at a signal from the leader each person finds a new partner among those not dancing. The new couples form a column, with the leading gentleman and his partner at the head; the two lines face each other, the gentlemen being in one line and the



Dancers facing as indicated by arrows.

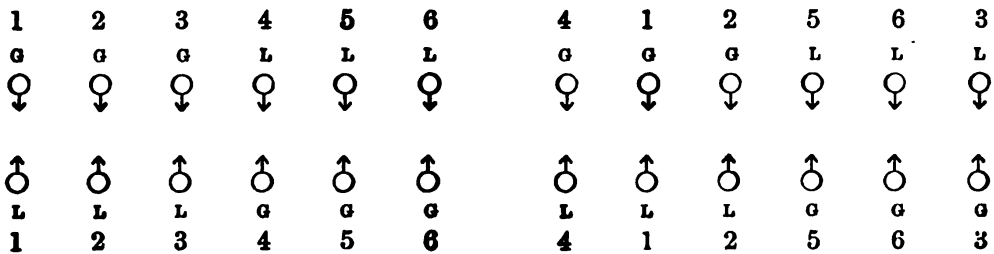
Dancers facing as indicated by arrows.

DIAGRAM IV.

DIAGRAM V.

ladies in the other; and all take two steps backward to widen the space between the lines. The dancers are now placed as at diagram IV. Then follow a succession of *moulinets*. The two couples at the head cross right hands and turn half round, thus changing places; the two couples at the foot (Nos. 5 and 6) do the same, and so do Nos. 3 and 4. This reverses the lines and changes the relative positions of the dancers, who are now located as shown by diagram V. The head couple (No. 2) waltz down between the lines to the foot. When this couple commences to waltz, the gentleman of the bottom couple wheels round and passes up outside the gentlemen's line, while his partner passes up outside the ladies' line. Meeting at the head, these two dancers join right hands, cross over, and waltz to seats respectively with the lady and gentleman at the head of the column (No. 1). When couple No. 2, waltzing between the lines, reaches the bottom, the gentleman relinquishes his partner to gentleman No. 6, and himself takes lady No. 6, and the two couples waltz to seats. At the same time the gentlemen remaining in line waltz to seats with the opposite ladies. This is a very pretty figure, all the dancers being frequently in motion at the same time.

52. **THE INVERTED COLUMN.**—Three couples dance, and at a signal from the leader each gentleman selects another gentleman, and each lady another lady. The dancers thus chosen unite to form



Dancers facing as indicated by arrows.

Dancers facing as indicated by arrows.

DIAGRAM VI.

DIAGRAM VII.

couples, the original partners still remaining together. The dancers form in two lines facing one another, the three original gentlemen and the three newly chosen ladies forming one line, and the three original ladies and the three newly selected gentlemen forming the other, as at diagram VI. The figure now consists of the grand round, and is performed as follows: Gentleman No. 4 gives

gentleman No. 3 his right hand, No. 2 his left and No. 1 his right, and takes position at the head of the line. No. 3, after joining right hands with No. 4, gives his left to No. 5 and his right to No. 6, and takes position at the foot of the line. At the same time lady No. 4 gives her right hand to lady No. 3, her left to No. 2 and her right to No. 1, and takes her place at the head of the line; while No. 3 gives her left to No. 5 and her right to No. 6, and takes position at the bottom of the line. The dancers are thus located as at diagram VII. All forward and back and forward again, and partners join and waltz about the room.

53. THE PURSUIT.—Three couples dance, and then the leader, who is not dancing, chooses three gentlemen, who act as rovers and rob the other gentlemen of their partners. Each rover claps his hands in front of a dancing couple, the gentleman of which relinquishes his partner and tries to possess himself of one of the other ladies. The figure continues until each of the original gentlemen has regained his partner. This is a very amusing figure, but to give it the proper animation it is necessary that as fast as each gentleman possesses himself of a lady another should be ready to take his place by her side. Sometimes six or eight gentlemen are called up by the leader to dance with the three ladies.

FIGURES REQUIRING FOUR COUPLES TO LEAD.

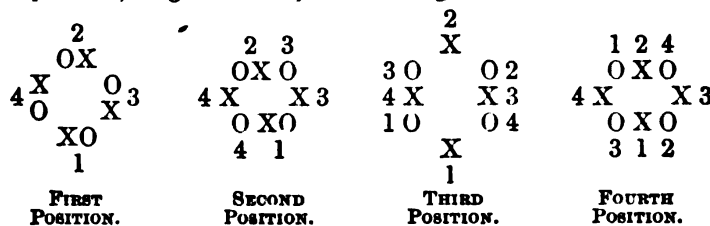
54. THE TWO CIRCLES.—Four couples dance, and at a signal from the leader each gentleman selects another gentleman and each lady another lady. The gentlemen form one circle with the leading lady in the center, and the ladies form another circle with the leading gentleman in the center. The two circles turn about rapidly but gracefully to the left, the dancers holding their hands high. After the circles have made one complete turn the lady and gentleman in the center select partners for the dance, and immediately the circles form in two opposite lines. The dancers join hands in the lines, forward and back four steps, and forward again; and then all dance to seats with opposites.

55. THE GRAND ROUND.—Four couples dance, and then each lady chooses another lady and each gentleman another gentleman. The sixteen dancers form a circle, with the gentlemen on one side and the ladies on the other, the leading gentleman being next to his partner; and all join hands and circle once about to the left. Hands being still joined, the leading gentleman and his partner advance across the circle and pass under the raised arms of the lady and gentleman opposite. When outside the circle, the leading couple unclasp hands, and the gentleman, drawing the other gentlemen after him, goes to the left outside the circle, while his partner turns to the right, followed by the other ladies. When the leading gentleman and lady meet they unite and dance to place, and each successive couple does the same.

56. THE COUNTRY DANCE.—Four couples dance, and at a signal form two lines, the four ladies in one and the four gentlemen in the other. The dancers should stand far enough apart in the lines to allow a couple to pass between them. The first couple lead off, waltzing about the couple on their right, then about the second and lastly about the third, and take position at the foot of the line. The other three couples repeat the figure in turn, and when the last couple has waltzed and taken position at the foot, the dancers are relatively in the same positions as at the start. All then forward, take partners and waltz to seats.

57. THE LADIES REVERSED.—The first four couples lead off with a *tour de valse*. They then join hands in a circle, the ladies facing outward and the gentlemen toward the center. At a signal from the leader the dancers contract the circle, the ladies retreating and the gentlemen advancing during four bars of the music; and during the next four bars they expand the circle by reversing the movements. After the circle has been contracted and enlarged twice, all perform the grand chain and then waltz to seats.

58. THE DOUBLE PASTOURELLE.—Four couples dance, and at a signal place themselves as for a quadrille. (See first position, diagram VIII.) The two gentlemen of the head couples, Nos. 1 and 2,



X represents a gentleman ; O, a lady.

DIAGRAM VIII.

retaining their partners' hands, give their left hands to the side ladies on their left, who leave their partners and stand at the left of the head gentlemen. Threes are thus formed at the heads, as

shown in the second position, diagram VIII. The side gentlemen remain stationary in their places. The two threes forward and back during four bars, and then the head gentlemen pass the ladies to the side gentlemen, each lady on the left passing under the raised arms of the gentleman and his partner to the next gentleman on the right, and the partner then passing to the next gentleman on the left. The head gentlemen are thus left standing alone, and each side gentleman has a lady on either side, as in the third position of diagram. The threes forward and back during four bars, and the side gentlemen then pass the ladies to the head gentlemen, each lady on the left passing under the raised arms of the gentleman and of the lady on the right, to the next gentleman on the right, and the lady on the right then passing on to the next gentleman on the left. The dancers are now placed as in the fourth position of diagram, the first and second ladies being opposite their partners. The above movements are repeated, partners are then regained, and all waltz.

59. **THE STAR AND CIRCLE.**—Four couples waltz, and then each dancer selects a new partner, and the sixteen form two lines four couples in one line facing four couples in the other. The ladies, of the four middle couples join right hands across, forming a *moulinet*. They circle entirely round to the left, and then change to left hands across and circle round to the right. The four ladies still join left hands, and the eight gentlemen join hands in a circle about them. The remaining four ladies now advance and give their left hands to the right hands of the ladies forming the *moulinet*; the ladies thus form a star and the gentlemen a circle. All the ladies face the same way and swing once round to the right, while the gentlemen move in the opposite direction under the uplifted arms of the ladies. At a signal from the leader all regain partners and waltz. To vary this figure, the gentlemen may form the star and the ladies the circle.

60. **THE LITTLE ROUNDS.**—The first four couples lead off with a dance, and at a signal each gentleman selects another gentleman and each lady another lady. The gentlemen form four couples,

L ○ →   L ○ →   L ○ →   L ○ →   ← ○ G   ← ○ G   ← ○ G   ← ○ G  
L ○ →   L ○ →   L ○ →   L ○ →   ← ○ G   ← ○ G   ← ○ G   ← ○ G

Dancers facing as indicated by arrows.

DIAGRAM IX.

one behind another, four feet apart and all facing in the same direction. The ladies arrange themselves in like manner, but facing the gentlemen as in diagram IX.

The first two gentlemen and the first two ladies join hands and circle once completely round to the left; and without stopping the two gentlemen raise their arms and permit the two ladies to pass under. The first two gentlemen now face the second two ladies, and the first two ladies face the second two gentlemen. The two pairs of couples join hands in two circles and pass once entirely round to the left, and each pair of gentlemen, without stopping, raise their arms and the ladies pass under. The figure is repeated until all the gentlemen have passed all the ladies, when the ladies and gentlemen form two lines at right angles to those first formed, as in diagram X.

G ○ →   ← ○ L  
G ○ →   ← ○ L  
G ○ →   ← ○ L  
G ○ →   ← ○ L  
G ○ →   ← ○ L  
G ○ →   ← ○ L  
G ○ →   ← ○ L  
G ○ →   ← ○ L

Dancers facing as indicated by arrows.

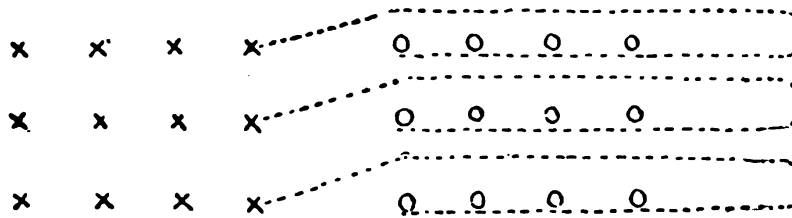
#### FIGURES REQUIRING SIX COUPLES UP.

DIAGRAM X.

61. **THE EXTENDED CIRCLE.**—Six couples dance, and each dancer selects another partner. The ladies and gentlemen then arrange themselves in two circles, one inside the other, the ladies forming the inner circle and facing outward, and the gentlemen forming the outer circle and facing inward, each opposite his partner. Both circles then pass once completely round to the dancers' left, thus moving in opposite directions. When entirely round, all stop, each gentleman facing his partner as before. The first gentleman then gives his right hand to his partner's left, which breaks the two circles. The gentleman next to the first gentleman moves to the left, extending the circle, and gives his right hand to his partner's left. The other gentlemen join hands with their partners in the same way in their turn, thus forming the two circles into a single larger one. Partners then join for a general waltz.

62. **THE DOUBLE GRAND CHAIN.**—Six couples dance and select other partners, and the twenty-four form six lines of two couples each, one line behind another. The lines march forward, and when the first reaches the end of the room, the right-hand couple turns to the right and the left-hand couple to the left, and the following lines divide in the same way. The two columns march down the sides of the room to the other end, and when they meet each file in one column performs a grand chain with the opposite file in the other column. When one column has thus passed entirely through the other, partners join for a general waltz.

63. **THE BOWER.**—Six couples dance and select other partners, and the twenty-four dancers arrange themselves three abreast in two columns that face each other, the ladies forming one column, the gentlemen the other. Each column will thus consist of four ranks of three; and the gentlemen should occupy places in their column corresponding to those of their selected partners. The ladies



X denotes a gentleman; O, a lady.

DIAGRAM XI.

join hands and stand far apart, and the gentlemen advance as indicated by the dotted lines in diagram XI. Thus two files of gentlemen pass under the joined hands of the ladies, while the third file passes outside. Reaching the end of the ladies' column, the files of gentlemen turn and pass back on the opposite side of the files of ladies just passed. When each gentleman reaches his partner, all waltz.

64. **THE RENCONTRES.**—Six couples waltz until stopped by a signal. Then each gentleman takes his lady's left hand with his right and gracefully presents her to one of the other gentlemen, saluting when the exchange of ladies is made. The new couples then waltz until the signal to stop, when the ladies are returned to their original partners. All then waltz to seats.

**FIGURES REQUIRING AN UNLIMITED NUMBER OF COUPLES UP.**

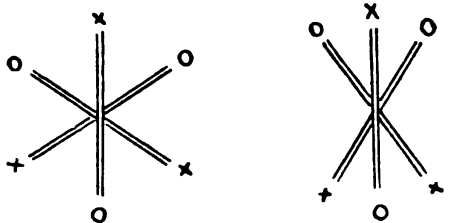
65. **THE FLOWER GIRL.**—For this very attractive figure are required a quantity of cut flowers and as many fancy cards as there are ladies present, the words "Flower Girl" being written on one of the cards. The cards are enclosed in sealed envelopes and distributed among the ladies by the leader; and at a preconcerted signal the envelopes are opened, and the fortunate holder of the flower card is seated in a chair near one end of the room. The leader distributes flowers to as many couples as he wishes to dance, and these at a signal rise and waltz. As each couple dances about the lady in the chair, they throw the flowers into her lap. When the "Flower Girl" has received contributions from all the couples, she gathers the flowers into a bouquet, which she keeps as a souvenir.

66. **OVER AND UNDER.**—The leader signals as many couples up as he wishes to dance, and at a second signal the dancers choose new partners. The ladies form a column, two abreast, on one side of the room, and the gentlemen form a similar column on the other side, facing the ladies. The columns march toward each other, and when they meet the first two ladies pass under the raised joined hands of the first two gentlemen, and then raise their own hands and allow the second two gentlemen to pass under; then the ladies pass under the hands of the third two gentlemen, and so the movement continues, alternately over and under, all the other couples, both ladies and gentlemen, advancing in the same way. When the first couple of gentlemen reaches the last couple of ladies, all dance until signalled to seats.

67. **PEG AND RINGS.**—For this figure two upright rods and two "grace hoops" are needed. Two couples dance, and at a signal each lady chooses another lady, who takes her place. The leader gives a hoop to each of the ladies thus chosen, and they make one attempt to throw the rings over the rods. The one who succeeds is given a favor, and chooses which of the two gentlemen she will dance with, the other gentleman then taking his seat. The unsuccessful lady selects two gentlemen, who now attempt to throw the rings over the rods; and the successful one dances with the lady. The one who failed chooses in turn two ladies, who throw the rings for the gentleman; and so the

figure proceeds until all have danced or until the leader signals to seats. Should both contestants at any time be equally fortunate or unfortunate, the one for whom they are contesting may choose between them.

68. BRAIDING.—For this figure should be provided a number of scarfs of tarlatan three yards long and twelve inches wide, one scarf for each couple that is to dance. The scarfs are usually chosen in three colors. The leader signals three, six, nine or twelve couples to dance, and at a second signal they arrange themselves in six-sided sets, with three couples to a set. Each dancer forms one side of a set and is opposite to his or her partner, and the scarfs are held between partners,



FIRST POSITION.

SECOND POSITION.

X indicates a gentleman; O, a lady.

DIAGRAM XII.

The dancers in each set then form threes, as in the second position of diagram; and at a signal the members of each three begin passing under one another's arms in turn, and thus continue the braiding which the crossing of the scarfs has begun. When the scarfs are braided, the leader signals to dance, collecting the braided strips from the various sets. This is a very showy figure.

69. THE GRAB-BAG.—For this figure is provided a fancy bag containing cards upon which are written the names of the ladies dancing. The leader signals the couples to dance, and then for the ladies to choose new partners, with whom they dance, while their former partners gather about the leader, who presents the "grab-bag." Each gentleman draws one card, and

then claims as his partner the lady whose name is written thereon. The leader usually provides favors for the gentlemen to bestow upon the ladies thus secured.

70. WHIPS.—This figure requires a number of sticks about an inch in diameter, with two streamers of ribbon in any two colors preferred attached to the end of each. The sticks should be about two feet long, and the ribbons of sufficient length to form graceful whip-lashes; and there should be as many whips as there are couples. The leader signals the couples to dance, and then for each dancer to choose another partner. On the latter signal he distributes favors to both gentlemen and ladies, to be bestowed upon their new partners. At a signal the gentlemen and ladies separate, and the leader, holding the handles of the whips in his hand, distributes the streamers, giving those of one color to the gentlemen and those of the other to the ladies. When all have received streamers, the leader throws the whip handles in the air, and the persons holding the same whip dance together until signalled to seats.

71. THE MULLIGAN GUARDS.—Toy drums are supplied for all the ladies and large tin whistles or toy trumpets for all the gentlemen, the drums and trumpets being correspondingly numbered from 1 up. The leader distributes these favors at random, and then calls for Nos. 1, 2, 3, 4, etc., to dance, calling up as many couples as will comfortably fill the room. The ladies and gentlemen having corresponding numbers dance together. At a signal the couples form a column on the left side of the floor facing the top of the room, with the ladies on the inside. All then march forward, and when the first couple reaches the upper left-hand corner, the gentleman halts and faces about toward the bottom of the room, the lady moving to the right. The second gentleman takes his place on the first gentleman's left, while the second lady follows the first; and the other couples do the same. The ladies continue to march in single file, turning at the right upper corner, and passing down the right side and across the bottom, where they halt. Each lady is now opposite her partner, the line of gentlemen being across the top of the room, and the ladies across the bottom, with the first gentleman and lady on the left. The leader calls "March," and the two lines advance toward each other, the ladies beating their drums and the gentlemen blowing their trumpets. When the lines meet, all dance. This is one of the few humorous figures into which no element of coarseness can enter.

72. THE HANDKERCHIEF CHASE.—Several couples perform a *tour de valse*, and at a signal the gentlemen leave the ladies in the center of the room, each lady holding her handkerchief in her hand. The leader then selects one more gentleman, who joins the others in forming a circle about the ladies, all standing with their backs to the ladies. The gentlemen circle about briskly to the right, and at a signal the ladies throw their handkerchiefs in the air and waltz with the gentlemen securing them. The gentleman who does not obtain a handkerchief selects a partner from those not dancing.

73. THE CONTINUED BRIDGE.—Any number of couples dance as the leader may decide, and then form in line, with the conductor and his partner at the head. After a short march, the first couple halt, face each other, raise their arms and allow the second couple to pass under, who stand beside

the first and raise their arms. The third couple then pass under the bridge and raise their arms, and the other couples do likewise. When the last couple have passed under and formed an arch, all dance to places.

74. **THE ROUND.**—All the couples form a grand round, the ladies remaining beside their partners, and all joining hands. At a signal the gentlemen place themselves inside the circle, facing their partners. Each gentleman turns his partner with both hands, then passes to the next lady on the right, whom he also turns with both hands, then passes to the next lady on the right, and so continues turning the ladies in succession to the right until he reaches his partner. The grand round is then once more formed, all forward and back twice, and then partners join and dance until signalled to seats. This figure is a very good one for closing a german.

75. **THE CIRCULAR ROAD.**—After a general dance, all form a grand round, partners remaining together, and all joining hands. All forward and back during four bars, and then each gentleman hands his partner to a position in front of him, the ladies thus forming an inner circle facing the gentlemen, and each lady being at least four feet from her partner. The space between the circles is the "Circular Road." The first couple then waltz round in this space, and on reaching the starting point, the lady takes her partner's position in the outer circle, and the gentleman his partner's place in the inner one. The second couple then dance round and exchange places in the same way, and all the other couples do the same in succession, until all the ladies are in the outer circle and all the gentlemen in the inner one. The entire company then waltz until signalled to seats. This is also a good closing figure.

76. **THE KNOT.**—After the company have all danced they form a grand round and circle to the left. When the dancers have regained their original positions, the ladies form a round inside facing the gentlemen. The ladies move once round to the right, and the gentlemen once to the left, and each gentleman then joins right hands with his partner, moving as though commencing a grand chain. On meeting the second lady he presents his left hand, swings round her, gives his right hand to the next lady, swings round her, and so continues turning with the right and left alternately until he reaches his partner, when all salute and then waltz. This is another closing figure.

77. **THE FINAL ROUND.**—After all have danced they form a general round, with the leader and his partner in the center of the circle. This couple waltz once about the circle, and then the lady passes out of the ring and takes her seat, while the leader selects another lady, with whom he waltzes. After a moment's dancing he also leaves the circle, while the lady chooses a new partner; and this continues until only two or three couples remain to form the circle, when all waltz. This is a concluding figure and is much like the old-fashioned "spelling-down," the company being danced down instead.





## FANCY DANCES.

## THE CALEDONIANS.

THIS dance was formerly more popular than the Lancers, but it has lately been somewhat neglected in the best society. A treatise on the graceful art of dancing would, however, be incomplete without a description of this quadrille, to which the popular fancy will doubtless return in time.

The Caledonians consists of five figures and is danced by sets composed of four couples each.



## FIRST FIGURE.

This figure is danced twice by the head couples and then twice by the side couples. Each bar consists of two beats of the music. The figure is made up of the following movements: *Wait*, eight bars; *Cross Right Hands Half Round*, four bars; *Cross Left Hands Back*, four bars; *Balance to Partners and Turn*, eight bars; *Ladies' Chain*, eight bars; *Half Promenade*, four bars; and *Half Right and Left*, four bars.

**CROSS RIGHT HANDS HALF ROUND.**—The head couples advance, and when they meet, the two ladies and two gentlemen respectively join hands, the gentlemen placing their hands above the clasped hands of the ladies. All then take eight steps to the left, thus making a half round during eight counts.

**CROSS LEFT HANDS BACK.**—The dancers unclasp right hands, join left hands in the same way and take eight steps to the right while counting eight. This brings them back to places.

**BALANCE TO PARTNERS AND TURN.**—The members of each head couple face each other, and each dancer takes four steps to the right and four back to the left, allowing eight counts to the movement. The gentleman then gives both hands to his partner and turns her completely round (eight counts).

**LADIES' CHAIN.**—The head ladies advance, joining right hands as they pass each other; and each then gives her left hand to the opposite gentleman, who turns her half round (eight counts). The ladies return to places in the same manner, joining right hands in passing each other, and each giving her left hand to her partner and turning half round with him (eight counts).

**HALF PROMENADE.**—The members of each head couple join hands, and the couples cross over to the opposite sides, passing each other on the right (eight counts).

**HALF RIGHT AND LEFT.**—The couples return to places, each lady passing between the members of the opposite couple and touching the opposite lady's hand as she passes her, and partners joining left hands and turning half round to places (eight counts).

## SECOND FIGURE.

This figure is danced twice by the heads and then twice by the sides, and includes the following movements: *Wait*, eight bars; *Forward and Back*, four bars; *Forward Again and Salute*, four bars; *All Ladies Balance to the Right*, eight bars; and *All Promenade*, eight bars.

**FORWARD AND BACK.**—The head couples advance four steps and retire four steps, partners joining hands.

**FORWARD AGAIN AND SALUTE.**—The heads couples advance four steps, salute and return to places.

**ALL LADIES BALANCE TO THE RIGHT.**—Each lady advances toward the gentleman on her right, taking four steps to the right and four steps to the left; and the gentleman then turns her completely round with both hands and places her at his head hand in the position just vacated by his partner.

**ALL PROMENADE.**—The four gentlemen promenade round the set with their new partners. When the figure has been danced four times the ladies regain their original partners, each having made a complete circuit of the set.

### THIRD FIGURE.

The movements composing this figure, which is danced twice by the heads and then twice by the sides, are as follows: *Wait*, eight bars; *Forward and Back*, four bars; *Forward and Dos-à-dos*, four bars; *Cross Over, First Couple Inside*, four bars; *Back Again, Second Couple Inside*, four bars; *Balance to Corners*, eight bars; *All Forward to the Center*, four bars; and *All Forward and Turn Partners*, four bars.

**FORWARD AND BACK.**—The head couples advance four steps and retire to places, counting eight.

**FORWARD AND DOS-À-DOS.**—The head couples advance, and each gentleman, going to the left of the opposite lady, passes round behind her, back to back, from left to right, and retires to place. Each lady advances with her partner, and after the opposite gentleman has passed round her as described, she retires to place without turning. Sometimes each gentleman turns the opposite lady with both hands instead of performing a *dos-à-dos*.

**CROSS OVER, FIRST COUPLE INSIDE; AND BACK AGAIN, SECOND COUPLE INSIDE.**—These movements are very simple, the head couples crossing to the opposite sides and then returning to places. In crossing over, the first couple pass between the second gentleman and lady, and in returning they pass outside this couple.

**BALANCE TO CORNERS.**—Each lady advances four steps to the right, then four to the left, turns the gentleman on her right and returns to place.

**ALL FORWARD TO THE CENTER.**—All the dancers join hands in a circle, advance four steps toward the center, and then retire to places, without unclasping hands.

**ALL FORWARD AND TURN TO PARTNERS.**—Hands being still joined, all the dancers again forward four steps and unclasp hands, and each gentleman turns his partner to place.

When the heads perform the third and fourth movements the second time, the second couple cross over between the first and pass back outside; and there is a corresponding change when the sides execute the figure the second time.

### FOURTH FIGURE.

This figure is danced twice by the heads and then twice by the sides, and is made up by the following movements: *Wait*, eight bars; *Forward and Back*, four bars; *Forward and Turn Partners*, four bars; *Four Ladies to the Right*, four bars; *Four Gentlemen to the Left*, four bars; *Four Ladies to the Right*, four bars; *Four Gentlemen to the Left*, four bars; and *All Promenade*, eight bars.

**FORWARD AND BACK.**—After the eight introductory bars of music the head couples join hands and advance and retire four steps.

**FORWARD AND TURN PARTNERS.**—The couples again advance, and each gentleman swings his partner to place with both hands.

**FOUR LADIES TO THE RIGHT.**—Each lady turns toward the gentleman on her right, takes four steps to the right and then four to the left, turns the gentleman and takes his former partner's place at his right.

**FOUR GENTLEMEN TO THE LEFT.**—Each gentleman turns toward the lady on his left, takes four steps to the right and then four to the left, turns the lady and takes her former partner's place at her left.

The last two movements are repeated, which brings the original partners together, but on the opposite sides of the set.

**ALL PROMENADE.**—All the couples promenade once about the set.

The repetition of this figure by the heads brings each couple back to its original position; and a similar result is obtained when the sides execute the figure the second time.

### FIFTH FIGURE.

The movements of this figure are as follows: *Wait*, eight bars; *First Couple Promenade*, eight bars; *Four Ladies Forward and Back*, four bars; *Four Gentlemen Forward and Back*, four bars; *All Balance to Partners*, four bars; *All Turn Partners*, four bars; *Right and Left Half Round*, eight

bars; *Half Promenade to Places and Turn Partners*, eight bars; and *All Chassez Across and Turn at Corners*, eight bars.

**FIRST COUPLE PROMENADE.**—The first couple promenade entirely round the inside of the set, returning to places (sixteen counts).

**FOUR LADIES FORWARD AND BACK.**—All the ladies advance toward the center four steps, and then return to places.

**FOUR GENTLEMEN FORWARD AND BACK.**—Same as the preceding movement.

**ALL BALANCE TO PARTNERS, AND ALL TURN PARTNERS.**—Partners face each other, take four steps to the right and then four to the left, and swing partners with both hands.

**RIGHT AND LEFT HALF ROUND.**—Each gentleman faces his partner, takes her right hand with his right, passes her on the inside, and gives her left hand to the next lady on the right, while his partner gives her left hand to the next gentleman on the left. The dancers pass one another in this way until partners meet half-way round, when they turn each other.

**HALF PROMENADE TO PLACES AND TURN PARTNERS.**—Partners join hands, promenade to their original positions and turn.

**ALL CHASSEZ ACROSS AND TURN AT CORNERS.**—Each gentleman and the lady on his left face each other, and the gentleman takes four steps to the right, while the lady takes four to the left. They then turn each other once round with right hands, take four steps back to partners, whom they turn with left hands to places. This figure is danced four times, each couple in turn leading off in the promenade. After the fourth turn of partners after the *chassez*, all salute and return to seats.

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## THE WALTZ OR GLIDE CALEDONIANS.

This quadrille is a modified form of the Caledonians and will not require further description than a statement of its movements. It consists of only four figures, each of which is danced twice by the heads and twice by the sides. A reference to the description of the plain Caledonians will make all the figures perfectly intelligible.

### FIRST FIGURE.

*Wait*, eight bars; *Right Hands Across*, four bars; *Left Hands Back*, four bars; *Balance to Partners and Turn*, eight bars; *All Waltz*, sixteen bars.

### SECOND FIGURE.

*Wait*, eight bars; *Forward and Back*, four bars; *Forward and Salute*, four bars; *All Waltz*, sixteen bars.

### THIRD FIGURE.

*Wait*, eight bars; *Forward and Back*, four bars; *Forward and Dos-à-Dos*, four bars; *All Balance to Corners*, eight bars; *All Waltz*, sixteen bars.

### FOURTH FIGURE.

*Wait*, eight bars; *First Couple Promenade*, eight bars; *Four Ladies Forward and Back*, four bars; *Four Gentlemen Forward and Back*, four bars; *All Balance to Partners*, eight bars; *All Waltz*, sixteen bars. The second, third and fourth couples promenade in turn when the figure is repeated.



## THE WALTZ QUADRILLE.

Round-dance quadrilles are the result of a desire for a greater variety of square dances. Formerly there were only three kinds of quadrilles—those now known as the plain quadrille, the lancers and the caledonians; but as society seemed to tire of these dances, the dancing masters hit upon the plan of introducing the waltz into the square dance, and produced a new quadrille by altering the old figures to meet the requirements of the added element. The waltz movement of each figure is danced around the outer edge of that portion of the floor which is occupied by the set, the dancers practically following the same imaginary line as in *All Promenade* or *Right and Left all Round*. The couples should remain about equal distances apart during the waltz, and should so time their movements that all will be in their original places when the sixteen bars of music allotted to the waltz are ended. The members of one set should be careful not to encroach upon the limits of the adjoining sets, as this would certainly create confusion and lessen the beauty of the dance. The changes from the quadrille movements to the waltz movements are always noted by their preparatory bars of music, which give the dancers ample time in which to take position for the waltz.

### WALTZ QUADRILLE NO. 1.

#### FIRST FIGURE.

This figure is danced once by the heads and once by the sides. It includes the following: *Wait*, eight bars; *Right and Left*, eight bars; *All Waltz*, sixteen bars; *Ladies' Chain*, eight bars; *All Waltz*, sixteen bars.

**RIGHT AND LEFT.**—The first and second couples cross over, each lady passing between the members of the opposite couple, and each gentleman and the opposite lady touching right hands in passing; after the couples have passed each other, each gentleman gives his left hand to his partner and turns her half round in the opposite couple's place. This occupies four bars, and a repetition of the movement fills the eight bars allowed and brings both couples back to their original positions.

**LADIES' CHAIN.**—The ladies of the head couples cross over, joining right hands in passing, and then giving left hands to the opposite gentlemen, who turn them half round (four bars). This movement is then repeated in the opposite direction, bringing the ladies back to their partners.

#### SECOND FIGURE.

This figure is danced twice by the heads and then twice by the sides. It is made up thus: *Wait*, eight bars; *Forward Two*, sixteen bars; *All Waltz*, sixteen bars.

**FORWARD TWO.**—This consists of (1) *Forward and Back* (four bars), in which the head couples join hands, and advance and retire four steps; (2) *Cross Over, Ladies Inside* (four bars), in which the couples unclasp hands and advance across the set, each lady passing between the members of the opposite couple; (3) *Chassez to Partners* (four bars), in which partners face each other and advance four steps to the right and then four to the left; and (4) *Cross to Places* (four bars), in which the couples cross to their original positions, each lady, as before, passing between the members of the opposite couple.

#### THIRD FIGURE.

This figure is danced twice by the heads and twice by the sides, the movements being as follows: *Wait*, eight bars; *Forward Four*, four bars; *Forward Again and Change Partners*, four bars; *All Waltz*, sixteen bars.

**FORWARD FOUR.**—Same as *Forward and Back* in the Caledonians.

**FORWARD AGAIN AND CHANGE PARTNERS.**—Each head gentleman gives his hand to his partner, advances four steps and hands her to the opposite gentleman; this effects an exchange of partners, and when the figure is repeated original partners are reunited.

## SECOND FIGURE.

This is the same as the second figure of Waltz Quadrille, No. 1.

## THIRD FIGURE.

This is executed twice by the heads and then twice by the sides. It includes the following movements: *Wait*, eight bars; *Right Hands Across*, four bars; *Left Hands to Center*, four bars; *Balance to Center*, four bars; *Half Promenade to Opposite Places*, four bars; *All Waltz*, sixteen bars.

## FOURTH FIGURE.

This is danced four times and includes the following movements: *Wait*, eight bars; *All Join Hands and Forward and Back*, four bars; *Turn Partners to Places*, four bars; *All Waltz*, sixteen bars. These movements have already been fully explained.

## FIFTH FIGURE.

This is danced once by the heads and once by the sides. The movements are as follows: *Wait*, eight bars; *All Right and Left Half Round*, eight bars; *All Waltz*, sixteen bars; *Forward Two*, sixteen bars; *All Waltz*, sixteen bars. After the sides have danced all salute and take seats.

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 WALTZ QUADRILLE No. 2.

## FIRST FIGURE.

This figure is danced twice by the heads and twice by the sides. The movements are as follows: *Wait*, eight bars; *Right and Left*, eight bars; *Balance*, eight bars; *Ladies' Chain*, eight bars; *All Waltz*, sixteen bars.

**RIGHT AND LEFT.**—See first figure of Waltz Quadrille, No. 1.

**BALANCE.**—The members of each head couple cross hands with each other, with right hands uppermost; and the couples cross to the opposite sides, passing each other on the right (four bars). They return to places in the same way (four bars).

**LADIES' CHAIN.**—See first figure of Waltz Quadrille, No. 1.

**RIGHT HANDS ACROSS.**—The head couples cross to the opposite places, each lady passing between the members of the opposite couple, and touching the opposite lady's right hand with her right in passing.

**LEFT HANDS TO CENTER.**—Returning, each lady takes the opposite gentleman's left hand in her left and, retaining it, turns half round so as to give her right hand, crossed over the left, to her partner.

**BALANCE TO CENTER.**—The four dancers, still joining hands, take one step forward and one backward, and then repeat, thus occupying eight counts. Left hands are then unclasped, and the members of each couple, still joining right hands, half promenade back to the opposite couple's place. When the figure is repeated by the heads the couples regain their original places.

## FOURTH FIGURE.

This figure is danced twice by the heads and then twice by the sides. It consists of the following movements: *Wait*, eight bars; *Balance to the Right*, four bars; *Exchange Partners*, four bars; *Ladies' Grand Chain*, eight bars; *All Forward and Back*, four bars; *Turn New Partners to Place*, four bars; *All Waltz*, sixteen bars.

**BALANCE TO THE RIGHT.**—Each gentleman in the head couples crosses hands with his partner, with the right uppermost, and leads her to the couple on the right.

**EXCHANGE PARTNERS.**—Each head gentleman leaves his partner with the side gentleman and takes the side lady back to his partner's place.

**LADIES' GRAND CHAIN.**—This differs from the *Ladies' Chain* in being danced by all the ladies instead of by two. The four ladies advance, cross right hands in the center and make a half turn to the left. They then unclasp right hands, and each gives her left hand to the opposite gentleman and swings half round with him to place. This occupies four bars of the music. When the movement is repeated the ladies regain their original places, still with their new partners.

**ALL FORWARD AND BACK, ETC.**—The four couples advance four steps and retire four steps, and the gentlemen turn their new partners in their places. All then waltz. It will be seen that after the *Exchange Partners* each lady dances with her new partner through the balance of the figure. When the figure is repeated the ladies regain their original places.

### FIFTH FIGURE.

This figure is performed by the heads twice and then by the sides twice. The movements are as follows: *Wait*, eight bars; *All Right and Left Half Round*, eight bars; *Reverse to Places*, eight bars; *Forward and Back*, four bars; *Forward and Salute*, four bars; *All Ladies to the Right*, eight bars; *All Waltz*, sixteen bars.

**ALL RIGHT AND LEFT HALF ROUND.**—See fifth figure of Waltz Quadrille, No. 1.

**REVERSE TO PLACES.**—When partners meet they turn each other about, and then all perform the *Right and Left* back to places.

The two following movements are executed only by the heads or sides, as the case may be, and have already been described.

**ALL LADIES TO THE RIGHT.**—Each lady balances with the gentleman on her right, who turns her with both hands and places her at his right. In this way each lady moves one couple to the right. When the figure is repeated by the head couples each lady is opposite her original position, and when the sides dance the figure twice each lady reaches her original partner. After the waltz in the last repetition of the figure each couple resumes its place, and then all *Right and Left Half Round* (eight bars), and *Reverse to Place and Salute* (eight bars).



## THE GALLY POLKA QUADRILLE.



THIS popular dance is the highest evolution of the round-dance quadrille, requiring as it does a knowledge of the polka, three-slide polka, polka redowa, heel-and-toe polka and the Yorke, the motions and steps of these varieties of the polka providing the novel features of the dance. The sets are formed as for the lancers, and the quadrille is composed of five figures.

### FIRST FIGURE.

This is made up of the following movements: *Salutation*, eight bars; *Head Couples Half Right and Left*, four bars; *Side Couples Half Right and Left*, four bars; *Balancé with Partners*, eight bars; *Heads Half Ladies' Chain*, four bars; *Sides Half Ladies' Chain*, four bars; *All Polka*, eight bars.

**SALUTATION.**—Partners salute each other and then the corners.

**HEAD COUPLES HALF RIGHT AND LEFT.**—The members of each head couple join hands and walk two steps forward, the lady starting with her right foot and the gentleman with his left; then they unclasp hands and continue forward with the polka step, the ladies passing between the gentlemen. After the couples have passed each other, each head gentleman gives his left hand to his partner's left, and the couples continue across with the polka step. The head couples are now opposite their original positions, and here they remain until the repetition of the figure brings them back to place.

**SIDE COUPLES HALF RIGHT AND LEFT.**—This is danced as directed for the heads.

**BALANCÉ WITH PARTNERS.**—Partners face each other and join with both hands, extending the hands outward at the sides;

and all dance the heel-and-toe polka to the center and back to place (four bars). Still joining hands, partners then dance the plain polka in a small circle about their position (four bars).

**HEADS HALF LADIES' CHAIN.**—Using the plain polka step, the two head ladies cross over, joining right hands in passing, and each passing round until the opposite lady's place, at the right of her partner, is reached. At the same time each gentleman advances to receive the opposite lady as she polkas toward him, and, extending his left hand to her, hands her round to his partner's place and stops upon his own (four bars).

**SIDES HALF LADIES' CHAIN.**—The side couples dance exactly as directed for the heads (four bars). Each gentleman has now the opposite lady for his partner.

**ALL POLKA.**—The four couples dance the three-slide polka once around the set, halting when their original positions are reached.

The entire figure, except the salutation, is now repeated, which returns the ladies to their former partners.

### SECOND FIGURE.

*Wait*, eight bars; *Forward and Back*, four bars; *Cross Over*, four bars; *Forward and Back*, four bars; *Cross to Places*, four bars; *All Polka*, eight bars. This figure is danced four times; the first and third times the head couples forward, and the second and fourth times the sides forward.

**FORWARD AND BACK.**—Partners join hands and walk four steps toward the center, not passing opposites; then they face each other and dance the three-slide polka to place.

**CROSS OVER.**—Opposite couples forward four steps, passing each other with the ladies between; partners then face each other, each lady places her right hand in her partner's left, and each couple dances the three-slide polka to the opposite couple's place.

**FORWARD AND BACK AND CROSS TO PLACES.**—The two movements just described are now repeated, which brings the couples back to their original positions.

**ALL POLKA.**—All the couples dance the three-slide polka once around the set.

THIRD FIGURE.

*Wait*, eight bars; *Heads Forward and Back with Sides*, four bars; *Forward and Change Partners*, four bars; *All Chassez*, two bars; *All Cross Over*, two bars; *All Chassez*, two bars; *All Cross to Places*, two bars; *Ladies Forward*, four bars; *Gentlemen Forward*, four bars; *Polka in Circle*, eight bars.

**HEADS FORWARD AND BACK WITH SIDES.**—The head couples face the sides, the heads turning to the right and the sides to the left; and all perform the movement as directed in the second figure.

**FORWARD AND CHANGE PARTNERS.**—All walk forward four steps, the heads and sides still facing each other. Each gentleman presents both hands to the lady opposite and turns with her so as to gain her partner's place. In this movement the first gentleman changes places with the third and the second with the fourth. Diagrams I and II show respectively the positions of the gentlemen before and after the change. All the remaining movements are danced with new partners thus obtained by changing, original partners being regained after the fourth time of dancing the figure.

**ALL CHASSEZ.**—Using the three-slide polka, the first and second couples *chassez* to the right and the third and fourth to the left. (As here named, the first couple is the one including the first gentleman, the second the one including the second gentleman, and so on. As the gentlemen have new partners and have left their original positions, this mode of indicating the couples is necessary.) In this *chassez* those to the left pass on the inside or to their right, and those to the right on the outside. By this movement the positions of the couples are again changed, the first changing with the fourth and the second with the third, as indicated by diagram III.

**ALL CROSS OVER.**—All the couples walk forward four steps, the heads going to the right and the sides to the left. Opposite couples pass each other, with the ladies between, and stop back to back. (See diagram IV.)

**ALL CHASSEZ.**—The first and third couples, still standing back to back, pass to the left, and the second and the fourth, also back to back, pass to the right, all using the three-slide polka. This brings the couples to the positions shown by diagram I.

**ALL CROSS TO PLACES.**—Heads still to the right and sides to the left, all forward and return to places with the three-slide polka, the ladies passing between the gentlemen. This returns the couples to position as shown by diagram II, each gentleman being one place to the right of the position made by the first change of partners. By these successive *chassez* after the first change of partners the entire tour of the set is made by each dancer.

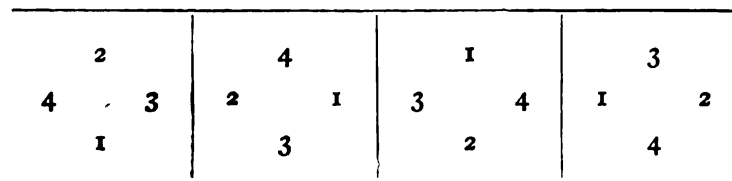


DIAGRAM I.    DIAGRAM II.    DIAGRAM III.    DIAGRAM IV.

**LADIES FORWARD.**—The ladies walk forward, courtesy, and join hands in a circle.

**GENTLEMEN FORWARD.**—The gentlemen advance and form a circle outside the ladies' circle, and then place their joined hands over the ladies in front, thus forming a basket.

**POLKA IN CIRCLE.**—While in this formation all dance the three-slide polka to the left (two bars), to the right (two bars), and again to the left (two bars); the circles are then broken, and partners join hands and, gradually making their steps wider, return to place (two bars).

This figure is danced four times; the first and third times the head couples dance with the couples on their right, and the second and fourth times with the couples on their left. After the change of partners at the commencement of the figure, the gentlemen do not regain their partners until the fourth time the figure is danced.

FOURTH FIGURE.

The polka redowa and the Yorke are used in this figure. The movements are as follows: *Wait*, eight bars; *Forward Right Hands Across*, four bars; *Left Hands Back*, four bars; *Balance and Cross*, eight bars; *Two Ladies Forward and Back*, four bars; *Two Gentlemen Forward and Back*, four bars; *Four Forward and Back*, four bars; *Return to Places*, four bars; *All Round with the Yorke*, eight bars.



**FORWARD RIGHT HANDS ACROSS.**—The first lady and opposite gentleman advance, join right hands in passing, and turn the opposite lady and gentleman respectively.

**LEFT HANDS BACK.**—Returning, they join left hands, pass each other, halt before reaching their original places, and join right hands with their partners, thus forming a zig-zag line across the set, the ladies facing one way and the gentlemen the other.

**BALANCÉ AND CROSS.**—While the dancers are in this position, with hands well raised, they *balancé* forward with the right foot and backward with the left, using the polka redowa step (four bars). Then separating, they swing round in line, which brings each couple to the opposite couple's place (four bars).

The remaining movements have been explained in previous lessons and are very simple. This figure is danced four times. The first time it is executed as described above; the second time the second lady and first gentleman, the third time the third lady and fourth gentleman, and the fourth time the fourth lady and third gentleman dance together.

### FIFTH FIGURE.

*Introductory Chord* (no wait); *All Chassez*, two bars; *Change Places*, two bars; *All Chassez Again*, two bars; *Change Places*, two bars. These four movements are repeated. The ladies *chassez* to the left, and each meets a gentleman at the corner of the set, presents both hands and walks half round to the left, thus changing places. When this change has been made four times, all the dancers reach their original places, having made a complete circuit of the set, the gentlemen to the right and the ladies to the left. The following movements are then executed: *Forward Heads*, two bars; *Circle Round*, two bars; *Separate and Join Sides*, four bars; *Slide to the Right*, two bars; *Slide to the Left*, two bars; *All Forward*, two bars; *Join Partners*, two bars. The two head couples forward, join hands and circle round, using the three-slide polka step. Partners then separate and join the side couples, thus forming two lines of dancers. The ladies join on the left of their original positions and the gentlemen on the right; thus, the first lady joins the fourth couple, the gentleman joins the third, and so on. The two lines thus formed polka to the right (two bars) and back (two bars), and then all forward and turn partners, the first and second couples exchanging places, while the third and fourth retain their original positions. The figure is now repeated. Each dancer again makes a complete tour of the set (sixteen bars); and when the second part is repeated the first and second couples regain their original positions. Next the second part of the figure is danced twice by the sides, who forward and form lines with the heads, regaining their original places when the movements are repeated.

### THE FINALE.

All forward two steps to the center (four bars), salute one another (four bars), return to places (four bars), and face and salute partners (four bars). The music is played slowly for these movements. A chord is then struck as at the commencement of the last figure, and all dance to seats with the three-slide polka.

In addition to the polkas already given, the Cally Polka requires, as stated in the introduction, a knowledge of the Heel-and-Toe polka and the Yorke. We therefore give directions for both dances. The Yorke is also sometimes called the Caprice. The other polka steps required in dancing the Cally have been given in a previous part of the book.

## THE BOHEMIAN OR HEEL-AND-TOE POLKA.

**FIRST STEP.**—Place the left heel on the floor in the second position, resting on the right foot; count one. Bring the toe of the left foot behind the right; count two. Then take the full polka step; count one, two, three.

**SECOND STEP.**—Place the right heel on the floor, resting on left foot; count one. Bring the toe of the right foot behind the left; count two. Then take the full polka step, count one, two, three.

**THIRD AND FOURTH STEPS.**—Then take three long galop slides with the left foot on accent, and as the right foot is brought up to the left foot for the third time, rest and raise the left foot slightly from the floor. Repeat by sliding with the right foot. The music is in  $\frac{3}{4}$  time.

## THE YORKE.

Slide left foot to side to second position, count one; draw right to left to first position, and almost simultaneously slide left to side (chassé) and count two immediately following the chassé; draw right foot to left to first position, placing the weight on the right, and count three; hop on right and slide left to side to second position, counting four immediately after the slide; draw right to left to first position, and count five; leap sidewise from the right to the left foot, and count six; two measures.

Repeat, commencing with the right foot. One, two, three should be made directly sidewise, the turn to be made on four, five, six. The counterpart of these directions will be for the lady.

## THE GAVOTTE.

The Gavotte is also a popular dance at present and is danced to Polka, Waltz or Scottische time.

### THE AMERICAN GAVOTTE.—(Polka Time.)

**FIRST PART.**—Slide left foot to side in second position, count one; draw right to left and slide left to side (chassé) and immediately following the chassé count two; repeat chassé and count three; draw right to left to first position, placing the weight on the right and count four; two measures.

**SECOND PART.**—Slide left foot to side in second position, and count one; draw right to left to first position, count two; slide left to side, count three; draw right to left and immediately slide left to side, counting four after the chassé; two measures.

Repeat all of the above, commencing with the right foot. The first part is to be made directly to the side; the turn to be made on the second part. Counterpart for lady.

### GAVOTTE.—(Schottische Time.)

Slide left foot to side to second position, count one; draw right to left, count two; slide left to side, count three; draw right to left, count four (one measure). Slide left to side, count one; draw right to left and slide left to side, and immediately following the chassé count two; chassé again and count three; draw right to left, placing weight on right, count four; one measure. Waltz-galop one measure. Slide left to side, and count one; chassé and count two; chassé and count three; draw right to left, count four; one measure. Repeat all of the above, commencing with right foot. Counterpart (beginning with right foot in first movement) for lady.

The Waltz-Galop is the waltz step to galop time.



## THE MINUET.



THIS dance is not an easy one, but careful attention to the directions given below will enable anyone to master it. The music contains three beats to every bar and is played quite slowly and with accent. The "Minuet de la Cour," which has nineteen bars in the second movement, is the music required for this form of minuet. This music, when fitted to the dance, is played entirely through twice, and is then again commenced, and an ending is made at the close of the sixteenth bar. This information is given because the repeats in the music are sometimes incorrectly marked.

The minuet consists of a series of simple motions, each of which is given a special French name. It is necessary to fix the five positions described on page 2 well in mind to clearly understand these motions.

There are seven motions employed in the minuet, named as follows: *Pas Marche*, *Pas Balancé*, *Pas Grave*, *Pas Menuet*, *Pas Bouré*, *Pas Sissoné*, and *Pas de Basque Pirouette*.

*Pas Marche*.—This is a simple walking step, three steps being taken to a bar.

*Pas Balancé*.—The *balancé* is of two kinds, the *Forward Balancé* and the *Backward Balancé*. In the forward movement step forward on the right foot, balance on that foot and extend the left to the second position. The backward movement is the reverse of this, the dancer stepping back with the left foot, balancing on that foot, and extending the right to second position. All these positions should be assumed with grace and daintiness.

*Pas Grave*.—Place the feet in the fifth position, with the right foot in front. Bend both knees, rise on both toes and descend on the left heel, bending the right knee by raising the right heel, and allowing the right toe to remain on the floor (one bar). This is reversed when the left foot is in front, the left heel then being elevated. The *Pas Grave* always precedes the *Balancé*, the latter following on the succeeding measure. This motion is an exaggerated one, as, indeed, are most of the minuet movements. The bending of the knees should produce a decided dip of the body, and in all the motions a rather decided manner should be displayed.

*Pas Menuet*.—Place the feet in the fifth position, with the right foot in front. Bend both knees, rise, and in rising extend the right foot to the second position; then transfer the weight of the body from the left foot to the right and extend the left to the second position (one bar). This motion is continued in the same direction by passing the left foot behind the right at the moment of bending the knees for the repetition. Corresponding motions are used for passing to the left.

*Pas Bouré*.—Place the feet in the second position, with the right extended, standing on the toes of both feet. Draw the right foot behind the left to the fifth position, and then step to the left. Again pass the right foot behind and step to the left. Do this three times during one bar of music. The motions are the same for passing to the right as to the left, and are sometimes accelerated to twelve to a bar and sometimes retarded to three to a bar.

*Pas Sissoné*.—Place the feet in the second position of right. Pass the right behind the left to the fifth position, as in the *Pas Bouré*, and step to the left; then pass the right, in front to the fifth position, and immediately place the left in the second position (one bar). Return to the right in the same way.

*Pas de Basque Pirouette*.—Place the feet in the fifth position, with the right in front. Then take the second position with the right, place the left in front in the fourth position, rise on the toes and swing half round to the right, thus bringing the right foot in front in the fourth position. If it is desired to face to the left, begin with the left foot and perform the same movement to the left.

In the original minuet the couples moved in a square space, but entirely independent of one

another. The following dance, which is arranged as a quadrille, is the form of minuet generally favored nowadays.

### THE QUADRILLE MINUET.

For this dance eight persons are required, and they form the same as for the lancers—a couple on each side of a square.

#### FIRST MOVEMENT.

*Salutation to Partners*, eight bars; *Salutation to Sides*, eight bars.

#### SECOND MOVEMENT.

*Head Couples Forward with Pas Grave Twice*, four bars; *Pas Menuet to the Right*, two bars; *Two Balancés Forward*, two bars; *Pas Menuet to the Left*, two bars; *Cross to opposite Places with Pas Marche*, two bars; *Balancé*, four bars; *Right and Left to Places*, two bars; *Salute Partners*, one bar.

The salutations to partners and to sides are performed slowly. The ladies courtesy very low and rise slowly and with much dignity after bending the knees. The dress is sometimes grasped at each side and very daintily raised during the bend of the courtesy. The second movement is danced first by the head couples. In the *Balancé* the couples pass each other until they are back to back, when they perform the *Pas Menuet* that follows. When they are ready for the *Cross to Opposite Places*, they have already nearly reached the opposite places. Each gentleman takes his partner's left hand with his left, and the lady passes in front of her partner with a *Pas Marche*. This brings her to the right side of her partner in the opposite couple's place. The couples then salute each other and again forward and right and left to places, where they salute partners.

#### THIRD MOVEMENT.

*Salutation to Partners*, eight bars; *Salutation to Sides*, eight bars (as in the first movement); *All Balancé to Corners*, four bars; *Change at Corners*, four bars; *Salute*, four bars; *Return to Places*, four bars.

In this movement the heads turn to the corners, the gentlemen to the left and the ladies to the right, and *balancé*. They then execute a *Pas Marche*, give right hands to the corners and change places, saluting after the change is made. In returning to places, again with a *Pas Marche*, left hands are extended, and the movement is executed with the left-foot *balancé*.

The sides now perform the second movement (nineteen bars), and, beginning with the *Balancé to Corners* in the third movement, continue this as directed (sixteen bars). All then make the profound salutations described in the first movement.

The capacity of the human form for graceful motion is demonstrated in this courtly dance, which, if properly executed, may really be regarded as one continuous movement that offers not the slightest hint of awkwardness or abruptness. When young children dance it, their positions are quite exaggerated. When not joining hands with their partners during the *Pas Marche*, they place their arms akimbo, with the hands upon the hips, and bend their bodies backward from the waist, with their heads gracefully inclined toward their partners.



## THE KAISER'S NEW COURT DANCE.

### THE GAVOTTE LANCIERS.



IT may be of interest to our patrons to know what dances are popular in foreign countries and especially those adopted by the nobility and introduced at court. We therefore here give a description of the new court dance of the Kaiser.

"The new dance which the Emperor William has decreed shall replace the old court quadrille at the imperial functions in Berlin, has reached this country. Instructions in the steps and the music have been published under the Americanized name of "Dance Aristocratic." It is danced by four couples and is something like a modernized gavotte.

"Gavotte Lanciers" was the name given the dance by the Kaiser. He first saw it at a private performance given by eight members of the Royal Play-house Company, on the Opera-House stage in Berlin. He was charmed with the performance, and ordered that the dance be introduced at court. The figures are taken from the ordinary quadrille, lanciers and contra-dance. It is not at all difficult to learn.

The position of the four couples at the opening of the dance is the same as in a quadrille. In the detail of the figures, which is subjoined, these general instructions are to be followed: For each step use right and left foot. For instance, if the gentleman starts with

the right foot, the next step is to be made with the left foot, and so on. The same rule applies to the ladies. Each step is to be made in time to the music. Hold the hand up high, as in the minuet.

The gentleman first makes a bow to the lady on his left side, then bows to his partner.

Gentlemen extend right hand to ladies' left, and start with right foot. Ladies likewise.

One step forward, counting one, two, in time with the music.

Another step forward, counting three, four.

Three steps forward, counting one, two, three, four.

One step backward—start with left foot—another step, then three steps, counting as before.

On counting four the last time, turn one-quarter around.

Gentlemen extend right hand to ladies right hand, facing each other.

One step around—to the right—another step, then three steps likewise.

Repeat this once more to places.

First and second couples, three steps forward facing each other, then a low bow to fill out the bars of music, after which the third and fourth couples take three steps forward, likewise a low bow.

Gentlemen and partners now turn half way around, gentlemen extending their left hands, to ladies' right hands.

One step forward, another step, three steps, then seven steps, forming a straight line, bringing first, second, third and fourth couples one behind the other.

Gentlemen step behind their partners, then take one step to the right, another step, then three steps.

Ladies the same to the opposite side, making two lines.

Now the gentlemen take one step to the left as before, another step, then three steps.

Ladies the same to the opposite side.

Ladies, still in a line, take one step to the right, another step, then three steps, then seven steps, forming a circle.

Gentlemen make the same steps to the left, forming another circle, leaving the ladies on the inside, each gentleman facing his partner.

Gentlemen now take three steps to the left, counting one, two, three.

Ladies three steps likewise, towards the right.

Then a stop. Count four, making a low bow to the lady opposite.

Three steps as before, and so on till gentlemen are opposite partners again.

Ladies, still in a circle now hold dresses on both sides.

Ladies make one step towards the gentlemen, another step, then three steps backward. Gentlemen join hands, making the same steps towards the ladies, then backward.

This is repeated twice.

Gentlemen now hold their right arms towards their partners.

Ladies hold up their right arms also.

One step forward, another step, then three steps, after which first and third couples turn half-way around, take seven steps, forming a Maltese cross on the right side; second and fourth couples the same, forming a Maltese cross on the left side.

Gentlemen join their right hands to ladies' right hands.

One step around to the right, another step and then three steps.

This is repeated once more.

Turn half way around opposite, take one step to the left, another step, then three steps as before; after which each gentleman and his partner take seven steps, which bring them to their original places, forming a ring, the couples one behind the other.

One step forward to the left, another step, then three steps, and so on until places are reached.

Gentleman makes low bow to lady on his left side, then to his partner.

Gentleman offers arm to his partner and they promenade. End of the dance."



## THE ETIQUETTE OF BALLS AND DANCING PARTIES.



BUT little difference exists between the invitations to the most sumptuous private ball and those to a less pretentious dancing party, but there is enough to indicate the character of the entertainment. In no circumstances should a hostess use the words "ball" or "evening party" in her invitations. The following is the usual form for invitations to a ball.

*Mrs. John Jones*  
Requests the pleasure of your Company  
on Thursday Evening, December Ninth,  
at Ten o'clock.  
3 West 71st Street.

*Dancing.*

The guests invited to a ball may include less intimate acquaintances than those bidden to the more social hospitalities of a party where dancing is not the sole amusement, as it is at a ball. A party may include dancing, but a ball cannot take place without it.

Supper is served later than at a party and is quite elaborate; it may include any delicacy, from the universal oyster to canvas-back duck and terrapin. When the supper is served at a stated hour, which usually is not before midnight, lemonade or punch of some kind, accompanied by some light refreshments, is generally placed where guests may help themselves at pleasure.

Good music is, of course, a prime requisite, and fewer than four pieces are not usually considered adequate. The musicians are not usually visible, being concealed by some of the large foliage plants and shrubs that contribute to the floral decorations.

Flowers, cut and growing, are utilized for ball-room decorations, and superb effects are produced by massing handsome blossoms. As small articles of bric-à-brac are removed and most of the furniture taken from the room in which the dancing takes place, there is no lack of opportunity for the florist to develop magnificent effects. Too high an illumination is scarcely possible, for brilliancy is the desideratum.

*Grande toilette* is expected of the ladies, but elderly women are not compelled to adopt *décollété* costume, and young girls forget the teachings of good taste when they appear in heavy satins and brocades. Young unmarried women have the privilege of wearing toilettes of dancing length, and the dignity of their chaperons is acknowledged by the freedom accorded them to assume jewels, which are eclipsed only by the beauty of their charges.

A parquet floor is the *ne plus ultra* for dancing purposes, and when a house is provided with such a floor the carpets are taken up for the night. If the floor is not so constructed, the next best thing is to have it planed and waxed. Usually, however, the carpets are covered with crash. The chief objection to crash is that friction separates from it a great deal of fine lint, which, floating in the air enters the throats and lungs of dancers and causes pulmonary irritation. While recording the baneful effects of frequent dancing upon crash, we must admit its hold upon those who dance in houses into which the modern luxury of parquet floors has not entered.

Gentlemen and ladies do not enter a ball-room arm-in-arm, even if they be husband and wife. So great a *gaucherie* is such an *entrée* considered in France that a noble lady once made it the pretext for the ostracism of another lady, who entered the *salon* on the arm of her husband; but as social favor, or the lack of it, often rests upon political situations in France, it is fair to believe that the punishment was dealt out for some other reason. A lady enters in advance of the gentleman who accompanies her, or side by side with the young woman she is chaperoning.

All guests greet the hostess and her daughters, or the ladies who are receiving with her; re-

fraining, however, from offering to shake hands, even though they be of her inner circle, unless she intimates by an unmistakable sign that it is her intention to practice this form of cordiality, which is not always done, as the strain of thus receiving a large number of people is apt to prove quite fatiguing. No one remains with the receiving party for a longer time than is necessary for a formal interchange of greetings; to do so would be an evidence of thoughtlessness, and anyone who would tarry unnecessarily would be adjudged ignorant of *les convenances*.

The host never receives with his wife at a ball, but he is near at hand and lends his assistance toward making the occasion enjoyable for all. It is the duty of gentlemen to pay their respects to him during the evening, and though it is one often ignored by young men, it is an inexcusable lapse of good manners to neglect it. Gentlemen who dance and accept invitations for balls are guilty of a social solecism in not seeking partners and dancing. Most of them do, but there are some who betray as much fondness for being persuaded as an amateur vocalist before consenting to sing, and hostesses justly complain of the lack of consideration evinced by such.

Gentlemen are expected to ask for introductions if they are not acquainted with ladies who are without partners for dances, and at a private ball a lady is not justified in refusing to dance with any gentleman who is introduced for this purpose, unless she has most justifiable grounds for so doing. Of course, it is not impossible that even among the guests invited to a private house there may be some who are less desirable partners than others; but a lady must, unless governed by exceptional circumstances, accept the discrimination which her hostess has exercised in sending out her invitations and abide by the chance acquaintanceship it may bring her, always remembering that a ball-room acquaintance is not authorized to presume on his introduction to the extent of even bowing to her after the evening is over, unless she first recognizes him.

A lady who gives a large ball usually requests a few friends whose acquaintance is large to assist her in receiving, and these relieve her of much solicitude by assuming the responsibility of seeing that diffident young men and women are not "walled," as their more sprightly associates term it. Men introduce other men to the ladies of their own families and also to any other ladies whose permission they may receive. A gentleman, who desires to present a friend, politely asks a young girl's chaperon if he may introduce Mr. Blank, provided it will be agreeable to Miss Blank. On receiving permission, he brings his friend up and presents him to the chaperon first and then to the young lady, and Mr. Blank returns the young lady to the chaperon soon after the dance. If a gentleman has been dancing with a young lady with whom he has previous acquaintance, a short promenade before leaving her with her party is not out of place and is quite agreeable after a dance, but a girl should not assume that it is to follow a dance with a stranger. He may have other engagements or contemplate bestowing his attentions elsewhere. In any event, his acquaintance with her should be conducted in the presence of the elder lady who accompanies her. This is only respectful to both ladies.

Well-bred young men outnumber the thoughtless and ill-bred; consequently a lady receives all the attention necessary to make such an occasion enjoyable, even if she be not a reigning belle or has only a limited acquaintance. Gentlemen who accompany ladies to balls endeavor to be near them when supper is announced, so as to attend them to the supper-room; but if they are not, they must look for them and see that they are being properly cared for, before offering their services to others. If a gentleman has no prior claims upon his attention at this time, he should offer his arm to the lady with whom he has been talking or dancing, always recognizing first the superior claim of an elderly lady to consideration. The mother or chaperon takes his arm and the younger lady walks beside her. It is not the best form for two ladies to each take an arm. A lady is not free to decline this attention, even though she may have expected it from another.

Gentlemen should be careful to see that ladies are provided for before they attend to their own wants, and any gentleman may extend such formal attentions as offering to escort to the supper-room ladies who may be unattended, to bring them ices, find seats for them or to escort them to their carriages, and in all this his warrant is his willingness to conform to the requirements of good breeding and compliment his hostess. He need not be deterred from showing such trifling attentions, nor need ladies decline them, because a formal introduction has not taken place.

The host takes into supper the lady of greatest distinction, but the hostess rarely goes in until very late, unless there is a gentleman present whom she wishes to specially honor. Her attention is apt to be taken up with the duty of seeing that everybody is being attended. No gentleman is privileged to ask to escort her to the supper-room, this being an honor which she confers at will, and rarely upon a young man. It is more usual to have the supper-room open from the time dancing begins or soon after, then to defer until a late hour the announcement that supper is served, though in very large houses this is often done, because the limitations of space do not interfere with comfort to the same extent as in smaller mansions.

The hostess has a right to expect that her daughters or the young ladies who may be connected with her family will receive prompt attention from the gentleman present in the matter of being



early asked for dances. At a ball a gentleman may ask for a dance that is placed a little ahead of the last one for which a lady is disengaged, and he may ask a lady who is engaged for several dances which one she can give him, but he may not, according to polite usage, ask her early in the evening for a dance that is arranged for a much later hour, when she has but few intervening engagements. Young ladies should not forget engagements, nor give to one gentleman the dance they have refused another, unless previously engaged for it. This warning against forgetfulness might, perhaps, be quite as fittingly addressed to the spirit of coquetry which sometimes (not often, however, and never of course, maliciously) leads to misunderstandings, the polite withdrawal of one gentleman in favor of another and sometimes, we fear, some unpleasant reflections on the ways of girls—which it is usually conceded are past finding out.

Etiquette permits a young lady to accord two dances to the same gentleman at a ball, but it does not permit him to ask for a third. Dancing is kept up until the small hours, and the german is usually danced after some time has been devoted to other round and square dances. If supper is served at a specified hour, the german follows it, and those who participate have a hot supper served for them later. The popularity of the german which is also styled the cotillon, tends towards the exclusion of all figures not belonging to its variations, and sometimes the invitations sent out, instead of being in the form given at the beginning of these suggestions, read

*Mrs. John Jones*

*At Home*

*Thursday Evening, December Ninth,*

*at Nine o'clock.*

*3 West 71st Street.*

*Cotillon at Ten.*

*R. S. V. P.*

For a party the invitation usually reads

*Mr. and Mrs. John Jones*

*Request the pleasure of your Company*

*Thursday Evening, December Ninth,*

*at Nine o'clock.*

*3 West 71st Street.*

*Dancing after Eleven.*

Sociability is more marked at a party than at a ball, and less elaboration in the appointments is demanded, though very often quite as great a degree of magnificence is noticeable. Music, and occasionally recitations, with conversation, fill up the time until the announcement of supper (which may be as elaborate or as light as may be desired); and after supper round and square dances or the fascinating german is danced. Dancing is not, however, kept up until a very late (or early) hour, half-past one o'clock being considered a suitable time for saying the latest adieux.

Invitations to balls are enclosed in two envelopes and sent by post or messenger, according to the views of the hostess regarding the two methods of distributing them. Even if she decide in favor of the special service for balls, she may still consider it proper to send her party invitations by post, and may enclose each in one or two envelopes, according to the degree of formality with which she desires to invest the affair, always remembering that it will be accepted as a suggestion of what is to follow. If she proposes to make the affair as splendid as possible, it is quite fitting that she should employ the double enclosure and, if she prefer, deliver them by her private servant. A lady who proposes to employ but two musicians and provides only such light refreshments as cakes, ices, tea, coffee, cold fowl and sandwiches, would not be acting wisely in sending out her invitations in a pretentious manner.

An elaborate supper for a ball or party includes both hot and cold dishes, and nothing which the market furnishes is deemed too elaborate. Game birds of the smaller species are served cold, the larger birds hot; boned fowl is especially liked, and salads in variety and profusion are considered essential; rich patties of various sorts and truffled and scalloped dishes in variety reinforce the list, while cake, ices, flowers, fruit and candelabra add to the beauty of the feast. Champagne is a favorite beverage, but a discreet hostess, who is entertaining young men with whose tastes and habits she is unacquainted, is very careful about the beverages she offers. Lacking this forethought, a lady may allow her butler to furnish it unreservedly, and its use may be abused by those to whom its cool and pungent qualities are so refreshing after the exercise of the dance that its after-effects are forgotten. Claret-punch, lemonade and other light beverages are also furnished at such

suppers. It is but kind to attribute to the thoughtlessness of youth the abuse of anything provided by a hostess for gratifying the palates of her guests, but the kindest way to prevent results which sometimes lead to the dropping of a young man's name from the social list "until he shall have learned better" is to reduce the liability to error.

A mistake which gentlemen sometimes make is in asking a lady if she is engaged for a dance. This is not correct form. A gentleman should request the honor or pleasure, or, if he be on terms of intimacy which make less formality permissible, he may vary his request to suit the circumstances; but he should not ask if she is engaged for it. If she is, he will learn so from her reply; and if she is not, he should not compel her to acknowledge the fact, perhaps after the music for that dance has begun to roll out.

When asked to dance a lady may hand her dancing card to a gentleman, or say "Thank you, with pleasure." One cannot fit the exact words to hypothetical occasions, but a little judgment and tact ought to teach a girl how to reply pleasantly and properly. If the dance is informal and she has no card, she must remember those to whom she has promised dances, and, when a new applicant presents himself, inform him that she is engaged, perhaps for a round and a square dance, but will be happy to give him the next one following them. While it is the gentleman who is supposed to receive the honor, a lady is not exempt from replying in a way which indicates well-bred appreciation of the compliment implied by requesting her favor.

A lady who wishes to invite one or two members from large families, but is prevented because of the size of her list and the limitations of her house, often asks what course is open, aside from inviting the entire family. There should be no trepidation felt in sending invitations to a family, because it is not usual for more than three members from one family to accept invitations to the same entertainment. If the family comprises two sons and four daughters, all out, it would not be good form for all to respond to invitations to a dancing party, where dancing men are usually in the minority. Two sisters might in such a case accept if both the brothers also accepted, otherwise it would be considerate for all the sisters but one to refrain from accepting.

Lack of room is the cause often assigned for not inviting the mothers of young girls, and those who adhere faithfully to the theory of chaperonage for *débutantes* are often sorely tried to know how to proceed when invitations for their daughters are received and they are not included. A way out of the difficulty might be found if those who condense their formal dancing parties into one grand affair in a season were to divide the festivity into several smaller ones, and invite at least a few matrons who enjoy dancing from the chaperon's point of view. The thoughtful observer of social affairs must insist upon the wisdom of some more mature and dignified care than a young brother is wise and thoughtful enough to bestow, although the supreme necessity of the chaperon has never been felt in this country as in Europe. We may, in common with all newly established society, lack fixed standards of excellence, but we have some very exalted ones, and in cities where the most exclusive society is thought by some to be rather slow and tame, and to display many points which are designated as puritanical foibles, a hostess is the recognized chaperon of every young girl who becomes the recipient of her hospitalities. Such a hostess excludes wine from the refreshment offered young men and scrutinizes carefully the name of the stranger for whom an invitation is sought, even though he may be the social lion of the moment. She respects uprightness of purpose, but she exacts equal respect for appearances and has the firmness to drop from the list any young woman who displays a penchant for staircase flirtations. Severe she may seem to those who fall beneath her displeasure and ultra-exclusive to those whose free and easy ways unlock not the gate to the social citadel in which she is entrenched, but her principles are the safeguard of society.

A hostess should guard against crowding her rooms, and, in arranging for dancing space, should not omit to leave a margin for chairs for those who do not dance, as well as for those who desire to rest between dances. An awning to protect guests from the curbstone to the vestibule, and a serving man to assist from their carriages ladies unattended by gentlemen, number the carriages and give duplicate cards with their numbers upon them to the guests and their coachman, are also necessary to the proper reception of guests. A servant inside the vestibule opens the door as the guests approach, and, unless the domestic retinue is large or specially reinforced for the occasion, directs them to the dressing-rooms. A maid in the lady's dressing-room is always useful in smoothing draperies or repairing the ravages of the evening upon dainty toilettes.

People who essay dancing should thoroughly understand what they attempt. Dancing is an art, not the most intellectual, perhaps; but great intellects have been humbled by its mysteries. Competent teachers are to be found in every city, and the changes that take place from year to year are not difficult to those who maintain a general acquaintance with the evolution of the amusement.

The cotillon, or german, as it is most frequently called, is the most fashionable and the most fascinating dance of balls and parties. With its technical features it is not the business of etiquette to deal, but there is a certain etiquette apart from this which may be defined. Partners may be engaged beforehand and usually are, but a gentleman may on the night of the ball request a young

lady to do him the favor of dancing it with him, provided all the couples who are to take part have not specially rehearsed and arranged for all the figures. As any number may dance it, those who have not previously practised the figures are not debarred from joining; but they should not take places near the head, as this would be apt to enrage the mildest-mannered man who ever assumed leadership, and if anything could be urged in justification of displaying his wrath, it would be the blunders of ambitious participants, who would do very well were they to take places that would give them opportunity of becoming familiar with the figure before their turn came for dancing.

All who dance the german should be prepared to consider everyone else in the circle as having been introduced to them, and a gentleman is at liberty to take out any lady participating. Favors are always introduced, and sometimes they are quite expensive, but not necessarily so. Odd or pretty trifles, the distribution of which is calculated to promote merriment, are suitable. Sometimes flowers only are offered, and previous to their distribution the bouquets and *boutonnieres* are arranged in ingenious devices, which add to the effectiveness of their bloom.

The leader of the german is selected by the hostess, and if she has daughters out, one of them becomes his partner. To be a successful leader, a gentleman must thoroughly understand what he attempts; and such a one is a source of satisfaction to a hostess and is always very popular, even though he enforce the rule against dancing out of turn, which some young people are apt to disregard. The leader of the music is informed in regard to the selections for each figure, and the programmes are tastefully engraved or printed. If a gentleman engages a lady beforehand for the german, he sends her a bouquet.

A large number of bouquets is often sent to *débutantes* when their coming out is the occasion of a ball. This is supposed to be gratifying, but it has its objections, as they must be carried or suspended by ribbons on the arm in order to display them, and even such beautiful burdens may become wearisome. A thoughtful hostess does not permit the pretty girl brimming with animation to be taken out frequently, to the neglect of the plainer or more serious ones; and well-bred young men never disregard her suggestions to distribute their attentions more generally, if need be.

Some very unique figures are introduced in the german, and they are quite enjoyable and beyond criticism on grounds of decorum; but fast and furious variations, which may be proper exponents of athletic skill, are not fit amusements for a ball-room.

Because city houses do not often permit of sufficient space, it has come to be fashionable to give private balls at public assembly rooms; and while conservative taste is inclined to object to this innovation, it certainly has the advantage of giving ample space for the dowager as well as the dancer, and helps solve the question of how to entertain one's five hundred friends without packing them into a space not adequate for half that number. The decorations are arranged to give the place as much as possible the air of a private residence, and the name of the place is designated in the invitations. There are but few establishments which can boast of ball-rooms suited to the exactions of those who entertain luxuriously, and this serves to establish a prestige which would disappear, were not their names synonymous with elegance and exclusiveness. The following is the form usually observed when a ball is given at a fashionable hotel or assembly room:

*Mr. and Mrs. John Jones*  
*Request the pleasure of your Company*  
*Thursday Evening, December Ninth,*  
*at Nine o'clock.*

*Delmonico's.*

The etiquette of after-calling within a week or ten days, personally or by card, is the same as when such an affair takes place in a private house.

Before issuing invitations for a ball a lady cancels her indebtedness in the way of calls due, provided, of course, she is socially indebted to any whom she intends to invite. In sending invitations to near acquaintances or to strangers in town whom one may have met in another city or with whose family one may have social affiliations, it is customary to enclose the visiting cards of host and hostess. With an invitation extended to an unmarried gentleman only the host's card is enclosed.

Military, charity, and civic balls are, of course, under the charge of stewards and committees, whose duty it is to attend to all the details for the comfort and enjoyment of guests. A list of patronesses, consisting of the names of ladies of established social prestige, is considered essential to the success of any public *fête* that is conducted in thoroughly good form. The presence of a committee of hostesses, made up of dignified matrons, adds a distinction, without which such affairs cannot be said to reach the level of high social elegance. The circumstances which are accepted as justifying the absence of chaperons at private balls and parties do not apply to public entertainments. To the latter a young girl does not go without her mother or a chaperon. In large cities it

is not convenable, but that in less prominent localities it is not looked upon as a breach of etiquette we are aware, and many questions regarding the observances which should characterize a young lady's deportment under the circumstances are asked. It is with a desire to oblige by giving the advice requested, and not with a view of offering a social code which shall be inferior to the highest or adapted only to special localities, that we add the following remarks.

A lady who attends a ball escorted by a gentleman may consider that she has the first claim upon his attentions. She is his partner for the opening march or quadrille and for the figure which precedes supper. In the supper room she should rely upon him to see that her wants are attended to, and if he be remiss she can only request the attendance of a servant. The gentleman sees that she has partners for as many dances as she cares to participate in, and he asks her permission before introducing anyone. As introductions in ball-rooms are supposably for making gentlemen acquainted with ladies who will favor them by dancing, she should not permit an introduction unless prepared to grant the request which follows; but the privilege of refusing to dance is always accorded her. She does it as politely as she would decline the request of a guest beneath a friend's roof, but she need not sit the dance out, as she would in the latter instance, unless she wishes to make her refusal as delicate as possible. The gentleman who asks her may be almost an entire stranger, though one whom upon longer acquaintance she would find a most agreeable partner, and if she wishes to spare him the pain of ascribing her refusal to personal reasons she may remain seated. If she were accompanied by an elderly lady and the gentleman had requested the latter's permission to ask for a dance and had shown the deference which a well-bred young man would exercise, she might feel free to avail herself of the pleasure. We think this point illustrates, as well as any that could be presented, the way in which a young girl's pleasure in society is enhanced by the presence of a friend older than herself, who can be relied upon to form correct judgments upon matters which her immaturity does not permit her to decide for herself.

Very late hours are objectionable at any ball, and especially at public balls. To be on the floor for every dance is a feat some girls pride themselves upon achieving; sometimes it is an ordeal submitted to by those who do not wish to appear unkind, but it is attended with too much fatigue, which the next day usually yields to complete exhaustion, to be advisable, even if it were not considered better form to maintain repose part of the time. It is always a lady's privilege to suggest the hour of leaving, and when there is a likelihood of engagements for dances being made which will prolong the departure beyond a suitable time, it should be understood beforehand how far it is safe to fill the programme.

















