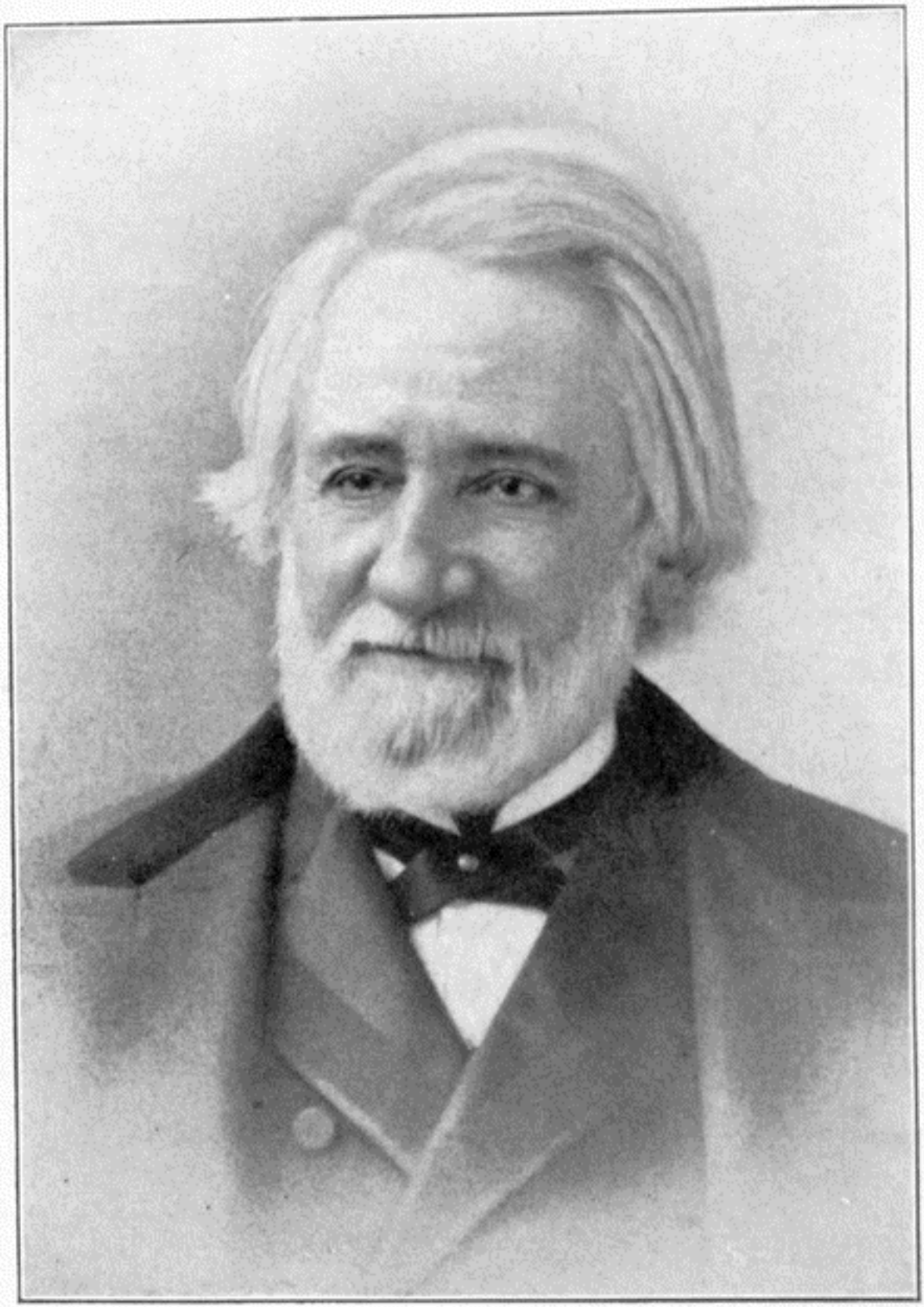


ALLEN DODWORTH.

DANCING

AND

ITS RELATIONS TO EDUCATION AND SOCIAL LIFE

WITH A NEW METHOD OF INSTRUCTION

INCLUDING A COMPLETE GUIDE TO
THE COTILLION (GERMAN)
WITH 250 FIGURES

By ALLEN DODWORTH

ILLUSTRATED

NEW AND ENLARGED EDITION

WITH AN INTRODUCTION BY
T. GEORGE DODWORTH

NEW YORK AND LONDON
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CONTENTS.

CHAPTER I.

PERSONAL. Page

Disappointment after Teaching Many Years.—The Cause.—Traditional Belief in the Usefulness of the Dancing-lesson.—Object of Publication.—Dedication.—Warrant for Opinions on Musical Matters.—Suggestions to Parents.—What a Great Journal Quotes from the London *Lancet*.—Two Methods.—Distinction between them.—Dance Teacher and Dancing-master..... 1

CHAPTER II.

INTRODUCTION.

Universal Pleasure in Motion.—What the Man of Science Says.—What the Poet Says.—Power of Rhythm in Man's own Creations.—Every Nation and Tribe has its Dance.—Persistent Love of the Pleasure.—Irresistible Power of the Law.—Good People, in a Measure, Answerable for the Sinfulness of Dancing.—What they Ought to Do.—Christian Associations.—Dancing in our Public Schools.—Nationality of Motion.—Three Classes of Dancing-masters and their Influence.—Cause of the Deterioration in our Ballet-Dancing.—A Revolution in Social Dancing.—Cause of the Deterioration in Teachers.—What Followed the Introduction of the Polka.—Undue Attention Given to the Cultivation of Muscle.—Duty of Parents..... 8

CHAPTER III.

MANNERS, OR MORALITY OF MOTION.

Manners.—Morality of Motion.—Not Truly Valued.—The Opinion of a Great Philosopher.—Easy to Learn.—Foot-ball Habits.—Gentleman in our Exchanges.—Effect of Habits.—Little

Page

Crimes before Greater. — Effect of Boxing, Wrestling, etc. — A Strong Influence Required.—Two Examples.—What Good Manners are..... 20

CHAPTER IV.

POSITIONS AND MOTIONS.

Positions.—Dodworth Method.—Six Radical Motions..... 24

CHAPTER V.

GENERAL DIRECTIONS APPLICABLE TO ALL ROUND DANCES.

Absurdity of the Notion that one Cannot Learn without a Partner. —First Duty of Beginners.—When Two may Dance Together.— Elements of Good Dancing.—Best Examples.—Dancers with but One Element.—A Prevalent Mistake.—Another Fact.—Only the Theory. — Who Complain. — An Amusing Incident. — Accent, Music, and Dancing Inseparable.—Natural Pulsation.—Who it is that Pooh-pooh Dancing.—Guiding.—Music for Dancing.— A Few Suggestions.—Metronome..... 32

CHAPTER VI.

GALOP.

Motions, Time, Accent.—Method of Practice.—How to Turn to Right and Left.—To Change.—Deux Temps.—Why it should be Named the Ignoramus Waltz.—Motions.—Time and Accent.— Trois Temps.—Four-slide Galop.—An Agreeable Change..... 44

CHAPTER VII.

RACKET AND POLKA, AND THE VARIOUS DANCES FORMED FROM THE SAME MOTIONS.

Motions, Time, and Accent.—Not a Round Dance.—Racket Waltz, or the "Society."—Two-slide Racket.—Three-slide Racket to Galop and Waltz.—Polka Redowa.—Polka Mazurka.—Esmeralda.—A Pleasant Variation.—Bohemian.—Combination.—Old and New Varsovianna.—Old and New Five-step.—A Curious Illustration.—Schottische..... 50

CHAPTER VIII.

WALTZ AND KNICKERBOCKER.

Survival of the Fittest.—A Picture of Good Waltzing.—Another Picture.—Malaria.—Motions, Time, and Accent.—Turning and

Page

Pursuit.—Six Examples of Accent.—Length of Motions.—Starting.—Knickerbocker.—Its Origin.—Knickerbocker to the Waltz and Galop.—Redowa.—Its Origin.—Hop Waltz.—Boston..... 62

CHAPTER IX.

WALKING.—SALUTATIONS.

Use of the Arms.—Walking.—Salutations..... 74

CHAPTER X.

QUADRILLE AND OTHER FIGURE DANCES (SO-CALLED SQUARE DANCES).

Manners in this Dance.—Want of Good-breeding.—Consequence of Attention to these Dances.—A Hint on Etiquette.—Motions, Time, and Accent.—Formation.—Head of Room.—The Figures as Danced at Present.—The Original Form.—Modifications Introduced.—Extra Figures.—Polo.—Caledonians..... 79

CHAPTER XI.

LANCERS.

As Now Danced.—The Original, and the Changes Introduced.—Saratoga Lancers.—New York Lancers..... 101

CHAPTER XII.

COURT QUADRILLE (HUNGARIAN "KÖRTANZ")..... 113

CHAPTER XIII.

MINUET.

Tradition.—Secondary, not Primary, Fact Recognized.—Elimination of Slow Movements.—Motions.—Figures..... 125

CHAPTER XIV.

VIRGINIA REEL.—POLONAISE.

Remarks.—Motions.—Figures..... 136

CHAPTER XV.

DANCE MUSIC.

Music and Musicians..... 140

CHAPTER XVI.

Page

COTILLION OR GERMAN.

Origin of the Name German.—When Introduced.—Is an Epitome of Modern Dancing.—Its Advantages.—Duties and Etiquette.—Arrangements.—Who May Join in the Dance.—The Conductor or Leader, and his Duties and Hardships.—The Music.—Two Hundred and Fifty Figures 145

CONCLUSION.

TO TEACHERS OF DANCING.

Personal.—Dancing no Evidence of Ability to Teach.—A Great Trust.—Public Opinion must be Improved.—A Conspicuous Example of this Necessity.—Fashion.—Dancing-master's Mistake.—A Trade or a Profession.—A Frequent Remark.—Confusion of Terms.—Examples in Society.—Natural Dancers.—A Curious Case of Moral Obliquity.—Obstacles to Good Teaching.—The Failure of Private Classes.—A Teacher's Qualifications.—Failure of Modern Education.—Practice More than Rules.—A Last Word 264

ILLUSTRATIONS OF POSITIONS IN DANCING....274–277

APPENDIX.

ADDITIONAL DANCES.....279–301

DANCING

INTRODUCTION.

THE publishers have found it necessary to issue a new edition of the standard work on "Dancing" written by my uncle, Mr. Allen Dodworth, some years ago. In order to bring the work up to date, I have been requested to write an introduction which will include a list of dances that have come into fashion since my uncle's book was originally published.

As a matter of fact, however, society dances have decreased, rather than increased, during this interval. When this work first appeared most of the round dances described in its pages were fashionable. But Dame Fashion is fickle, and, owing to some unaccountable change in taste, we now have only the Two Step, the Waltz, occasionally a Saratoga Lancers, and the Cotillion. In the dancing-schools the old dances are still taught, but with numerous new combinations, which are composed to improve the pupil and keep alive the interest. From these combinations we have the Tuxedo Lancers, the Amsterdam, Gavotte der Kaiserin, Minuet de la Cour (for four persons), and the Pasedena. The Two Step is the most popular of the round dances, and the simplest combination of motions that form a dance. Its

popularity is undoubtedly due to this fact, for many novices learn it without any instruction. It is an old dance revived, and was known and described in this book as the Galop, the only change being made in the tempo; the Galop tempo being $\frac{2}{4}$, with an accent of its own, while the Two Step is danced to $\frac{6}{8}$, $\frac{4}{4}$, and $\frac{2}{4}$, moderato, the last mentioned being the favorite, as so many "rag-time" coon songs are composed to this tempo, and are very popular just now.

The Waltz is the same as previously described, and is a modification of the Redowa and the Boston —the dancers gliding around with very little movement from the floor. Many use the Two Step to the Waltz music, which used to be called the Deux Temps. The Saratoga Lancers, as now danced, is the same as formerly, with the exception that the fourth figure is omitted. Cotillions are the fashion at private dances, with less attention to figure dancing, which used to puzzle the brains of a leader. This is now left to the manufacturer of favors. At many dances every figure is a favor figure, making a Cotillion an expensive affair, especially when gold and silver souvenirs are presented.

The following dances will be found more interesting to teachers and those who like dancing for what it produces—gracefulness, confidence, with easy and polite manners:

"TUXEDO" LANCERS.

EACH FIGURE IS DANCED FOUR TIMES.

INTRODUCTION . . . . . 8 bars
NOTE.—Salute partners, the same to corners of the set.

FIRST FIGURE.

CALL.—All promenade half-way around the set . . 4 bars
NOTE.—After the promenade, face centre of set.
CALL.—Head couples forward and back. } . . . . 4 bars
CALL.—Sides the same. }
NOTE.—Sides go forward when the heads come back.
CALL.—Heads cross over with right and left to places. 4 bars
CALL.—Sides the same . . . . . 4 bars
CALL.—All balancé to corners and turn . . . . . 8 bars

SECOND FIGURE.

WAIT . . . . . 8 bars
CALL.—Head couples forward and bow . . . . . 4 bars
CALL.—Face side couples and bow . . . . . 4 bars
NOTE.—To face side couples, turn back to partner, bow, give hand to whom you bow; head couples walk backward to places, sides forming lines with head couples.
CALL.—All forward and back . . . . . 4 bars
CALL.—All forward and turn . . . . . 4 bars
NOTE.—Turn partners to places.
CALL.—All hands around . . . . . 8 bars
NOTE.—Form a circle, slide half-way around to left, then back to right. Third and fourth times, side couples commence the figure.

THIRD FIGURE.

WAIT . . . . . 8 bars
CALL.—Head couples cross hands with sides . . . 4 bars

NOTE.—Head couples face to their right, sides face to their left, the ladies give right hands, gentlemen the same, walk half-way around to opposite couple's place.

CALL.—Cross hands with next couple . . . . . 4 bars

NOTE.—The same figure is repeated, taking all half-way around the set.

CALL.—All grand chain to places . . . . . 8 bars

NOTE.—Grand chain to places and bow. Third and fourth times, side couples face to their right, and head couples face to their left.

FOURTH FIGURE.

CALL.—The Grand Windmill . . . . . 16 bars

NOTE.—The four ladies cross left hands and promenade half-way around the set, at the same time the four gentlemen promenade outside of the ladies in the opposite direction, meeting their partners half-way around the set; each gives right hand to partner, bringing the lady on right side of gentleman, and bows to partner. To return to places the Windmill is repeated, with the gentlemen inside crossing right hands; the ladies promenade in the opposite direction, and, meeting partners, give left hand, which will bring lady on right of gentleman, then bow.

CALL.—Head couples face out. . . . . 4 bars

NOTE.—Head couples take partners' hands and turn to their left, facing outside of set.

CALL.—Side couples next. . . . . 4 bars

NOTE.—Third couple stands behind first couple, fourth couple behind second.

CALL.—All Chassé . . . . . 8 bars

NOTE.—All pass partners sideways, with three slides—gentlemen pass behind — all balancé forward and back. All pass partners again with three slides, and balancé forward and back.

CALL.—March. . . . . 8 bars

NOTE.—Ladies turn to their right, gentlemen turn to their left; all march around and stop in opposite places to where the march commenced. In this march there are four lines moving, two of ladies and two of gentlemen; the gentlemen pass outside of ladies.

CALL.—All forward and back . . . . . 4 bars

NOTE.—Forward and back in two lines; in each line will be two ladies and two gentlemen.

CALL.—Turn partners to places . . . . . 4 bars

NOTE.—Turn partners to original places to commence the Windmill movement.

THE AMSTERDAM.

The Amsterdam is an open-and-shut dance—that is, the first part is danced side by side with partner, and the second part, or turn, is danced in the waltz position, or closed, the lady holding her dress out with right hand, while the gentleman allows his left to remain at his side. This dance was composed in order to bring in use more of the graceful body movements in round dancing than heretofore, thereby accustoming the pupil to these valuable poses.

POSITION FOR THE DANCE.

Lady and gentleman stand side by side (lady on the right), gentleman holding lady's left hand in his right, about as high as lady's shoulder, with elbows well away from sides; lady holding dress out at side with right hand; each with head turned towards the other, and right foot extended in front with toes resting gently on the floor.

FIRST PART.

GAVOTTE PROMENADE. 16 bars

1. Both make one step forward, on the toes, with right foot, counting 1, 2 (half-bar), same with left foot, counting 3, 4 (half-bar) . . . . . 1 bar

   Step, change; step, forward with right foot. At the word change, the left foot is drawn up to right before right makes the next step . . . 1 bar

2. These two bars are repeated, as described in No. 1. At fourth count of second bar, both turn quarter round to face partner, resting on left foot with right foot extended at right side; at same time both give right hand.

3. Both balancé forward with right foot, at same time raise right hand and lean to left to look under hands at partner. (The balancé step is to make one step forward and hold the other foot at side) . . . . . 1 bar

4. Both balancé backward with left foot, hands are lowered, still keeping hold . . . . . 1 bar

5. Both change places, making two steps to a bar (one with each foot), commencing with right . 1 bar

6. Facing partner, both salute; lady courtesies with right foot behind; gentleman bows with heels together . . . . . 1 bar

7. Both face to go forward, lady on left of gentleman, and repeat movements 1 to 6 . . . . . 8 bars

SECOND PART.

GLIDE MAZURKA. 16 bars

8. Couple now takes position for round dancing, with this exception, that lady holds dress out at side with right hand and gentleman allows his left to remain at side.

9. Gentleman commences with left foot, lady with right. Slide, slide, slide, slide; change; leap,

counting 1, 2, 3, 4, 5, 6. (The word change means bringing feet together at 5 before making leap at 6.) The turn in this step is made with every leap.

10. Gentleman's right, lady's left; slide, change, leap. 1 bar
Same slide; change; leap to other side . . . . 1 bar

11. Repeat movements 9 and 10 three times more, commencing with gentleman's right, lady's left . . . . . 12 bars

12. Take position for Gavotte Promenade and repeat First Part; then change position for round dance, and repeat Second Part, and so on.
It makes a pretty finish to stop dancing after the Gavotte Promenade.

GAVOTTE DER KAISERIN.

SALUTATIONS AND STEPS.

The Courtesy and Bow is made in usual Minuet manner, very low and slow, using 2 bars, count four quarters to a bar.

PAS BALLOTÉ.

Raise right foot in front about twelve inches, with toes pointed, place that foot on the floor, first quarter. Bring left up to right, second quarter. Place right foot as before, third quarter. Swing left foot past right, fourth quarter, so to commence Pas Balloté with that foot if necessary to make another . . . . . 1 bar

BALANCÉ À LA GAVOTTE.

Place right foot at side (2d position), first quarter. Place left foot in front (4th position), at same time turn body slightly, second quarter. Pose third and fourth quarters . . . . . 1 bar

PAS DE BOUTS À LA GAVOTTE.

As this step only occupies two-quarters of a bar, it is repeated with other foot. Place right foot between 2d and 4th positions, lean body to right and look at foot, first quarter. Place same foot in first position and straighten body, second quarter. Repeat with other foot, third and fourth quarters . . . . . 1 bar

PAS GLISSÉ.

Slide right foot on toes to 2d position, first quarter. Bring left foot up to 1st position, second quarter. Same motions to the left, third and fourth quarters . . . . . 1 bar

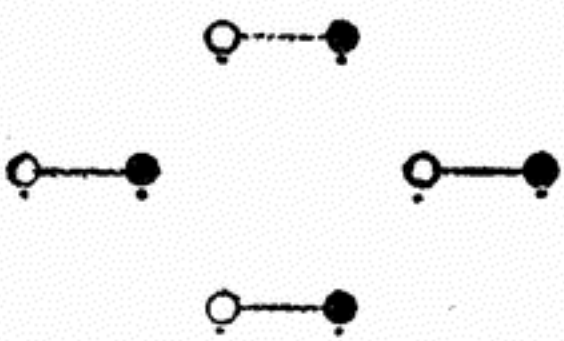
PIROUETTE.

Place right foot in 4th position, first quarter. Cross left in front of right, second quarter. Make a complete turn to the right and finish with right foot in 3d position, third and fourth quarters . 1 bar

THE DANCE.

○ *Lady.* (Face) ● *Gentleman.* (Face) ⟵ *Direction.*

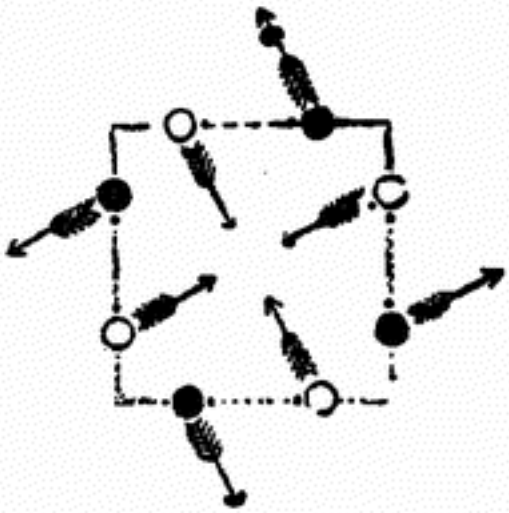
FIG. 1.—INTRODUCTION.



Take places as in Fig. 1 . . . . . 3½ bars
Salute to right. . . . . 1½ bars

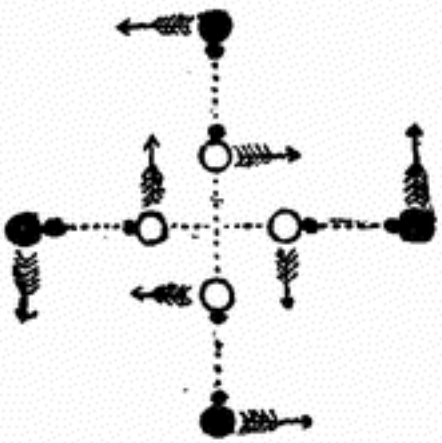
Form square (Fig. 2), and gentlemen place partners vis-à-vis. . . . . 2 bars

FIG. 2.



1. Two Pas Ballotés. Commence on first quarter after the pause (𝄐). First Pas Balloté begins with quarter-turn to right on right foot; second Pas Balloté makes half-turn on left foot; look at each other while passing, and finish face to face 2 bars

FIG. 3.



2. Gavotte Révérence à droite. (Salute to the right.) 2 bars
3. Two Pas Ballotés. Commence with right foot, pass each other on left side, and turn head towards partner. During second Pas Balloté make half-turn and finish face to face. . . . . 2 bars
4. Gavotte Révérence à droite . . . . . 2 bars

FIG. 4.



5. Two Pas Ballotés. Commence with right foot. Second Pas Balloté, couple make quarter-turn to left and form as in Fig. 2 . . . . . 2 bars
6. Balancé à la Gavotte to the right, giving left hand 1 bar
7. Same to left, giving right hand . . . . . 1 bar
8. Two Pas Ballotés. Commence with right foot, give right hand to partner, and make half-turn. 2 bars
9 to 11. Repeat 6 to 8. . . . . 4 bars
12. Four Pas Ballotés. Commence with right foot, each couple turn, giving both hands, and finish with gentlemen in the centre, giving left hand to one another and right to their partners, forming L'Étoile (Star) . . . . . 4 bars

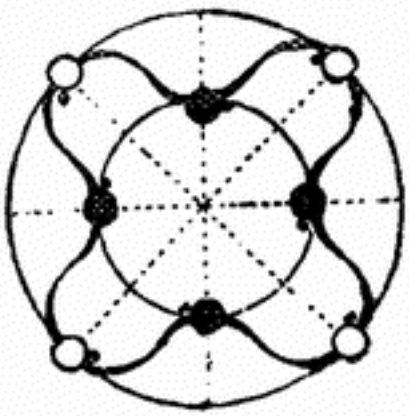
FIG. 5.—L'ÉTOILE.



13. Pas de Bouts, with right and left foot. . . . . 1 bar
14. Commence with right foot, walk forward four steps one-quarter of the Star . . . . . 1 bar

15 to 20. Repeat three times 13 and 14. . . . . 6 bars
At finish separate and
21. Make two Pas Ballotés, commencing with right foot, around partner, and form as in Fig. 2 . . 2 bars
22. Two Pas Ballotés. Commence with right foot, and by making first movement of grand chain, retaining right hand of partner and left hand of next person, form La Rosette . . . . . 2 bars

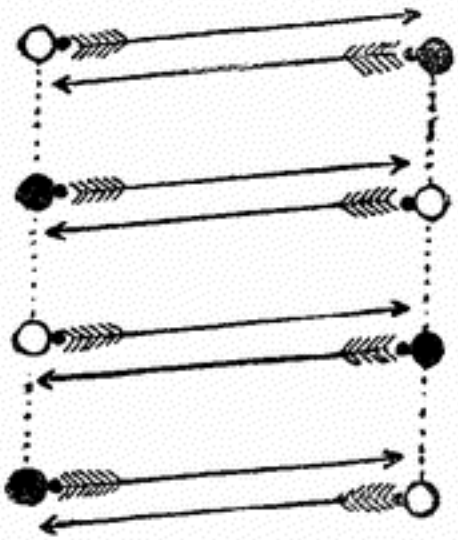
FIG. 6.—LA ROSETTE.



23. Pas Balancé à la Gavotte to right. Look under arms at partner . . . . . 1 bar
24. Pas Balancé à la Gavotte to left. Look under arms at person on left . . . . . 1 bar
25. Two Pas Ballotés. Commence with right foot, change places with partner, still retaining right hand, and give left hand to next person . . . 2 bars
26. Pas Balancé à la Gavotte to right . . . . . 1 bar
27. Pas Balancé à la Gavotte to left. . . . . 1 bar
With fourth quarter of this bar stop in *front* of partner.
28. Pas Glissé to left . . . . . 1 bar
29. Pirouette with left. . . . . 1 bar
30. Pas Glissé to right. Short steps to keep in front of partner . . . . . 1 bar
31. Pirouette with right foot . . . . . 1 bar
32. During 1st and 2d quarters gentleman presents right hand to partner, and during 3d and 4th quarters lady presents right hand to gentleman 1 bar

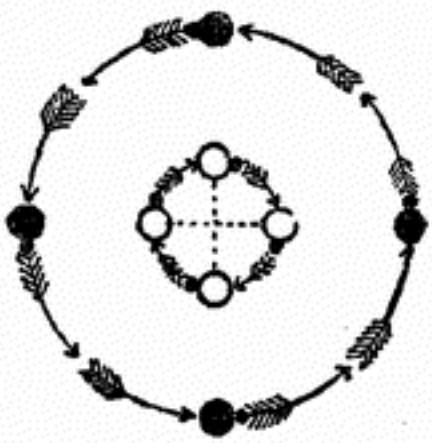
33. Lady executes pirouette on left foot, gentleman with slightly raised heel turns partner . . . . 1 bar
34. Both let go of hands and salute to right . . . . 2 bars
35 to 38. Repeat 22 to 25 and let go of hands . . . 6 bars
39. Head couples separate and form lines with sides, making two Pas Ballotés, sides also facing in lines . . . . . 2 bars

FIG. 7.—GRAND TRAVERSEZ.



40. With four Pas Ballotés all cross over and face around where they started from . . . . . 4 bars
41. Cross back to same places . . . . . 4 bars
42. With two Pas Ballotés ladies go to centre and form windmill, giving right hand; at same time gentlemen face opposite by side of partners . . 2 bars

FIG. 8.—MOULINET À LA GAVOTTE.



43. With two Pas Ballotés go forward one quarter of circle . . . . . 2 bars
44. With two Pas Ballotés turn next lady with left hand. . . . . 2 bars
45 to 50. Repeat three times 43 and 44 . . . . . 12 bars
51. Salute partners . . . . . 2 bars
52. Gentlemen lead partners with walking step to form as Fig. 1 . . . . . 2 bars
53. All salute to right . . . . . 2 bars
All separate with promenade . . . . . 3 bars

NEW MINUET DE LA COUR.

(FOR FOUR PERSONS.)

DESCRIPTION OF STEPS.

PAS MARCHÉ.

Simply a walking step on the toes; always three steps to a bar.

PAS BALANCÉ.

Place right foot in front in 4th position, first quarter; then place left at side in 2d position, and rise on toes, most of the weight being on right foot, second and third quarters. To repeat this step forward or backward, always commence with the foot pointed at side, in 2d position. To balancé at side, place right in 2d position, first quarter, and left in 4th position, front, second and third quarters . . . . . 1 bar

PAS GRAVE.

Place right foot in 5th position, bend both knees, first quarter; rise on toes, second quarter; descend on left heel, keeping right knee bent and toes pointed, third quarter. Then complete the step with Pas Balancé, as described above . . . . 2 bars

PAS MENUET.

Place right foot in 5th position, bend both knees, first quarter; rise and extend right to 2d position, second quarter; transfer weight from left to right, entirely on the toes, and finish with left in 2d position, third quarter. To continue in same direction, place left behind when bending again for first quarter. To move to the left, place left in 5th position. . . . . 1 bar

PIROUETTE.

Place right foot in front, 4th position, first quarter; cross left in front of right, turning half-way round, second quarter; complete the remaining half of turn on toes, and finishing with right in front in 4th position, third quarter . . . . . 1 bar

THE DANCE.

HONORS.

The two couples stand facing each other, about twelve feet apart. Gentleman takes lady's left hand, hands held up as high as lady's shoulder; lady holding dress out with right hand. Both standing in first position.

1. Both place right foot at side in 2d position; transfer weight from left to right by rising on toes . . . . . 2 bars

Gentleman bows low with heels together, and at finish steps back with left foot to 4th position; at same time lady courtesies low, with left foot in front. Pose with faces turned towards each other. . . . . 2 bars

Both step forward, gentleman with right, lady with left . . . . . 1 bar

Face partner with side slide, gentleman to the left, lady to the right; disengage hands . . . 1 bar

Gentleman bows and steps back with right foot to 4th position. Lady courtesies with left foot behind . . . . . 1 bar

Gentleman takes partner's right hand in his left, and both make two steps towards original places, gentleman commencing with left foot, lady with right, and finish in 1st position, facing opposite couple as in the beginning . . . 1 bar
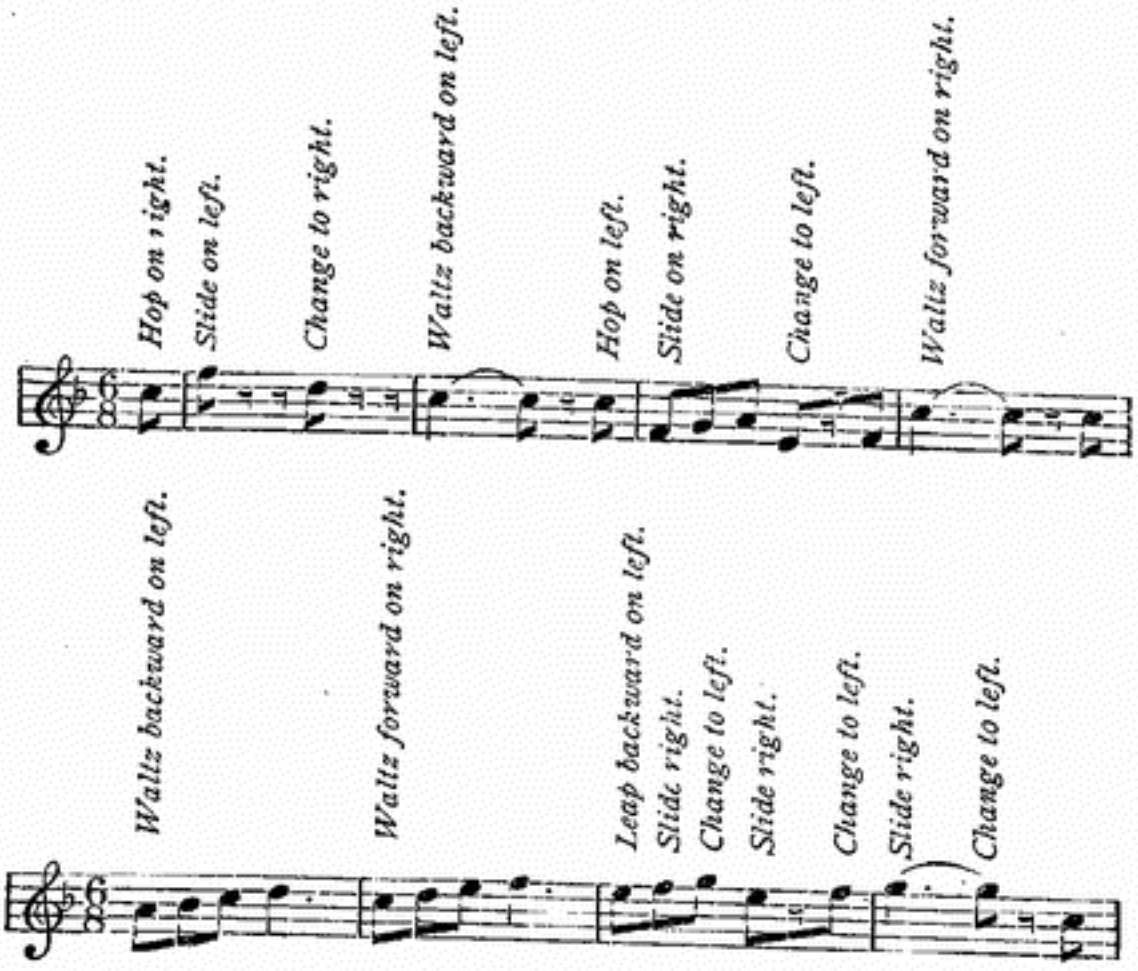
2. Pas Grave with right in front. . . . . 2 bars
3. Pas Marché, commencing with left. . . . . 1 bar
4. Pause with right in 2d position . . . . . 1 bar
5. Pas Menuet to right twice . . . . . 2 bars
6. Pas Balancé forward twice, commencing with left. The couples pass each other . . . . . 2 bars
7. Pas Menuet to left twice, back to back with other couple . . . . . 2 bars
8. Pas Balancé forward, commencing with right foot 2 bars
9. Both give left hand and Pas Marché around each other, so as to bring lady on gentleman's right. 2 bars
10. Salute partner, lady with left foot behind, and finish still facing each other . . . . . 2 bars
11. Pas Menuet twice to right . . . . . 2 bars
12. Pas Menuet twice to left . . . . . 2 bars
13. Pas Balancé forward with right, backward with left, at same time both giving right hand and looking under hands on forward Pas Balancé . 2 bars
14. Disengage hands and salute, lady with left behind . . . . . 2 bars
15. Repeat 13 . . . . . 2 bars
16. Pas Marché, commencing with right, change places and salute, lady with right behind, at same time disengage hands. . . . . 2 bars
17. Repeat 13, commencing with left foot, and giving left hand . . . . . 2 bars
18. Repeat 16, commencing with left foot; lady courtesies with left behind; finish facing opposite couple in 1st position. . . . . 2 bars

19. The two ladies forward, with Pas Grave and Pas Marché, pause in centre of set and give right hand, right foot in 2d position . . . . . 4 bars
20. The two ladies change places with Pas Marché, commencing with right, and, still retaining hands, pause one bar with right foot in 2d position . . . . . 2 bars
21. Ladies and gentlemen give left hands to one another, the ladies still retaining right hands, thus form a line across the set. All Pas Balancé forward and backward twice, commencing with right . . . . . 4 bars
22. Ladies disengage right hands, and Pas Marché, commencing with right, around gentlemen, who do the same, so as to bring ladies on right side. The ladies are now in opposite places . . . . 2 bars
23. Face partner and salute, lady with left behind, and, disengaging hands, repeat to other side . . . 4 bars
24. Repeat 11 to 14. . . . . 8 bars
25. Repeat 15 to 18. . . . . 8 bars
26. Repeat 19 to 23. . . . . 16 bars
27. Both couples Pas Balancé forward, gentleman holding lady's hand . . . . . 2 bars
28. All slide to right once, and salute opposite, finishing on left foot . . . . . 2 bars
29. All cross over with right and left movement, using Pas Marché, thus bringing all to original places 2 bars
30. Salute partner . . . . . 2 bars
31. Pas Balancé to right, giving left hand; same to left, giving right hand . . . . . 2 bars
32. Lady Pirouettes on right foot; gentleman, rising on toes, assists partner to turn, both giving right hand; both salute, lady with right foot behind. 2 bars
33. Repeat 31, using left instead of right . . . . . 2 bars
34. Repeat 32, using left instead of right . . . . . 2 bars
35. All with right foot Pas Marché to centre of set, forming star with right hands. . . . . 2 bars

36. Pas Balancé sideways, with right towards centre of star, raising right hands; same to left, lowering hands . . . . . 2 bars
37. Pas Marché, commencing with right, to original places . . . . . 2 bars
38. Salute partner, lady with right foot behind . . . 2 bars
39. Gentleman takes lady's left hand in his right; Pas Balancé, lady with left, gentleman with right; when placing foot in 2d position, face each other; repeat with other foot, turning back to back . . . . . 2 bars
40. Pas Balancé again, face to face, and salute partner, lady with left foot behind . . . . . 2 bars
41. Pas Marché to original places; gentleman commences with left foot, lady with right, gentleman holding lady's right hand in his left . . . . 2 bars
42. Salute partner, lady with right foot behind; disengage hands. . . . . 2 bars
43. Repeat the Honors No. 1 . . . . . 8 bars

THE PASADENA.

The Pasadena is a new combination danced to any two-step music—waltz position. The explanation is for the gentleman, but will answer for the lady, if, where *right* is mentioned, she use her *left* foot, and, where *left* is mentioned, she use her *right* foot. Each repeats this strain, commencing with *opposite* foot.



T. GEORGE DODWORTH.

DANCING

AND ITS RELATIONS TO

EDUCATION AND SOCIAL LIFE.

CHAPTER I.

PERSONAL.

Disappointment after Teaching many Years.—The Cause.—Traditional Belief in the Usefulness of the Dancing-lesson.—Object of Publication.—Dedication.—Warrant for Opinions on Musical Matters.—Suggestions to Parents.—What a Great Journal quotes from the London *Lancet*.—Two Methods.—Distinction between them.—Dance Teacher and Dancing-master.

AFTER teaching for many years, ever striving for the best methods, I found myself far from accomplishing all that I thought it my duty to accomplish as an instructor in dancing. It was noticeable that many young persons of excellent education, in a general sense, and surrounded by circumstances most favorable to the cultivation of good taste, were in movement and manner less graceful than was to be expected. I keenly felt these failures among my own pupils, believing that there was much beyond mere skill in dancing that ought to be gained through or by means of the dancing-lesson; for I am fully in accord with the traditional belief that dancing should be superior to all other exercises in its beneficial effect upon car-

riage and manner. Knowing that this belief is based upon a truth, I have endeavored to discover and place before the reader the causes which have operated in later years to impair the usefulness of instruction in dancing. The struggle to overcome the difficulty has been a long one; but, I may say, not without a measure of success on my part. The hope of aiding those who are now striving to gain the same ends, and, so far as was in me, to meet an evident desire for the establishment of a general standard among teachers—the existence of which is shown in the formation of societies to promote uniformity—has encouraged me to publish this work. Its pages bear ample evidence of the fact that little may be claimed for it in a literary point of view: I believe, however, they will testify to honest intentions. Such as it is, I dedicate the work to those who are interested, with an intense desire that it may assist in rescuing our art from false teaching and unjust prejudice. Lest it be thought presumption in me to offer opinions on musical matters, it is well to say that my early education in that art gives me warrant for doing so.

To Parents.

Select your teacher with great care and allow him to teach without interference. If you cannot trust him, it would be better for your children never to learn to dance than to be placed under his influence.

When the hope for promotion is used as a stimulant to effort, be cautious about removing that incentive, by requesting or insisting upon promotion before the proper time arrives, of which the teacher should

be the best judge. Promotion is not always progress.

The imitative ability of children, together with a strong feeling for rhythm, enables many to "pick up" the succession of motions which form a dance, who yet never acquire the art of making those motions in a graceful manner. A belief is unfortunately too prevalent, that gracefulness is wholly due to nature; but the idea is as far from the truth as that expression in language and music is wholly natural. The nearest approach to ideal perfection, in all art, is where the greatest natural talent has received the highest cultivation; but, in the absence of great gifts, ordinary ability may be much improved by training.

With children, the effort to move gracefully produces a desire also to be gracious in manner, and this is one of the best influences of a dancing-school. The frequently recurring circumstances of their social intercourse impress their minds practically with the value and beauty of politeness. To secure the greatest benefit, children should begin lessons in dancing at an early age; as a general rule not later than five.

It is true, they may not at that age know how to observe; but the fascination of dancing creates in them so intense a desire to learn that every faculty is awakened, and this awakening develops concentration and observation with wonderful rapidity. The pleasure experienced while forming these habits of mind may be said to give them a permanent character not easily gained at other times, without taxing the mental faculties, and thus the training serves as

an excellent preparation for the acquisition of other knowledge.

When good motions are established, children should be allowed to take lessons for a time every year, so that physical growth may not create angularity. The dancing-lessons will serve as a wholesome relief to the activities of the brain when the child is studying with that intensity necessary to acquire a modern education.

In many cases there will come a period when it will appear as though all previous benefit had been lost; but after this is passed the results of practice will appear more clearly than ever.

Dancing in well-ventilated rooms, under proper regulation, is an excellent and healthful physical exercise, from which the most feeble may receive benefit. Physiologists inform us that exercise is doubly beneficial when accompanied by exhilaration of mind. This being true, where can the two be so happily united as in dancing to good music amid pleasant associations?

"*The Exercise of Dancing.**

"We have lately met with some valuable remarks on this subject in a well-known medical journal (*The Lancet*), by a Mr. Sheldrake, a surgeon who has devoted the greater part of a long life to the cure and prevention of bodily weaknesses and distortions in the young, and who has been led by experience to regard dancing as a most material branch of the physical training of youth.

"Dancing (says Mr. Sheldrake) is one of the most healthy, as well as one of the most pleasing, amusements that can be

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* From *Chambers's Edinburgh Journal.*

practised by the young. If it is learned from those who are well qualified to teach it, and practised, as it ought to be, consistently with the instructions given, it will contribute more to improve the health, as well as the form of the human frame, than any other exercise.

"Mr. Sheldrake gives several examples of persons trained upon these initiatory principles to the profession of dancing. who have lived in health to a great age. 'This,' says he, 'is not the chance lot of a few; for I have, through life, been accustomed to see many persons of the same profession; I have communicated my own observations to many others, and all have agreed in remarking that those who follow this profession have, very generally, excellent health, which very many of them carry into extreme old age. This indisputable fact can only be accounted for by supposing that the preparatory exercises which these persons go through are a modification of what I have called regulated muscular tension, or action, and the early and constant practice of which lays a firm foundation for that high health which accompanies them through life. It is upon the same principle that a soldier is never seen with spinal curvature, or other personal deformity, or a stage dancer of either sex with a deformed person; it is, perhaps, impossible that such things should exist, for the plain reason that the exercises which they begin to practice early in life, and continue regularly through its whole course, render it impossible for them to become so.

"'The inference to be drawn from these incontrovertible facts is, that if we, in very early life, teach young children to practise similar exercises, and follow them steadily afterwards, we shall confirm them in excellent health, and prevent the accession of those evils which so often cause deformity to the figure and destruction to the constitution, at later periods of life. I do not propose to make every boy a soldier, or every girl a dancer upon the stage, but to adopt the principles by the application of which those persons are trained to the successful practices of their several occupations, and so to modify them that they may qualify other classes of society to follow *their* different pursuits.'"

Angularity is a deformity, more frequently caused by habit than by nature; and when the matter is neglected until the age of fourteen or fifteen, boys rarely correct such habits; their exercises, plays, and games, with the prevalence of a silly but general conviction among boys of that age, that it is effeminate to be graceful and manly to be awkward, have greater influence in strengthening these angular habits than the efforts made on the other side can have in correcting them. In the case of boys, therefore, it is important to form good habits of motion and to encourage correct ideas upon the subject at an early time of life, as a shield against the coarser influences with which they find themselves surrounded at school and college.

Under favorable circumstances girls at this age accomplish much, but it must be by great effort. The advantage is always with those who began their training when young.

Two methods are used in teaching. One is founded upon the theory that the simple practice of various dances creates gracefulness. The other rests upon the conviction that the *training* incident to the learning of those dances is the source of all benefit received.

Those whose opinions coincide with the first view allow their children to learn a variety of dances, making expertness of movement outweigh every other consideration; not recognizing the important fact that one may waltz in such a way that all bad habits of motion and manner will be confirmed by the exercise. A polka may be so practised that ev-

ery angularity of motion will be increased. A galop may show in every movement an entire absence of good taste. The motions made, while executing the figures of the Lancers, may be so awkward as to be seriously injurious to a growing child. As these dances may be practised, so may they be taught. Should we expect good to spring from practising the bad?

Those who accept the second theory are of the same opinion as myself, which is, that when learning dances, pupils should also be taught what it is that constitutes true gracefulness, and educated to an appreciation of the highest expressions of intelligence and culture that can be given by means of motion. With this knowledge, which through familiarity gradually becomes an instinct, there are few who fail to express refinement in their own motions and manner.

Those whose teachings are based upon the first idea are "Dance Teachers." Their work is not of the same nature as that of the true dancing-master, nor should they be confounded with those who are governed by the sounder doctrine. Preparation for the fulfilment of the duties required from the first is limited simply to learning the dances of the day; while, in the case of the second, the study of half a lifetime, in all that relates to gracefulness in sculpture, painting, and music, scarcely enables a teacher to acquit himself with justice to his pupils.

CHAPTER II.

INTRODUCTION.

Universal Pleasure in Motion.—What the Man of Science Says.—What the Poet Says.—Power of Rhythm in Man's own Creations.—Every Nation and Tribe has its Dance.—Persistent Love of the Pleasure.—Irresistible Power of the Law.—Good People, in a Measure, Answerable for the Sinfulness of Dancing.—What they Ought to Do.—Christian Associations.—Dancing in our Public Schools.—Nationality of Motion.—Three Classes of Dancing-masters and their Influence.—Cause of the Deterioration in our Ballet-Dancing.—A Revolution in Social Dancing.—Cause of the Deterioration in Teachers.—What Followed the Introduction of the Polka.—Undue Attention Given to the Cultivation of Muscle.—Duty of Parents.

MOTION is one of the universal sources of pleasure among mankind, a pleasure which increases with accumulating intelligence.

The scientist rejoices in it when gathering knowledge through his great telescope, reaching out towards unthinkable distances where motion is observed in awful grandeur, almost paralyzing the mind with conceptions of its stupendous rhythm; or when engaged in the minute investigations of the microscope, where an infinity of motion baffles imagination.

The poet, in rapturous words, tells of its beauty in the heaving swell of an ocean, in the grand procession

of the clouds, and in their chasing shadows. The rush of the mountain torrent and the placid flow of a river alike excite his imagination to fervor. He sees a charm in the yielding of the oak to violence, the graceful swaying of the palm, or the gentle undulation of the grain-field, when fanned by a summer's breath. The sweep of an eagle's flight and the dazzling movements of the humming-bird afford themes for the expression of his delight.

Motion is universal, and man is endowed with capacity to appreciate its beauty and rhythm. Should we doubt, then, that the pleasure of motion is part of man's nature?

How strong the effect of rhythm is upon the human mind is shown in man's own creations; what is it that fascinates us when gazing upon a fine piece of machinery, with its rhythmical pulsations? Notice the irresistible effect of rhythm when aided by melody and harmony in the stirring strains of a military band; or of rhythm without music, as in a drum corps; who fails to keep step? or even without this, how thrilling to hear the steady tramp, tramp, tramp of a large body of men! That nearly every nation and tribe upon the face of the earth has its dance is further evidence of the innate love of the human race for rhythmical motion. In our own country, notwithstanding the condemnations and exhortations of many well-meaning people, repeated for years and still recurring, the dance, or rhythmical motion, maintains its hold upon favor as one of the chief amusements of the young; so, no doubt, it will ever do; the instinct is so fully a part of our natures

that even those gray-haired ones, who so strongly condemn this motion to music, may be seen swaying to and fro in exact rhythmical accord, and with evident satisfaction, while singing one of the good old tunes, such as "From Greenland's Icy Mountains," or "Sound the Loud Timbrel," thus proving in their own persons the irresistible power of this benign law.

In this case, as in many others, a good is condemned for its abuse; for certainly to make pleasant motions to good music cannot be *sinful*. It is said, however, that dancing leads to many things that are sinful, which is often too true; but these good people are in a measure answerable for this. They have blocked up nearly every road, except the one leading to vice. Would it not be well, now, to open a few paths through this pleasure-ground which would lead to virtue?

On all occasions, when numbers of persons are brought together by the attraction of dancing, our rooms are so crowded that there is scarcely space in which to stand with comfort. The air is vitiated by burning gas, and the exhalations from innumerable lungs at full play. Excitement is in every quivering atom of the atmosphere. The dancers are in constant collision, all feeling it to be a necessity to shrink into the smallest possible space—many innocent ones doing so unconsciously—until positions of indelicacy become no longer offensive. It may be truthfully asserted, that our young people of to-day are as virtuously and modestly inclined as those of any period; and when space is sufficient, fashions of indelicacy in dancing are soon abandoned.

Would it not, therefore, be more in accordance with sound wisdom for the elder ones to provide those whose nature it is to dance with places and opportunities for the exercise of this pleasure, amid proper circumstances, and not compel them to seek it where they are too frequently surrounded by temptations destructive alike of health and morality?

What reasonable objection would there be to every "Young Men's Christian Association" having weekly meetings for the enjoyment of this pleasure? Surrounded by parents and friends, the happiness experienced by the young people would not make them less active in their Christian duties. The community could be taught by example that extravagance of expense, suppers, late hours, and other dissipations, have no necessary relation to dancing.

The writer's own experience, for more than fifty years, abundantly justifies him in saying that profound impressions may be made upon children during the happy moments of their dancing-lessons. This being so, why should we not take advantage of the fact as a means for their moral elevation? In our public schools a daily lesson in dancing might be given as a recreation, the right of attendance upon which could be made a reward for good conduct. All children are fond of this exercise, and for the sake of its enjoyment would readily submit to that necessary lesson—*subordination.*

The two sexes being brought together, all the courtesies of social intercourse could be insisted upon, making politeness and consideration for others habitual. The lessons would afford ever-recurring occasions when

children might be made to feel, from immediate practice, how necessary and useful this is; and that in thus treating others, at all times and in all things, with kindness and courtesy, they truly fulfil the precepts of the Golden Rule.

Surely, the daily practice of these social virtues would have a softening effect, and produce a better result than sending the children into the yard or play-room for recreation, as it is called, which usually means to romp and practice rudeness, the strong abusing the weak, and all taking daily lessons in tyranny, imposition, and turbulence; the outcome of which is too often lawlessness in later life. The sight of two or three hundred young children enjoying themselves, under the influence of their better feelings, and giving expression to their happiness in orderly motion, possibly to their own songs of joy, could not be otherwise than acceptable to a kind father, either on earth or in heaven.

It is interesting to observe the effect nationality has upon human motion. The gesticulations of the French and those of the Germans are as unlike as are their two languages. The Spanish, Italians, and French have similar motions, yet those of each are so far peculiar as to be easily recognized. The Jewish people furnish a remarkable example of this persistency of race distinctions in motion; for, although mingling with all nations, they retain their peculiarities. As individuals of all nations rise in culture and intelligence, less and less of these peculiarities is observable. The dancing of each nation, when mov-

ing to the same waltz, is generally marked by peculiarities that are not due so much to any difference of physical form as to early habit. How important is it, therefore, that good habits of motion should be established early in life! There arises the question—how can this be secured?

One of the great authors of the last century said that "They move easiest who have learned to dance." The saying is not so true to-day as it was in his time. The principal influences that have produced the change may be traced in the following pages; others are mentioned under the head of "Minuet."

The first revolution drove from France many persons of high rank, who took refuge in the larger cities of Europe and America, where their accomplishments could be made available in gaining a livelihood. Among the nobility, at that time, dancing was considered an important element in forming the carriage and manners of a lady or gentleman; consequently, great attention was given to the subject, and all were thoroughly educated in the art. In their days of adversity many had recourse to the teaching of this accomplishment. The stately manners, refined motions, and graceful dancing of these noblemen were reflected in their pupils, having great influence in forming their social manners. They were followed by another class, purposely educated as teachers of social dancing, who, having been under the instruction and influence of their predecessors, continued all their excellent methods. It must be observed that the teachings of both classes had a close relation to the training of those who were to move in private

life; not so with a third class, who, having been educated for the ballet, were removed from these influences. They were at one time very popular as teachers, because of a general failure to apprehend the difference between ballet and social dancing, which is as wide as that between operatic and social singing, or the pantomime and conversational motions. The exercise required for these artists (for many were truly such) to gain the strength, endurance, and largeness of motion necessary in their department of dancing, in many cases, produced an excess of action unsuited to private life; they were consequently conspicuous at all times for exuberance of motion and manner, which was burlesqued in the well-known grotesque dancing-master of the stage. To them is due the acceptance of the saying, "He moves and has the manners of a dancing-master."

Little else need be said to suggest the unfitness of their teachings for use in forming the habits of motion necessary for private life. The exercise necessary to accomplish the difficult motions (steps) used in the quadrille, had a beneficial effect in giving elasticity to the muscles, free action to the larger joints, and balance to the body, and had a large share in producing that dignified carriage so often mentioned as belonging to the lady and gentleman of the old school. The effect of the methodical training of these three classes of teachers was shown in habits of precise and graceful motions, and the effort in their pupils to improve themselves taught them to recognize true grace in others. This education is, in a measure, lost to the present generation, which is

made conspicuously evident in our ballet-dancing. Among those who follow any art as an occupation, few can resist the tendency to yield to the taste of those who praise.

In later years, it will be noticed that violence of motion, high jumping—the jumper showing in every movement how great is the effort—are most applauded; as a consequence, gymnastics have taken the place of graceful dancing.

Not so when such artists as Vestris, Cerito, Fanny Ellsler, and Taglioni were in favor. It was not gymnastics which so bewitched the people of their day; it was exquisite refinement of motion, gracefulness in its highest expression. Such art would scarcely be recognized to-day.

With the introduction of the waltz, galop, polka, and other round dances, a complete revolution in social dancing took place. These were so easily learned that education in motion was deemed unnecessary; simply to make the motions required was quite sufficient, manner becoming entirely secondary. Many learned from one to the other, frequently transmitting their own mistakes. And as it is true that many of our choice plants and flowers, when left without continued cultivation, return to their simple forms—so it is with human beings; the grotesque is the original form of pleasure given by motion; and so to the grotesque we naturally return, unless sustained by education. The diminishing importance of the dancing-lesson, as part of physical and moral education, was followed by a more serious loss to the world; for it lowered the position of those who made the teaching

of the art a vocation. In consequence, many who were fitted for it by nature, education, and social experience, were deterred from assuming its duties; and as the older teachers passed away, their places were taken by those who were neither by training nor education prepared for so responsible a position. Not having had the advantage of the teachings and association of the older ones, they were not aware of the proper nature of their duties; but they were able to waltz expertly, and the teaching of waltzes and a few other dances was all they believed to be required from them; they were, therefore, simply dance teachers, not teachers of motion and manner, which is the definition of dancing-master as the term was formerly understood. Conscious of their want of knowledge in regard to propriety of motion, they were ever ready to adopt the eccentricities introduced by the inexperienced young people in society, instead of giving direction to their judgment and taste. What would we think of a teacher of vocal music who, hearing many persons sing with a nasal tone of voice, should instruct his pupils to do the same, accepting this as fashionable, and not asserting good taste by correcting the mistake? It is to this absence of better instruction that we must attribute the toleration of indelicate motions and manner among those whose education, in all other departments, is satisfactory.

About the year 1840 the polka was taken from the peasants of Germany and adopted by the fashionable society of Paris. From Paris it was disseminated all over the civilized world, with consequences little anticipated at the time; for the introduction of this

dance had a serious effect in lowering the respect formerly given to good motions and manner, for the following reasons:

In Paris the rage to learn this dance became so general that Cellarius was compelled to employ many ballet-girls to assist in teaching. This method became so very popular that other places were established, where this was offered as the chief attraction, not only in Paris, but in all the large cities of Europe. Subsequently places were opened in New York, multiplying rapidly in many of our large cities. The managers of these places were not masters of motion, but simply dance teachers, and had very questionable taste in their methods. The young women willing to be employed were naturally those to whom the small amount paid was of importance; they, therefore, exercised little, if any, improving influence upon those who practised with them. But, being able to dance expertly, and always deeming it part of their duty to be as agreeable as possible to those who came to learn, they made the method very attractive at one time to our young men—the freedom of manners and absence of all attempts to practise the amenities of social life being to some natures very enjoyable. Small rooms were generally used, so that the crowding and squeezing of the parlor were repeated, with surroundings not conducive to delicacy, to say the least. Many young men became very expert by this practice; but in gaining skill they lost the modesty and innocence that should accompany the pleasure.

The bad influence, unfortunately, followed them to

the drawing-rooms of their friends; being expert, they were desirable partners, but the methods practised in learning were communicated to their sisters and lady friends: there was, in consequence, a deterioration in the general tone of motion and manner. Another matter may be mentioned as marking the tendency of our prevailing ideas, which is the undue attention given to the cultivation of muscle. This seems to have led our young men to adopt as their ideal man a *robust athlete*, not an *athletic gentleman*—the latter typified in Apollo, the former in Hercules, who is worshipped in the person of prize-fighters and "Go as you please" men. Strength is a valuable acquisition, but graciousness of manner may be termed a social virtue, which sheds pleasure upon all who come within its influence. The greatest strength in the world may yield to a cripple with a revolver, but no soul is so strong as to resist kindness of manner. Why the two should ever be separated is difficult to understand, except upon the hypothesis that the extreme cultivation of muscle has a tendency to increase the animal part of our natures, with its accompanying selfishness, unless sufficiently counteracted by an equal cultivation of the better qualities of the mind. For this we must look to the dancing-lesson, where sisters, brothers, mothers, and friends exert a beneficial influence in forming the manners and characters of the young. But for this thoroughly equipped and qualified teachers are as requisite as in any other department of the education of children. The profession of dancing-master is an occupation with very serious responsibilities; and if these are conscien-

tiously fulfilled, it is a calling worthy of the efforts of the best. It may be added that parents fail in an important duty who do not exert the greatest care in selecting the person to whom they intrust the plastic minds of their children.

CHAPTER III.

MANNERS, OR MORALITY OF MOTION.

Manners.—Morality of Motion.—Not Truly Valued.—The Opinion of a Great Philosopher.—Easy to Learn.—Football Habits.—Gentlemen in our Exchanges.—Effect of Habits.—Little Crimes before Greater.—Effect of Boxing, Wrestling, etc.—A Strong Influence Required.—Two Examples.—What Good Manners Are.

OBSERVING the manner in which various persons move about in a large assembly, it will be noticed that one will make his way through the crowd seeming to conciliate more than offend those whom he disturbs. Another pushes his way in so different a fashion that antagonism is created at every step. The first of these two should certainly be classed higher in the moral scale than the second, yet the difference is only in the manner of doing the same thing. Truly, then, "Morality of Motion" would be a proper title for manners. In our bustling times this all-permeating virtue is not held at its true value. Speaking in a commercial way, no investment pays higher interest or makes quicker returns than good manners. In conversation, relating to the business success or failure of friends, how often we hear it said: "I am not surprised at his success, his manners were so agreeable." And again, what so

frequent as "Miss Blank is certainly not at all pretty, yet her manners are so very agreeable every one is charmed with her." As the great thinker of the age states it, "With the sympathetic being every one feels more sympathy than with others. All conduct themselves with more than usual amiability to a person who hourly discloses a lovable nature. Such a one is practically surrounded by a world of better people than one who is less attractive." * This accomplishment is easier to learn than to play a little on the piano, or at the game of billiards, and is certainly much more valuable in life; yet many young people fail to recognize the fact. Young men sometimes carry into their social intercourse habits learned in playing base or foot ball, where they must get at the ball, if they break a friend's leg in doing so. We hear of *gentlemen*, in our business exchanges, smashing each other's hats, tearing each other's clothing, pushing, kicking, and otherwise maltreating one another—truly justifying the names of Bulls and Bears. Should it be expected that this disregard of others, this neglect of conscientiousness—in other words, of good manners—will have any other effect than a debasing one? It is surely reasonable to believe that the daily practice of these habits must have an ill effect upon the minds of those who indulge in them; and notwithstanding earlier teachings, this may aid other influences in producing those terrible examples of dishonesty which have so shocked the world, disgraced our nation, and lowered the standard of

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* Herbert Spencer.

business morality among our young people. It is an axiom that the greater are preceded by the practice of lesser offences, the latter insidiously preparing the mind by making it less sensitive to right impulses. What may we expect, therefore, from those young men who, in dancing, recklessly soil the beautiful fabrics of women's costumes with perspiring hands, rather than avoid that injury by wearing gloves? Their only excuse is that such is the fashion, copied from the habits of a dissipated prince.

Honesty of purpose and the desire to do justice to others so far transcend mere fashion in importance that it is astounding that any American gentleman can plead so small an excuse for so great a wrong. Boxing, wrestling, boating, base and foot ball, and the like, have a strengthening effect upon the muscles, and are undoubtedly useful to a certain extent; but they have a tendency towards coarseness and brutality, as is shown in the hazing, cane rushes, and other doings of young men who attend our educational institutions. A strong influence of some kind is wanted to strengthen the muscles of morality, whereby our young men may become strong enough to stand erect in the presence of vice, creating that chivalric tone of mind so essentially a part of a gentleman's character in every position of life; filling the soul with more moral pride and less intellectual vanity. An influence of great power is now wanted to increase the number of young men who are willing to sacrifice some of the ease and pleasure that wealth brings, for the great call of duty to fellow-man. Two examples are strikingly prominent at the present time, upon whom the

citizens of New York and Brooklyn justly look with pride, as noble types of what young Americans of education ought to be. Good manners consist of a ready acknowledgment of the rights of others, a willingness to concede in the way of kindness, a cheerful readiness and evident pleasure in fulfilling all the little duties of social intercourse—pleasure in the pleasure of others. As motion is the outward expression of all forms of good manners, it cannot be gainsaid that the Morality of Motion should receive a large share of attention. To discuss such subjects in a work of this kind may to some appear inappropriate; but manners and morals are so inseparable that the book would be incomplete without such discussion—the time having arrived when every teacher, in every department of education, should do his part towards the moral elevation of the young. Not until every breath inhaled by a child conveys moral education, can we expect to overcome the selfishness of nature. When to make others happy is our own greatest happiness, then will come the peace that passeth all understanding.

Etiquette.

Discussion of the laws of social intercourse has no place here, although the two (manners and etiquette) are frequently confounded. When we remember that manner is an individual virtue, the same in all nations, communities, and societies, while etiquette may vary at different periods of time and take a different form in each social circle, the distinction is easily drawn. Information upon that subject may be found in many excellent publications of the day.

CHAPTER IV.

POSITIONS AND MOTIONS.

Positions.—Dodworth Method.—Six Radical Motions.

FIVE POSITIONS.

SINCE dancing became an art, these have formed the basis of all motion.

First Position.

Stand with heels together, feet turned outward so as to form a right angle. This angle is maintained in all positions and movements.

Attitude.

The upper part of the body should be slightly inclined forward, the hips backward—the forward inclination just enough to cause a tendency in the heels to rise from the floor; the head erect, legs straight, arms hanging by the sides, elbows very slightly turned outward, so that the arms will present gently curved lines to the front.

This necessary inclination forward was at one time exaggerated into what was known as the "Grecian Bend;" the phrase had reference to the fact, that in all Grecian statuary, where gracefulness is intended,

this beautiful curved line is always present. This may be termed the normal attitude, which should be maintained at all times.

Second Position.

Stand on one foot, extending the other directly to the side as far as the toe will reach, when pointed down, with legs straight.

Second position of left when left foot is extended.

Second position of right when right foot is extended.

Third Position.

Stand with feet close together, with the heel of one in the middle or hollow of the other.

Third position right when right is in front.

Third position left when left is in front.

Fourth Position.

Stand on one foot, the other extending in front as far as the toe will reach, with legs straight.

Fourth position of right when right foot is in front.

Fourth position of left when left foot is in front.

Fourth Position Behind.

Stand on one foot, and extend the other backward as far as can be reached by the toe, with legs straight.

Fourth position behind of right when right is extended.

Fourth position behind of left when left is extended.

Fifth Position.

Stand on both feet, the heel of one touching the toe of the other.

Right in front is fifth position of right.

Left in front is fifth position of left.

In the third and fifth positions it is sometimes necessary to say, third or fifth position of right foot *behind;* which is simply equivalent to saying, third or fifth position of left.

THE DODWORTH METHOD.

I present this as the most thorough method yet devised for conveying ideas of motion by language; my own practice, with that of others, having abundantly tested its usefulness. As I am not aware that the method was used previous to its adoption by me, I feel justified in naming it the *Dodworth Method.* If it could be adopted by teachers generally, their pupils from different parts of the country would be able to unite without difficulty in any dance. As my long career as a teacher draws near to an end, I offer this to the art I have so long endeavored to elevate, and to those who teach it, as my last, and I truly believe my most valuable, contribution.

Confessing that I am not free from the usual short-sightedness in regard to my own faults and mistakes, I would esteem it a great kindness if any of my fellow-teachers would point out omissions or suggest improvements which would meet their views, promising that what they say will be well considered; and

if good fortune shall call for a second edition of this treatise, the improved work will show the use made of the suggestions.

Six Radical Motions.

There are six radical motions which furnish the key to all that follows.

1. *The Change.*

Sideways.—Stand with left in second position.

Strike the left heel against the right, immediately extending right to second position, thus changing from one foot to the other. At the moment of changing the feet a slight spring is made. Repeat same, back again from right to left foot.

Front Change.—Stand with left in fourth position.

Bring the left heel back against the right to first position, and immediately extend right to the fourth position, springing lightly as the feet are changed; repeat by changing back again to left in front.

Backward Change.—Stand with left in fourth position behind.

Change by springing lightly, and extending right to fourth position behind, and again back to the left behind.

Alternate Change, forward and backward, with left in front.—Stand with left in fourth position in front.

Bring left back to first position, and immediately

extend right to fourth behind, springing lightly to make the change from one foot to the other.
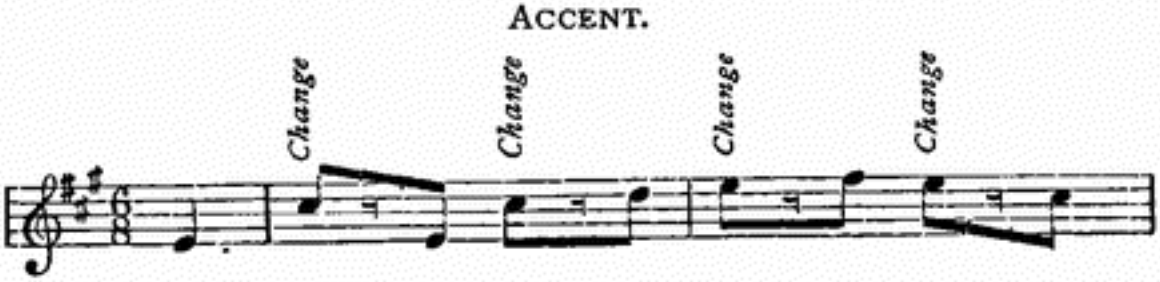
Bring right forward to first position, immediately extending left to fourth in front; at the moment of changing spring gently from one to the other.

Alternate, with right in front.—Stand with right in front, fourth position.

Bring right back against left, in first position, and immediately extend left to fourth behind; then bring left forward to first, and extend right to fourth in front.

The spring should begin by a gentle bend of the knee from which the spring is made; but at the moment of changing both knees must be straight.

In every round dance one or two changes occur.



2. *The Slide.*

Side Slides.—Stand with left in second position.

Slide left, ten inches farther to the side; at the same time transfer the weight of the body to the left foot, leaving right in second position; in the same manner, slide right, leaving left in second position.

In repeating slides in the same direction, it will be found that a change must occur between each slide;

when to the left, the changes are from left to right foot; when the slides are to the right, the changes are from right to left foot.

Forward Slides, with Alternate Feet.—Stand with left in fourth position.

Slide left forward, then place right in fourth position and slide forward, and repeat with alternate feet.

Forward Slides, with the same Foot.—Two or more slides with the same foot require a change between them.

Backward Slides, with Alternate Feet.—Stand with left in fourth position behind.

Slide left backward, then pass right to fourth position behind, repeating with alternate feet.

Backward Slides, with the same Foot.—Two or more backward slides require a change between them.

3. *The Step.*

To prevent confusion it must be understood that this word *step* is used in the sense of stepping from one foot to the other, as in walking; but not in the sense in which we use it when we speak of polka step, waltz step, and other complicated motions.

Throughout these explanations it is used as meaning a simple motion.

Forward Steps, with Alternate Feet.—Same as in *walking* on the toes forward.

Backward Steps, with Alternate Feet.—Same as in walking backward.

Side Steps.—One step to right or left.

To make a succession of steps with the same foot, either forward, backward, or sideways, requires the introduction of a *change* between each step and its successor.

4. *The Leap.*

This is the most difficult motion of all, so much so, that it has been named the "Pons Asinorum" of dancing; but, as it occurs in nearly every round dance, the manner of its execution has a decisive effect upon the appearance of a dancer. One may leap with all the flexibility, lightness, and energy of an antelope; another with the stiffness, heaviness, and angularity of a cart-horse.

Side Leaps.—Stand with left in second position.

Bend the right knee and leap to the left ten inches; same to the right.

Forward Leaps.—Stand with left in fourth position.

Leap forward upon the left, then hold right in second position and leap forward upon that foot; in the same manner for any number.

Backward Leaps.—Place left in fourth position behind.

Leap from right to left backward. Place right in

fourth behind and leap from left to right backward. This may be repeated indefinitely.

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

5. *The Hop.*

Spring from and alight upon the same foot; the position of the other has no connection with the motion, as it may be extended to the side, front, or rear, or the heels may be kept close together, while hopping.

6. *The Halt.*

The halt consists simply in stopping in first position.

Every dance now in use is composed of two or more of these radical motions. Knowing these, therefore, enables a learner to comprehend any description by this method without difficulty. Many persons will have difficulty in believing that the waltz and polka, as now danced, are composed of precisely the same three motions; but the fact is easily demonstrated.

CHAPTER V.

GENERAL DIRECTIONS APPLICABLE TO ALL ROUND DANCES.

Absurdity of the Notion that one Cannot Learn without a Partner.—First Duty of Beginners.—When Two may Dance Together.—Elements of Good Dancing.—Best Examples.—Dancers with but One Element.—A Prevalent Mistake.—Another Fact.—Only the Theory.—Who Complain.—An Amusing Incident.—Accent, Music, and Dancing Inseparable.—Natural Pulsation.—Who it is that Pooh-pooh Dancing.—Guiding.—Music for Dancing.—A Few Suggestions.—Metronome.

THE belief so prevalent among men that the round dances cannot be learned without the assistance of a partner is simply absurd. Is a partner requisite to strengthen the muscles or give freedom to the motions? Can the assistance of some one to lean upon teach self-balance? Must not two persons separately learn to sing before joining in a duet? Truly, nine parts may be learned alone, a partner is only necessary for the tenth; nor can any one dance well with a partner until he can dance well alone. It is a curious and suggestive fact that ladies usually learn without assistance of this kind; but men who belong to athletic clubs, run in foot-races, and contend in jumping-matches, etc., are not unfrequently too

feeble (surely not in muscles) to learn to waltz without some one to lean upon. The first duty of a beginner should be to learn the exact motions of a dance and their proper accent.

After learning the dance sideways, forward, and backward, one should learn to make the same motions while turning first to the right, secondly to the left—the one as much as the other. Next learn to change from the turn to the pursuit, either forward or backward, and again back to the turn, both to right and left. In thus becoming familiar with all the various changes and directions of the dance, one acquires balance, elasticity, endurance, and expertness. All this should be done alone; not until the learner can move himself has he the right to ask others to move with him.

After learning to turn themselves, two gentlemen may practise together quite as advantageously as with ladies. In truth, after acquiring all that is possible alone, little is left to learn.

If a beginner could at all times have a good dancer for a partner, either lady or gentleman, some little trouble might be saved, perhaps; so might it be if an assistant could always be present when one is studying lessons of any kind. But this certainly does not produce self-reliance; and in the case of dancing, in order to obtain this trifling aid, many things of greater importance must too frëquently be sacrificed.

Taking the waltz as a type of all other round dances, we observe that it consists of six elements:

Attitude,	Flexibility,
Grouping,	Accent,
Precision,	Expertness.

1. *Attitude* in each dancer should be such as to show familiarity with the requirements of good taste.

2. *Grouping* of the two must accord with the dictates of modesty and propriety.

3. *Precision* should exhibit perfect knowledge of the motions belonging to the dance.

4. *Flexibility* is an important part in gracefulness.

5. *Accent* must be at all times correct.

6. *Expertness* is that familiarity with every possible turn and angle which enables dancers to avoid collision.

The best dancers possess all these in the highest perfection. As we descend, excellence in these elements is gradually lost, until finally a dancer may be without good taste in attitude, immodest in grouping, not precise in motion, not flexible, and incorrect in accent, yet very expert. This last it is which is so often mistaken for good waltzing, even where there is not one element of good taste. Not having had the advantage of the advice of a cultivated teacher, many persons stop at this point, and are singularly conceited in this when modest in other things. Every one should remember that in the art of motion there is no exception to the rule that prevails elsewhere in education: the highest excellence being shown through the purest taste in motion, accent, and manner. The first two might be self-taught; the third, never.

A very prevalent mistake is that the movements (or steps) for lady and gentleman are different, the fact being that they are precisely alike, but follow in different succession.

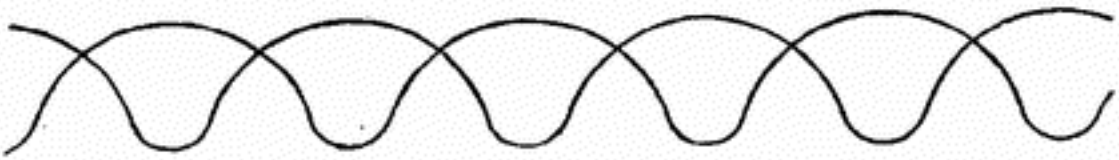
The waltz, for example, consists of six motions; the lady begins at 1, continuing with 2, 3, 4, 5, 6; then beginning again at 1, and repeating the same succession, in every direction, under all circumstances. At the same time the gentleman begins at 4, continuing with 5, 6, 1, 2, 3; then beginning again at 4, repeats the same succession throughout the whole dance, never varying. It will be observed, therefore, that while one is making 1, 2, 3, the other is executing 4, 5, 6; thus one half is the counterpart of the other.

Another fact must be equally well remembered, which is, that no revolving dance follows in a series of equal circles, but in a succession of alternate long and short semicircles or loops, which may be represented in this manner:

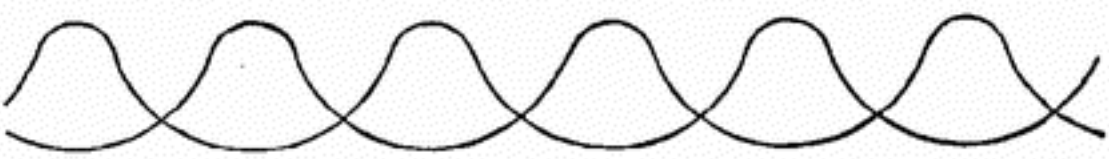


This would be the line followed by one person turning to the right. Two persons together following same line thus:

Turning to right.



Turning to left.



It will be seen that when one is making the long curve the other makes the shorter, so that one half of the dance is a pivot for the other.

In turning to the right in the waltz, the motions 1, 2, 3 form the pivot; the 4, 5, 6 make the long curve. In reversing, the pivot is upon the 4, 5, 6; the long line upon the 1, 2, 3.

To make the change from right to left or left to right turn, requires one bar in a straight direction, one person backward, the other forward; this brings the opposite foot upon the short curve or pivot.

Here the theory is given; but it is as impossible to teach or describe all the various turns and angles required, when dancing in society, as it would be to teach a person to walk in a crowd. That can only be learned by practice among others, and is an essential part of a dancer's education, requiring much practice after accomplishing the simple mechanism of movement.

Some make the attempt too soon, before they can turn themselves properly, much less turn with another. These are they who so frequently complain of others being in the way, not understanding that they are themselves the offenders. Many ladies can testify to the pain and shame experienced while attempting to dance with a person thus unskilled. On the other hand, it is charming to witness the expertness with which many of our young people avoid collisions.

An incident occurred a few years since, at one of the European watering-places, which illustrated this in a striking manner, affording not a little amusement

to those who were present. At one of the weekly reunions, a party of young people from New York were enjoying themselves, among the others, in the waltz. They, of course, moved in our way; the others in their way, never reversing; that being, at the time, not fashionable. Happily the fashion has changed since then! The five or six couples of young Americans were excellent examples; they glided about among the others in their easy and graceful way, in every possible direction. Some of the others appeared to be annoyed at this, and endeavored to vex the Americans by getting into their way; but an ox might as well have tried to catch a butterfly. This the adverse party discovered; but as they accepted the defeat good-naturedly, the contest ended in a hearty laugh on all sides.

Accent.

The descriptions of dances which follow will be found connected with music, so accented as to show precisely upon what note, or division of a bar, each separate motion should occur; and in order more fully to show the close connection of motion with music, the same melody is sometimes used for several dances, the time and accent being changed to correspond with changing requirements.

Music and dancing are inseparable; accent having so large a share of importance that different dances are formed by simply changing the accent of the same succession of motions. A slight variation of accent in the waltz, which at all times appears the same, renders two persons disagreeable partners; yet

both may find others whose accent would be all that could be desired in a partner.

It is natural for beginners to make accented motions upon the accented portion of the music. This correspondence is found in the galop, polka, racket, and schottische movements. In the waltz the accented motion occurs upon the unaccented part of the bar of music, causing a kind of syncopation, adding somewhat to the difficulty, but increasing the pleasure-giving qualities of the dance.

To this, in part, may be attributed the unchanging popularity of this movement; while the dances of simple accent have their waves of popularity, ebbing and flowing in periods of about ten or twelve years.

There is also a natural swing, or pulsation, it might be termed, belonging to all dances, having a close relation with the pulsations of the body; at one time slower than at another, yet never varying more than a few beats in a minute.

A musician who feels this and can convey its meaning to the dancers through his music, is the one alone who can inspire the pleasure of motion to music; and when to this is added the delight of a partner in exact rhythmical accord, then, and then only, is the full joy of rhythmical motion felt. The exhilaration felt in waltzing, sometimes amounting almost to ecstasy, can no more be described or imagined by those to whom nature has denied this pleasure, than the rapturous effect of fine music can be conveyed to the deaf, or the delight of grand scenery to the blind; yet these are they who pooh-pooh the pleasure, with all the assumption of perfect knowledge, not being

sufficiently just or generous to acknowledge their want of capacity for such emotions. As an elderly lady of defective education in the matter of grammar once said, "What I don't like ain't no consequence."

Holding Partners.

The idea of one holding the other should not be too strongly entertained. To dance together in sympathetic time and motion ought to be the dominant thought.

The manner of holding is, however, of very great consequence, as what is seen in this is frequently used as a measure of character. In this is its greatest importance.

Among the vulgar, uncultivated, and vicious, certain methods prevail, and we naturally suppose that those methods are the result of the habits and feelings caused by the surroundings of those so unfortunately placed; but when like methods are found in cultivated society, among those who have had every opportunity to improve their taste, it is unquestionably a shock to a thinking person.

To hold closely has many objections without one advantage.

It is indelicate (vulgar might be the better word).

It reflects unpleasantly upon the characters of the dancers.

It prevents freedom of motion.

It is ungraceful in appearance.

And as it is always in favor with the vulgar and vicious, it ought to be frowned upon by the cultivated.

In the schools where girls were employed to dance with men this close way of holding began, and was insisted upon. "Honi soit qui mal y pense" was repeated until modesty became a shame.

If the observation of social waltzing in New York and Europe, for more than forty years, proves anything whatever, it is that the method of holding which is prescribed below is to-day, as at the beginning, adopted by *all* who may be noticeable for refined manners and movement.

The gentleman approaches the lady, offering his left hand—one who is *au fait* will at the same time make a slight inclination or half bow. The lady places her right hand in that of the gentleman, who then extends his right arm in a direct line to the side, the forearm bent so as to form an acute angle. In this angle the lady will place herself, with the centre line of the person opposite the line of the gentleman's right side, both persons on parallel lines, not forming an angle. In this position each will be looking over the other's right shoulder, and by the lady turning her head slightly to the left the effect of the group will be greatly improved, and prevent all possibility of taking each other's breath, which is rarely pleasant, and in the case of a young man directly from the use of a meerschaum is "positively horrid," as many ladies have remarked. The lady, if not too short, places her left hand, hooked, upon the gentleman's right shoulder, the fingers appearing in front. The right hand of the gentleman should rest very gently upon the lady's back, as near the waist as possible, so as not to remove the upward pressure of the

elbow directly under the lady's shoulder, as this is the lady's support, and must be held with sure, but gentle, firmness. The hand on the back should rest very lightly, and on every possible occasion should be slightly raised, so that the air may pass between, as in some cases the close contact induces perspiration, and may leave its mark upon the lady's dress. Both persons should be slightly bent forward, from the hips upward, so that the shoulders may be only three or four inches apart, the distance increasing downward; this leaves both parties free in their limbs, so that any contact of person or knees may be avoided, and should be so avoided as a most serious mistake. The gentleman's left hand, holding the lady's right, should be extended downward in a line with the body, the hands three or four inches distant from the person, the arms forming a gentle curve from the shoulders downward. No weight is placed upon this arm; all the guiding and changes must be governed by the elbow under the lady's arm. It will be found, that this grouping will be perfectly modest in appearance, no more contact of person occurring than in a lady taking a gentleman's arm for walking. In conclusion, let it be remembered that purity of thought and action may be as conspicuous in waltzing as in any other situation of life; that the gross waltz grossly, the vicious viciously, the refined and innocent innocently and in a refined manner. (See illustrations of waltzing at end of book.)

Guiding.

It seemed to express the prevalent idea upon this subject, when a person asked the question, certainly

not in very choice language, "How do you haul your partner round?"

Those who waltz well move together in perfect accord, neither the one nor the other conscious of any control; usually the lady follows every movement of the gentleman, but if necessity requires it, the gentleman may follow the lady, one changing, the other following, scarcely knowing what they are doing; for during this time an animated conversation is frequently maintained. These, however, have passed the anxious state, in which many persons find themselves who have not fully mastered the difficulties of self-movement, and made waltzing a memory of the muscles. There is no theory for this, it is all in practice.

Always maintain a proper attitude.

Disguise all effort.

An extended leg must not be bent.

Bend only the knee *from* which a motion is made.

When moving the feet, let the heels pass close together.

Keep the heels about half an inch from the floor.

In rising, allow the toes to be the last part of the foot to leave the floor.

When descending let them be the first to touch.

Endeavor to keep the feet at a right angle at all times.

These can only be suggestions; gracefulness of motion must be learned from example.

Metronome.

The letters found at the beginning of each dance, M. M. ♩= 36, refer to Maelzel's time-indicator or me-

tronome, by which the exact speed of all music is determined.

M. M. means Maelzel's metronome, the notes  indicate the length of note to be taken at each beat of the pendulum.

The figures are those at which the index upon the pendulum should be placed. A simple substitute can be made by attaching an ounce weight (a bullet of lead is best) to a piece of thread. Allowing this to swing, and varying the length of the thread according to the following scale, it will be found sufficiently accurate for the purposes here required.

	Metronome.	String.—Ins.	
Waltz	72	23	One beat to a bar.
Galop	76	22	" "
Polka	104	11	Two beats "
Polka Redowa	60	36	" "
Schottische	76	21	" "
Knickerbocker	76	21	" "
Polka Mazurka	56	43	One beat "
Five Step	144	5	Five beats "
Quadrille	104	11	Two beats "
Lancers	104	11	" "
Varsovianna	54	49	One beat "
Court Quadrille	76	21	Two beats "
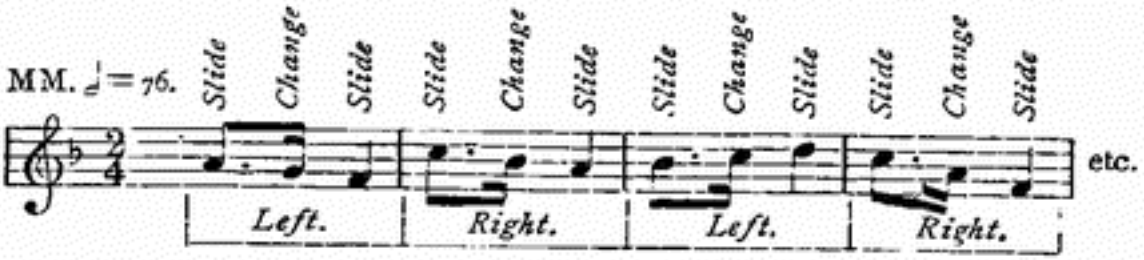
CHAPTER VI.

GALOP.

Motions, Time, Accent.—Method of Practice.—How to Turn to Right and Left.—To Change.—Deux Temps.—Why it should be Named the Ignoramus Waltz.—Motions.—Time and Accent.—Trois Temps.—Four-Slide Galop.—An Agreeable Change.

THE galop is selected for a beginning, being the simplest both in motion and accent. It is in two-four (2-4) time, requiring but two of the radical motions, viz., Slide and Change, in the following succession—slide, change, slide.

Accented to music.



The dance consists of the repetition of these three motions in every possible direction.

Method of Practice.

A beginner should commence with side slides, two to the left, two to the right, repeated to and fro many times; then forward slides, following a straight line, two with left, two with right, as far as space will

allow, and backward upon the same line, two slides, with alternate feet.

Note.—In order to save great repetition in the description of this or any other dance, let it be understood that when two or more slides are directed for the same foot, the inevitable change, which must occur between those slides, will not be mentioned.

After these are fully accomplished, then follows:

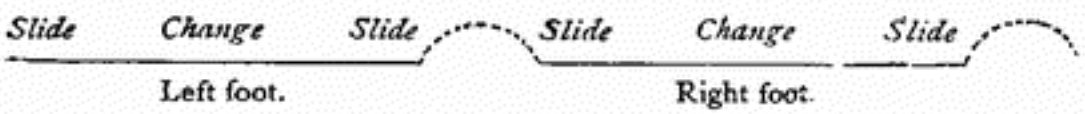
Turning, while Making the Same Motions.

Experience proves that beginners are frequently unable to decide readily which is the left or right turn. A simple way to determine this is to extend the right arm to the right, the face turned in the same direction; then, by turning round bodily, as on a pivot, following the right arm, the right turn is made.

Extending left arm, facing left, and turning in same manner, following the left arm, makes the left turn.

Right Turn.

Point of beginning.



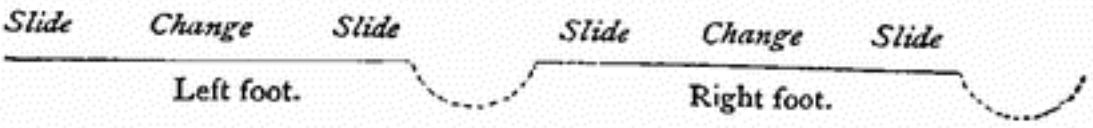
The gentleman begins as if facing the bottom of this page.

After making two slides along the first line with left foot, as shown in the diagram, and while poising upon that foot, the body is thrown or twisted half round to the right, keeping the heel from the

floor, so that the foot may turn with the body; during this turn, the right will follow the dotted line until ready to fall upon the succeeding straight line, upon which two slides are made with right foot, followed by a half turn upon right foot, similar to the one described for the left, during which the left will follow the dotted line, until it is ready to fall upon the next straight line. This is one complete revolution. All being alike, other examples are unnecessary.

The lady would begin as though facing the top of the page, making the first two slides with the right foot, and the half turn upon the same; the second two slides upon the left foot, with half turn upon the same.

Left or Reverse Turn.



After the first two slides with left, the half turn upon left must be to the left, causing the right to follow the dotted line as above; and after the two slides with right, the half turn must be to the left, left foot following the dotted line. Motions for the lady are precisely the same, but she begins with right foot as if facing the top of the page.

In practice, there will be found a tendency to distribute the turn upon all three motions, caused by the momentum of the whole person; this ought not to be resisted, unless there should be liability to turn more than is required. Evenness of motion is part of gracefulness. Brusque or sudden motions must

be avoided at all times. Written description of motion in any case can give only an approximate idea of the best.

It will be found that the movements of the galop will generally assume the curved or loop form mentioned in "General Directions." From this point, therefore, it will be treated as in that form.

To Change from Right to Left Turn.

Backward Change.—While turning to the right, after the half turn upon the left foot, the two slides which follow with the right are made directly backward; then immediately upon the following two slides with the left foot, the left turn or reverse begins. When necessary to resume the right turn, after the two slides of the right, the two slides of the left are directly backward; then the right turn begins again upon the right foot slides.

Forward Change.—In turning to the right, after the two slides with the right foot, the next two slides of the left are directly forward; then the reverse begins with the right. To change back again to right turn, two slides are made with the right foot directly forward, then the right turn begins upon the left foot.
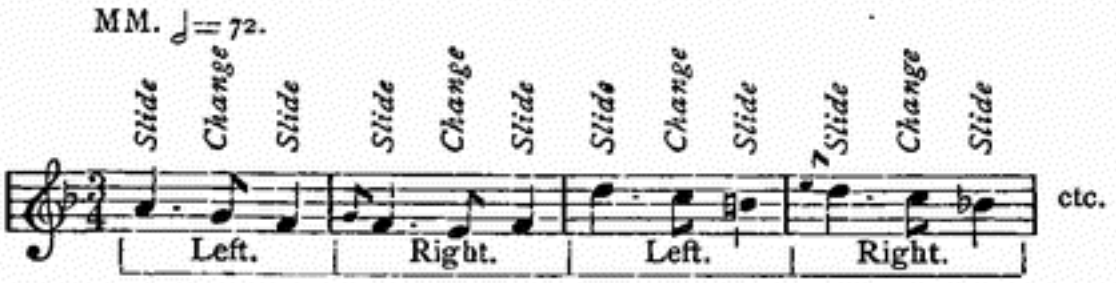
Deux Temps (Two Time)—Ignoramus Waltz.*

The latter name is the more descriptive of the two, for various reasons. First, the dance being in three
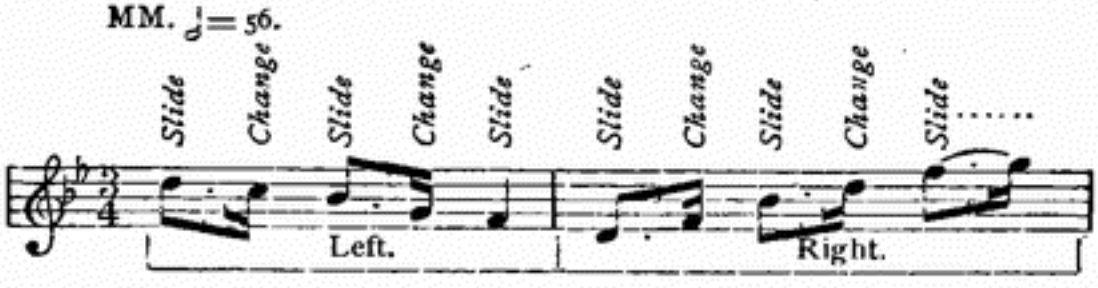
* All directions given for the galop are applicable to this dance.

time, it is a curious mistake to name it "Two time." Second, the motions are so easy to learn that many men attempt the dance without preparation. These are the motions used by those whom we see "tearing" about with great athletic vigor, more frequently observed among certain of our English cousins than among us. These are they who "just get their sisters to show them what it is," and away they go in full quarter-stretch time. The only difficulty of the dance is in the accent. When in two-four time, the motions are those first taught to children, who learn it with great facility; but the same motions to three-four time are at first beyond their understanding, and so it is with children of larger growth; consequently, out of twenty couples attempting the dance, it is rarely that more than one or two will be in true accent. When the motions are well executed in appropriate accent, by those who know what it is they are doing, it is certainly not an ungraceful dance, and is at times very pleasurable, from this peculiarity of accent.

ACCENT.
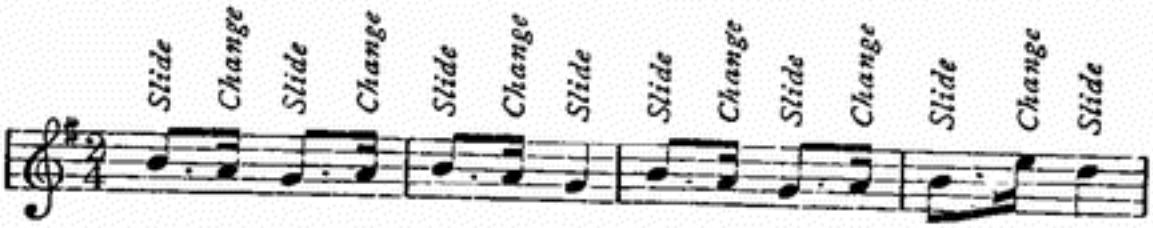


Trois Temps (Three Time).



Here we again have three-four time, but with a different division of notes, giving a change of accent. All the directions given for the galop are again applicable, the variation from that dance being simply the addition of one slide, requiring two slides before commencing each half turn.

Four-Slide Galop.



The directions for the galop are applicable in this dance also, observing that three slides occur before beginning to turn, four bars being required for one complete revolution.

A very agreeable change is made by alternating the two-slide with the four-slide galop; that is, commence with left, two-slide galop with left, two bars, then four-slide with left two bars, as this latter causes only half a turn; commence the two-slide for two bars with right, then two bars with right of four slides, which again makes but half a turn, so that the two-slide begins again with left.

CHAPTER VII.

RACKET AND POLKA
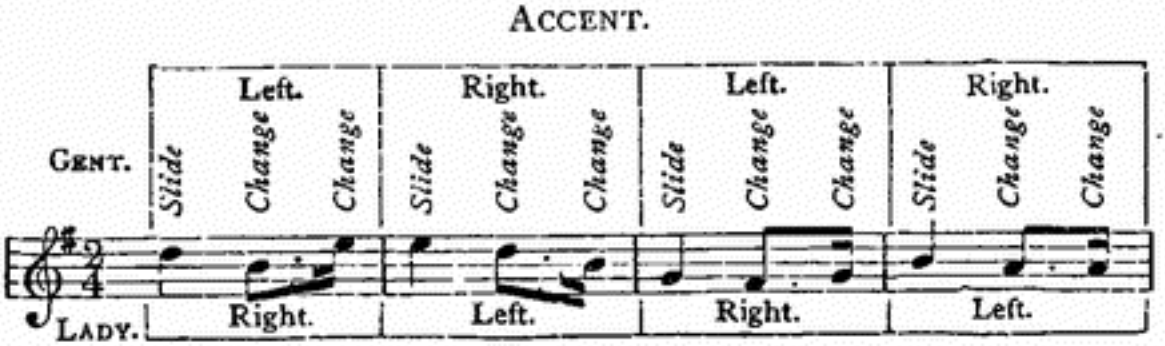
AND THE VARIOUS DANCES FORMED FROM THE SAME MOTIONS.

Motions, Time, and Accent.—Not a Round Dance.—Racket Waltz or the "Society."—Two-Slide Racket.—Three-Slide Racket to Galop and Waltz.—Polka Redowa.—Polka Mazurka.—Esmeralda.—A Pleasant Variation.—Bohemian.—Combination.—Old and New Varsovianna.—Old and New Five-Step.—A Curious Illustration.—Schottische.

HERE, again, we have to deal with but two motions, and they are the same used in forming the *Galop*, viz., *Slide* and *Change*.

Galop Racket (*or One-Slide Racket*).

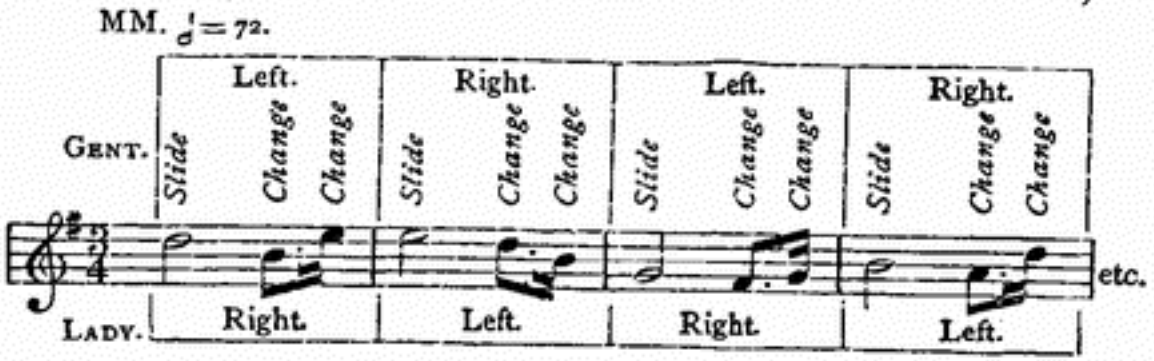
This requires one slide and two changes, accented as follows:



This cannot be said to be a revolving dance—say, rather, a dance of angles, there being no full turn. The learner should begin by repeating the motions,

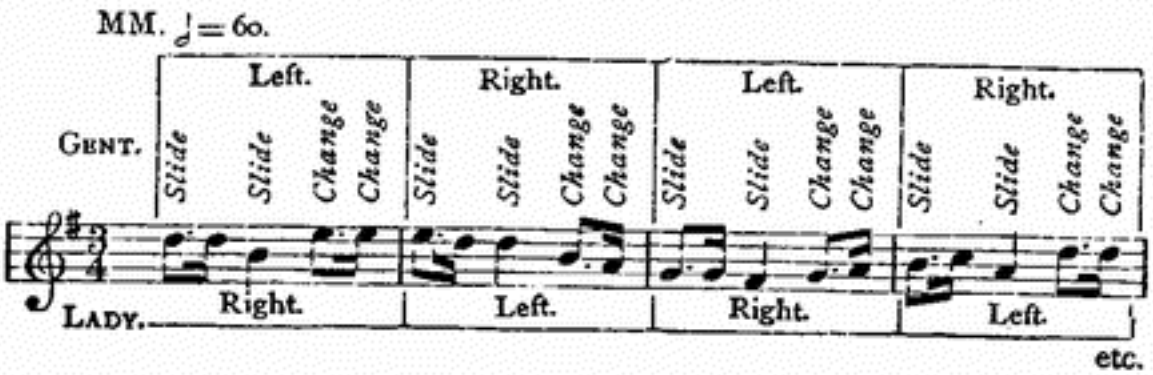
to and fro, sideways, one bar each way, being careful *not* to throw the foot out farther than will allow the toe to touch the floor when making the two changes. By simply changing the angle of the slide to every possible direction, the whole dance is accomplished.

Racket Waltz (*One-Slide Racket in Waltz Time*).
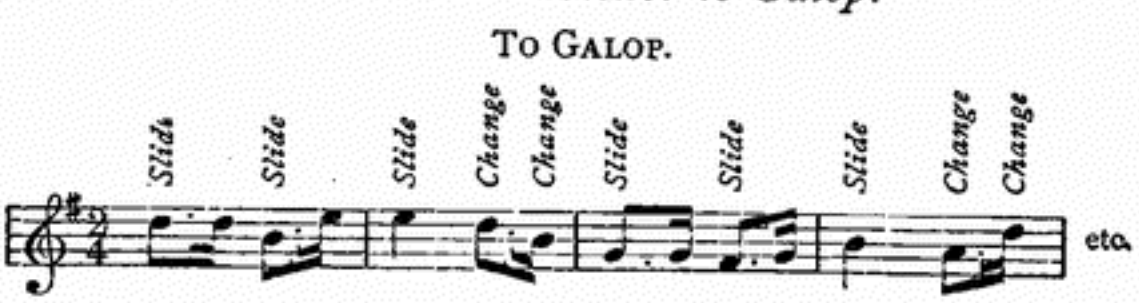


The racket, in this accent, is that unfortunate dance known as the "SOCIETY," and is the medium through which not a few show an entire absence of good taste in motion.

Two-Slide Racket to Mazurka or Polka Redowa.
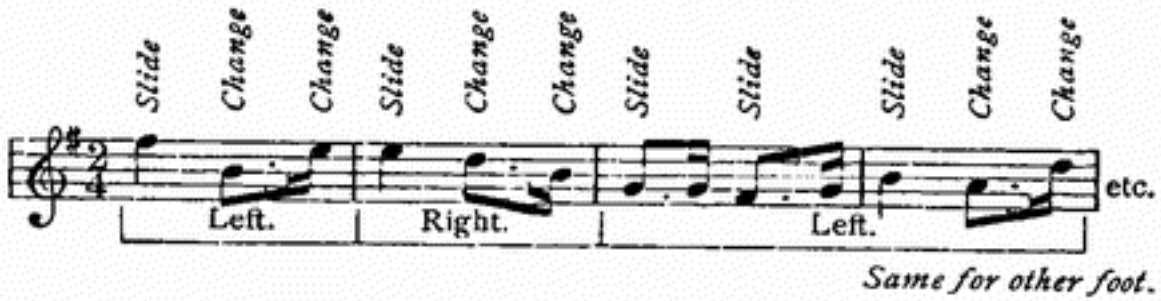


Three-Slide Racket to Galop.
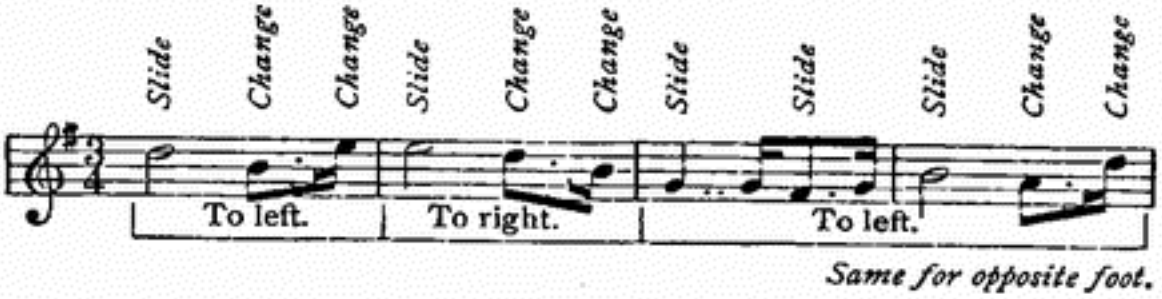


Changes are made, giving pleasant variation to these motions, by alternating the one-slide racket with the three-slide.

TO GALOP.



Same for other foot.

TO WALTZ.
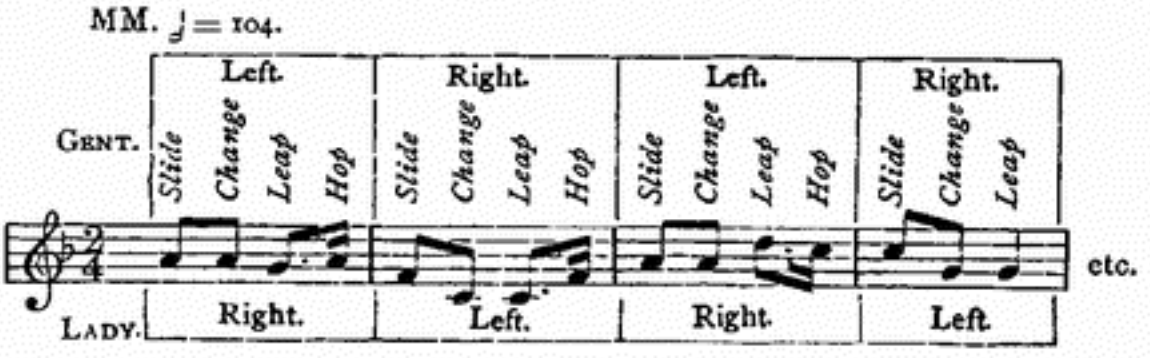


Same for opposite foot.

Polka and its Derivatives.*

In this class of dances two other motions are introduced, viz., the Leap and Hop. We have, therefore, slide—change—leap—hop—sideways either to right or left.

ACCENTED TO THE MUSIC.



The same method is applicable to this as to the

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* Introduced to my pupils in 1845.

galop, that is to say, the revolutions should be learned, following a straight line.

Starting with the left foot, as for gentleman, at the slide no turn is made; at the change begin to turn to the right; at the leap turn still farther; at the hop, or rather between the leap and hop, finish the half turn, so as to commence with the right foot, and by following the same method the turn will be completed, the pupil advancing along the line.

The explanation given in "General Directions," in regard to making one half the pivot of the other half, must never be forgotten.

To Reverse or Turn to Left.

The same motions are made, but the pupil is revolving or turning to left while executing them.

Pursuit.

One dancer follows the other; one going backward, the other forward.
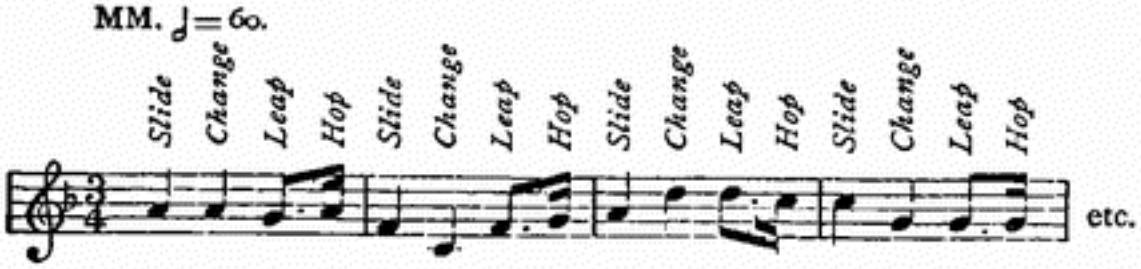
The same four motions are used, not sideways, but forward or backward, as may be required.

It may be remarked that a better and more graceful effect is produced when the hop is reduced to the smallest possible amount; a rising and falling on the foot without leaving the floor is preferable to a more distinct hop.

In changing from the right to the reverse, or left turn, one bar must be made as in the pursuit.

*Polka Redowa.**

POLKA TO REDOWA MUSIC.



Same directions as for Polka.
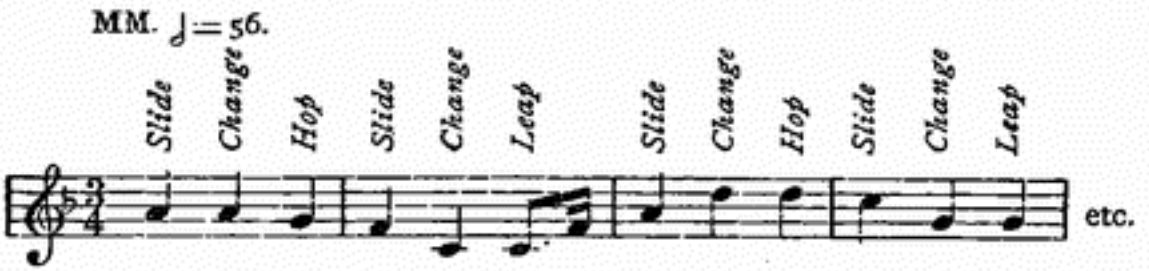
Polka Mazurka.†

Combination of Polka and Mazurka.

The polka as already described, omitting the hop. *Mazurk*—slide—change—hop.

For example, sideways with left foot. After the slide and change, the left foot is held from the floor while the hop is being made upon the right. It will be observed that there is no return in the opposite direction; the three motions, therefore, can be repeated only in the same direction, either to right or left. When followed by the polka the change of direction is available.

ACCENT.



During the first bar no turn occurs, in the second
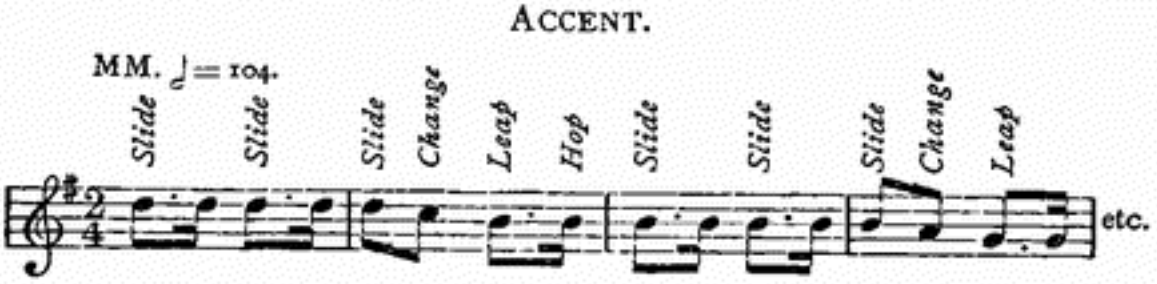
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* Introduced in 1852. † Introduced in 1850.

the turn is the same as the polka. All the changes may also be introduced as in that dance, viz., right and left turns, and pursuit, with the addition of the "Oscillations," which consist of the lady passing to and fro in front of the gentleman (without changing the position of holding), that is, half round to left, and half round to right, each half round occupying two bars.

Esmeralda (*or Three-Slide Polka*).

As the second name denotes, this is simply the polka with two additional slides.



The first two slides at the first bar are made without turning; at the second bar turn half round as in the polka; at the third bar two slides are made with the opposite foot without turning, and one revolution is completed by turning half round at the fourth bar.

All the various changes of direction (reverse and pursuit) occur in this dance as in the polka, the succession of the motions being always maintained.

A pleasant way of varying this dance is to make the three-slide polka two bars, then one-slide polka two bars, turning once and a half before sliding three times on the opposite foot.
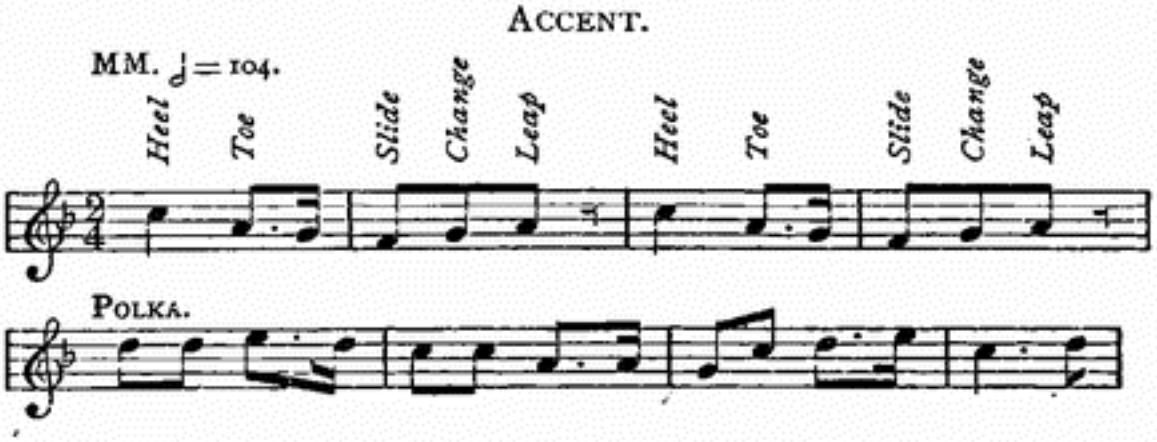
Bohemian (or Heel-and-Toe Polka).*

This is one of the eccentricities of dancing, not graceful unless exceedingly well executed.

Place the right foot in the second position, but with the toe turned upward, heel upon the floor; at the moment of placing the heel down hop upon the left foot, so that the two motions are simultaneous.

Next place the right foot in the fifth position behind the left, but with the heel raised (by bending the right knee). Just as the toe is placed upon the floor make a second hop upon the left foot.
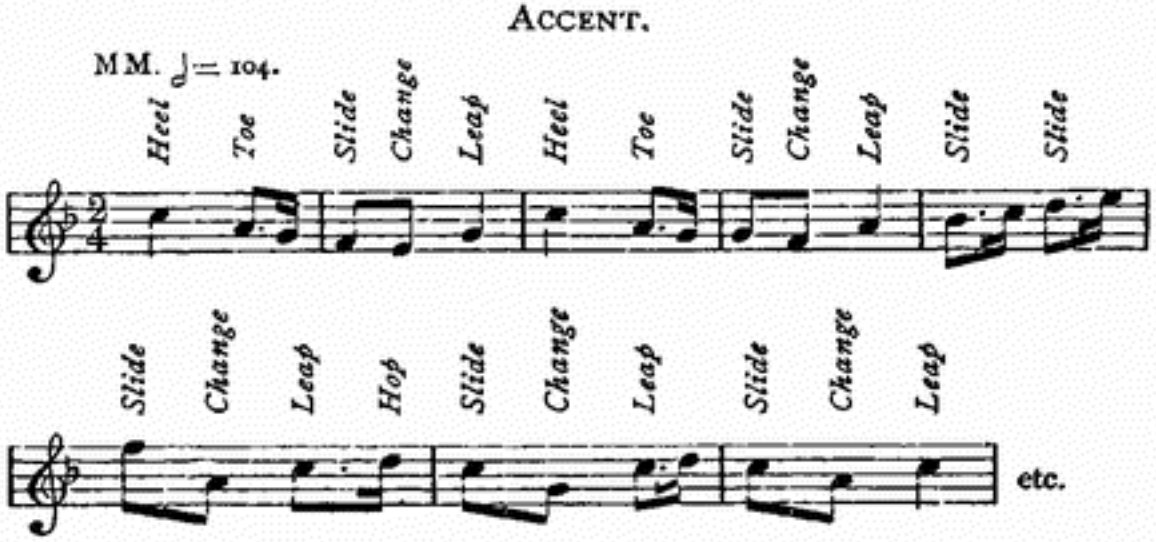
The two motions, occupying one bar, are followed by one bar of the polka, turning half round, when the Bohemian occurs with the opposite foot, again followed by the polka half round. The most agreeable way of using these motions, which in a measure removes the monotonous effect of the recurring heel-and-toe, is to repeat the Bohemian four bars, then the one-slide polka four bars.



* First introduced as one of the movements of the original polka.

Combination Polka,

Combining Bohemian, Esmeralda, and Polka.



Recommence with the opposite foot.

Varsovianna (old).*

This dance is composed of polka and mazurka motions, the peculiarity of the dance consisting in the stop after each half turn, when the foot is extended to the second position. In another way, say, starting with left foot,

Repeated	Polka Redowa half round, . .	1 bar.
	Stop and point right foot, . .	1 "
	Polka Redowa half round, right foot,	1 "
	Stop and point left foot, . .	1 "
	Mazurka with left foot, . . .	2 "
	Polka Redowa half round, left, .	1 "
	Stop and point right, . . .	1 "
	Mazurka with right, . . .	2 "
	Polka Redowa half round, . .	1 "
	Stop, pointing left, . . .	1 "

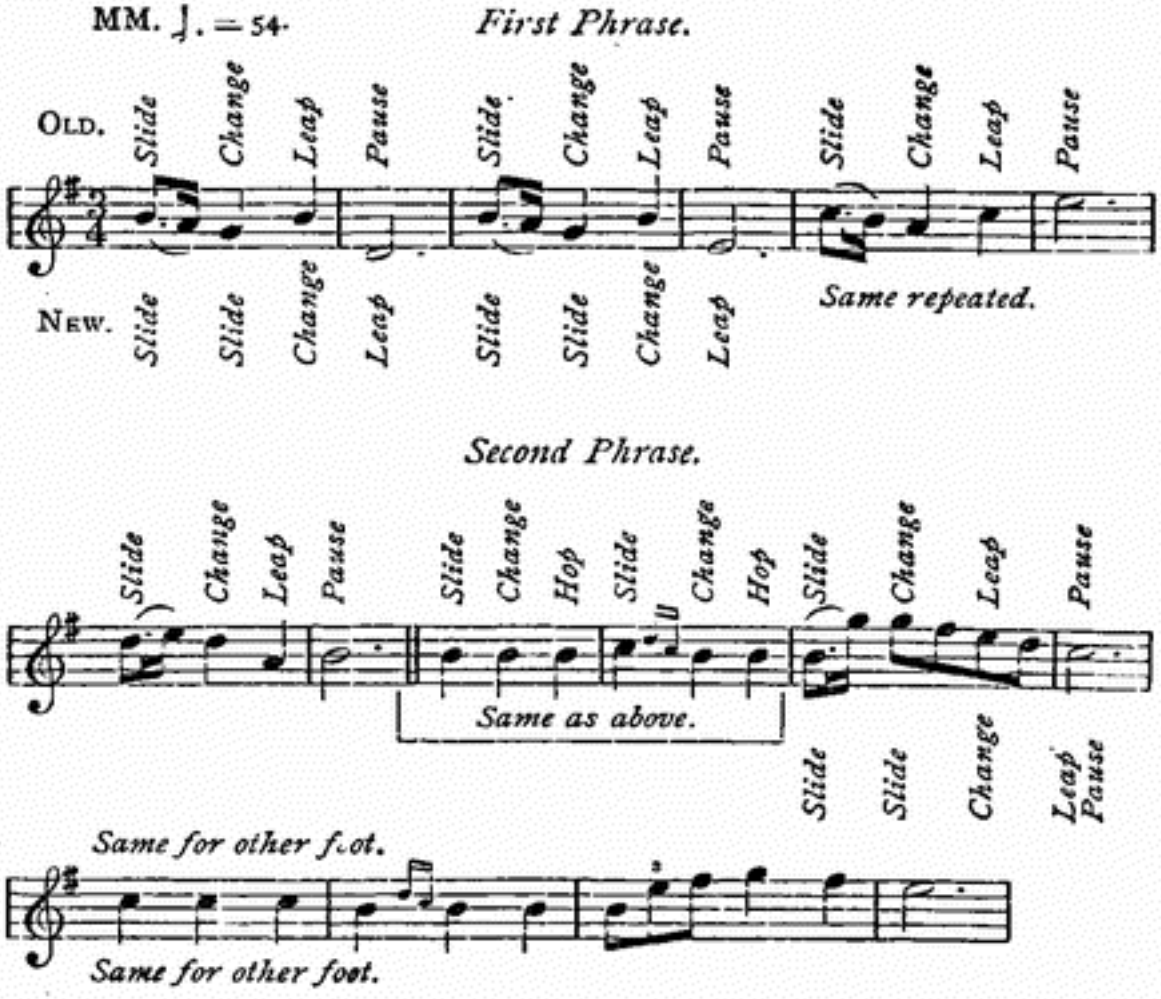
* First seen in Paris, and introduced to my pupils in 1853.

Continuing, with the same succession, throughout the dance.

Varsovianna (*new*).
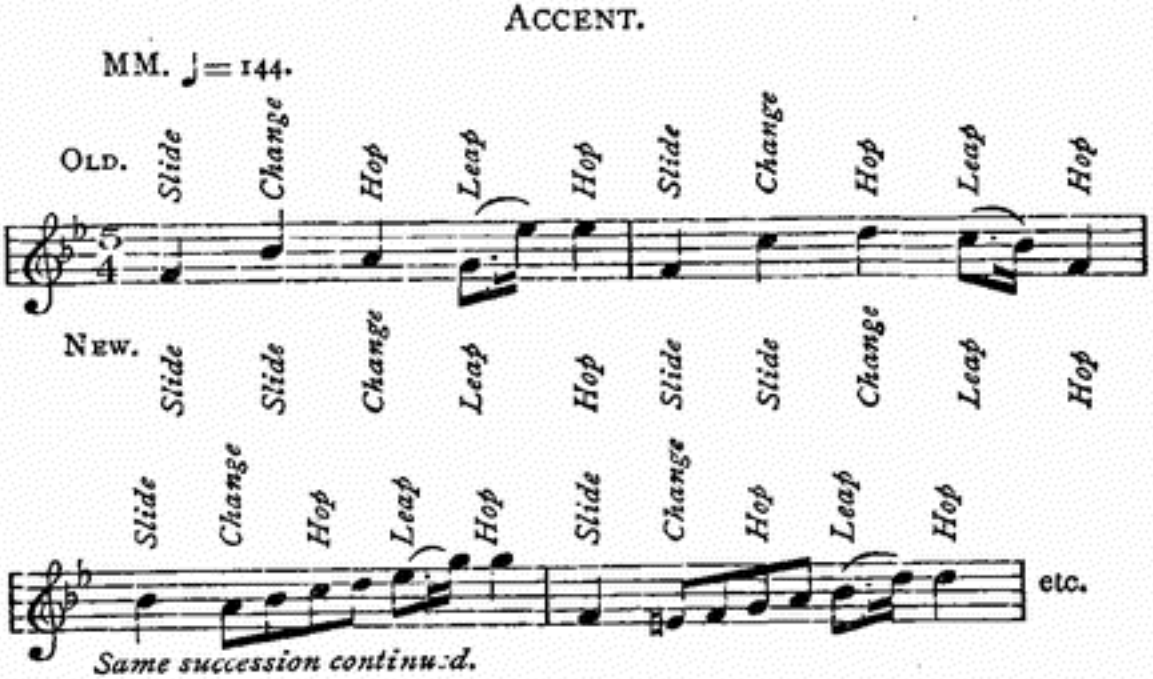
First phrase repeated.	Slide and slide, change, leap, left, . .	1 bar.
	Stop and point right, ...	1 "
	Slide and slide, change, leap, right, .	1 "
	Stop and point left, ...	1 "
	Repeat same	4 "
	Slide, change, hop, slide, change, hop, left,	2 "
	Slide and slide, change, leap, . . .	1 "
	Stop and point right, ...	1 "
	Slide, change, hop, slide, change, hop, right,	2 "
	Slide, change, leap, right, . . .	1 "
	Stop, pointing left, ...	1 "

ACCENT.



*Five Step.**

This is a peculiar dance in five-four time, for which we have but few musical compositions. It consists of the mazurka with leap and hop.



The turn is made at the leap; hop (fourth and fifth motions), two bars being required for one revolution. At the moment of making the last hop (fifth motion of each bar), the disengaged foot should be brought to the first position, so that the heels will touch simultaneously with the hop.

New Five-Step.

A very agreeable change is made by making two slides at the first and second motions, and at the third a change instead of the hop.

The accent will be seen under the music.

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* Introduced in 1849.

This dance is a curious illustration of the effect of education or habit. If the music is placed before a musician, who may be a very thorough one, he will very likely exclaim, at first seeing it, "that the time is *unnatural*," and will probably have some difficulty in playing it; yet children, even of four or five years of age, learn the dance and its rhythm as easily as the galop or polka.

Surely, the unnaturalness cannot be in the children.
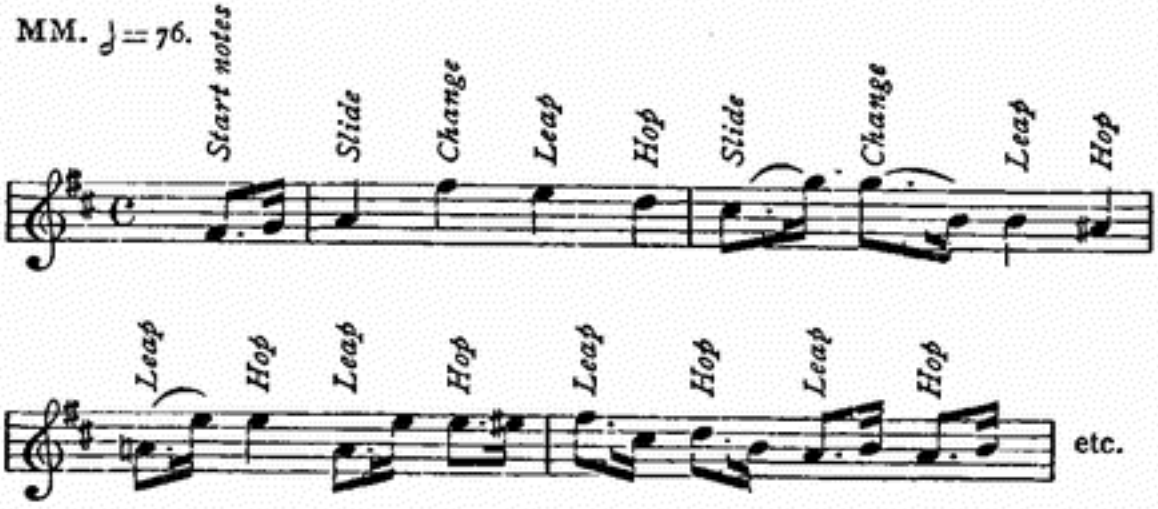
*Schottische.**

The schottische consists of two phrases with the motions used in the polka, viz., slide—change—leap—hop.

First Phrase.—Slide, change, leap, hop; repeated twice during two bars.

Second Phrase.—Leap, hop; repeated four times during two bars.

ACCENT.



* Introduced to my pupils in 1849.

Manner of Dancing.

The first phrase, to and fro sideways, without turning, during two bars.

The second phrase, turn half round with each leap and hop, making two complete revolutions during two bars.

As a variation, turn half round upon each of the first two bars, as well as turn during the leap and hops.

The same changes are made as in the other dances.

Turn to right, turn to left (or reverse), and pursuit.

CHAPTER VIII.

WALTZ AND KNICKERBOCKER.

Survival of the Fittest.—A Picture of Good Waltzing.—Another Picture.—Malaria.—Motions, Time, and Accent.—Turning and Pursuit.—Six Examples of Accent.—Length of Motions.—Starting.—Knickerbocker.—Its Origin.—Knickerbocker to the Waltz and Galop.—Redowa.—Its Origin.—Hop Waltz.—Boston.

THE WALTZ.

WE have now arrived at the culmination of modern society dancing, the dance which has for fifty years resisted every kind of attack, and is to-day the most popular known. From palace to hovel its fascination is supreme, and it is truly worthy of this universal love, for no other dance so fully gratifies the sense of rhythmical motion as the modern waltz with its poetic time and phrasing.

What is so charming as to see a couple of our young people, just blooming into manhood and womanhood, gliding about here and there in perfect accord of motion, rhythm, and sentiment with the strains of one of those exquisite compositions of Strauss or some other master, the ever-varying melody and harmony of the music suggesting to the dancers ever-changing expressions of motion. At

first a legato movement, smooth, flowing, and gentle; a beautiful bud, as it were, promising a glorious flower. The dancers glide over the floor in subdued joy, scarcely yet awake to the full meaning of their pleasure. A burst of harmony, changing the key, and introducing a more vigorous thought in the music, the dancers, in delighted sympathy, spring about with more and more action.

"See how like lightest waves at play, the airy dancers fleet,
And scarcely feels the floor the wings of those harmonious feet.
* * * * * *
So sport the docile footsteps to the heave of that sweet measure,
As music wafts the form aloft, at melodious pleasure."*

In another strain, the tone poem may express that gentle sadness which so frequently flows in upon us when very great happiness is experienced. Our poem of motion quickly yields to the sentiment, expressing it in subdued action, for who can bound about in such a mood?

Suddenly the major supplants the minor — forte-crescendo-poco-a-poco-crescendo-fortissimo. The music is full of electricity; this reaches the dancers; they spring about, as if the previous gentleness had renewed all their vigor for the rapture of this strain, where both music and dancers seem to be overflowing with vitality and joy. Let us draw another picture:

A man approaches a woman, tucks his arm under her shoulder, she seizes that arm above the elbow, with fingers well under, as if to tickle him. She will

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* Schiller.

then perhaps lay her anointed locks upon his snowy shirt-front, mingling her crisp frizzes with his flowing whiskers. He extends his left hand, palm upward, as though catching rain, she seems to plaster hers on top of it, both arms extended in imitation of a pump-handle. Or perhaps he may take her hand, and place it behind, in close proximity to the two buttons at the top of his swallow-tails. They are now ready, and commence with a simultaneous kick sideways; then there is a slide, and a tremendous sway in the opposite direction; then the kick is delivered on that side; another slide and sway sends them back again; and so they continue to kick and sway.

The music may express every possible accent, or shade of sentiment, yet these dancers will continue their kicking and swaying, unconsciously proving, in their case at least, that, "A little knowledge is a dangerous thing." When asked what they are doing, they tell us they are dancing the "Society," a substitute for the waltz, forsooth: but this has the same relation to true waltzing that "Hey, diddle, diddle, the cat and the fiddle," has to true poetry. Such sorrowful pictures may be seen, unfortunately, not always confined to the ignorant or vicious.

Another curious phase of manner may also be occasionally seen, arising, as it is said, from the prevalence of that fashionable disease, Malaria; this causes the arms of many of our young people to shake terribly while waltzing. If the cause given is a true one, then we can only pity them for their misfortune, as it can scarcely be believed that any one would do as they do intentionally.

The Waltz Motions.

The following is the simplest form of the waltz motions, and the best way for a beginner to learn is to adopt this form:

1st Motion. Raise right, in fourth position, and leap forward, say eight inches.

2d " Place left in second position, and slide to side twelve inches, not forgetting to transfer the body to left foot, leaving right in second position.

3d " Change from left to right (slight spring), at the same time raise left in fourth position behind.

4th " Leap backward upon left, say, eight inches.

5th " Extend right to second position, and slide, say, twelve inches, not forgetting to transfer the body to right.

6th " Change to left, at the same time raise right in front, ready to begin the same series of motions again.

These six motions require two bars of music.

Reverse.

1st Motion. Leap forward on left.

2d " Slide to right.

3d " Change to left.

4th " Leap backward on right.

5th " Slide to left.

6th " Change to right.

Pursuit (Forward).

1st Motion. Leap forward on right.
2d " Slide forward with left.
3d " Change forward to right.
4th " Leap forward on left.
5th " Slide forward with right.
6th " Change forward to left.

Pursuit (Backward).

1st Motion. Leap backward on left.
2d " Slide " with right.
3d " Change " to left,
4th " Leap " on right.
5th " Slide " with left.
6th " Change " to right.

Before going further, a learner should make himself complete master of these four movements, so that he can execute them at any speed, making them in reality a memory of the muscles, not of the mind.

Waltz.—Turning to Right.

Two bars of music are required for each revolution. One bar may be termed the progressive, the other the pivot.

1st Movement. Leap forward upon right.
2d " Slide left.

In making this slide, turn to the right, so that the slide will follow the same direct line forward as the leap.

3d Movement. Change to right.
At this change, complete the half turn with left foot raised behind.
4th " Leap backward upon left.
5th " Slide backward with right.
At this slide continue the turning to the right, keeping upon the same line.
6th " Change to left.
Complete the second half turn, resting upon left with right in front, ready to recommence the same series of motions.

Turning to Left, or Reverse.
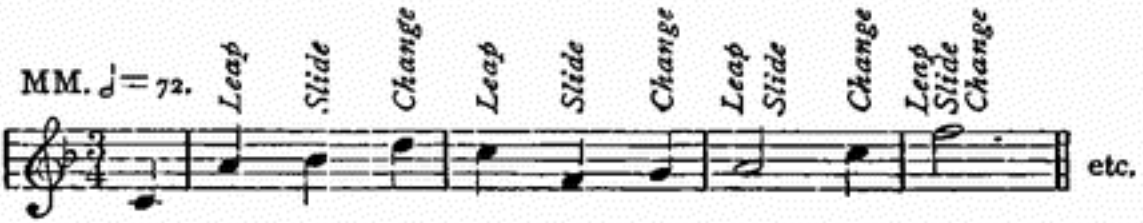
1st Motion. Leap forward upon left.
2d " Slide right, at the same time turning to left.
3d " Change to left, completing the half turn.
4th " Leap backward upon right.
5th " Slide left, turning farther to left.
6th " Change to right, completing the second half turn.
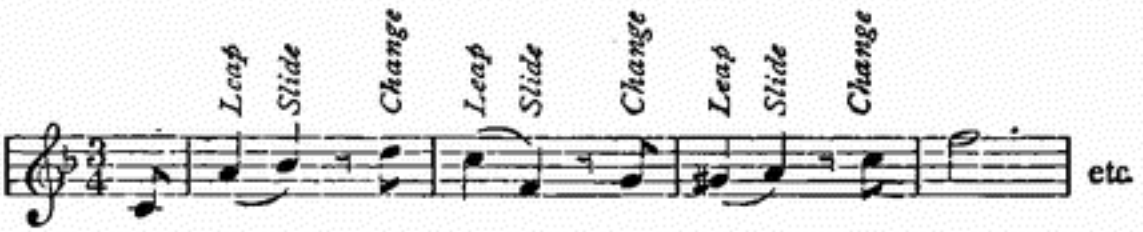
Backward Change from Right Turn to Reverse.

After as many revolutions to the right as may be pleasurable, one bar is made as in the pursuit, without turning; this brings the right foot behind, raised for the leap, which is made directly backward, but at the slide which follows a turn is made to the left, the other half turn being completed at the change, when the reverse is continued as described above at 4, 5, 6, then 1, 2, 3, 4, 5, 6.
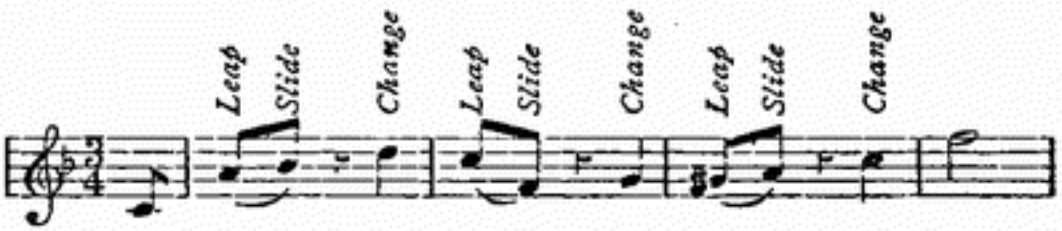
Forward change from right to reverse.—When it is necessary to change one bar is executed straight forward, as in the pursuit, which leaves the left foot in front, raised for a leap, which is made straight forward; the following slide with right foot should turn the body to the left, and at the change the half turn is completed, and is followed by the other half turn, as described above at 1, 2, 3, 4, 5, 6, following.

Various Accents that are Given to the Waltz in Dancing.
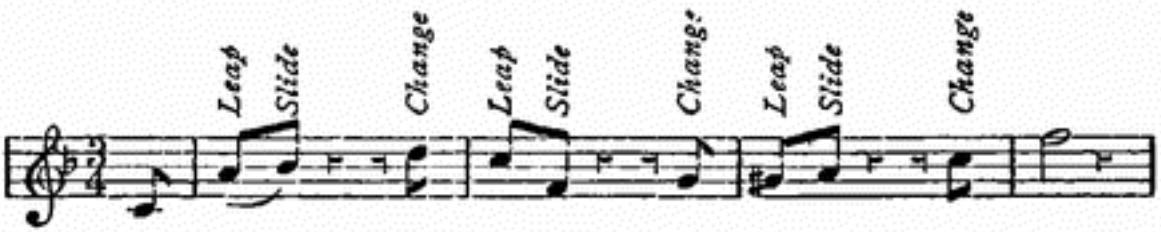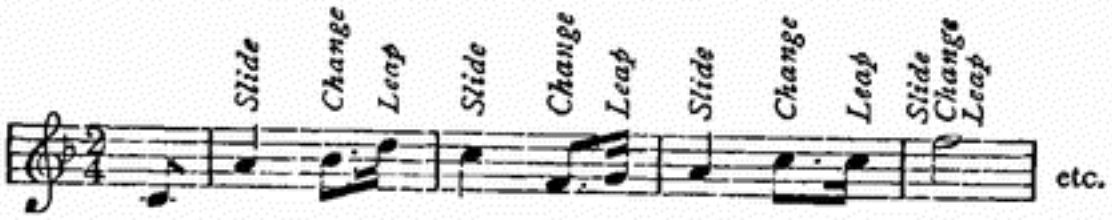




ACCENT OF THE REDOWA.
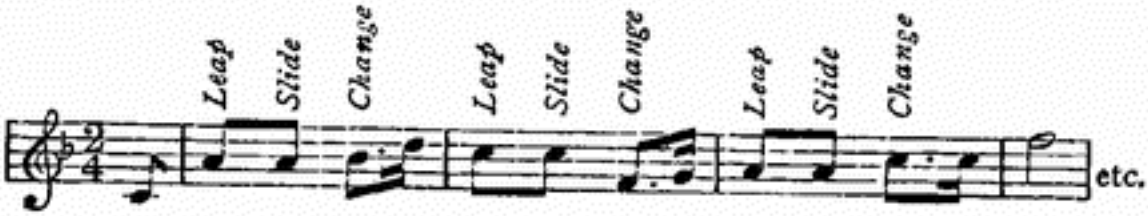


Or this:



To Galop.



To Polka.



The first four examples (to the waltz) show the difficulty encountered by two persons dancing together who have not the same accent. The first is recommended as giving more smoothness to the motions.

The length or distance covered by the various motions should not be the same at all times; freedom of motion is one of the great beauties in waltzing, and that cannot be produced by exact measurement.

When a couple is seen darting about from one place to another, and then fluttering, as it were, with short motions upon a small space, as if extracting the very essence of pleasure from the flowers of music, bringing to memory the fascinating movements of the humming-bird, we feel within ourselves the pleasurable effect of this freedom; but the unchangeable revolutions of others present to the imagination a picture too closely resembling the revolving figures upon a hand-organ to be agreeable.

Starting the Waltz.

To begin the waltz with the leap is somewhat awkward, and for that reason many dancers adopt the following excellent expedient:

Immediately upon taking position for waltzing, the gentleman slides the left foot, occupying two of the three notes of the measure; at the third, a change is made from the left to the right foot, leaving the left elevated for the leap which follows; with these two movements the gentleman places himself in front of the lady, so that his first leap may be backward. At the same time the lady makes a very short slide with the right, then a change to the left foot, raising the right preparatory to the first forward leap, which occurs simultaneously with the gentleman's backward leap.

It must not be forgotten that a waltz is written in phrases of two bars each, the lady beginning each phrase with the right, the gentleman with the left foot; as the foregoing method of starting requires but one bar, it is necessary to wait for the second bar of a phrase before beginning.

KNICKERBOCKER.

Although this dance was introduced and named by me, I cannot say it is of my invention; it is rather a copy from my own pupils. Observing a couple of the best amusing themselves by trying to invent a variety of motions while waltzing, I recognized the beauty of this combination. After giving those motions form and regularity, I induced my pupils to
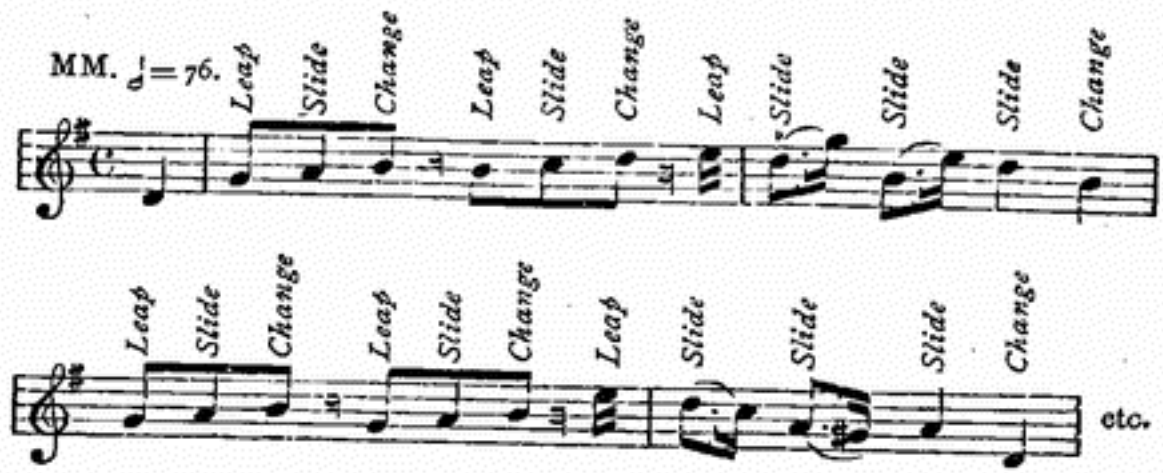
learn the dance. So universal were the expressions of pleasure that I was encouraged to compose music for it with vocal accompaniment; those *not* dancing joining the others in the recurring vocal strain.

Among children, whose innocent tones of voice are at all times so touching to us older ones, the effect is at once novel and charming. To give still more zest to the dance, I also introduced an octave of small bells, which, joined to the voices, produced a pleasing effect.
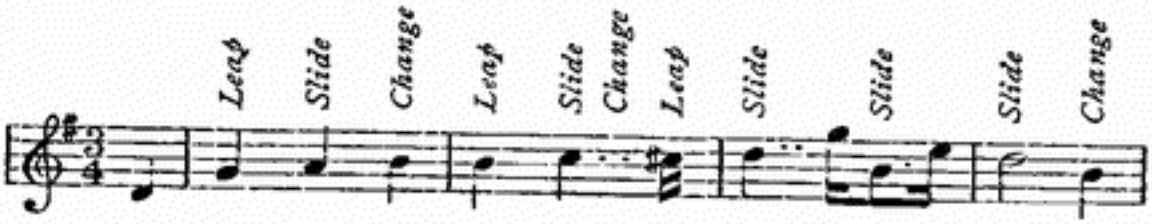
The dance having begun its career among our young New-Yorkers, the name Knickerbocker was deemed appropriate.
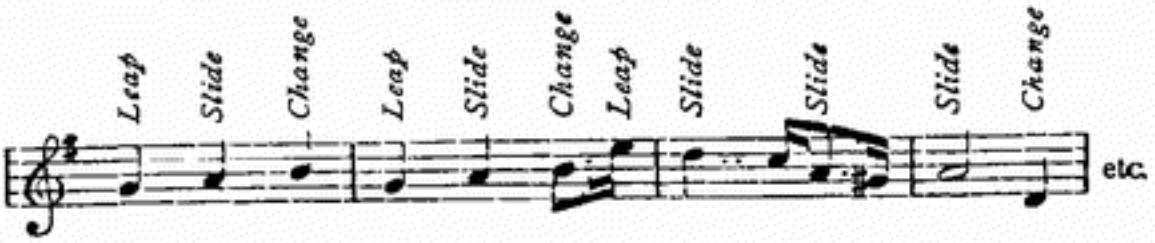
These motions, when accompanying the delightful rhythm of a suitable waltz, are certainly more in accord with our ideas of poetic motion, and more fascinating to the dancers, than any other combination.

KNICKERBOCKER.



KNICKERBOCKER WALTZ.
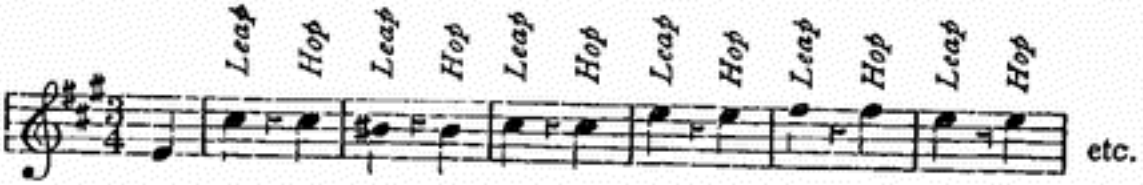




REDOWA.

When first introduced this dance had the time of a polka mazourka, the melody usually being smoother and more graceful in style. It consists of the three motions, leap, slide, change, the same as in the waltz. The accented motion falling upon the unaccented part of the music, at this slow speed many persons failed in accenting it correctly, gradually falling into the simpler succession of slide, change, leap, as in the polka; after a time this was called polka redowa, and completely displaced the redowa. The name was, however, retained in the redowa waltz, and a distinction was made between that and the ordinary waltz by springing with great energy upon the leap—the "too-too's" (or excessives) of those days not failing to make their disposition known by exaggerating the leap. Our beautiful waltz of to-day is a subdued redowa. Those who failed in those days, finding this redowa beyond their powers of accomplishment, modified it to the hop waltz, as those who fail now modify the waltz to what is called the Boston; both of the modifications are childish forms of waltzing, scarcely worthy of adults.

HOP WALTZ.

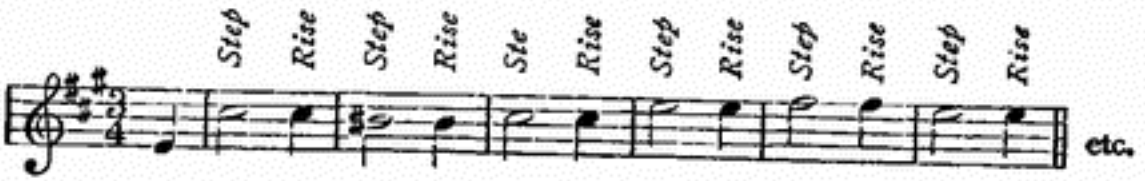
ACCENT.



One revolution in two bars.

BOSTON.

ACCENT.



The motion step is the same as described in the account of radical motions. When stepping with the right foot, the left knee is slightly bent, producing the dip, from which the name Boston Dip was derived.

In stepping with the left foot, bend the right knee.

The motion rise is simply raising the heel of the foot upon which the step is made, marking the third beat by the descent. The turn is made by changing the angles of the steps, and twisting upon the foot at the rise, while the heel is up.

Right turn, right forward, left backward.

Left turn (reverse), left forward, right backward.

CHAPTER IX.

WALKING.—SALUTATIONS.

Use of the Arms.—Walking.—Salutations.

GRACEFUL walking depends greatly upon the manner of swinging the leg forward; the knee should be bent as little as possible, yet it must not be rigid, as flexibility is a large part of gracefulness. When the foot is placed down, the heel should touch barely an instant before the forward part, and the weight of the body should be carried forward as the foot is put down, the knee behind being allowed to bend very slightly. Of course the body should be erect, as described in standing.

To walk well, means a graceful carriage of the entire person. A favorite theme with writers is the beautiful walk of the Spanish ladies.

Let us remember that this is not learned without study and practice, which is also shown in their use of the fan.

Climate has much effect upon these motions, as it has upon the greatly praised Spanish waltz, causing them to be slow and curved, with an expression of languid gentleness natural to the warmer latitudes. Angularity is a characteristic of colder climates.

Arms.

As a general rule, the arms should be raised from the shoulder, the entire arm rising in a curved line. If there is any deviation from the straight line upward, it should be from the inside towards the outside, seldom in the opposite direction — the curve being the line of beauty. All the motions should coincide with that idea. Angularity should be avoided as a serious mistake. When one hand is given, the face should always be turned in the same direction.

SALUTATIONS.

The manner of making these motions are sure indications of the standing and associations of both lady or gentleman, but more especially of the latter. The various circumstances of social intercourse requiring their use in almost unlimited variety, unmistakably show the difference between good habitual motions and an occasional attempt.

The Bow,

The test of good-breeding.

Stand in first position.

1. Slide right to second.
2. Close the left.
3. Bend the head forward, looking downward; this may be described as a curling over forward.
4. Bend shoulders.
5. Commence to rise.
6. Finish the rising.

The arms should be allowed to hang in the normal

position, loosely, so that they may swing slightly forward as the body is bent. The slide (No. 1) changes the direction of the bow, to right or left, straight forward, or, if to turn to the left, the right slides forward, while the body turns to the left; if to the right, the left slides forward while turning in that direction.

Never bow while the feet are apart.

The Courtesy.

This is a combination of motions, of no little difficulty, requiring repeated practice for its accomplishment with the necessary ease. It is singularly artificial and unnatural, and yet is of great beauty when executed by a well-trained lady. The best form and method of practice is as follows: At first, the lady should practice the bow, with all its variations, as described for the gentleman; when entirely familiar with those movements she should proceed to add what follows:

At the preliminary slide mentioned for the bow, the lady should not bring the heels together, but pass the foot behind. For example, if the slide is made with the left foot, the right is passed behind; if the right makes the slide, the left is passed behind into the fourth position, the feet being thus separated about twelve or fifteen inches. While thus standing upon both feet the lady commences to bow, but at the same time both knees are bent outward sideways, so that the bow and sinking down may be simultaneous.

Upon rising, the front foot should be carried back to the one behind, so that the courtesy is finished in the first position.

If the walk is begun directly from the courtesy, the front foot must make the first step. There are occasions when it may be necessary to walk backward a few steps, as at very ceremonious receptions or presentations. In this case, the backward steps should be commenced while the body is still bent for the bow, and it should be retained in that attitude until the final step is made. The heel of the foot extended backward should not touch the floor, while the leg should be pushed backward as straight as possible. In this way, if the lady is "en traine," the skirt is pushed backward out of the way at each step, obviating the exceedingly unpleasant "faux pas" of stepping upon the skirt.

The preliminary slide is used in changing the direction of the courtesy. If to the right, the left foot is extended in front, while the body is turned to the right, so that when fully turned to the right the right foot will be to the side in second position, that foot is then passed behind as described above. The same when turning to the left; while turning, the right is extended and the left passed behind.

Every degree of respect may be indicated by the courtesy and bow in their several forms, from the supercilious nod, which says, "How are you, Billy," with an upper inflection of voice and sneering expression, to the movement which plainly means, "I present myself before you with profound respect."

Passing Salute.

The passing salute is the same for lady and gentleman. It is, in fact, a slight bow or curved inclination

forward, from the hips upward. The important point to be observed is, to make that inclination forward just as the left foot is placed down in walking when the person saluted passes on the right. If to a person passing on the left, the inclination is made just as the right foot descends; the face, in both cases, is turned towards the person saluted. No check, however, should be made in the natural walk.

When the hat is removed in saluting it should be with the hand on the side opposite the person passing, other circumstances allowing.

CHAPTER X.

QUADRILLE

AND OTHER FIGURE DANCES (SO-CALLED SQUARE DANCES).

Manners in this Dance.—Want of Good-breeding.—Consequence of Attention to these Dances.—A Hint on Etiquette.—Motions, Time, and Accent.—Formation.—Head of Room.—The Figures as Danced at Present.—The Original Form.—Modifications Introduced.—Extra Figures.—Polo.—Caledonians.

AT no time are the habits of good-breeding so evident as when moving through the figures of this class of dances. This will be readily appreciated by those who have enjoyed the good-fortune of joining a set composed of cultivated persons. Each one appears to vie with the others in efforts to increase the general pleasure, at one time advancing in a pleasant manner to meet the opposite couple, then courteously presenting hands; at all times a conscientious readiness and visible pleasure in doing the part required render the entire dance a mutual interchange of kindly consideration and a consequent satisfaction to all.

We may easily conceive that when one is used to such movements in dancing, they are not forgotten at other times. How different the same dance is

without this element of good-breeding many can testify from experience.

You have been induced perhaps to obtain a partner in order to complete a set lacking one couple; you take the place, feeling under an obligation to be fully prepared to aid the others in the execution of the various movements, naturally supposing that those you assist are actuated by the same sense of duty. Your first experience may be, when, after the salutation to your partner, you turn to the lady at the side, with the expectation that she will be ready to receive your compliment, and thus prepare the way for a series of movements equally agreeable to both. A keen sense of disappointment occurs when you find your polite motions ignored—the young person being too much engaged in entertaining her partner to remember her duty to others. You advance to take hands, and find the person opposite suddenly drops her previous animation, and presents her hands to you in a way that unmistakably says, "This is entirely compulsory, and I don't like it;" turning with you in evident anxiety to fulfil the disagreeable duty as quickly as possible. This manner is repeated in all the many movements which occur in such a dance, making the duty you and your partner have assumed anything but pleasurable; you feel a sense of injustice in the fact that at every moment these others are taking from you that which as truly belongs to you as your own property, viz., the right to an agreeable period of pleasure. A kind of resentful indifference soon makes itself felt, and the dance, which should have been a gentle contest of kind attentions,

degenerates into a competition of supercilious indifference not creditable to those engaged. It is not surprising, therefore, that persons of sensitive nature should shrink from such encounters, and, when not among intimate friends, content themselves with those dances that require but one partner for their execution.

There is, perhaps, stronger individuality shown in the manner of making the simple motions required in these "square" dances than at any other time, and they reveal the habits, education, and surroundings of those dancing, as is shown in the stately movements of a court ball, and in other forms of figure dancing, through every descending phase down to the notorious can-can, which is only a quadrille danced by gross people, who make motions outraging decency. Unfortunately, so little attention has been given to these dances of late years that when a quadrille is required to open one of our great balls, scarcely eight persons can be found capable of rendering the dance worthy of the occasion or of themselves.

When once a place is taken, and the other dancers see that it is accepted, a change to another set should not be made except under *very exceptional* circumstances, and then not without proper apologies, nor until another couple is found to assume the place vacated. Etiquette, justice, and self-respect require this.

Motions.

All figures may be executed by the aid of three motions:

1. *Walk* (*Pas Marché*).—No explanation is necessary, except that it is better to push the feet about, not raising them from the floor.

2. *Slide* (*Chassé*), as explained in "Radical Motions" for two-slide galop or side slides.

3. *Balancé.*—The English word balancing might be used, as somewhat descriptive of the motion.

Balancé, Forward.

1. Step forward on the right, balancing on that foot.

2. Extend the left, to second position.

Balancé, Backward.
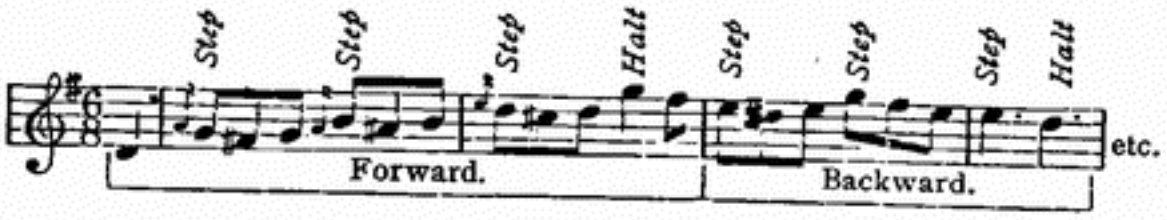
1. Step backward on the left, balancing on that foot.

2. Extend the right to second position.
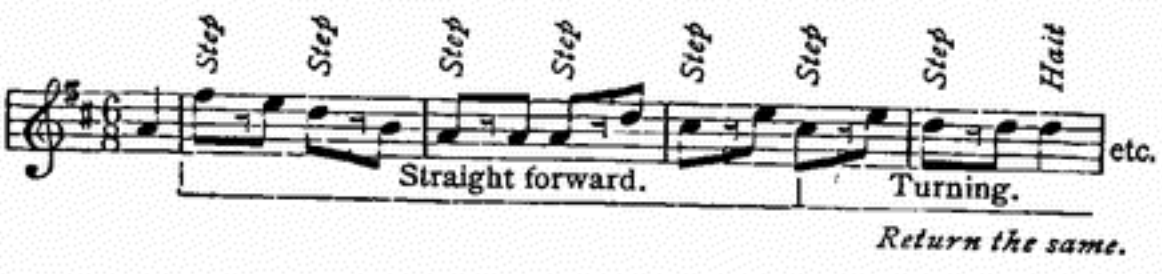
This is also executed twice forward, with alternate feet, and the same backward.

Movements.
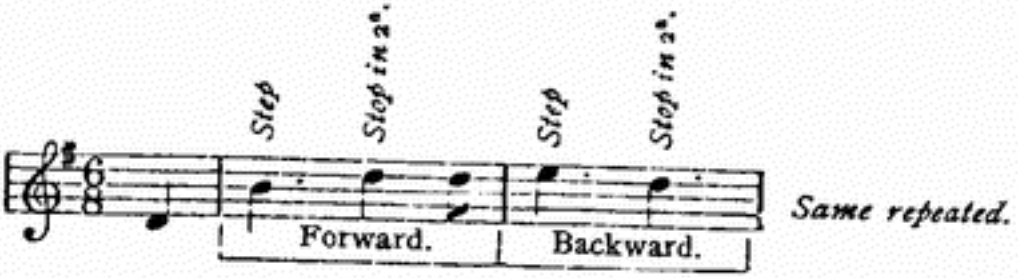
FORWARD AND BACK.
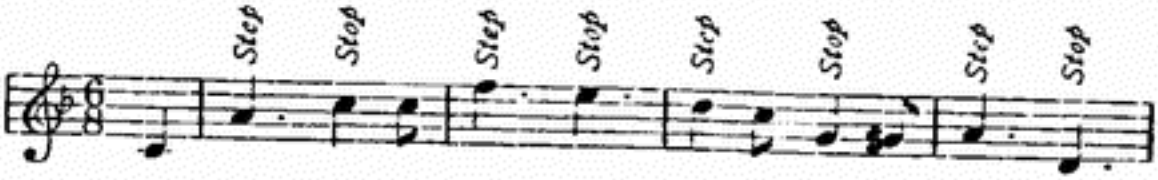


CROSS OVER.



BALANCÉ.



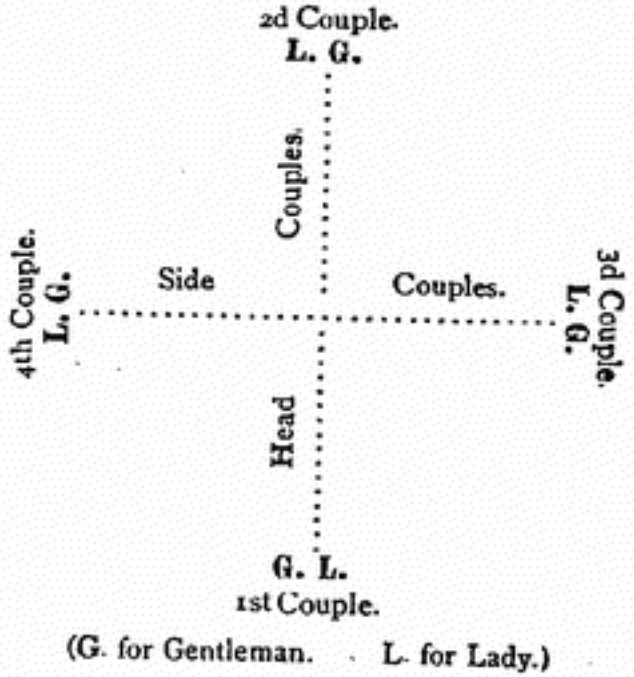
BALANCÉ, FORWARD AND BACK.



Movements.

The original quadrille probably contains two thirds at least of all the movements used in any of the figure dances. It is upon this that all subsequent compositions of the kind are based. A minute description of them will, therefore, enable a learner readily to comprehend other combinations.

Formation in Square.



(G. for Gentleman. L. for Lady.)

The head of a room, by which the position of the couples is determined, is rarely designated. The position of the music is sometimes adopted as the head, but that appears somewhat awkward, when the orchestra is at the side. If the entrance is at one end, then it seems natural to adopt the opposite as the head. In private houses the end of the drawing-room towards the street is usually taken. This being determined, the first couple would face the opposite end, the second face the first, third on the right of the first, and fourth facing third.

The figures are first described as danced at the present time; then according to the original form, followed by the various modifications that have been introduced in successive years.

First Figure.

Introductory salutation to first strain.			8 bars.
		(Alike in all square dances.)	
1st Movement.	Right and left (*Chaine Anglaise*).		8 bars.
2d "	Balance.		8 bars.
3d "	Ladies' chain.		8 bars.
4th "	Balance	This to the "da capo" to the first strain.	8 bars.

Describing them in the order as above:

Introductory Salutations.

For Lady.—Slide the right foot towards the centre of the set, at the same time turn to face your partner; courtesy with the left behind; then slide back to place with the left, at the

same time turn back to your partner; slide the right outward, and again courtesy with the left behind; then slide back to place and side to partner.

For Gentleman.—Slide the left forward, at the same time face your partner, bring the right to left and bow; slide the right back to place, and turn back to your partner; slide the right outward, bow and return to place by sliding the right foot.

1st Movement.

Right and Left.

Two couples cross over; when crossing, the two ladies pass between the two gentlemen, each lady giving her right hand to the opposite gentleman's right; immediately upon passing through, which should be at the fourth step, the right hand is disengaged and the left given to partner's left; at the fifth, sixth, and seventh steps the partners pass each other across the line of advance, the lady in front; and when arriving at the halt, the lady should be upon the gentleman's right, both facing the opposite side (their own places) or point from which they started.

This requires music, 4 bars.

Going across is *half right* and left.

Going and returning is known as Right and left. } 8 bars.

2d Movement.

Balance.

This *movement* must not be confounded with the

motion Balancé, though the same word is used for both. The confusion arose in this manner: Originally the word described the motions used at this part of the dance, which were *balancé and turn partners.* Latterly, various other movements have been introduced taking the place of these, but the word *balancé* has been continued as indicating that part of the music.

A distinction may be made by using *balance* for the movement, and *balancé* for the motions.

Original Form of Balancé.—The two couples who are executing the other parts of the figure stand face to face with partners.

They balancé forward and backward. Four bars.

Then turn partners. Four bars.

In turning partners the lady and gentleman take both hands, holding them downward, but extended out slightly, and then walk round each other, each walking upon the same circle, ending in original places, *always* going to the left.

Second Form of Balancé.—The gentlemen take partners' hands crossed in front right above the left; standing face to face, both couples slide seven times in succession across the set, passing to the right and returning to places with the same slides and upon the same side.

Third Form.—Same position of hands. Only three slides are used, to and fro, which must be repeated.

Fourth Form.—Take one hand, the dancers standing sideways (lady's left, gentleman's right); walk across, passing to the right of the opposite couple; at the seventh step both turn half round, change hands and walk back to places.

Fifth Form.—Hands the same; walk three steps, and three backward and then turn partners.

3d Movement.

Ladies' Chain.

Two ladies cross over, giving right hands in passing, then give left hands to opposite gentlemen, passing round until the opposite lady's place at the right of the gentleman is reached, at the same time the two gentlemen follow their partners, each extending the left hand to receive the opposite lady as she advances towards him, and so handing her round to his partner's place, he stopping in his own.

This is half ladies' chain, requiring 4 bars.

Repeating the same movements in returning to places forms the whole ladies' chain. 8 bars.

4th Movement.

Balancé.

As described at 2d movement. 8 bars.

Originally the 4th movement was half promenade, half right and left.

In the half promenade two couples take each one hand of partner, and walk across to the opposite couple's place, passing to the right.

Half right and left as described in 1st movement.
These four movements are repeated once by the head couples, and once by the sides.

Second Figure.

Wait. 8 bars.

1st Movement.

Forward Two.

Two opposite couples forward and back. 4 bars.

2d Movement.

Cross Over.

Same two couples cross over, ladies passing between, not giving hands nor turning round, except when on the other side, when each faces partner. } 4 bars.

3d Movement.

Pass Partners.

The same couples balancé forward and back, passing in going forward, also in going back, ladies inside. } 4 bars.

4th Movement.

Recross to Places.

Same as 2d movement. 4 bars.

5th Movement.

Balancé.

Same as described in 1st figure. 8 bars.
Repeated twice by head couples and twice by sides.

Originally, two persons only executed the 1st, 2d, 3d, and 4th movements, hence the words "forward two."

Third Figure.

Wait. 8 bars.

1st Movement.

Right Hands Across.

Two opposite couples cross over, each lady giving the right hand to the opposite gentleman's right, all turning to face when passing; disengage hands, then separate backwards; this brings each couple to the opposite side, with ladies on the left of their partners. 4 bars.

2d Movement.

Left Hands Back.

The same couples return, giving their left hands; when past the other couple they turn and face without disengaging hands; each one then gives the right hand to partner's right, forming a circle; in order to do this, the ladies cross the right arm over the left. 4 bars.

3d Movement.

Balancé in Circle.

While holding hands in circle, all balancé; but the step should be more to the right than straight forward, and more to the left than straight back. 4 bars.

4th Movement.

Cross Over.

The two couples disengage hands, retaining partners, and slide or walk round to right, continuing until each reaches the other couple's place. } 4 bars.

5th Movement.

Two Opposite Ladies Forward and Back. 4 bars.

With walk or balancé.

6th Movement.

Two Gentlemen Forward and Back. 4 bars.

7th Movement.

Four Forward and Back. 4 bars.

8th Movement.

Half Right and Left to Places. 4 bars.

Each figure repeated twice by head couples, and twice by the sides.

Originally, the 1st and 2d movements were executed by one lady and the opposite gentleman; at the left hand back, retaining the left hand, each gave the right hand to partner's right, thus forming a line across the set.

At the 5th and 6th movement also, one lady and the opposite gentleman executed the forward and back, forward again, and *dos-à-dos*—which is to pass round each other back to back; this was afterwards modified to going forward and back twice, the second time making salutations before going back.

Fourth Figure.

Wait. 8 bars.

1st Movement.

Forward Four and Back. 4 bars.

(Opposite couples.)

2d Movement.

Leave Lady on Opposite Side.

The same couples forward a second time, when the first gentleman hands his lady to the opposite gentleman, the lady taking his left hand with her left, then all go backward, the first gentleman alone, the three together, a lady on each side of the gentleman. — 4 bars.

3d Movement.

Forward Three and Back.

The two ladies face outward, so that while the gentleman walks forward, they are going backward in the same direction. — 4 bars.

4th Movement.

Change Ladies.

The three go forward a second time; at the same moment the single gentleman walks forward to meet them, and while in the centre the second gentleman transfers the two ladies to the first gentleman, who goes backward with them, while the other gentleman goes backward alone. — 4 bars.

5th Movement.

Forward Three and Back.

In same manner as at 3. — 4 bars.

6th Movement.

Forward and Stop.

The same three forward a second time, and stop while the single gentleman advances to meet them. — 4 bars.

7th Movement.

Hands Round.

The four take hands in a circle, and slide or walk round to the left, continuing until each couple arrives at the other's place. } 4 bars.

8th Movement.

Half Right and Left to Places. 4 bars.

Each figure repeated twice by the heads, twice by the sides.

First time the 1st lady passes over to the 2d couple.
Second " 2d " " " 1st "
Third " 3d " " " 4th "
Fourth " 4th " " " 3d "

Originally the 5th and 6th movements were a solo for the single gentleman, who then took occasion to show all his skill; at times motions of great difficulty were introduced.

This was first modified by the gentleman going forward and turning the two ladies, the opposite lady first, then his partner.

Fifth Figure.

Wait. 8 bars.

1st Movement.

Ladies' Chain. 8 bars.

2d Movement. } *Forward Two.*
3d " } Same as 1st, 2d, 3d, and
4th " } 4th movements of 2d } 16 bars.
5th " } figure.

6th Movement.

Balancé. 8 bars.

After repeating these movements four times, twice by the heads, and twice by the sides, at the second eight bars of the first strain.

7th Movement.

All Chassé Across.

All standing side to side with partners, the lady a little in advance, all slide sideways three times, lady to left in front, gentleman to right, thus passing or crossing each other, then all balancé once forward and once backward; repeat the three slides going back to places, lady again in front. All then turn to partners and make the concluding salutations. } 8 bars.

Originally, *all promenade* was used in place of ladies' chain. The movement consists simply in the couples following each other in walking round the circle of the set, holding partner's hand.

QUADRILLE IN LINES.

L. G. . . . L. G. . . . L. G. . . . L. G. . . . L. G. . . . L. G. . . . L. G., etc., any number.

G. L. . . . G. L. . . . G. L. . . . G. L. . . . G. L. . . . G. L. . . . G. L., etc.,
(When in this form, each number is repeated twice only.)

In Europe this is more generally adopted than with us. As a vis-à-vis only is required, this form affords an excellent method by which we can avoid those unpleasant people who intrude themselves without previous knowledge, either of motion or

movement, and who, not expecting to have much pleasure, are satisfied with the idea of learning; at the end the egotism of such persons will frequently prompt them to say, and believe, "that they were as successful as the others, as they all occasionally appeared to be in great confusion," their lack of information blinding them to the fact that they alone were the cause. After thus marring the pleasure of the other unfortunates, they retire to their seats quite satisfied with their doings. Surely such persons do not remember the Golden Rule; could they do so, self-respect would prevent such mistakes.

Would it not be quite as reasonable to take part in a chorus, without previous knowledge of music?

Jig Figure.

Hands all Round.	8 bars.
All ladies to the right, balancé to, and turn, the next gentleman on their right.	8 bars.
In the same manner balancé to, and turn, the next gentleman.	8 bars.
In the same manner balancé to, and turn, the next gentleman.	8 bars.
Finally, all balancé to, and turn, partners.	8 bars.
Hands all Round.	8 bars.
All the gentlemen to the right, passing their partners, balancé to, and turn, the next lady on their right.	8 bars.
Same to each lady of the set, and finally to partners.	24 bars.
Hands all Round.	8 bars.
All Chassé.	8 bars.

Cheat, or Coquette.

First Couple Balancé to Right.

Forward and back; forward again and turn, giving both hands to opposite persons. Balancé to the next couple, then to the fourth couple, and, finally, balancé to and turn partners.

Third Couple Balancé to Right.

And the same as above.

Second Couple Balancé to Right.

And the same as above.

Fourth Couple Balancé to Right.

And the same as above.

This figure derives its name from the privilege allowed after balancing, either to turn the opposite person, or make a feint to do so, and suddenly turn some other person, thus cheating the first.

Basket Dance.

Forward Two. 16 bars.

Balancé. 8 bars.

Ladies, hands round in centre to left and right, remaining in centre; gentlemen hands round, outside of ladies, to left and right, stopping on left of partners; gentlemen pass their hands over the heads of the ladies (ladies stooping), and form the basket. All balancé to, and turn, partners. } 16 bars.

THE POLO QUADRILLE.

Four couples, formed as for the ordinary quadrille or lancers. Each number twice. Eight bars are played before the commencement of each figure.

No. 1.

All Promenade Half Round. 4 bars.

Head Couples Forward and Back. 4 bars.

When head couples are going back, the sides forward, and go back as the others forward again for next movement.

Head Couples Half Right and Left to Places. 4 bars.

Sides Same. 4 bars.

Double Ladies' Chain, ladies crossing hands in centre. } 8 bars.

Same for Gentlemen. 8 bars.

No. 2.

Hands all Round to Left. 8 bars.

Four Ladies in Centre, back to back, and gentlemen promenade all round outside to left, turning partners with both hands when in places. } 8 bars.

Gentlemen Inside, back to back, and ladies promenade all round outside, turning partners to place. } 8 bars.

Second time, finish with hands all round.

No. 3.

Four Ladies Cross Over to each other's Places, the first two passing first, and all turning to face inside. } 4 bars.

Four Gentlemen same. 4 bars.

The gentlemen do not turn round, but each gives his left hand to his partner and right to the next lady on his right, forming a circle, with ladies facing inward and gentlemen outward.

All Toward the Centre and Back, holding hands. } 4 bars.

All Round to Places, still holding hands; gentlemen to left, ladies to right. } 4 bars.

All the Gentlemen Pass in Front of Partners, and turn, with both hands, the lady on the right. } 4 bars.

And in Succession each Lady; lastly, their partners. } 12 bars.

No. 4.

Head Couples Forward and Back. 4 bars.

While the head couples are going back, the sides forward, and go back when the heads forward for the next movement.

The Two Gentlemen of the Head Couples leave their ladies with the right-hand side couples. } 4 bars.

The Six Forward Again, and hand the ladies to the other gentlemen; the right-hand lady to the right, the left to the left. } 4 bars.

Six Forward and Back at the Heads. 4 bars.

Forward Again, and leave ladies with partners. 4 bars.

Hands Round, half way to left and back to right. } 8 bars.

No. 5.

Hands All Round to Left. 8 bars.

Form "Basket," and again round to left. 8 bars.

"Basket" is formed by all the ladies taking hands together in front of the gentlemen, and the gentlemen taking hands in front of the ladies, the arms of the gentlemen above those of the ladies.

Ladies Round Inside to Right, while gentlemen round outside to left. } 8 bars.

To bring the ladies inside, the gentlemen raise their arms, still holding, and allow the ladies to pass under.

All Promenade Round in Star. 8 bars.

To form the star, the gentlemen, when coming round to places in the previous movement, give right hands to partners and change places, bringing the gentlemen inside, when all four gentlemen take left hands, forming the star, and, at same time, take their partners about the waist with their right arms, and in that way promenade round.

After the second time, finish with hands all round to left. } 8 bars.

CALEDONIAN QUADRILLE.

First Figure (Twice).

First and *second* couples cross hands round with right hands. } 4 bars.

Same couples cross hands back to places, with left hands. } 4 bars.

Same balancé to, and turn, partners. 8 bars.

Ladies' chain. 8 bars.

Half promenade. 4 bars.

Half right and left. 4 bars.

Second Figure (*Four Times*).

Forward four and back twice, second time bowing to opposite lady, when forward.	8 bars.
Four ladies balancé to gentlemen on the right.	4 bars.
All turn the gentlemen on the right, and take next lady's place.	4 bars.
All promenade with changed partners.	8 bars.

After the fourth time, all the ladies will have regained their partners.

Third Figure (*Four Times*).

Opposite couples forward and back.	4 bars.
Forward again, and swing round to places with right hands.	4 bars.
First and *second* couples cross over, first couple passing through the second.	4 bars.
Return to places, second couple passing through the first.	4 bars.
All balancé at corners.	4 bars.
Turn partners.	4 bars.
All form circle (hands all round), and forward and back twice.	8 bars.

Fourth Figure (*Four Times*).

First lady and opposite gentleman forward and stop.	2 bars.
Second lady and opposite gentleman forward and stop.	2 bars.
Turn partners to places.	4 bars.
Four ladies pass to the right and stop, each in the next lady's place.	4 bars.

Four gentlemen pass to the left and stop, each in the next gentleman's place.	4 bars.
Four ladies again to the right.	4 bars.
Four gentlemen again to the left (thus meeting partners on the opposite side).	4 bars.
All promenade to places, and turn partners.	8 bars.

Fifth Figure (*Four Times*).

One couple promenade or polka round inside of the set.	8 bars.
Four ladies forward and back.	4 bars.
Four gentlemen forward and back.	4 bars.
All balancé to, and turn, partners.	8 bars.
Grand chain half round the set.	8 bars.
All promenade to places and turn partners.	8 bars.

Finish with all chassé across, saluting at the corners, and the same to partners upon returning to places.

CHAPTER XI.

LANCERS.

As Now Danced.—The Original, and the Changes Introduced.—Saratoga Lancers.—New York Lancers.

LANCERS, AS DANCED AT THE PRESENT TIME.

First Figure.

1st Strain.

Salutations to partners and then to corners. 8 bars.

1st Movement.

Forward and Back, two opposite couples. 4 bars.

2d Movement.

Forward and Turn.

Same two couples forward a second time, each gentleman presenting both hands to the opposite lady, walking round as in turning partners (to left), and returning to places. } 4 bars.

3d Movement.

Cross Over.

Same two couples cross over and return, one couple passing through the other, but returning outside to allow the other to pass through. } 8 bars.

4th Movement.

All Balancé to Corners.

The four ladies turn to the right, the four gentlemen turn to the left; those turning will thus be face to face; all balancé forward and back, then walk forward round to the left, giving both hands, and back to places (same as in turning partners). } 8 bars.

These movements are repeated four times.

At 3d movement (crossing over).

First time, first couple passes through, and returns outside.

Second time, second couple passes through, and returns outside.

Third time, third couple passes through, and returns outside.

Fourth time, fourth couple passes through, and returns outside.

Original Lancers—Same Figure.

1st Movement.

One Lady and Opposite Gentleman only, Forward and Back.

2d Movement.

Same Two Forward and Turn.

3d and 4th Movements as before described.

Double or Saratoga Lancers—Same Figure.

1st Movement.

All Four Couples Forward and Back. 4 bars.

The heads towards the sides—sides towards heads.

First and second times heads to right, sides to left.

Third and fourth times heads to left, sides to right.

2d Movement.

Forward and Turn with Same Side. 4 bars.

3d Movement.

Cross Over, passing through, with same side couple, returning outside. } 8 bars.

First time, heads pass through, returning outside.

Second time, sides pass through, returning outside.

4th Movement.

Balancé to Corners, as before described. 8 bars.

Second Figure.

Wait. 8 bars.

1st Movement.

Forward and Back, two opposite couples. 4 bars.

2d Movement.

Leave Ladies Inside.

The two gentlemen stand and hand their partners in front, thus facing each other, each lady walking three steps, commencing with left, at the fourth facing partner, when both make salutations, the lady with the left foot behind. } 4 bars.

3d Movement.

Balancé.

Both couples balancé forward and back, passing partners each way to the right. } 4 bars.

4th Movement.

Turn Partners to Places.

Same couples present both hands to partners, and so hand the lady back to place. } 4 bars.

5th Movement.

All Forward in Lines.

The head couples separate from partners, ladies going to the right, gentlemen to the left sides, joining hands with side couples, forming a line of four on each side; in this form all forward and back.

First and second times, side couples join the heads to form lines.

Third and fourth times, head couples join the sides to form lines. } 4 bars.

6th Movement.

All Turn Partners to Places. 4 bars.

Figure repeated four times.

Original Lancers—Second Figure.

Wait. 8 bars.

1st	Movement.	*One Couple only, Forward and Back.*	16 bars.
2d	"	*Leave Lady in Front.*	
3d	"	*Same Balancé.*	
4th	"	*Turn Partner to Place.*	
5th	"	As before described.	4 bars.
6th	"	As before described.	4 bars.

Double or Saratoga Lancers—Second Figure.

All the couples execute the 1st, 2d, 3d, and 4th movements alike.

5th Movement. } Same as before described, or
6th " }

5th " *All Hands Round*, half way, to left, } 4 bars.

6th " *And Return to Right*. 4 bars.

Third Figure.

Wait. 8 bars.

1st Movement.

Forward and Back, two opposite couples. 4 bars.

2d Movement.

Forward, make salutations, and back, same two couples. } 4 bars.

3d Movement.

Ladies' Chain.

Same as previously described in quadrille. 8 bars.

Original.

One lady and opposite gentleman execute the 1st and 2d movements.

3d Movement.

(In place of Ladies' Chain.)

Four ladies cross hands half round with right hands, and return to places, giving left hands.

3d Movement, again.

(In place of that given above.)

Four ladies cross hands half round with right hands, when at opposite side give left to opposite gentleman's left, going round the gentleman, to cross right hands in centre again, and round to partners, in going round giving left hand to partner.

Double or Saratoga—Third Figure.

1st and 2d Movements by all four couples. 8 bars.

3d Movement.

Double Ladies' Chain. 8 bars.

Same movement as described in "3d Movement, again" of Original Lancers.

Fourth Figure.

Wait. 8 bars.

1st Movement.

Head Couples to Right.

Two head couples to side couples on the right. All make salutations. } 4 bars.

2d Movement.

The same two couples then pass across, going round to the left to opposite side couples. All make salutations. } 4 bars.

3d Movement.

Head Couples to Places.

Same couples return to their own places and make salutations to partners.

4th Movement.

Right and Left.

Same two couples right and left, as described in quadrille. } 8 bars.

Original Lancers—Fourth Figure.

Precisely as now danced, as described above.

Double or Saratoga Lancers—Fourth Figure.

The only changes made are at the second and fourth

movements, where the two gentlemen in passing round from one couple to the other (after salutations), take each the lady of the other couple with him to the opposite side, leaving that lady in the other lady's place; at the repetition of the figure, the ladies are returned to their own places.

At the fourth movement, the right and left is made with side couples.

First and second times, heads to right, sides to left.

Third and fourth times, sides to right, heads to left.

Fifth Figure.

No wait.

At the introductory chord of the music, all turn and face partners, giving right hands. (This indicates in which direction each is going.)

1st Movement.

Grand Chain, or right and left all round.

All pass partners, continuing half round the circle of the set, ladies one way, gentlemen the other, giving alternate hands to those coming in the opposite direction (thus a chain is made, named in French *chain platte*); when partners are met, on opposite sides, all stop face to face, without giving hands, and make salutations, after which the right hand is given, and the chain continued until all meet partners again in places, when the salutations are repeated. } 16 bars.

2d Movement.

One Couple Round.

One couple promenade round inside, stopping in place, facing outward. — 4 bars.

Right side couple behind. — 2 bars.

Left side couple behind. — 2 bars.

Opposite couple remaining in place.

Thus all the couples are in a line, one behind the other.

3d Movement.

All Chassé Across.

Four ladies to left, three slides and halt.

Four gentlemen to right, three slides and halt.

All balancé once forward and backward. — 8 bars.

All slide back again.

All balancé again.

4th Movement.

March Round.

Head couple separate, lady to right, gentleman to left, and march down outside to the place of the bottom couple, where hands are taken, and march up inside to the head again. The other couples follow, and as each arrives at the head they separate, still following, until the last couple arrives at the bottom again. — 8 bars.

5th Movement.

All Forward in Lines.

Two lines are formed, ladies on one side, gentlemen opposite, facing inward and joining hands. All forward and back. Forward a second time, when all take partners, giving both hands, and turn to places. } 8 bars.

The figure recommences with grand chain, and ends with repeating that movement a fifth time.

Original Lancers—Fifth Figure.

Precisely as described above.

Double or Saratoga Lancers—Fifth Figure.

1st Movement.

Grand Chain.

Same as described above, except that upon meeting partners at the opposite side the right hand is given, and both go half round so as to change places and face the other way; then the grand chain is repeated half round back to places in opposite direction; arriving in places, the right hands are given, and the change of places must occur in order to bring each person to the proper side of partner. } 16 bars.

2d Movement. As described before.

3d Movement. (In place of Chassé.)

All Balancé Forward and Backward. 8 bars.

4th Movement.

March.

Commence as before described at 4th Movement, but in place of marching up inside, the two lines march past at the bottom, and continue until the ladies arrive on the gentlemen's side, and gentlemen on the ladies' side, ladies passing inside. — 8 bars.

5th Movement.

Same as before.

DODWORTH'S NEW YORK LANCERS.

First Figure.

Head Couples Cross Hands Half Round, with side couples on the right. — 4 bars.

This leaves the heads at the sides, and sides at the heads.

All Forward and Back. — 4 bars.

Heads (now at the sides) *again Cross Hands Half Round*, with couples on their right. — 4 bars.

This leaves all the couples opposite to places.

All Forward and Back. — 4 bars.

All Balancé to Corners. — 8 bars.

These movements are repeated in the same manner, bringing all the couples back to places. — 24 bars.

Second Figure.

Head Couples Forward and Salute. — 4 bars.

First gentleman takes second lady's hand, both turn to fourth couple and salute, and then take places one on each side of fourth couple, lady next to side gentleman, gentleman next to side lady, forming a line. — 4 bars.

Second gentleman and first lady in the same manner and at the same time, after saluting side, take places in line.

All Forward and Back in Two Lines. 4 bars.
All Turn Partners to Places. 4 bars.
All Hands Half Round to Left. 4 bars.
Back to Right. 4 bars.

Third Figure.

All the Couples Pass Partners and Back; chassé across. } 4 bars.
All Pass Again, salute at corners, then return to places. } 4 bars.
Form Star, and promenade round. 8 bars.

Star is formed by the four gentlemen crossing left hands in centre, and giving right hands to partners' left.

Fourth Figure.

Head Couples turn to Right Side Couples, and Salute. } 4 bars.
Half Right and Left with same couples, and bow to partners. } 4 bars.

This brings head couples to sides.

Head Couples (now at the sides) *Half Right and Left*, with next couple on the right, and bow to partners. } 4 bars.

This brings all opposite to places.

All Join Hands, and Forward and Back. 4 bars.
All Turn Partners. 4 bars.
The repetition of the movement brings all back to places. } 12 bars.
All Join Hands, Forward and Back, and turn partners. } 8 bars.

First and second times, heads turn to right.
Third and fourth times, to the left.

Fifth Figure.

At the usual chord of introduction, all salute.

All Chassé Across. 2 bars.

Half Turn, giving both hands at corners. 2 bars.

All Chassé Across Again, ladies going still farther to the left, while gentlemen go to the right. } 2 bars.

Half Turn at Corners. 2 bars.

All Chassé Again. 2 bars.

Half Turn at Corners. 2 bars.

All Chassé. 2 bars.

Half Turn at Corners. 2 bars.

This brings all back to places.

All Promenade Round—first couple stopping in place, with fourth couple directly behind; second couple stopping in place, with third couple directly behind. } 8 bars.

All Balancé, twice forward and back. 8 bars.

All March, ladies passing between; when the couples have passed, ladies turn to right, gentlemen to left; counter-marching in opposite directions, the two ladies pass in front of the two gentlemen, and, when passed, join hands and form lines, all opposite to partners. } 8 bars.

All Forward and Back in Two Lines. 4 bars.

All Turn Partners to Places. 4 bars.

Finish at the end of first strain, the same as the lancers.

CHAPTER XII.

COURT QUADRILLE (HUNGARIAN "KÖRTANZ").

IN the summer of 1857, while in Vienna, I had the pleasure of seeing this beautiful dance in its native atmosphere, with all the peculiar vigor characteristic of the Magyar race shown both in music and motion; the officers of the Hungarian Guard, in their gorgeous uniforms, and ladies dressed with equal richness, forming a picture not readily forgotten. Admiring the beauty of the peculiar music and movements, I modified those parts not suited to our uses, and introduced the dance to my pupils during the following season, 1857–58, and have never failed since that time to teach it; not only on account of the novelty and charm of both dance and music, but also for the educational value of the dance.

This dance is only for the initiated; let no one imagine it can be walked through as is sometimes done with the Lancers. The ludicrous appearance of those who make the attempt has been so frequently observed that it is truly a kindness to ask the egotistic to put aside their self-confidence for once and save themselves from shame and this one dance from degradation. The rule should be, "Do not try it, if you do not know it."

The dance cannot be executed before learning the

peculiar motions (or so-called steps), which are six in number:

1st. Greeting.
2d. Mazurka.
3d. Double step.
4th. Single step.
5th. Dash slide.
6th. Promenade.
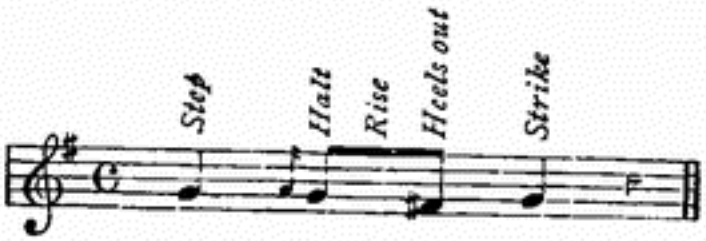
First Motion—Greeting ("*Gruss*").

1. Step to right.
2. Bring left to halt.
3. Rise on the toes, throw the heels outward, and then strike them together quite vigorously—the stroke of the heels marking the time.

} 1 bar.

Same to the left.

ACCENT.



Same to right, left, or forward.

Second Motion—Mazurka (*Always Sideways*).

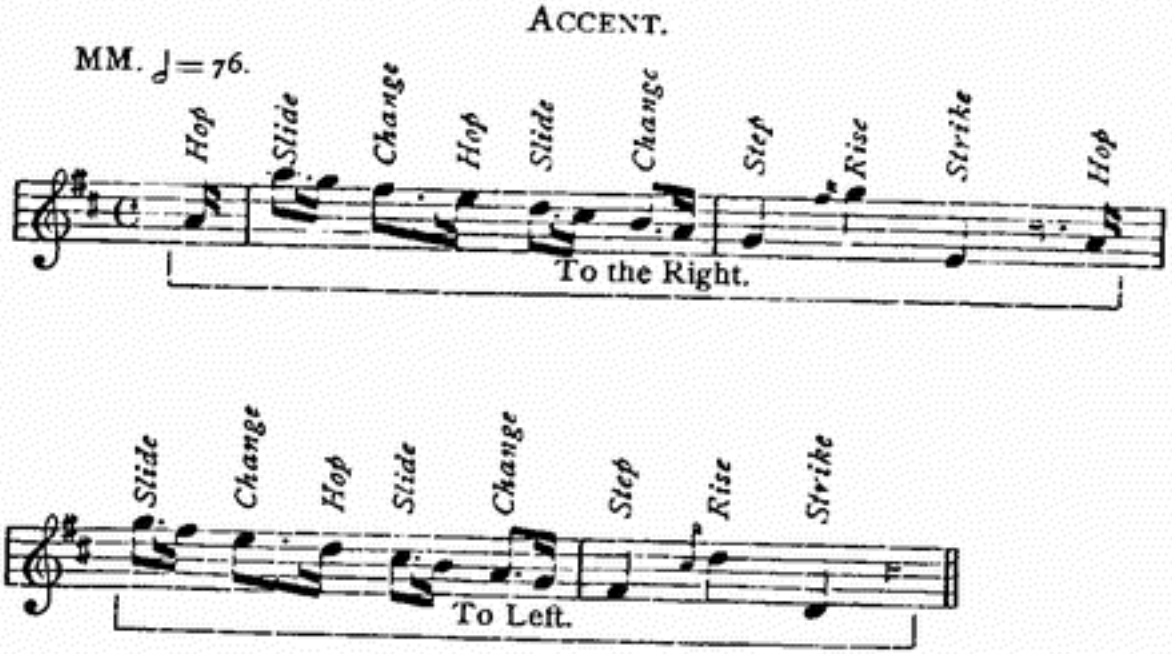
Stand on left, with right in second position.
Hop on left, and instantly,

1. Slide right to side.
2. Change to left.
3. Hop and slide again.
4. Change to left.

} 1 bar.

To right or left.

This is never used except in connection with other motions, most frequently with the Greeting.



With these two motions, all the "turn partners" are made ("*Holupzas*"), position being taken as for waltzing, a little farther apart. Both lady and gentleman use the left foot in the slides, thus going round to the left once in two bars, as shown above. There is but one exception to the left turn, which occurs in the third figure, where the right turn follows the left.

Third Motion—Double Step.
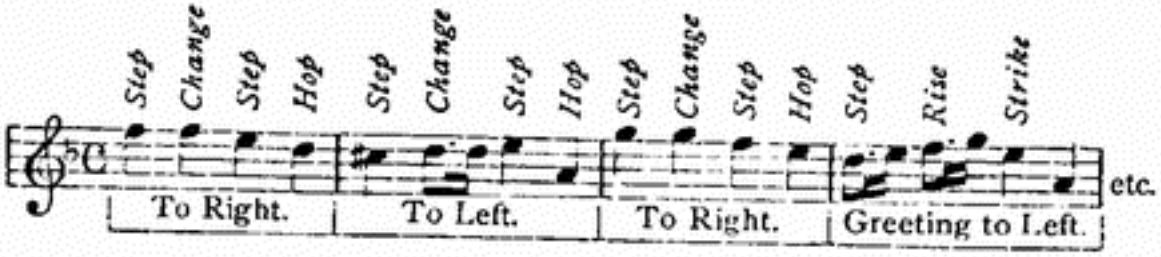
This is very like the Schottische, to the side.

1. Step.
2. Change.
3. Step.
4. Hop.

} 1 bar.

Same motions to right or left.

ACCENT.



Same succession, commencing to the left.

Fourth Motion—Promenade.

The motions of this are exactly the same as the Double Step, except that they are made in a forward direction, not sideways, and never backward.

Fifth Motion—Single Step.

Right foot { 1. Step. / 2. Hop. }
Left foot { 3. Step. / 4. Hop. } 1 bar.
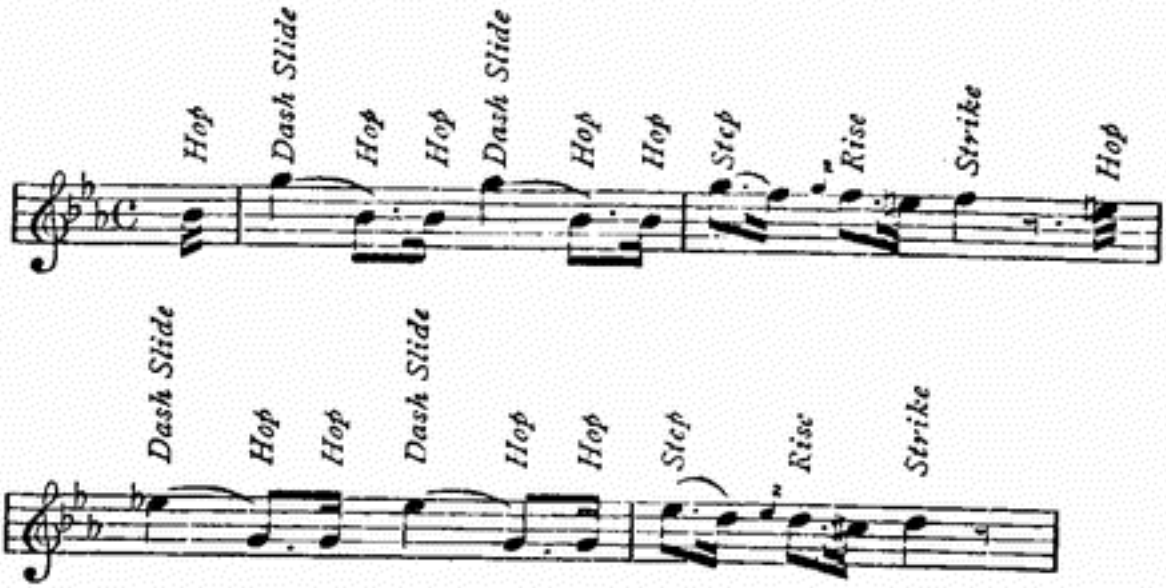
Sixth Motion—Dash Slide (*Only Forward*).

1. Hop on left, slide on right.
2. Hop on right.
3. Hop on right, slide on left.
4. Hop on left.

} 1 bar.

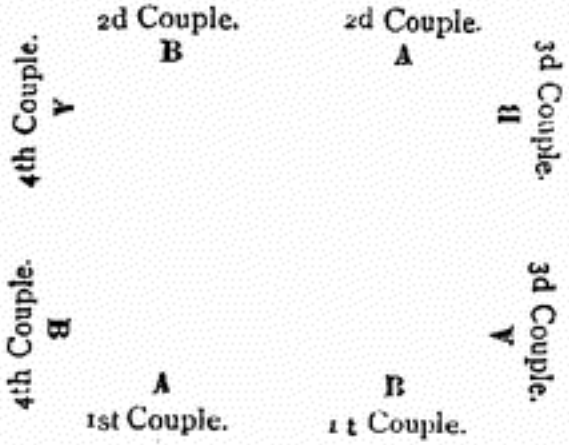
This is used only by the gentleman, and is a peculiar and active motion, always connected with the Greeting.

ACCENT.



Formation.

Eight couples, formed as a Double Quadrille.



First Figure.

Salutations, as in Lancers or Quadrille. 8 bars.

1st Movement.

All the couples take hands, except at corners, forming lines.

All repeat double step to right, 1 bar.
" " " " left, 1 "
" " " " right, 1 "
All the Greeting to left, 1 " } 4 bars.

2d Movement.

All repeat double step to left, 1 bar.
" " " " right, 1 "
" " " " left, 1 "
All the Greeting, 1 " } 4 bars.

These movements are made in the form of a square, not in that of a circle.

3d Movement.

Four head couples forward with single step. } 4 bars.

(These steps must be made *very short*, so that the 4 bars may be filled out.)

4th Movement.

The lines being close together, each gentleman takes another lady, when the four newly assorted couples separate in four directions.

This brings

The 1st gentleman **A** with 2d lady **B** between the two 3d couples.
The 2d " **A** " 1st " **B** " " " 4th "
The 1st " **B** " 1st " **A** back to 1st couple's place.
The 2d " **B** " 2d " **A** " " 2d " "

In making this movement, the Mazurka and Greeting are used. } 2 bars.

5th Movement.

All turn. 2 bars.

At the end of the turn each lady should be upon the left of the gentleman.

6th Movement.

The same forward, with single step, until the lines are again formed, each facing partner, standing with sides towards original places. } 4 bars.

7th Movement.

All return to places, with Mazurka and Greeting. } 2 bars.

8th Movement.

The same couples turn partners in places. } 2 bars.

The 1st and 2d movements are now repeated by all, then the sides forward, repeating the 3d, 4th, 5th, 6th, 7th, and 8th movements.

Repetitions of music: 1st strain twice; 2d strain twice; 1st strain once; 2d strain twice.

Second Figure.

Wait. 8 bars.

1st Movement.

Four head couples simultaneously pass partners, lady to left, gentleman to right, all with Mazurka and Greeting, turning to face partners at Greeting. } 2 bars.

2d Movement.

The same cross over to other side of set, with same motions, two ladies passing between two gentlemen; at the Greeting turn sides to partners. } 2 bars.

3d Movement.

The same pass partners again as above. } 2 bars.

4th Movement.

The same return to places same as at 2d movement. } 2 bars.

5th Movement.

Two first couples cross with three promenades, stopping in front of opposite couples, with Greeting.

6th Movement.

At the same time the two second couples each take partners' right hands, nearly at arm's length, and make three promenades entirely round each other to the left, stopping in place, with Greeting. } 4 bars.

7th Movement.

First couples turn half round, change hands, but not sides, and return to places, same as in 5th movement.

8th Movement.

At the same time second couples change hands, making round to left, as at 6th movement. } 4 bars.

9th Movement.

Second couples cross over, same as at 5th movement, while first couples make round to right as at 6th movement. } 4 bars.

10th Movement.

Second couples return as at 7th movement.

First couples round as at 8th movement. } 4 bars.

Sides repeat all.—At 5th movement, third couples cross over. At 9th movement, fourth couples cross over.

Music: 1st strain twice; 2d strain twice; 1st strain once; 2d strain twice.

Third Figure.

Wait. 8 bars.

1st Movement.

Four gentlemen cross over with three dashing slides to opposite ladies. stopping in front, with Greeting. 2

Same four make turn to left with same ladies. 2

The four gentlemen return to partners as in crossing. 2

All then turn with partners. 2

} 8 bars.

2d Movement.

The same four couples promenade entirely round to the right inside of set. } 8 bars.

During this movement the ladies take the arms of the gentlemen as in walking.

3d Movement.

The two first couples face, the two seconds also face each other, and take hands in two circles, then execute two Mazurkas and Greeting to left, the same again to left, next four Mazurkas back again to right, thus returning to places, where all turn partners. } 8 bars.

Sides repeat all.

Repetition of Music: 1st strain twice; 2d strain twice; 1st strain once; 2d strain twice.

Fourth Figure.

Wait. 8 bars.

1st Movement.

Four opposite ladies cross directly over to opposite gentlemen, using three promenades in a zigzag line across, ending with Greeting in front of those gentlemen. } 4 bars.

2d Movement.

The same ladies, with these four gentlemen, make a turn (same as turn partners) to left, and then again to right. } 4 bars.

This is the only instance of turning to right.

3d Movement.

The same four ladies return to partners, in the same manner as in the crossing. } 4 bars.

4th Movement.

The four couples turn partners to left and right. } 4 bars.

5th Movement.

Four gentlemen with three dashing slides, each to one of the right-hand side couples, stopping in front with Greeting. } 2 bars.

This brings the 1st gentleman **A** to 4th couple **B**
1st " **B** to 4th " **A**
2d " **A** to 3d " **B**
2d " **B** to 3d " **A**

6th Movement.

The three then execute hands-round to left with two Mazurkas and Greeting. } 2 bars.

7th Movement.

Same gentlemen dash directly across the set, stopping in front of opposite side couple. } 2 bars.

8th Movement.

Three hands round, with that couple. 2 bars.

9th Movement.

Back again to other side couple. 2 bars.

10th Movement.

Three hands round. 2 bars.

11th Movement.

The gentlemen return to partners. 2 bars.

12th Movement.

Same turn partners. 2 bars.

Same repeated by sides.

Repetition of music: 1st strain three times; 2d strain twice; 1st strain twice; 2d strain twice.

Fifth Figure.

No Wait.

1st Movement.

Grand round.

All join hands in circle.

All to left with Mazurka and Greeting. } 2 bars.

Again to left with Mazurka and Greeting. } 2 bars.

All to right with four Mazurkas. 2 bars.

All turn partners. 2 bars.

At the end of this turn the eight ladies place themselves inside in front of and facing partners, thus forming a circle of ladies facing

outward, and a circle of gentlemen facing inward.

Hands are not taken.

2d Movement.

All with two Mazurkas and Greeting to right, ladies one way, gentlemen the other.	2 bars.
After leaving partner, each passes one, and stops with Greeting in front of the next.	
All make left turn with the persons in front of whom they stop, bringing each back to same place again; lady facing out, gentleman inward.	2 bars.
All pass again to right.	2 bars.
Each turns with another person.	2 bars.
All pass again to right.	2 bars.
Turn to left.	2 bars.
Again to right.	2 bars.
Left turn.	2 bars.

This is continued until each person goes entirely round the circle, the last turn being made upon meeting partners in places.

3d Movement.

Grand round.	8 bars.

This ends the dance, all making salutations.

Music: 1st strain once; 2d strain twice; 1st strain twice; 2d * strain once.

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* The coda is played in place of this strain at the last Grand Round.

CHAPTER XIII.

MINUET.

Tradition.—Secondary, not Primary, Fact Recognized.—Elimination of Slow Movements.—Motions.—Figures.

THIS dance has a traditional reputation for grace, which it is supposed to possess in an inexplicable degree. Its beneficial influence upon manner and motion is often mentioned, with accompanying lamentations for the loss of this to the present generation. These lamentations are, however, wasted upon a secondary fact, the primary truth not being recognized, that this dance in the time of its glory was confined exclusively to the cultivated classes, with whom the dancing-lesson was an important part of education. The dance was only the medium through which their culture was made manifest. It may easily be conceived that our musical taste would be far below its present elevation had the slower movements been eliminated as has been done in dancing, for assuredly, as the adagio or andante in music is the medium through which an artist expresses his highest conceptions, so is it in motion.

The practice of the slower movements refines and elevates the taste. It may be that the exaggeration of motion which was formerly common would be con-

demned at the present day, and justly so; yet the same movements, when not so exaggerated, are identical with those required in all social intercourse.

If the custom prevailed now as formerly, of selecting one or more couples to open a ball or party with this ceremonious dance, our young people, who are usually so ambitious and persevering in other ways, would show these traits of character in learning this dance, bringing it no doubt to its greatest perfection; but to arrive at this requires an atmosphere of appreciation which at present exists only in a limited degree. That it does still exist is shown by the applause which follows when attempts of our actresses and actors occasionally show a little of the grace of this dance; and again, when a teacher is called upon for instruction in families of culture, for special occasions, such as minuet parties or performances for charitable purposes, the readiness and aptitude shown by our young people in acquiring the rudimentary movements of the dance makes it more regrettable that they cannot be induced to advance to a higher plane in their general motions.

In the minuet there are a number of simple and combined motions (called steps), each having a special name.

1. Pas Marché.
2. " Balancé.
3. " Grave.
4. " Menuet.
5. Pas Bouré.
6. " Sissoné.
7. " de Basque Pirouette.

1. *Pas Marché* is simply to walk, always three steps to a bar.

2. *Balancé* is the same as described for quadrille, one to a bar.

3. *Pas Grave.*

Stand in fifth position, right in front:

1. Bend both knees.
2. Rise on toes.
3. Descend on left heel, at the same time bend right knee by elevating the heel, but allowing the toe to remain on the floor.

} 1 bar.

Same with left in front.

This is always combined with the balancé, which follows on the succeeding bar.

4. *Pas Menuet.*

Stand in fifth of right.

1. Bend both knees.
2. Rise, and at the same time, extend right to second position.
3. Transfer body from left to right, leaving left in second.

} 1 bar.

This is continued in the same direction, by passing left behind right, at the moment of bending again for No. 1. Same motions to right or left.

5. *Pas Bouré.*

Stand in second of right, on toes.

1. Pass right behind left to fifth.
2. Step to left.
3. Pass right behind again.
4. Step to left.
5. Pass right behind.
6. Step to left.

} 1 bar.

The same motions repeated, either to right or left.

The same motions are repeated slowly, only three to a bar, or quickly, twelve to a bar.

6. *Pas Sissoné.*

Stand in second of right.

1. Pass right behind to the fifth.
2. Step to left, with left.
3. Pass right in front to fifth, immediately extending left to second.

} 1 bar.

Return to right in the same manner.

7. *Pas de Basque Pirouette.*

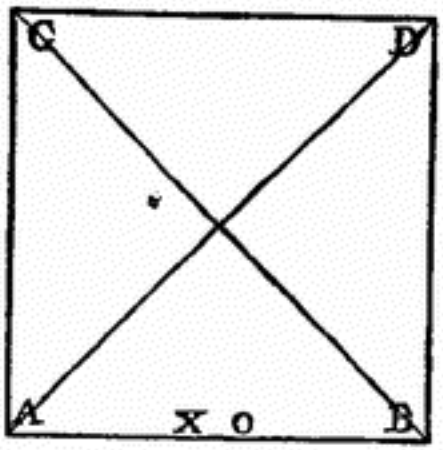
Stand in fifth of right.

1. Step to right in second.
2. Place left in front at fourth position.
3. Rise on the toes, and twist half round, without allowing the feet to leave their places, except for the necessary moving of the heels. This will bring the right in front in fourth position, facing opposite way.

} 1 bar.

Same to the left.

Minuet de la Cour.



This square represents the space and lines upon

which the couple move; in learning, it is well to copy the diagram upon the floor, making each side about twelve feet in length. The place of beginning is at the lower side, where the lady, o, and gentleman, x, stand facing the upper end.

The honors, or salutations, begin all minuets; first to the company; secondly, to partner.

The numerals in the left column below are intended to indicate *each one count* in a bar, three to a bar.

Honors

Starting from First Position.

	GENTLEMAN.	LADY.
1. 2.	Extend right foot to second position, at the same time take partner's hand.	
1. 2. 3.		Same as gentleman.
3.	Transfer weight of body to right foot, not moving the feet.	
4. 5. 6.	Slowly bring left to right in first position.	
4. 5. 6.		Slowly pass left in front of right in fourth position, transferring weight of body to left.
7. 8. 9.	Very low bow.	
7. 8. 9.		Low courtesy.
10. 11. 12.	Pass left foot behind to fourth position and rise slowly; at the termination of the bow, stand on right with left in front in fourth position.	
10. 11. 12.		Rise, with left in front in fourth position.
13.	Step forward six inches upon right.	13. Step forward upon left.

	GENTLEMAN.	LADY.
14.	Pass left beyond twelve inches; at the same time turn to face partner.	Pass right beyond; the same time turn to face partner.
15.	Slowly bring right to left in first position.	Slowly pass left behind to fourth position.
16. 17. 18.	Low bow to partner.	Courtesy to partner.
19. 20. 21.	Place right behind left in fourth position, rising from bow with left in front in fourth position.	Rise from courtesy with right in front in fourth position.
22.	Move left eight inches, turning towards original place of standing.	Move right eight inches, towards original place of standing.
23.	Pass right beyond twelve inches, turning to face partner.	Pass left beyond twelve inches, turning to face partner.
24.	Bring left to right in first position, thus returning to original place of standing.	Bring right to left in first position, thus returning to original place.

First Strain Repeated.

	GENTLEMAN.	LADY.
1. 2. 3. 4. 5. 6.	Pas Grave with right in front.	Same.
7.	Pas Marché left.	
8.	" " right.	Same.
9.	" " left.	

	GENTLEMAN.	LADY.
10. 11. 12.	Assemblé right in front.	Same.
	At this Assemblé turn and face partner.	Same.
13. 14. 15. 16. 17. 18.	Pas Menuet to right on line towards letter A.	Same to right, but on line towards letter D.
19. 20. 21.	Pas Menuet continued on same line.	Same.
22. 23. 24.	Balancé backward upon left foot, bringing right to fifth position, standing at letter A, facing partner at letter D.	22. Same. 23. Standing upon letter D, 24. facing partner at letter A.

Second Strain.

	Starting from letter A.	From letter D.
1. 2. 3. 4. 5. 6.	Pas Grave towards partner.	Same.
7. 8. 9.	Pas Marché left. " " right. " " left.	Same.
10. 11. 12.	Assemblé with right in front, thus facing partner in centre of square.	Same.

	GENTLEMAN.	LADY.
13. 14. 15. 16.	Pas Menuet to right.	Same.
17. 18.		
19. 20. 21. 22.	Balancé first with right, then left, thus passing partner.	Same.
23. 24.		
25. 26. 27. 28.	Pas Bouré to and fro, back to back with partner.	Same.
29. 30.		
31.	Pas Bouré quick to left towards letter C.	31. Pas Bouré quick to left towards letter B.
32.	Place right in fourth position.	32. Place right in fourth position.
33.	Pirouette so as to face partner at B.	33. Pirouette so as to face partner at C.
34. 35. 36.	Balancé backward upon left foot, finishing in fifth position, right in front.	Same.
	Starting from letter C.	From letter B.
37. 38. 39.	Balancé forward upon right.	Same.
40. 41. 42.	Balancé on left.	Same.

	GENTLEMAN.	LADY.
43. 44. 45.	Three Pas Marchés, commencing with right, at the same time giving right hand to partner, walking past and turning round so as to face in opposite direction.	Same.
46. 47. 48.	Place right behind, Pirouette so as to turn back to partner.	Same.
49. 50. 51.	Three Pas Marchés towards letter B, at third turn so as to face partner at letter C.	Three Pas Marchés towards letter C, at third turn so as to face partner at letter B.
52. 53. 54.	Balancé backward upon left foot.	Same.

Da Capo to First Strain.

	Starting from letter B.	Starting from letter C.
1. 2. 3. 4. 5. 6.	Pas Grave towards partner.	Same.
7. 8. 9.	Pas Marché.	Same.
10. 11. 12.	Assemblé, right in front.	Same.

	Gentleman.	Lady.
13. 14. 15. 16. 17. 18.	Six Pas Marchés, at the same time giving left hand to partner, and walking round so as to face original place of beginning.	Same.
19.	Pas Marché right.	Pas Marché left foot.
19.	" " left.	" " right foot.
20.	" " right.	" " left foot.
20. 21.	At the same time turn right side to partner, and thus face centre of the square.	Turn left side to partner, and face centre of square.
22. 23. 24.	Balancé backward upon right foot, terminating in first position, thus regaining original place of beginning.	Same.

First strain repeated.

Honors as at the beginning.

Minuet as a Quadrille.

(Form same as for quadrille or lancers.)

First Strain.

Head couples, honors. 8 bars.

Side " " 8 bars.

Second Strain.

(Head couples only.)

Forward with Pas Grave twice. 4 bars.

Pas Menuet to right. 2 bars.

Two Balancés forward, going just past other couple. 2 bars.

Pas Menuet to left, back to back with other couple. — 2 bars.

Gentleman of each couple takes partner's left hand with his left, and with Pas Marché the two pass across each other, lady in front (same as in right and left of ordinary quadrille); this brings each in opposite couple's place; there make salutations to opposite. — 2 bars.

Both couples again forward from opposite sides, with Balancé. — 4 bars.

Right and left to places with Pas Marché. 2 bars.

When in places all four make the salute. 1 bar.

To First Strain Once.

All Balancé at corners. 2 bars.

All with Pas Marché give right hands at corners, change places (*Allemande*), and salute after the change is made. — 2 bars.

All return to places with the same movements, but giving left hand, and left foot Balancé. — 4 bars.

Second Strain once.

Sides repeat as described for head couples at Second Strain.

First Strain again.

All repeat Balancé at corners as before described.

First Strain a second time.

All make the honors.

It must be noticed that both of these minuets are adapted to the music of the "Minuet de la Cour," which is peculiar in having nineteen bars in the second strain.

CHAPTER XIV.

VIRGINIA REEL.—POLONAISE.

Remarks.—Motions.—Figures.

VIRGINIA REEL

(Original name, "Sir Roger de Coverley").

IT has been said, and is a truth, that at no time is the difference between those who are, and those who are not accustomed to refining influences so strongly marked as when they are in their merriest moods. If that should be during the enjoyment of a lively dance, the wide separation between the motions and manners of the two classes is curiously obvious.

As an illustration of how forcibly this impresses itself upon children, and how long that impression may last, the writer gives his own experience.

Considerably more than fifty years ago he attended the governor's inauguration ball at Hartford, Connecticut, at which was assembled nearly all the dignitaries of the state; many more of them participating in the amusements than would do so at the present time. The popular dances were such as the Virginia Reel, Money Musk, and other country or contra dances, all quick, spirited, and full of action. The impression made was that this was a com-

pany of happy humanity, as merry as they could well be, yet their merriment was a beautiful expression of refined jollity, indicating the presence of cultivated people in their merriest moments, when least occupied with thoughts of motion or manner.

In seeing our young people run, push, scramble, and scream through one of these same dances, allowing their habits of motion and manner to become prominent, can it be surprising that a comparison is drawn not favorable to the latter?

We may not believe that in the first case those engaged were higher in general culture than families in the same position of life are to-day. The difference must be assigned to two causes. First, the good effect of the elder ones mingling with the young giving steadiness to such meetings. Secondly, the importance attached to manner and motion in early training, which then, and at all times, asserted itself, as early training never fails to do, be it good or bad.

The Virginia Reel is danced with eight couples, in two lines, the ladies on one side and the gentlemen on the other, facing inward.

The lady at the top and the gentleman at the bottom execute each figure, and are immediately followed by the lady at the bottom and the gentleman at the top, in the following order, each movement requiring 4 bars of music:

Forward and back; forward and turn with the right hand; turn with the left hand; turn with both hands; forward and *dos-à-dos;* forward and bow.
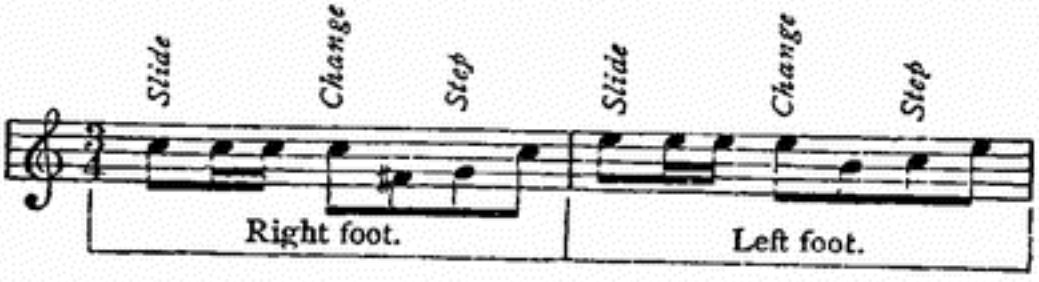
First lady then turns with the left hand every gentleman down the line, while her partner turns every lady; each turn is followed by a turn of partner with the right hand; when arrived at the bottom, the two return to the head; they separate, the lady passing down the outside of ladies' line, and the gentleman passing down the outside of the gentlemen; all follow, meeting partners at the bottom, and then chassé up the centre. When the first couple arrives at the top again, the other seven couples separate with raised hands, forming an archway, under which the first couple passes down to the bottom and remains there, all disengaging hands, and separating into the two original lines; the dance then begins again with second couple at the head, and first couple at the bottom.

Repeating all these movements eight times will bring the first couple to the top again, when the dance ends.

POLONAISE.

This dance is a ceremonious procession most frequently used in opening the state balls of European courts.

The motions are as follows:



The master of ceremonies takes command and con-

ducts the dancers through various evolutions. For example, after marching round the room, and then up the centre, at the head the gentlemen turn to the left, ladies to the right, marching round so as to meet again at the bottom of the room, when partners are resumed; or while marching round the room, at a signal (clapping hands) each gentleman disengages his partner's hand, pauses a moment, allowing the next lady behind to overtake him, when they proceed together. The same is repeated, when ladies pause, allowing gentlemen to return to partners, with many other movements easily suggested by the master of ceremonies.

CHAPTER XV.

DANCE MUSIC.

Music and Musicians.

MODERN dancing is injuriously affected by the incompetency of many who make the playing of dance music an occupation. Some of these are persons who cannot occupy situations where a considerable measure of talent is required. Others have recourse to this branch of their art, influenced by the same reasons that govern an artist in painting when he produces what are known as "Pot-boilers." Neither of these two classes will care to give themselves much trouble to learn the necessary details of their work; to them playing the notes begins, and receiving their pay ends, all their anxieties.

Accustomed as many of these persons may be to the playing of dance music in public gardens and dance-houses, they are unable or unwilling to abandon the habits of playing formed in such places when in the better atmosphere of the drawing-room.

We have those who make dance music a specialty, using all their knowledge and technical skill with the enthusiastic feeling which ever governs a true votary of art; when at the piano, or with other instrument in hand, their notes are never tinged with the

color of a bank-note; they play to give pleasure, and are true artists, not mechanics in music. These are engaged and respected; the others, hired and—

In good playing of dance music there are six elements: 1. Speed (technically, *tempo*); 2. Regularity (no *ritardandos* or *accelerandos;* the same rate of speed sustained throughout the dance); 3. Distinct phrasing; 4. Exact accent (appropriate to each dance); 5. Musical expression; 6. Vim (enthusiasm, energy, excitability, something of the kind, almost inexpressible in language, but vividly felt when present in a pianist).

He only is a thorough dance player who possesses all these in full. Such a one deserves to rank as the equal of a good soloist, for the one is as scarce in the profession as the other, and both require a like degree of talent.

To give artistic expression to a waltz, while maintaining perfect regularity in time, is what few soloists can do.

The dance player of the present suffers from past prejudices. The dance music of to-day is so far in advance of the old, that when we look at the compositions of only a hundred years ago they seem childish in the extreme, requiring very little executive ability. A dance player of those times was what is expressed in the word "fiddler." But to-day musicians have compositions to deal with of high order, containing all that science and genius can produce, and requiring for their proper interpretation performers of decided ability.

It is as essential a part of a dance player's educa-

tion to know enough of dancing to appreciate all the varying shades of accent in motion, as it is indispensable in a teacher of dancing to be acquainted with all there is in music related to those accents. Without this knowledge neither will fully understand the intimate relations of the two arts, nor be fully competent to fulfil the requirements of his occupation. Lack of knowledge in accent and phrasing has led to serious mistakes by some of our prominent composers; but if an executant understands the subject, these mistakes are easily corrected, and should be, notwithstanding the great respect due to the composer. Those who play for dancing must not be influenced by the mistakes of our concert-rooms.

Conductors not infrequently treat a waltz as if speed were the only excellence. A scherzo, in a symphony, which may be a movement extremely trivial in character, will be given with all the perfection that careful training can produce, but a waltz, with its beautiful melody, rich harmonies, instrumentation full of science and genius, and with unbounded possibilities for light and shade, is, as it is said, "left to play itself." Is there not a little musical pedantry in this? Light and shade seem to be thought of as unnecessary in this music, yet nowhere can these effects be used to greater advantage.

Pianists complain of being compelled to repeat compositions so many times, feeling themselves musical martyrs in so doing, but this is an unfortunate admission; for if interested in their art and occupation, true artists find constant sources of amusement in the ever-varying expression which may be given to the same work.

Soloists repeat their specialties thousands of times. Lecturers repeat their ideas for years, giving new interest to the same courses of thought by different modes of expression. So should it be with one who plays dance music—monotony of expression makes a parched desert of sound.

It is said that an artistic dance player is not appreciated, but this is a mistake. Aside and above all craving for appreciation in others, an artist first of all endeavors to please himself, a task generally full of difficulties. He feels such an infinite demand for expression beyond his greatest powers, that the sensation at times is almost overwhelming. His art, like a gentle child, leads him forward to pleasures which seem to be of the sweetest; then imagination suggests tones of such delicious beauty that he becomes almost bewildered in efforts to possess them. At another time he is driven as if by a whirlwind into passages of tremendous force. Imagination again opens the dark clouds, showing how great is the beyond. Again and again he strives with nervous effort, each step upward dispelling clouds and extending his line of vision, and in thus reaching out towards the highest he realizes the greatness of his art and how little is known to the uninitiated. Such artists never wait for appreciation.

Our great soloists would require very small concert rooms if only those attended who fully appreciated their talent. The mass is governed by the opinions of the few, but in the assertion of those opinions the borrowers are usually much more positive than the originators. So is it in dance music.

The appreciative few soon recognize an artist, and the mass is not slow to follow. May there not be a fear that those who complain of this want of appreciation are lacking in something? It might be the want of effort to deserve the title of artist.

Artistic players of dance music should remember that the art of music affords no exception to the prevalence of pedantry and snobbery, most noticeable in the great dead level of mediocrity. While men of genuine talent gladly welcome the like wherever found, these others try to measure themselves by what they do, not by how they do it, consequently they lift up their little borrowed candle-light against the electric spark of genius because the latter is not shown in their candlestick. This, however, has little influence upon those who are truly in earnest.

CHAPTER XVI.

COTILLION OR GERMAN.

Origin of the Name German.—When Introduced.—Is an Epitome of Modern Dancing.—Its Advantages.—Duties and Etiquette.—Arrangements.—Who May Join in the Dance.—The Conductor or Leader, and his Duties and Hardships.—The Music.—Index of Figures.

THIS dance was introduced in New York about the year 1844. At that time the quadrille was the fashionable dance, but was known as the cotillion. To make a distinction between that and this dance, which was known in Europe by the same name, this was called the "German Cotillion;" gradually the word cotillion was dropped, the dance becoming simply "The German."

This cotillion may be said to be an epitome of all there is in private dancing. It is peculiarly social, requiring a constant interchange of partners; all must, therefore, be upon terms of familiarity. As any of the round dances are available, every variety of time and accent may be enjoyed. Innumerable figures give all the pleasure derivable from movements in concert with others. Infinite variety in the character of these figures, serious, merry, and comical, maintains interest to the last. The necessity of being seated in a circle leaves space sufficient for the full execution of all the dances and figures.

The limited periods allowed for dancing, and frequent moments of rest, prevent exhaustion in those who at other times are liable to protract exertion beyond their strength. Full liberty being allowed in the choice of partners, without danger of personal offence, those only are selected who are equal to the requirements of the dance.

Duties and Etiquette.

The first thought that usually occurs to one taking part in a cotillion is, "I am about to enjoy an hour or more of unmingled pleasure." With this should come another, which is that "All my pleasure depends entirely upon the kindly co-operation of others; I am, therefore, under an obligation to them that my part shall be strictly fulfilled; if I fail in this, I have not the right to demand like fulfilment of them; and moreover, in neglecting my part, I commit an act of injustice in taking away from these others pleasure anticipated by them, as by myself; which is equivalent to saying that my own conduct makes or mars my own happiness, and has at the same time a good or bad effect upon my surroundings." It will, therefore, be understood that each one participating in this mutual-pleasure-giving dance should enter upon the duties with honesty of purpose and kindness of heart. When all unite in such a disposition, the pleasure is augmented in proportion to the number engaged.

Attention to the following five suggestions will give to the cotillion its true character and position, as the representative dance of modern civilization, combining fine music, fine motions, and fine manners.

1st. *Alertness*, each dancer being at all times awake to the duties required of him or her.

2d. *Promptness* in taking places for the execution of a figure.

3d. *Silence* and attention during the explanation of any novelty.

4th. *Obedience* at all times to the conductor during the management of the dance.

5th. *Willingness* to sacrifice momentary personal pleasure, so that others may gain.

Eight or sixteen bars of a waltz are played as a signal to take seats. In Paris the excellent plan is adopted of playing a simple melody which is universally understood as meaning "take seats." Previous to this all are supposed to have secured partners; if any should remain unpaired, the lady of the house will either remedy the difficulty herself, or delegate that duty to the conductor. The conductor and his partner taking seats, all the others arrange themselves to the left of their position, ladies invariably seated upon the right of partners. This formation may reach round a room, forming a circle, or in a larger room may extend as a line of seated couples.

In a properly arranged cotillion the ladies and gentlemen are equal in number, this being most conducive to success in every way. Consideration for those without partners has allowed, in many cases, that they may be seated among the others, each being called upon in turn as a couple; but this is liable to cause confusion when a figure requires a positive number of couples.

Knowing the waltz, galop, and polka, and having some familiarity with the figures of the Lancers, no one need hesitate to take part in this dance; but at first it is well to take seats towards the left of the line, opportunities will then be gained of seeing the figures before attempting them. When selecting partners, the lady should present the *left* hand, the gentleman always the right, except, of course, in cases where two ladies are required.

When new partners are obtained, places must be immediately taken for the figure about to be executed. After the completion of this figure a general waltz takes place, in which any of those not engaged in the figure may join. The same at every repetition of a figure. At this point there will be necessarily a number of ladies and gentlemen seated alone; any one of these gentlemen may with propriety offer himself as a partner to a lady thus seated alone, but never to a lady seated with her partner, unless in the regular selection of partners for a figure.

When the signal is given to cease dancing, it is not expected that a couple shall immediately stop, perhaps on the opposite side of the room, and walk to seats, but they may continue to dance until the lady's seat is reached, when after seeing the lady safely seated, the gentleman returns to his own place. The conductor always allows sufficient time for this before calling the next party.

As nearly all figures depend upon a fixed number of couples for their completion, the half of that number is called up at first, and by each choosing another partner the whole number required is obtained.

The mistake sometimes occurs of one of the first half selecting another of the first, thus defeating the object of the selection of other partners. It should therefore, be understood as a rule, that each one of the first half called upon *must* select from those seated.

Thoughtless young people will sometimes form a clique, making mutual agreements to call each other, and in this manner secure to themselves more of the dancing than would properly fall to their share, others losing what they gain in this way; but it is an unfortunate arrangement for those concerned, for it exposes them to the just charge of selfishness and want of consideration for others.

Among the many figures described will be found those suitable for various occasions and circumstances; figures requiring a large number of dancers, appropriate to capacious rooms and a numerous cotillion; others, for lesser numbers; down to those of the smallest, which would be only suitable for small parties. When it is desirable to introduce one of these small figures in a large party, the expedient is adopted of calling up two, three, or more groups to execute the figure simultaneously.

It is advisable in such cases for the conductor to appoint as many assistants as there are groups, each controlling one division, under the conductor's general superintendence.

It is generally more satisfactory when the figures are in proportion to the number of dancers present.

Four or five repetitions of the same figure are usually as many as should be used, and it is well to avoid monotony.

The character of the figures should be suitable to the time and those forming the cotillion. Many are of so merry a nature they cannot be introduced except among intimates, who will make allowance for an occasional slight exaggeration of conduct; but such figures are dangerous, if there should be those present who cannot be merry without rudeness. When indulged in by those who can be decently funny, although bordering on the childish, yet in their proper place and time they may be sources of real, innocent pleasure.

The conductor and his partner, with the required number of couples indicated by him, taken from those next in succession to the left, will, after waltzing a short time, or until the signal is given, all select other partners and execute a figure for the first time. After all are again seated, but not until then, he designates the number of couples required, taking them from those seated next in succession to the left of the first party. When they are all seated a third party is called, and so on in succession until all have been called upon. After a short pause in the music a second figure is introduced, and in the same manner repeated by as many groups of couples as the figure requires, and the number engaged in the cotillion allows.

LEADER OR CONDUCTOR.

The success of a cotillion is largely dependent upon the management and tact of the person occupying this position. He selects and introduces all the figures, and instructs the others in the execution of any

novelties he may introduce. Upon his judgment, therefore, rests that happy succession and contrast of figures which maintains the interest of the dance to the last moment. A precaution worthy of imitation, taken by conductors of experience, is to select four or five couples, upon whom it is safe to rely for attention and readiness to assist in the introduction of a new figure, and to seat them next to the conductor's place. On such occasions it is advisable to instruct the music to play "sotto voce;" more attention is gained, and those seated are less inclined to talk loudly.

The cry is universal and constant for something new; but those who are most persistent in this frequently offer the greatest obstacle to the introduction of novelties, by their inattention, and readiness to sneer at the efforts of their best conductors, who, as a rule, are confined to figures of the simplest kind; otherwise the obtuse ones would be exposed, and would at once retaliate by complaining of the "stupid idea."

The conductor should exercise constant watchfulness, and be ever on the alert to urge the tardy, prompt the slow, awake the inattentive, signal those occupying the floor too long, superintend the preparatory formation of the figure, see that each dancer is on the proper side of his partner, and, if simultaneous movement is required, give the signal for that movement to commence, etc. He is thus compelled to fulfil the duties of a "whipper-in," as well as those of conductor, instructor, and superintendent.

To clap hands once should be the signal for all

to cease dancing; twice for the commencement of a simultaneous movement; three times to stop the music; and this is the last recourse, when a conductor has to deal with inconsiderate or obstinate couples, who persistently occupy the floor after the signal to cease is given, or at a time not permissible by the regulations of the dance.

In addition, there are many other little duties belonging to this position, which require constant attention, tact, and decision. In order that the interest may not flag, and to keep up the life of the dance, the conductor should throughout maintain a sprightly, cheerful manner. Sharp, short directions are necessary, which are liable to wound the self-esteem of the young people engaged; but with continued equanimity of temper, and marked courtesy, a conductor will succeed even with the obtuse, tardy, and inattentive ones.

It will be seen that the conductor's place in a cotillion is one beset with annoyances, requiring great forbearance on his part. He must necessarily devote time to the previous selection, and perhaps composition, of novel figures, and while others may enjoy the pleasurable chat with their partners during the unoccupied moments of the dance, he must be constantly on duty, thus sacrificing much of his own pleasure in ministering to the enjoyment of others. Aside from kindly forbearance, patience, and thankfulness, which ought to be shown towards those willing to assume the position, a selfish policy would suggest that when so much depends upon the efforts of this one person, each would do most to promote

his own pleasure by aiding the leader in every way possible.

A cotillion composed of willing and attentive members, under the guidance of an expert conductor, realizes all that is possible from dancing, and its accompanying social pleasures. If the German could be enjoyed in well-ventilated rooms, allowing abundance of space, without the accessories of costly suppers and wines, and not during hours which ought to be devoted to sleep, all the objections ever made against dancing would be removed, and this pleasure would be counted among those most truly innocent. It may be observed here, that the pleasure of motion to music is most condemned by those who are led to believe that pleasure of any kind is objectionable to a kind Father in heaven, a notion which, happily for the human race, is disappearing in proportion to the growth of modern intelligence; yet there are many kind, moral people, whose objections are directed against the manner of conducting the dance, and the circumstances which so generally surround gatherings for the enjoyment of this universal and natural pleasure. It should, however, be remembered that dancing is most frequently the excuse, not the *object*, of many large meetings, and if evil is present, the efforts of all good people should be like those of a physician, to cure the disease, not to destroy the patient.

THE MUSIC.

Formerly it was customary for the music to play continuously throughout the whole duration of the cotillion. In later years, a desire, no doubt, to give

rest to the ear for a short time, has established the custom of having the music cease at the end of each figure; that is to say, when a figure has completed its circle, and before the introduction of a second. This is no doubt, to many, a very acceptable change, as a short cessation of sound is a great relief at times, more especially when the same rhythm is maintained. Even the waltz becomes monotonous when too long continued, and so presses upon those hearing it as to become almost disagreeable. An occasional change of time has an excellent effect in promoting cheerfulness. This, however, rests with the conductor.

One waltz should not be repeated many times in succession. Twice without a change is sufficient. Playing each *number* twice is, perhaps, better than repeating the entire waltz, and then passing to another; and if the first is very popular, a return to that will be acceptable.

A succession of waltzes by the same author is not as agreeable as when styles are diversified; say, after a Strauss, a Waldteufel, after that another author, selecting those that afford the greatest contrast in style and key.

Waldteufel's compositions, many of them very beautiful, might well be named hymn waltzes, so solemn in character are most of them; dancers sometimes make two or three revolutions to a single note in the melody—which is not always unpleasant, though it is wearisome when continued too long. Unfortunately, these waltzes give so much rest to the hands of pianists, that it is not surprising that some cling to them with loving laziness.

In orchestral arrangements, the instrumentation of one author is so different from that of another as to afford a measure of relief; yet the mannerism in the use of the cornets or trumpets is often singularly wearisome. An occasional bit of melody from a popular song, or out of an opera just then in favor, adds much to the "life of the dance," but such things should be used sparingly and with discretion. Other little bits of jolly melodies can be introduced with good effect. A good plan would be to prepare a number of slips having such reliefs ready, in various keys, and at hand for immediate use, selecting according to the feeling or temper of the moment.

A mistake of great frequency is that of playing too fast, in a certain out-of-breath way, as if hurrying the music would shorten the work, giving to the Lancers and quadrilles the effect of a succession of jigs and reels.
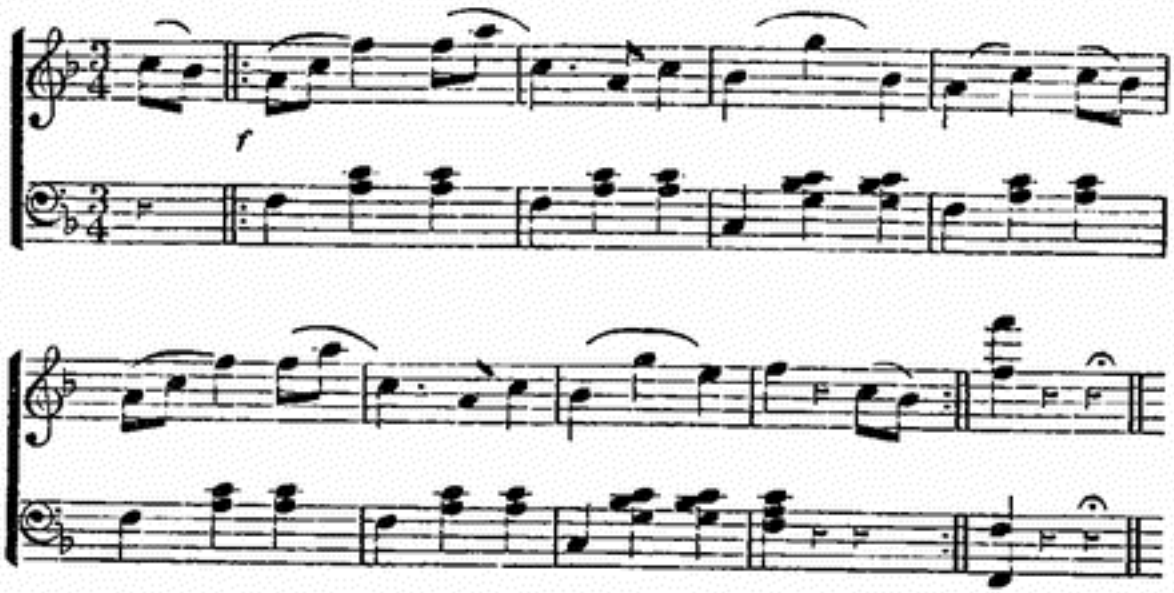
All this should suggest that variety is the spice of the dance, and that monotony acts as a damp atmosphere upon the spirits of those within its influence.

The conductor being responsible for the success of a cotillion, the pianist or leader of the band should in all things be ready to aid him, especially in attention, and compliance with directions given. Musicians in such cases should not count success by the number of dollars gained, but by the number of happy moments given to those who are for a time dependent upon them for their pleasure. If a simple melody could be adopted and universally known as the signal to "Take seats for the cotillion," some annoyance would be prevented to those who com-

mence to waltz at such a time, and are brought suddenly to a consciousness of their mistake by the abrupt ending of the strain.

This is the signal used in Paris:

CALL FOR THE COTILLION.



Among the figures herein described are the original eighty-three, as published by Cellarius of Paris, in 1840, in his book "Fashionable Dancing;" these figures may be found in nearly every work upon the subject issued since that date. As classification is necessary in dealing with so large a number as are given in this work, each of the figures referred to will be found among those of its own class.

I am indebted to my son, Mr. Frank Dodworth, for the invention of a number of figures, and great assistance in the compilation of the others.

List of Figures.

1. Excursion or Presentation. . . . 1 Couple. . Page 164
2. Rounds of Three . . . . . " 164
3. Columns . . . . . " 164
4. Basket, No. 1. . . . . " 164
5. Wolf . . . . . " 165
6. Serpent . . . . . " 165
7. Broken Round . . . . . " 166
8. The Trap . . . . . " 166
9. The Rejected Couples . . . . . " 166
10. False Invitation . . . . . " 167
11. Presentation of Gentlemen . . . " 167
12. Presentation of Ladies . . . . . " 168
13. Ladies Deceived . . . . . " 168
14. Round of Three . . . . . " 168
15. Bridge . . . . . " 168
16. Come and Go . . . . . " 169
17. Forsaken Gentleman. . . . . " 169
18. Presentation of Couples . . . . " 169
19. Serpentine . . . . . " 170
20. Carousal . . . . . " 170
21. Reunion of Couples . . . . . " 170
22. The X . . . . . " 171
23. Graces . . . . . " 171
24. Hungarian Chain . . . . . 2 Couples. . . . 172
25. The Rhymes . . . . . " 172
26. Double Right and Left . . . . . " 173
27. Change of Ladies . . . . . " 173
28. Quadrille, No. 1. . . . . " 173
29. " No. 2. . . . . " 174
30. " No. 3. . . . . " 174
31. The Deceiver . . . . . 2 or 3 Couples. . . 174
32. Deceitful Round . . . . . 2 Couples. . . . 175
33. Changing Moulinet . . . . . " 175
34. Gentlemen Together. . . . . " 175

35. Ladies' Windmill	2 Couples.	Page	176
36. Double Windmill	"	"	176
37. English Right and Left	"	"	177
38. X of Gentlemen	"	"	177
39. Four Hands Round	"	"	178
40. Right and Left Varied	"	"	178
41. Triple Pass	"	"	179
42. The Basket, No. 2.	"	"	179
43. Pyramid	3 Couples.	"	180
44. Pursuit.	"	"	180
45. Windmill.	"	"	181
46. Changing Windmill	"	"	181
47. Contrary Rounds.	"	"	182
48. Inconstants	"	"	182
49. Changing Triangle	"	"	183
50. Two Lines	4 Couples.	"	183
51. Double Chain	"	"	183
52. Different Rounds	"	"	184
53. The Graces	"	"	184
54. The Four Corners Turned.	"	"	184
55. Square of Mahone's	"	"	185
56. Rounds of Four	"	"	185
57. Round Arch.	"	"	186
58. Windmill, No. 1.	"	"	186
59. " No. 2.	"	"	186
60. " No. 3.	"	"	186
61. " No. 4.	"	"	187
62. Augmented Windmill	"	"	187
63. Grand Round	"	"	187
64. Twin Circles.	"	"	188
65. Country Dance	"	"	188
66. Bower, No. 1.	"	"	189
67. Undulations	"	"	189
68. Right and Left	"	"	189
69. Double Pastourelle	"	"	190
70. Uninterrupted Chain.	"	"	190
71. Ladies Back to Back.	"	"	191

72. Chains in Line . . . . . 4 Couples. Page 191
73. Double Quadrille. . . . . " . . . 192
74. The Flowers . . . . . " . . . 192
75. Star and Circle . . . . . " . . . 193
76. Extended Circle . . . . . 6 Couples. . . . 193
77. Double Grand Chain . . . . . " . . . 194
78. The Zigzag. . . . . " . . . 194
79. Triple Quadrille . . . . . " . . . 194
80. The Bower, No. 2 . . . . . " . . . 195
81. " No. 3 . . . . . " . . . 195
82. The Surprise . . . . . 6 Couples or more . . 196
83. The Half Turn . . . . . " " . . 196
84. The Rencontres . . . . . " " . . 197
85. The Scissors . . . . . " " . . 197
86. Presentations in Lines. . . " " . . 197
87. The Continued Bridge . . . Unlimited . . . 198
88. The Gentlemen Back to Back . . " . . . 198
89. The Opposite Rounds . . . . . " . . . 198
90. Changing Places . . . . . " . . . 199
91. The Round Turns . . . . . " . . . 199
92. Circle Divided . . . . . " . . . 199
93. Le Bandeau . . . . . " . . . 200
94. The Eccentric Column . . . . " . . . 200
95. The Circular Road . . . . . " . . . 201
96. The Knot . . . . . " . . . 201
97. Little Rounds. . . . . " . . . 201
98. The Final Round . . . . . " . . . 202
99. The Endless Round. . . . . " . . . 203
100. The Two Lines . . . . . " . . . 203
101. The Crooked Lane . . . . . " . . . 204
102. Reunion of Couples. . . . . " . . . 204
103. Simple Grand Chain . . . . . " . . . 204
104. The Merging of Columns. . . . " . . . 205
105. The Column Reversed. . . . . " . . . 205
106. The Archway . . . . . " . . . 206
107. Double Column, No. 1. . . . . " . . . 206
108. " " No. 2. . . . . " . . . 207

109. Double Column, No. 3.	Unlimited	Page	208
110. A Succession of Moulinets	"		208
111. Military Figure, No. 1	"		209
112. The Quadruple Quadrille	"		210
113. The Double Rounds	"		211
114. The Alley Way	"		211
115. The Covered Alley Way	"		211
116. The Discarded Gentleman	"		212
117. Military Figure, No. 2.	8 Couples.		212
118. The Triple Column	Unlimited		213
119. Double Column of Threes	"		213
120. Double Column, No. 4.	"		214
121. Partners Regained	"		214
122. The Broken Column	"		214
123. The Developed Circle	"		215
124. Thread the Needle	"		215
125. Two Circles Linked	"		216
126. The Grand Basket	"		216
127. The Double Serpent	"		217
128. Le Carillon de Dunkirque	"		218
129. Le Chat et la Souris	"		218
130. L'Allee	"		218
131. Les Dames Ensemble	"		219
132. The Four Lines	"		219
133. Les Passes en Rond	"		220
134. Le Rond Serpente	"		220
135. The Triple Round	"		221
136. Choice of Waltzers	"		221
137. Gliding Lines	"		222
138. La Sœur Tourière	"		222
139. The Mysterious Hands	"		223
140. The Grand Chain Double	"		223
141. Ladies Returned.	"		223
142. Dos-à-dos Squares	"		224
143. Reversed Rounds	"		224
144. Chain and Line	"		225
145. The Three Passes.	"		225
146. Little Rounds to the Side	"		226

FIGURES WITH ACCESSORIES.

147. Jeu Geographique . . . . . 1 Couple . Page 227
148. The Oracle . . . . . " 227
149. La Corbeille Mobile. . . . . " 227
150. Les Chasseurs. . . . . " 228
151. L'Amorce . . . . . " 228
152. The Struggle . . . . . " 229
153. The Barber . . . . . " 229
154. The Scarecrow . . . . . 1 Couple or more . 229
155. The Candle . . . . . 1 Couple 230
156. The Canopy . . . . . " 230
157. The Fan . . . . . " 230
158. The Umbrella . . . . . " 231
159. The Passage of the Hoops . . . " 231
160. The Clown . . . . . " 231
161. The Bells, No. 2 . . . . . " 232
162. The Covered Pieces . . . . . " 232
163. The Mirror. . . . . " 232
164. Glass of Water and Biscuit . . . " 233
165. Rice Powder . . . . . " 233
166. The Call-bell . . . . . " 233
167. The Pledges . . . . . " 234
168. Knotted Handkerchief . . . . " 234
169. The Turning Hat . . . . . " 234
170. The Bride . . . . . " 235
171. L'Escrime . . . . . " 235
172. The Frogs . . . . . " 235
173. The Mottoes . . . . . " 236
174. The Two Magicians . . . . . " 236
175. The Terminations . . . . . " 236
176. The Bat. . . . . " 237
177. The Roller. . . . . " 237
178. The Order of the Garter . . . . " 237
179. The Needles . . . . . " 238
180. The Cards . . . . . " 238

181. The Grotesque Masks . . . . . 1 Couple . . Page 238
182. The Chairs . . . . . " 239
183. The Figure Eight . . . . . " 239
184. The Magic Hat . . . . . " 239
185. The Moving Cushion . . . . . " 240
186. The Glass of Champagne . . . " 240
187. The Hat . . . . . " 240
188. The Scarf . . . . . " 241
189. The Ribbons . . . . . " 241
190. The Soloists . . . . . " 241
191. The Frou Frou . . . . . " 242
192. L'Adresse . . . . . " 242
193. The Pleasure Box . . . . . " 242
194. The Garland . . . . . 2 Couples. . . . 243
195. The Bell Figure . . . . . " 243
196. The Cups . . . . . " 243
197. The Ball and Baton . . . . . " 244
198. The Four Corners . . . . . " 244
199. The Mouse-trap . . . . . " 244
200. The Handkerchief . . . . . " 245
201. La Course Assise. . . . . " 245
202. The Ladies Seated . . . . . " 246
203. Blindman's-buff . . . . . 3 Couples. . . . 246
204. Flowery Hedge . . . . . 3 Couples or more . . 247
205. The Mute Orchestra . . . . 4 Couples. . . . 247
206. The Gentlemen Kneeling . . . " 247
207. Hopping Race . . . . . 4 Couples or more . . 248
208. Four Balloons . . . . . 4 Couples. . . . 248
209. The Scarfs Crossed . . . . . " 248
210. The Four-in-Hand . . . . . " 249
211. Good-night, Neighbor . . . . . " 249
212. The Four Chairs . . . . . " 249
213. The Flying Scarfs . . . . . " 250
214. The Stormy Sea . . . . . 6 Couples. . . . 250
215. The Enchanted Circle . . . . " 251
216. The Volunteers . . . . . Unlimited . . . 251
217. The Flags, No. 1. . . . . " 251

218. The Flags, No. 2. . . . . Unlimited . Page 252
219. " No. 3. . . . . " 252
220. " No. 4. . . . . " 253
221. The Undulations . . . . . " 253
222. The Handkerchief Chase . . . " 254
223. The Initials . . . . . " 254
224. The May-pole. . . . . " 254
225. Black and White . . . . . " 255
226. The Mysterious Curtain . . . . " 255
227. The Golden Apple . . . . . " 255
228. The Veils . . . . . " 256
229. The Repose . . . . . " 256
230. The Bibs . . . . . " 256
231. Cup and Ball . . . . . " 257
232. Exchange of Decorations . . . " 257
233. The Butterflies . . . . . " 257
234. The False Noses . . . . . " 257
235. The Umbrellas . . . . . " 258
236. The Christmas-trees . . . . . " 258
237. Les Quatre Saisons. . . . . " 259
238. The Annunciator . . . . . " 259
239. The Tombola . . . . . " 259
240. The Teetotums . . . . . " 260
241. The Inscriptions. . . . . " 260
242. The Dominoes . . . . . " 260
243. The Screen . . . . . " 261
244. The Dice . . . . . " 261
245. The Rounds of Paper. . . . . " 261
246. The Vacant Chairs . . . . . " 261
247. The Aprons . . . . . " 262
248. The Bouquets . . . . . " 262
249. The Two Chairs. . . . . " 262
250. The Sphinx . . . . . " 263

FIGURES BEGINNING WITH ONE, TWO, THREE, OR FOUR COUPLES.

No. 1.

The Excursion or Presentation.

One couple.—Lady selects two gentlemen; gentleman two ladies; the two threes place themselves opposite each other at a certain distance, advance and waltz with those opposite.

No. 2.

Rounds of Three.

One couple.—Gentleman selects two ladies; lady two gentlemen; form two rounds of threes; turn rapidly; at signal the gentleman, passing under the arms of the two ladies, advances rapidly to his partner, leaving the other two ladies to advance with the two gentlemen.

No. 3.

The Columns.

One couple.—The gentleman places his lady in the middle of the room; he then takes a gentleman and places him behind his partner (back to back); then a lady facing the gentleman; and so on alternating, until four or five couples are formed, the column ending with a lady; at a signal all turn round and each dances with the person opposite.

No. 4.

The Basket, No. 1.

One couple.—Lady selects two gentlemen; gentleman two ladies; the two threes stand facing; for-

ward four bars, back four bars; then forward the two gentlemen, passing under the arms of the opposite three, joining hands behind the gentleman; the two ladies joining hands behind the lady; they all then form a circle with hands crossed, forming a basket, which is accomplished by the one gentleman and one lady passing backward under the arms of the others. After going round in this form the circle is broken, ladies going to one side, gentlemen to the other; all advance and dance with those opposite.

No. 5.

The Wolf.

One couple.—The lady selects two or three ladies, placing one in front of the other, herself last, all holding together by placing hands upon the wrists; the gentleman then places another gentleman facing the first lady, informing him that he must catch the lady at the end of the line, and dance with her; the ladies who are in front must prevent this, if possible, by coming between; and if, after a short trial, the gentleman fails, he must yield his place to another. When successful, he dances with the lady; the partners of the remaining ladies go to them, and join in the general dance.

No. 6.

The Serpent.

One couple.—The gentleman leaves his lady in one corner of the room, her face turned towards the wall; he then takes three or four ladies, placing them behind his own lady at equal distances; he then selects

as many gentlemen, himself included, as there are ladies; he forms a chain with the gentlemen, promenading rapidly; he then leads the gentlemen behind the first lady, continuing down the column until he reaches his own partner, when he gives the signal, each gentleman dancing with the opposite lady.

No. 7.

The Broken Round.

One couple.—The gentleman leaves his partner in the middle of the room, and selects two other gentlemen, forming a circle round the lady; the gentlemen turn quickly to the left; at a signal the lady chooses one of the gentlemen for the waltz, the others returning to their places; or the discarded gentlemen may dance together.

No. 8.

The Trap.

One couple.—The lady selects four ladies; the gentleman four gentlemen; they form two lines back to back; at the signal the gentlemen turn to dance with the ladies who are behind them; but the gentleman of the starting couple endeavors to gain one of the ladies, thus cheating one of the gentlemen, who returns to his seat, unless a lady is kind enough to volunteer to be his partner.

No. 9.

The Rejected Couples.

One couple.—The gentleman kneels in the middle of the room; his partner chooses several couples, pre-

senting them to him, but he refuses them successively; the rejected couples form in a row, behind the gentleman on his knee, who ends by choosing a lady, with whom he waltzes; he then brings her back to her partner, who remains in front of the row, and he conducts her to her place; the first gentleman dances with each lady in turn; when all the couples have disappeared, the gentleman finds his own lady, who has sought refuge behind the column, and conducts her to her seat.

No. 10.

The False Invitation.

One couple.—After promenading they stop in front of one of the seated couples, the lady inviting the gentleman to dance with her; she suddenly turns in another direction, however, so deceiving him; this is repeated several times, when she finally accepts the one invited; on some occasions all then join in the dance; all the deceived gentlemen follow behind the couple until one is accepted.

No. 11.

Presentation of Gentlemen.

One couple.—The lady is seated in the middle of the room; her partner presents a number of gentlemen whom she refuses in succession; each gentleman who is refused places himself behind the lady's chair (at least six ought to be refused); when one is accepted, he and the lady waltz, while the rejected gentlemen follow them, each placing his left hand on the shoulder of the one in front, and all hopping on one foot.

No. 12.

Presentation of Ladies.

One couple.—Gentleman kneels in the middle of the room; his partner presents several ladies to him, whom he rejects, the rejected ones placing themselves in a row behind his chair until one is chosen, with whom he dances. This figure is analogous to No. 9 ("Rejected Couples"), and is better adapted to small rooms.

No. 13.

The Ladies Deceived.

One couple.—Taking his partner's hand, the gentleman promenades about the circle, and approaches several ladies in succession, pretending to invite each to dance; the moment a lady rises, he turns quickly to another; after deceiving a number, he at last makes a choice. The lady of the conductor dances with the partner of the lady chosen.

No. 14.

The Round of Three.

One couple.—The lady stands alone; the gentleman selects two other gentlemen: the three circle round the lady, who selects one of them. The other two return to their seats.

No. 15.

The Bridge.

One couple.—The lady selects another lady; the two stand in the middle of the room with hands joined and raised as high as possible; the gentleman

calls up other gentlemen, who pass under this bridge in couples until the two ladies accept two gentlemen by lowering their arms. The rejected gentlemen take seats, or choose other partners.

No. 16.

The Come and Go.

One couple.—Lady selects two gentlemen; gentleman two ladies; the two threes place themselves a short distance apart, facing, then advance until quite close, when all turn round suddenly and separate; but at the signal they turn again, advancing quickly, when each takes the one opposite as partner.

No. 17.

The Forsaken Gentleman.

One couple.—The lady stands alone; her partner selects one lady and two gentlemen, joining hands round the lady, who selects one gentleman, the other lady another, leaving one forsaken gentleman standing.

No. 18.

Presentation of Couples.

One couple.—The gentleman kneels; his partner then presents a number of couples in succession in order that he may choose a lady, each rejected couple standing behind him; when he at last takes the lady of a couple presented, the others waltz; the gentleman who is left alone dances with the lady of the gendeman kneeling.

No. 19.

The Serpentine.

One couple.—Lady selects six or more ladies; all stand in line one behind the other, about three feet apart; the gentleman selects seven or more gentlemen, they forming in a line with hands joined; the one on the right of the line leads the others in a serpentine course between each lady, and, finally, back to the head; at the signal each gentleman tries to secure a partner, those failing returning to their seats. There should be an even number of ladies, and an odd number of gentlemen.

No. 20.

The Carousal.

One couple.—The lady pinning a bow of ribbons on her partner's left shoulder waltzes with him, a second couple following; the gentleman of the second couple endeavors to snatch the bow from the shoulder of the first gentleman; if he succeeds he pins the bow on his shoulder, the third couple following; if the pursuing couple becomes tired the gentleman stamps his foot, when another couple may pursue.

No. 21.

The Reunion of Couples.

One couple.—The first couple makes a promenade, after which it takes the second couple, forming a round of four; after going round to the left half-way, the third couple is called, making a round of six half-way to the left; and so on until all the couples are

called, thus forming a grand round; after which grand chain half-way round, terminating with a general waltz.

No. 22.

The X of the Gentleman and his Lady.

One couple.—The gentleman chooses two ladies, whom he takes with either hand, and his partner chooses two gentlemen; the conductor and his partner face each other at a certain distance with the ladies and gentlemen they have chosen; they advance and retire during four bars; then the conductor and his lady advance towards each other, leaving the two other ladies and gentlemen in the places where they are. In advancing the second time they give the right arm to each other, crossed at the elbow; they make a complete round, after which the gentleman gives his left arm, crossed in the same way, to the lady whom he held with his right; the first gentleman and his lady return to the middle to make together a tour with left arms crossed, and then a tour with the other lady and gentleman, crossing right arms; in finishing they should find themselves in the same position they had at the beginning; all six advance and retire during four bars; they advance for the last time, each gentleman taking the lady facing him, for a general waltz.

No. 23.

The Graces.

One couple.—Gentleman passes his lady to the left, changing hands; he takes another lady with the right hand, and continues promenading between the two;

when he finds himself at the place of the lady he has chosen he makes the two ladies pirouette opposite each other, and takes them by their waists to make them execute *a tour sur place* to the left; he returns the lady he has chosen to her partner, making her pass under his arm and that of his lady, and continues the promenade to his place; the gentleman, in order to make the *tour sur place*, should have his own lady by the left hand and the other by the right. When this figure is made in polka, instead of the *tour sur place* you make the *tour du salon à trois;* abandon the lady chosen when you pass before her place, and continue to promenade with your own.

Figures Beginning with Two Couples.

No. 24.

Hungarian Chain.

Two couples.—Each lady and gentleman selects another partner and all form as for the Lancers; the two gentlemen at the head advance rapidly, lock right arms, swing once and a half round, when they disengage, giving left arm to the opposite lady's left arm, and remaining on that side of the set; the side gentlemen do the same; the two ladies at the head cross over in the same manner; side ladies do the same; all waltz.

No. 25.

The Rhymes.

Two couples.—The gentlemen select two gentlemen, presenting them to their partners; each lady

addresses the two gentlemen before her; the one first answering so as to make a rhyme dances with the lady; the one failing takes his seat.

No. 26.

Double Chain Anglaise—Right and Left.

Two couples.—Select other partners, as in No. 24; form as for Lancers; head couples half right and left, with side couples on their right; all turn partners; then half right and left with next couple, and turn partners; heads continuing to right, half right and left, and turn partners; repeat until all regain original places, when all waltz.

No. 27.

The Change of Ladies.

Two couples.—After dancing awhile they approach, the gentlemen exchanging ladies without losing step or time; after dancing with each other's ladies they regain partners in the same manner, conducting them to their seats.

No. 28.

Quadrille, No. 1.

Two couples.—Select other partners; the four ladies cross right hands, promenade half round, giving left hand to the opposite gentleman remaining on that side; gentlemen exchange places in the same manner; head couples half right and left; sides the same; all waltz.

No. 29.

Quadrille, No. 2.

Two couples.—Select other partners; form as for lancers; the four ladies go to the right, each taking the next lady's place; all waltz entirely round the set; then the gentlemen go to the left, each taking the next gentleman's place; all waltz as before; repeat until partners are regained, when head couples right and left to place; sides the same.

No. 30.

Quadrille, No. 3.

Two couples.—Select other partners; form as for lancers; head couples cross right hands with couple on their right, walking round, changing places with them; all forward and back; head couples again to the right, changing places with the next couple; all forward and back. This is repeated until all have regained their places.

No. 31.

The Deceiver.

Two or three couples.—Lady chooses a lady; gentleman a gentleman; conductor chooses two gentlemen; ladies and gentlemen form lines back to back, the conductor remaining outside, in front of the line of ladies; he claps his hands and chooses a lady, at which signal all the gentlemen turn, and dance each with the lady behind him. The gentleman without a partner returns to his seat, unless a lady takes compassion upon him, and consents to waltz with him.

No. 32.

The Deceitful Round.

Two couples.—Ladies select another lady; the first gentleman chooses two gentlemen, the other, one; they, with the conductor, form a circle in the middle of the room. The ladies, in the meantime, having placed themselves in the four corners of the room, the gentlemen circle round rapidly, and upon signal break, and endeavor to secure partners. The one failing to do so returns to his seat.

This figure is sometimes called, "Puss in the Corner."

No. 33.

Changing Moulinet.

Two couples.—The lady selects a gentleman; the gentleman selects a lady; form *moulinet* (cross hands); the four gentlemen in the middle all joining left hands, each giving his right hand to his partner's left; all then promenade round; after about eight steps the four ladies pass forward, and each takes the next gentleman's hand, continuing the promenade with him about eight steps; they again pass forward, and promenade with the next, and so continue until partners are again reached; then general waltz.

No. 34.

Gentlemen Together.

Two couples.—Gentlemen choose another gentleman; ladies another lady; gentlemen waltz together; ladies together; at a signal the gentlemen form a

round, while the ladies form another; two ladies in advancing to the gentlemen's circle, pass under the arms of the other two ladies, and enter it, forming a round *à l'envers*, when each gentleman waltzes with the lady before whom he finds himself.

This figure may be danced by three or more couples.

No. 35.

The Ladies' Windmill.

Two couples.—Ladies select gentlemen; gentlemen ladies; form as for quadrille; four ladies cross right hands in the centre, going round until past partners; they then give left hands to the left hands of the next gentlemen, each making a turn entirely round the gentleman; they cross hands again, repeating the movement, which brings them successively to each gentleman, finally to their partners; then a general waltz follows.

This figure is changed by gentlemen kneeling on one knee.

No. 36.

The Double Windmill.

Two couples.—Ladies choose gentlemen; gentlemen ladies; form as for quadrille; four ladies cross right hands, and go half round; at the same time the gentlemen pass half round outside; at the half round all meet partners, to whom left hands are given, the gentlemen turning the ladies to the outside, while they form the *moulinet* (cross hands); the ladies then pass half round outside, while the gentlemen go half round inside, when the same change is repeated as before, when all join in general waltz.

No. 37.

The English Right and Left.

Two couples.—They place themselves facing each other, and make the right and left very much lengthened; the two gentlemen advancing with their ladies give each other the left arm, crossed at the elbow (lock arm), and make a very rapid demi-tour to change the ladies; they recommence the figure to take their partners again.

No. 38.

The X of the Gentlemen.

Two couples.—Each gentleman without quitting his lady chooses another, whom he should hold with his left hand; the two gentlemen place themselves opposite one another, at a certain distance; they advance with their ladies during two bars, and in like manner fall back during two bars; they advance once again, letting go the hands of their ladies, who remain in their places; the two gentlemen give each other their arms crossed at the elbows and make together a complete tour; then give their left arms to their ladies in the same way, and make a tour with them; they again make a tour together, giving each other the right arm, and recommence with the left arm with the next lady on the right, and so on for the rest; when they have turned with the four ladies, they each take two ladies (their own and the one they have chosen), and make a promenade at pleasure; when they find themselves at the places of the ladies they have chosen, they place them under

their right arms, and continue the waltz with their partners.

No. 39.

Four Hands Round.

Two couples.—The gentlemen select a lady; the ladies a gentleman; gentlemen form four hands round at one end of the room; every one makes a tour to the left, after which, the conductor and the lady he has chosen pass under their arms the two other gentlemen, to recover the two ladies, who do the same, and form a round with them; they make a complete tour to the left, after which, the two gentlemen elevate their arms to make a passage for the two ladies; with them they make another tour, while the two first execute the same round with the two other gentlemen, which forms two four-hands round; the gentlemen raise their arms to let the ladies pass under; the two first, while advancing, turn round and form a line, which is soon joined by the two others; the ladies should form a similar line on their side; when the four gentlemen and the four ladies have met, they form the same round as at the commencement—that is to say, gentlemen with gentlemen, ladies with ladies; after a tour they extend themselves in two opposite lines that advance towards each other, and each gentleman resumes his lady; the whole terminates with a general waltz.

No. 40.

Right and Left Varied.

Two couples.—Ladies select gentlemen; gentlemen select ladies; form as for quadrille; head couples

right and left, across and back, with the couples on their right; half ladies' chain with same couples, thus changing partners; all waltz entirely round the set; head couples right and left with couples on their left; half ladies' chain with same couples; all waltz round again; head couples right and left with couples on their right; half ladies' chain with same; all waltz round; head couples right and left with couples on their left; half ladies' chain, which brings all the ladies to partners; then a general waltz.

No. 41.

Triple Pass.

Two couples.—Who, after their promenade, take hands four round to the left; at a given signal the conductor and his lady, letting go each other's hands, pass under the arms of the two others, and join hands again as soon as the tour is finished; the other gentleman and his lady, in their turn, pass behind under the arms of the first couple, who once more repass under the arms of the two others, and without letting go each other's hands, extend themselves to be again in circle; they make a round to the left; then general waltz.

No. 42.

The Basket, No. 2.

Two couples.—The gentleman chooses two ladies, and places himself between them; the lady chooses two gentlemen, placing herself between them; they advance four bars, retire four bars, and advance again four bars; the gentleman retaining the ladies' hands,

raises his arms, and makes two gentlemen pass under without letting go the hands of the lady who is between them, joining their disengaged hands behind the gentlemen who is between the two ladies; the two ladies joining hands behind the lady who is between the two gentlemen form the basket; in this position all circle round, and at a given signal, without letting go hands, the gentleman in the middle passes out, the middle lady doing the same; the six have then their arms entwined; at another signal they disengage their arms, and form an ordinary circle; they then circle round, and at another signal each gentleman takes the lady opposite to him.

FIGURES BEGINNING WITH THREE COUPLES.

No. 43.

The Pyramid.

Three couples.—Gentlemen select other gentlemen; ladies other ladies; the six ladies form three unequal ranks, beginning with one lady at the head, then two ladies behind the one, then three behind the two; the gentlemen join hands, forming a chain; the first gentleman then leads the others round the line of three, then the two, stopping in front of the single lady; next two gentlemen in front of the *two;* the next three gentlemen in front of three ladies; when all waltz, each with the lady in front of him.

No. 44.

The Pursuit.

Three couples.—Every gentleman of the cotillion

has the right to go behind each couple, and possess himself of the lady, to dance with her; he should clap his hands, to announce his intention of substituting himself for her partner; this figure continues till each gentleman has again got possession of his partner, to conduct her to her place. To execute this figure with all the animation required, it is necessary that as fast as each gentleman possesses himself of a lady, another should replace him by the side of his partner.

No. 45.

The Windmill.

Three couples.—Gentlemen select ladies; ladies select gentlemen; all the gentlemen place themselves *en moulinet*, giving left hands to each other, and right hands to the ladies, who, themselves, should hold them by the left; the first, third, and fourth gentlemen waltz in the intermediate space, while the other couples walk slowly; at a given signal those waltzing form the *moulinet*, while the others waltz between. After two or three changes of this kind, all join in a general waltz.

No. 46.

Changing Windmill.

Three couples.—Choice of ladies and gentlemen; position of the *moulinet* as in the preceding figure; at a given signal each lady advances to a gentleman, and they waltz without quitting their order in the *moulinet;* at another signal they stop, but always *en moulinet*, to recommence with the next ladies until each gentleman has recovered his own partner; general waltz for conclusion.

No. 47.

The Contrary Rounds.

Three couples.—The gentlemen place their partners in a line, and take each other by the hand to form a chain; the conductor passes to the left, with the two others, in front of the three ladies; the gentlemen, when they come to the last, form a circle about her, and turn to the left, after having made a tour; the conductor relinquishes the hand of the gentleman on the left, and passes to the middle lady, to form about her a round *à l'envers* with the other gentlemen; after a tour in this way, the conductor again lets go the hand of the gentleman on the left, and makes a tour in the natural way about the third lady; he then draws after him the two gentlemen, who have not ceased to keep up the chain, passes in front of the ladies, as at the commencement of the figure, and continues the promenade, passing behind the ladies; when each gentleman finds himself in front of his own partner, the general waltz follows.

No. 48.

The Inconstants.

Three couples.—They arrange themselves in phalanx behind the conducting couple; the first gentleman turns round, giving his left arm, crossed at the elbow, to the left arm of the gentleman behind him, with whom he changes places and partners; he goes on without interruption to the last lady; when he reaches the last, the second gentleman, who is then at the head of the phalanx, executes the same figure,

and so on for the rest, until every one has regained his place; general waltz follows.

No. 49.

The Changing Triangle.

Three couples.—The gentlemen, without quitting their partners, place themselves *en moulinet*, giving each other the left hands, and going round in this position; at a given signal the first gentleman turns about quickly, giving the left arm, crossed at the elbow, to the gentleman behind him, with whom he changes his place and partner; he does the same with the next gentleman; when he has arrived at the third, the second executes the same figure, and then the third; a general waltz follows.

FIGURES BEGINNING WITH FOUR COUPLES.

No. 50.

The Two Lines.

Four couples.—Gentlemen select ladies; ladies select gentlemen; two lines are formed, gentlemen facing ladies; all forward and back; all turn with right hand, but finish on opposite side, back to back; the lines then forward and back, all turn round and take partners.

No. 51.

The Double Chain.

Four couples.—Select other partners; one couple faces another; the two gentlemen perform the "Ladies Chain" movement; ladies the same, when all waltz.

No. 52.

The Different Rounds.

Four couples.—Form as for the lancers; all hands round to the left; then head couple join hands with the couple on their right and circle round; then each gentleman turns his partner with both hands; finally, all join hands, forward and back, when all waltz.

No. 53.

The Graces.

Four couples.—Each lady selects two gentlemen, who place themselves on either side, clasping hands behind the lady, and each holding one of the lady's hands; the gentlemen of the four couples having arranged themselves each between two ladies in the same manner, the dancers then form in threes, one triplet behind another, being particular to have the first three consist of a lady and two gentlemen, then a gentleman and two ladies; so alternating; all promenade round the room, when, upon signal, the first and alternate threes turn round, each dancing with the one opposite.

No. 54.

The Four Corners Turned.

Four couples.—Ladies place themselves in the four corners of the room; gentlemen, selecting four others, execute eight hands round one of the ladies, who selects one of the gentlemen to dance with; the *seven* gentlemen circle round a second lady, who also chooses a partner; the *six* circle round the third lady, and

upon her selection of a partner the remaining *five* circle round the last lady, and when she has taken a partner the *four* continue hands róund until the four couples are seated.

No. 55.

The Square of Mahone's.

Four couples.—Form as for the lancers; the two head couples forward, and each gentleman turns with both hands the opposite lady, finishing the turn in the place of the gentleman's left-hand-side couple; the side couples at the same time separate from partners, and each gentleman meets the opposite lady in the place previously occupied by the head couple, and turns that lady with both hands, stopping with lady on his right; thus the sides become head couples, and the heads, side couples; the four couples must be careful to move together, and finish each turn with the lady on the right; repeat the figure four times, when all regain their original places; all waltz.

No. 56.

The Rounds of Four.

Four couples.—After waltzing, the ladies form a circle at one end of the room, the gentlemen at the other, having in the meantime called up another gentleman; at a signal each circle forms a line facing the other; both lines advance, the ladies passing under the arms of the gentlemen, going to the opposite end of the room; circles are again formed, and advance as before; then each gentleman takes the lady who may be opposite him.

No. 57.

The Round Arch.

Four couples.—Gentlemen select gentlemen; ladies select ladies; gentlemen form a circle, four facing out, four in; ladies join hands, forming a line; gentlemen raise their hands as high as possible, when the ladies pass under, and go round until signal, when the gentlemen lower their arms, each one securing a partner.

No. 58.

Windmill, No. 1.

Four couples.—Form a windmill or star, the gentlemen crossing left hands, giving right to partners; after going round, each lady advances to the gentleman in front, and continues the round with that gentleman; so on until partners are regained; all dance.

No. 59.

Windmill, No. 2.

Four couples.—Form windmill; ladies in the centre, right hands crossed, left to partners; after a round, ladies disengage hands, going to the outside, while the gentlemen go backward, and join left hands in the centre; after a round in this form, signal is given, when all dance.

No. 60.

Windmill, No. 3.

Four couples.—Gentlemen stand in the four corners of the room; the ladies form a windmill, giving

left hands in the centre; after two rounds each gives the right hand to her partner and changes place, when the gentlemen go round rapidly; upon signal each gentleman endeavors to gain the lady of his choice; all dance.

No. 61.

Windmill, No. 4.

Four couples.—Form windmill; ladies in the centre, crossing right hands; gentlemen kneel; ladies go round, passing their partners, each giving left hand to the next gentleman, going round him; recrossing right hands in the centre, they circle round, each giving left hand to next gentleman; repeat this until partners are regained; all dance.

No. 62.

The Augmented Windmill.

Four couples.—Retaining their partners' hands, the ladies cross right hands; all move round very slowly; the gentlemen in turn call up another lady, these ladies call up other gentlemen; then the four ladies in the centre disengage hands, each arm of the star (four persons) moving out, forming a large circle, going round to the left once, after which each gentleman dances with the lady on his right.

No. 63.

The Grand Round.

Four couples.—Gentlemen select gentlemen; ladies select ladies; a grand round is formed, the gentlemen joining hands on one side of the circle, the ladies on the other; the figure is begun by turn-

ing to the left; then the conductor, who holds his lady by the right hand, advances, leading the other ladies and gentlemen, and cuts through the middle of the round—that is to say, between the last lady and last gentleman; he turns to the left with all the gentlemen, while his partner turns to the right with all the ladies, continuing down the sides of the room, thus forming two lines facing; when the last two have passed out the two lines advance, each gentleman dancing with opposite lady.

No. 64.

The Twin Circles.

Four couples. — Each gentleman selects another gentleman, and each lady a lady; the first gentleman places himself in the ladies' circle, while his partner places herself in the gentlemen's circle; the two circles turn rapidly to the left; at a given signal the gentleman in the ladies' circle chooses a lady to dance with; at the same time his partner chooses one of the gentlemen from the circle of gentlemen to dance with; during this time the gentlemen arrange themselves in one line, and the ladies in another; the lines advance, every one dancing with the person opposite.

No. 65.

The Country Dance.

Four couples. — Form as for lancers; the first couple waltz round the one on the right, then round the next one to the right; so on in the same direction, until they reach their place again; the three other couples repeat the same figure; when all four have finished they join in a general waltz.

No. 66.

The Bower, No. 1.

Four couples.—Form circle in the middle of the room; when the circle is formed, the ladies and gentlemen turn round, and find themselves back to back without letting go each other's hands; four other couples then start and make a circle about the first, but without turning round; in that position, and when they face each other, the gentlemen join hands above, the ladies underneath; the former then raise their arms high enough to form a circular passage, that the ladies rapidly run through to the left without quitting each other's hands; at a given signal the gentlemen lower their arms to stop the ladies, who dance with the gentlemen before whom they find themselves.

No. 67.

The Undulations.

Four couples.—Form a circle with first couple in the centre; the couple in the centre waltz at pleasure, endeavoring to deceive the other couples, who follow all their movements without letting go hands; at signal the next couple enter the circle, the first taking their place as members of the circle; the other couples successively execute the same figure; then a general waltz.

No. 68.

The Right and Left.

Four couples place themselves in two lines, two couples in each line, facing; in this position, each

couple half right and left with the one opposite, then with the one which was originally on its right; they repeat the half right and left with the others, when all find themselves again in their original places; all dance.

No. 69.

The Double Pastourelle.

Four couples.—Form as for quadrille; the two gentlemen at the head retaining their partners' hands, take with their left hands the side ladies on their left, who leave their partners, thus forming two threes at the head; they forward and back four bars; the gentlemen pass the ladies to the side gentlemen, the lady on the left passing under their right arms; the threes forward and back four bars, the ladies going to the gentlemen at the head. This figure is repeated four times, when all dance.

No. 70.

The Uninterrupted Chain.

Four couples.—Select other partners; form two lines facing; the first gentleman on the left gives his right hand to the right hand of his lady, and makes a complete tour with her; afterwards gives his left hand to the left hand of the next lady; the conductor and his partner give each other the right hand in the middle of the double figure, and separate to find the next lady and gentleman; and so on for the rest, up to the last couple; they then make a complete tour, so that the lady finds herself on the side of the gentlemen, and her partner on that of the ladies; when the conductor and his lady have reached the

fourth couple, the second gentleman should also set out, so that there should be an uninterrupted right and left between the gentlemen and ladies; on the departure of the first couple, the second should take their place, and so on for the rest; when all have executed the figure, each gentleman offers his hand to his partner for a promenade. This figure may be executed by as many couples as please, similar to the Virginia Reel.

No. 71.

The Ladies Back to Back.

Four couples.—Form a general round; the ladies place themselves back to back in the centre, close to each other; the gentlemen outside; at signal, and during four bars, the round is enlarged, the gentlemen retiring, ladies advancing; four more bars the round is narrowed, ladies retiring, gentlemen advancing; the round is developed for the last time, when the grand chain follows; after regaining partners all dance.

No. 72.

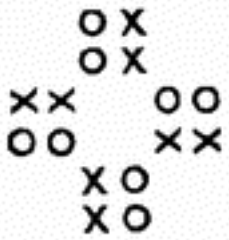
The Chains in Line.

Four couples.—Gentlemen select gentlemen, and ladies select ladies; gentlemen place themselves in couples, one behind the other, facing the ladies, who arrange themselves in the same way; at signal the two first gentlemen begin with the right hand a *grand chain* with the two first ladies, and so on for the rest; The two last gentlemen find themselves with the two first ladies. Conclude with the waltz.

No. 73.

Double Quadrille.

Four couples.—Gentlemen select ladies; ladies select gentlemen; form as for quadrille, but double, in this manner:



(O, lady; X, gentleman.)

Inside head couples half right and left; then inside side couples the same; outside head couples pass under the arms of the couple in front, and half right and left; outside sides the same; the two ladies in each group take hands, and the two gentlemen do the same, turning so that the ladies and gentlemen stand face to face; gentlemen raise their hands, while the ladies pass round in couples under them; when they regain places, all take ladies and dance.

No. 74.

The Flowers.

Four couples, more or less, according to size of the German; gentlemen choose two ladies, each of whom takes the name of some flower; the gentleman presents to the ladies another gentleman, and names to him the flowers, that he may choose one; he then dances with the lady represented by the flower named; the other lady dances with the other gentleman; the ladies of the first four gentlemen execute the same figure with the two gentlemen. An amusing variety

is given to this figure by each gentleman taking the name of some animal.

No. 75.

Star and Circle.

Four couples. — Select other partners; form two lines facing, four couples in a line; the four middle ladies cross right hands and go round once, then change hands and go round the other way, stopping in front of partners; each lady will then give right hand to one of the four other ladies, thus forming a star; all the ladies should face the same way; the eight gentlemen will all join hands and form a circle, so that two gentlemen stand between the points of the star; in this form the gentlemen will pass round under the ladies' arms while the ladies move round, retaining the form of the star, in the opposite direction; they go entirely round, when all take partners and waltz.

Figures Beginning with Six Couples.

No. 76.

Extended Circle.

Six couples. — Select other partners; two circles are formed, ladies facing outward, gentlemen facing inward, each opposite to selected partner; all hands round, all going to left, which makes the two circles move in opposite directions; when entirely round all stop, each gentleman facing the lady he faced at first; then the first gentleman gives his right hand to his lady's left, breaking the two circles; the gentleman next to the first gentleman continues sliding to the left, extending the circle (all retaining hands, and fol-

lowing him) until the two circles become one, when all advance and take selected partners for general dance.

This figure may be danced by more than six couples.

No. 77.

Double Grand Chain.

Six couples. — Select other partners; form two couples in a line, one line behind the other; all march forward; when at the end of room, one couple turns to the right, the other to the left, the couples behind following the leading couples; all march down the side of the room to the other end; the two columns, upon approaching each other, form a grand chain until the double lines have passed entirely through, when all take selected partners and waltz.

This figure may be danced by more than six couples.

No. 78.

The Zigzag.

Six couples.—Form in line, one behind the other, one yard apart; the first couple then waltz, passing in front and across each couple until they arrive at the bottom, stopping behind the last couple, retaining the same distance; after the first couple have passed two couples, the second couple begin, and all the couples follow in turn until all have passed down, bringing the first couple to the head again, when all dance.

No. 79.

Triple Quadrille.

Six couples.—Select other partners; form as for lancers; three couples deep; the line of ladies in

first couple's place and line of gentlemen in third couple's place join hands in turn, moving out to side of room, upon reaching which they face each other; while this is being done the ladies in second couple's place and gentlemen in fourth couple's place join hands and move out in turn, ladies in third couple's place with gentlemen in second couple's place, ladies in fourth couple's place with gentlemen in first couple's place, all moving at the same time; gentlemen now form a star, stand still while the ladies promenade round, passing under gentlemen's arms, until partners are regained; all dance.

No. 80.

The Bower, No. 2.

Six couples.—Select other partners; form six lines deep; two couples in each line; gentlemen inside; all facing end of room; gentlemen hold up their hands, forming an arch, through which the ladies pass in couples to the head of the room, where the first two ladies change hands, and face the other way, the succeeding ladies separating, and taking place on either side of the first two; when the last two ladies have passed through, the gentlemen advance in couples to the end of the room, forming in the same manner as the ladies, and facing them. If the figure is properly executed partners will be found opposite each other; all forward and take partners for general waltz.

No. 81.

The Bower, No. 3.

Six couples.—Select other partners; form two columns facing each other, the one all ladies, the other all

gentlemen; there should be four lines of threes in each column, gentlemen occupying places corresponding with those of the selected partners; ladies join hands and stand far apart; gentlemen now advance, passing through the lines of ladies, two lines passing under the arms of ladies whose hands are joined, and one line outside; after passing through, the gentleman at the head of each line of gentlemen, with the others following, turns and passes back on the other side of the line of ladies he has just passed, each gentleman finding his selected partner on his right; all waltz.

FIGURES BEGINNING WITH SIX COUPLES OR MORE.

No. 82.

The Surprise.

Six couples place themselves one behind the other, ladies on right side of gentlemen; the gentleman at the head is in honor bound not to look in any direction but straight in front; the last couple separate, and the gentleman and lady pass up on either side of the column, endeavoring to meet again just beyond the first gentleman, who is on the alert to seize the lady in passing, and, if successful, dances with her, while the surprised gentleman takes the head; each couple in succession repeat until but one couple remain, when all dance.

No. 83.

The Half Turn.

Six couples.—Select other partners; form in line down middle of the room, facing partners chosen; the lady at the head of the line, at a signal, turns and dances with the person behind.

No. 84.

The Rencontres.

Six couples.—All waltz; at a signal they stop, when each gentleman takes his lady's left hand with his right, and presents her to one of the other couples, making the salute when the exchange of ladies is made; at another signal the ladies are returned to their partners, when all waltz to seats.

No. 85.

The Scissors.

Six couples. — After dancing a while they form a star in such a way that three ladies will face three gentlemen, the two ladies in the centre giving right hands, the two gentlemen forming the centre giving left hands; the two lines of gentlemen advance towards the two lines of ladies, salute, and back to places without releasing hands; then the ladies advance to the gentlemen, salute, and return to places; at a signal all turn half round, and each dances with the partner found opposite; when the lines go forward and back, all should be careful to keep straight lines, so that the movement may resemble the opening and closing of a pair of scissors, which produces a pretty effect.

No. 86.

Presentations in Line.

Six couples.—Select other partners; two lines of couples are formed of six each, when all advance, and each gentleman presents his lady to the gentleman advancing from the opposite line, when all dance.

An Unlimited Number of Couples.

No. 87.

The Continued Bridge.

Any number of couples promenade round the room, the conductor and his partner at the head; after a short promenade, the first couple stop and raise their arms, allowing the next couple to pass under, and each couple in turn take place in the line; when the last couple pass under, all dance to places.

No. 88.

The Gentlemen Back to Back.

Any number of couples form a grand round; after going round once to the left, the gentlemen go together inside, facing outward, all taking hands, while the ladies all join hands, facing the gentlemen; the two circles then enlarge; gentlemen going forward, ladies backward; then diminish and again enlarge, when the two circles go round, each to the left; then, at signal, all the gentlemen take ladies and dance.

No. 89.

The Opposite Rounds.

All the ladies form a grand round facing inward, going to the left; the gentlemen forming a circle round that of the ladies, also going to the left, but facing outward, the two circles thus being back to back, and going round in opposite directions; at signal gentlemen turn and dance with opposite ladies. This is one of the concluding figures of the German.

No. 90.

Changing Places.

All the couples form for promenade, the conductor and his lady last; while marching the conductor touches the shoulder of the gentleman in front, who at once yields his place, the conductor stepping to the side of the lady; the gentleman thus displaced touches the one in front, and he yields by stepping forward, and so on till the end of the line, when the signal is given for all to waltz.

No. 91.

The Round Turns.

A grand round is formed by all the couples; at a signal the gentlemen place themselves inside, facing partners; every gentleman then turns his partner with both hands; passing to the next lady on the right, he turns again with both hands, and so goes on to the right, turning each lady in succession until partners are again reached, when all again form a grand round; forward and back twice, when all take partners and dance. This is one of the concluding figures.

No. 92.

Circle Divided.

A number of couples form hands round, all the ladies on one side, all the gentlemen on the other; after going once round, the first couple cross the circle, the others following, still holding hands, all passing successively under the arms of the couple at the

opposite end of the circle; after passing under, the ladies, still retaining hands, pass outside up to the head of the room, the gentlemen going up on the other side; then all forward and take partners.

No. 93.

Le Bandeau.

All the ladies form a line; all the gentlemen except one form a line opposite; the ends of the lines join hands, forming a grand round going to the left; the single gentleman, whose eyes are blindfolded, stands in the middle of the circle; while the circle is in motion he touches one of the persons in the circle, and whether it is a gentleman or lady, he dances with that person; while the circle continues in motion, another gentleman is blindfolded, and the figure is repeated; after repeating the figure a number of times, the ladies and gentlemen separate, forming two lines, when all advance, and each dances with the one opposite.

No. 94.

The Eccentric Column.

Eight or more couples.—Form one couple behind the other, facing the head of the room; the couples separate, the first going to the right, the second to the left, and so on, passing down the sides of the room, and stopping half-way; they then advance to the centre, each gentleman taking the opposite lady with both hands, and going alternately to one and the other end of the room; the leading couples face the centre, and each succeeding couple coming towards them separates, its members taking their places on either side of the leading couples, facing the same way;

there now being two lines, with partners facing, all advance to the centre, take partners and dance.

No. 95.

The Circular Road.

All form a general round; advance and retire once; ladies place themselves inside, facing partners, but leaving a wide space between; the first couple then waltz round in this space, and upon reaching their place the lady joins the circle of gentlemen, while her partner joins the circle of ladies; this is repeated by each couple in turn until all the ladies are on the outside, and all the gentlemen inside; all take partners for a general waltz.

No. 96.

The Knot.

After a general dance all form grand round, going to left once round; ladies advance, form a round inside to the right; gentlemen outside to the left, going once round; each gentleman gives his right hand to his partner's right hand, commencing a movement as for the "Grand Chain;" but upon meeting the next lady the left hand is given, and the gentleman swings round that lady, giving right hand to the next, swinging round her, and so turning each lady in succession until partners are regained, when all make a profound salute; then a general waltz.

No. 97.

Little Rounds.

Four, six, eight, or ten couples.—Select other partners; the ladies are placed in couples, one behind the

other; gentlemen the same, facing the ladies; care should be taken so that the gentlemen occupy places corresponding to those occupied by their selected partners—that is to say, the first two gentlemen must stand facing ladies selected; next two gentlemen facing next two ladies, and in same manner all through; the first two gentlemen and first two ladies, four hands round to the left once; gentlemen raise their arms, ladies pass under to the next two gentlemen; gentlemen pass to the next two ladies; they repeat this with each pair in succession. After the round with the last couple, the first two gentlemen at one end of the room, and first two ladies at the other, stand side to side, facing in a direction opposite to that in which they were going, and as each pair finish the round they separate, one going to the right, the other to the left side of the first two, so that when the last two finish the round and take their places each gentleman shall face the lady selected; the two lines then advance; all take partners for general waltzing.

No. 98.

The Final Round.

All form a general round; the conductor and his lady enter the circle, the members of which should join hands again, and waltz round inside of the circle; at a given signal the lady quits the circle, and the conductor chooses another lady, with whom he waltzes; he then leaves the circle, the lady choosing another gentleman; so on for the rest until only two or three couples remain, when all waltz. This is one of the concluding figures.

No. 99.

The Endless Rounds.

All form a general round, going to the left; the conductor, at a signal, quits the hand of his lady, who should be on his left, and, continuing to turn in the same direction, enters the round in forming a *colimaçon*, while the lady whose hand he has last quitted turns to the right to form the other circles that go on diminishing; when they are quite close together the conductor passes under the arms of the waltzers to get out of the circle, every one following him without letting go hands; the conductor promenades at pleasure, and extends the line to form the general round; all the other couples perform a general waltz. This is one of the concluding figures.

No. 100.

The Two Lines.

First couple promenades round the room, the others following; two lines are formed, facing partners; every gentleman gives his right hand to his lady's right, exchanging places with her; the first couple then waltz up between the lines, going back behind the line of ladies, then up between the lines, stopping at the end; gentlemen on ladies' side; ladies on gentlemen's side; each couple execute the same movement, and the figure ends with a general waltz. This is one of the concluding figures.

No. 101.

The Crooked Lane.

First couple promenade round the room, the other couples following; a general round is formed, the couples keeping a certain distance apart; the gentlemen place themselves in front of their ladies, so as to form a double round, ladies inside, gentlemen outside; the first couple then waltz round the crooked lane formed by the two circles until they reach their place, when the gentleman takes his place in the circle of ladies, the lady in that of the gentlemen; this is repeated by each couple in turn, ending with a general waltz. This is one of the concluding figures.

No. 102.

Reunion of Couples.

First couple promenade for a short time, then take the second couple to form four hands round; after going to the left, half-way, the third couple join them, forming six hands round; this is repeated until all the couples are up, when a general round is formed; then grand chain half round, ending with a general waltz.

This is one of the concluding figures.

No. 103.

Simple Grand Chain.

Any number of couples.—Select other partners; form grand round; give right hand to partners, and execute the grand chain movement entirely round; on meeting partners, all waltz.

This may be varied in this way:—before giving hands to partners, as directed above, all forward and back four steps twice.

No. 104.

The Merging of Columns.

Eight or ten couples.—Select other partners; form two columns, with an equal number of couples in each, all facing the head of the room, and with about ten or twelve feet of space between the columns; all face partners; first couple of each column join hands, and pass down between the lines, each couple following in turn, to the end of the room, continuing up the middle in this order: first couple of right column leading; then the first couple of left column; then the second couple of right column; then second couple of left column, and so alternating until all the couples are in one column. When the leading couple reach the head of the room, a general waltz follows.

This is one of the concluding figures.

No. 105.

The Column Reversed.

Twelve couples. — Select other partners; form lines of threes, one behind the other, facing the end of the room; the first line should be composed of ladies, the second of gentlemen, so alternating, until all are placed; then the ladies slide with the right foot, the gentlemen with the left, to the side of room, thence down to the end and up the centre, the first three ladies leading, the first three gentle-

men following; so on in turn, until the column is reformed, facing the head of the room, when a general waltz follows.

No. 106.

The Archway.

Form two lines down the middle of the room, with gentlemen on one side, ladies on the other, facing partners; a gentleman with his right hand raises a lady's left; first couple pass under the arms to the end of the room, the others following in turn; separating, the ladies pass up on one side, the gentlemen on the other; all advance, and take partners for general waltz.

No. 107.

Double Column, No. 1.

Any even number of couples. — Form lines, one behind the other, two couples abreast; the ladies pass to the right four steps, the gentlemen to the left, forming two single columns, one all ladies, the other all gentlemen; all advance towards the end of the room, when the outside line of ladies turns out and passes down the side of the room, and the outside line of gentlemen turns out and passes down the other side. While this is done, the first lady and gentleman of the middle lines join hands, and pass down between the middle lines, each couple following in turn. On reaching the middle of the room all face the centre; all advance, the inside lines passing through, which brings each gentleman in front of his partner, when a general waltz follows.

No. 108.

Double Column, No. 2.

Any even number of couples.—Select other partners; form two double columns, one facing the other, thus:

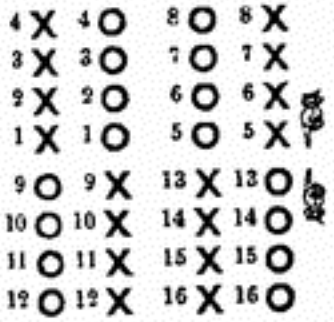


Fig. 1.

Then form as follows:

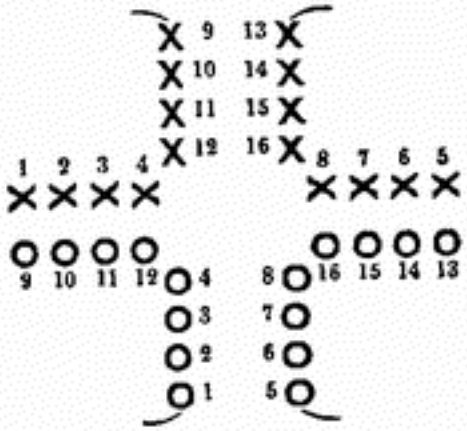
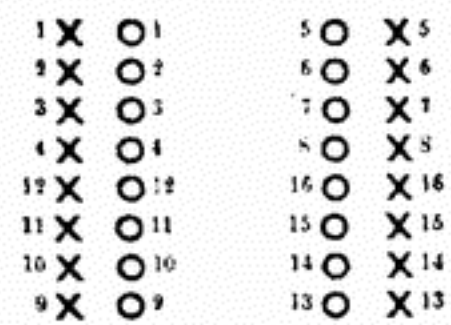


Fig. 2.

While the outside lines are passing to the side, the inside line of gentlemen passes across the set in couples, the opposite lines of ladies also crossing, and passing under the gentlemen's arms; after the formation of figure 2, the lines of gentlemen, 9, 10, 11, 12, 4, 3, 2, 1, and 13, 14, 15, 16, 8, 7, 6, 5, turn out, passing down opposite sides of the room; at the same time the lines of ladies turn out, 1, 2, 3, 4, 12, 10, 11, 9 one way, 5, 6, 7, 8, 16, 15, 14, 13 the other, forming thus:

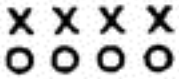


That is, the lines pass so that partners are reached, when a general waltz follows.

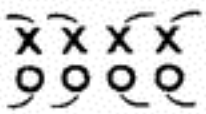
No. 109.

Double Column, No. 3.

Any even number of couples.—Select other partners; form as for "Little Rounds." But there should be lines of four instead of two, thus:



All turn, and face the other way. Gentlemen then diverge in couples, ladies the same, thus:

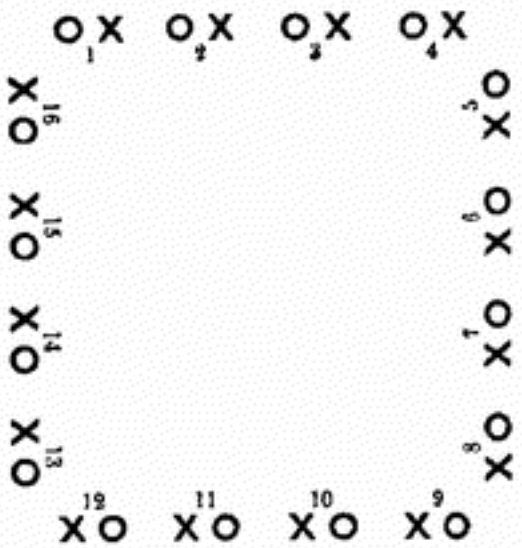


all following the leading couple; when the columns meet, gentlemen raise their arms, the ladies passing under, thereby reaching partners; the figure concludes with a general waltz.

No. 110.

A Succession of Moulinets.

Eight couples.—Select other partners; form a square, four couples on each side, thus:



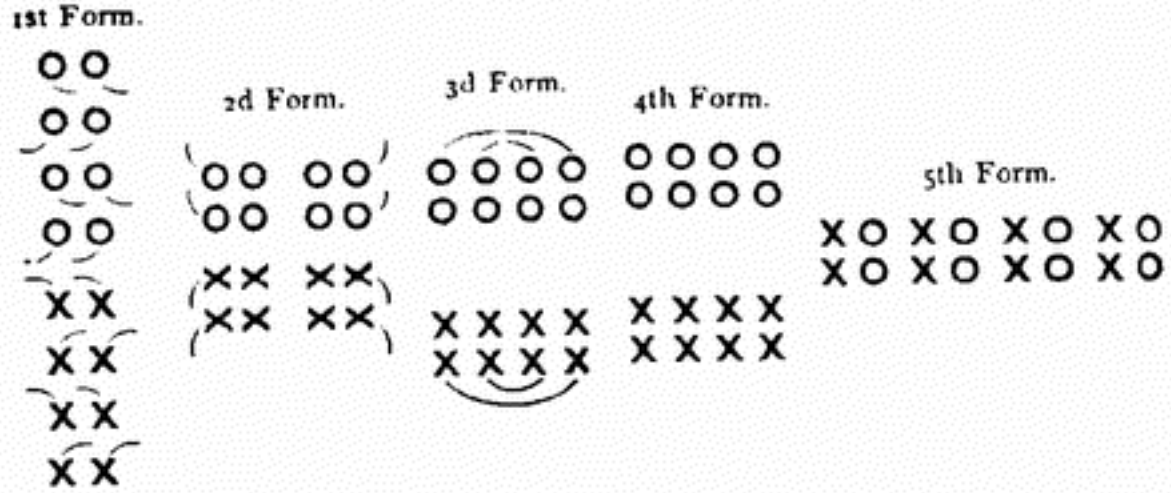
Couples 1 and 2, 3 and 4, and so on round the square, cross right hands, going half round; then cross left hands with the next couples, going half round; then right hands with next, and so alternating until they regain places, when a general waltz follows.

No. 111.

Military Figure, No. 1.

Any even number of couples.—Form as for "Little Rounds;" first two gentlemen and first two ladies move to the side of the room, four abreast; the next four pass to the other side; so each group of four pass to one side and the other, alternately; upon reaching the side of the room the gentlemen, in couples, continue towards one end of the room, the ladies, also in couples, going to the other, and all pass to the centre four abreast; that is to say, the two columns of ladies, upon meeting at the end of the room, form lines of fours, each couple joining the next to form such a line; gentlemen, at the same time, form in the same manner; the two columns advance, and pass through, until partners are regained, and the figure ends with a general waltz.

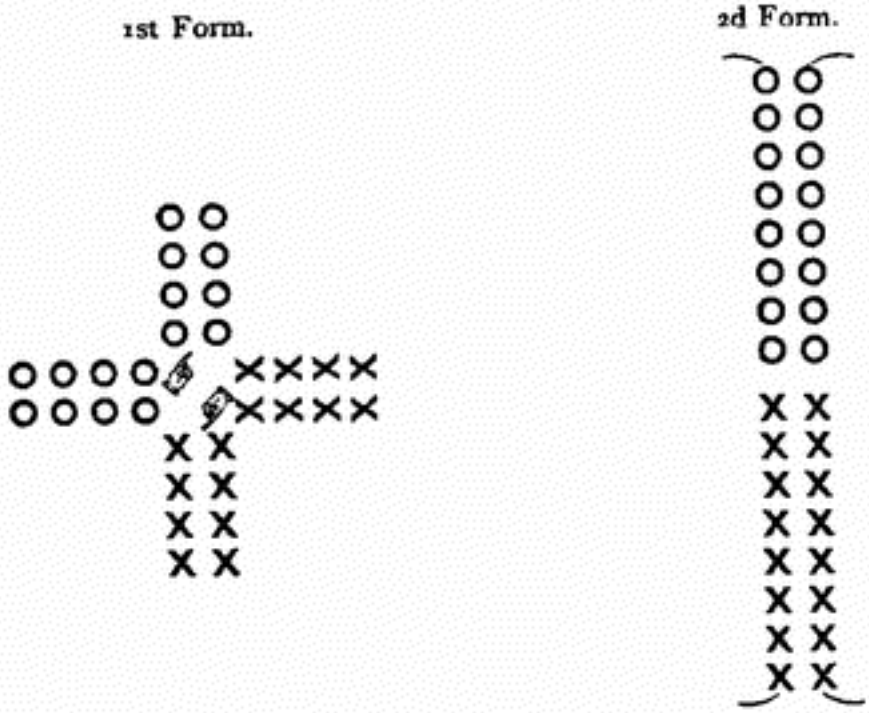
The figure may be thus illustrated:



No. 112.

The Quadruple Quadrille.

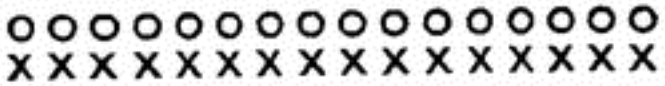
Sixteen couples.—Select other partners; form a square, four couples deep on each side; ladies advance to the head of the room in couples, gentlemen



to the other end of the room, as is shown in form 2; the ladies then separate, and pass half-way down on either side of the room; gentlemen, separating in the same manner, meet the lines of ladies, and continue

in couples to the centre, as in form 3. The two

3d Form.



lines face, when partners will be found facing each other; the figure ends with a general waltz.

No. 113.

The Double Rounds.

All waltz. Form two circles, one of gentlemen (outside), the other of ladies (inside), with partners facing; both circles move to the right four steps; each gentleman turns the lady opposite with both hands; continue in this manner until partners are regained; end in a general waltz.

No. 114.

The Alley Way.

All waltz. Form as above, with gentlemen inside instead of ladies; the first couple waltz in the space formed by the two circles, going entirely round the circle; upon reaching their original place they stop; each couple in turn follows the first, until all the couples have made the circle; a general waltz follows.

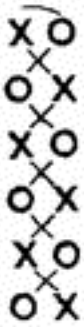
This is one of the concluding figures.

No. 115.

The Covered Alley Way.

Any number of couples.—Form two lines down the middle of the room—gentlemen and ladies alternating—facing partners; gentlemen take hands down the line; ladies do the same with their hands, under

those of the gentlemen; gentlemen raise their hands; the first lady, leading the others, passes out of the



zig-zag line of gentlemen, and goes down outside, the rest following; at the lower end the line of ladies enters the archway formed by the gentlemen, and passes through until all reach their partners.

No. 116.

The Discarded Gentleman.

All waltz. At a signal, each lady leaves her partner and waltzes with another; this is repeated for a length of time, when each gentleman seeks his own partner; the figure ends with a general waltz.

No. 117.

Military Figure, No. 2.

Eight couples.—Select other partners; form two lines down the middle of the room, all facing the head; gentlemen and ladies divide into sections of fours, lock arms, then swing out, the first gentleman and lady of each section locking arms, which makes lines of eight, each line composed of four gentlemen and four ladies; all advance to the head of the room, when the lines divide, gentlemen going one way, ladies the other; they pass down the sides of the room, when, at a signal, all face the centre of the

room, and the two lines advance. when all take partners for a general waltz.

No. 118.

The Triple Column.

Any even number of couples.—Form lines of three couples each, facing the head of the room; gentlemen turn, and face the end of the room; right line of ladies leads to right, the other lines following in succession down the side of the room; at the same time the left line of gentlemen moves down the other side of the room, the other lines following; the line of ladies and that of gentlemen meet at the end of the room, when the Grand Chain movement is executed, the dancers thus regaining partners. The figure ends with a general waltz.

No. 119.

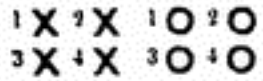
Double Column of Threes.

Any even number of couples.—Each gentleman selects two ladies, each lady two gentlemen; form two columns, with an equal number of threes in each, one on each side of the room, gentlemen between ladies on one side, ladies between gentlemen on the other; advance to the head of the room, and thence down the centre, in alternate threes, a gentleman between two ladies, leading; on reaching the end of the room separate, first three to the right, next three to the left, and so on, passing up the sides until two lines are formed, facing each other; advance; gentlemen take opposite ladies.

No. 120.

Double Column, No. 4.

Any even number of couples.—Form in this way,

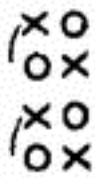


facing the end of the room; then separate in two columns, gentlemen to the left, ladies to the right; the columns meet, and the gentlemen raise their arms, allowing the ladies to pass under, thus regaining partners. All waltz.

No. 121.

Partners Regained.

Any even number of couples.—Form in column, facing the end of the room, but in alternate position, thus:



The two lines turn, standing back to back, and move out to the side of the room; dividing into couples, they pass to the end of the room, when they meet, and advance up the centre of the room, having regained their partners; the figure ends in a general waltz.

No. 122.

The Broken Column.

Any number of couples.—Select other partners; form one couple behind another, facing the end of the room; advance, couples separating, first to right, second to left, and so on alternately, forming two columns,

which continue up the sides of the room, meeting at the head. The column on the left will raise hands, allowing the other to pass under, both columns passing on down the opposite side of the room, until the last couple has passed out. General waltz follows.

No. 123.

The Developed Circle.

Any number of couples. — Form two circles, one within the other, ladies inside and facing partners; circle round to the right, once; break the circles so that the left-hand gentleman will give his right hand to his partner's left; the gentleman on the right will now lead the two circles, with hands joined, and going to the left, until the gentlemen are formed in line, on one side of the room, facing the centre, and the ladies on the other, facing the centre also. Partners should now be opposite each other, when all advance, and take partners for general waltz.

No. 124.

Thread the Needle.

Any number of couples.—All rise and form a half-circle; the gentleman on the left end of the half-circle leads the others (ladies and gentlemen), who retain hands, contracting the circle, and passing under the arms of the last couple on the right; the right end of the half-circle must stand still; the movement causes the gentleman of each couple, after passing through, without releasing hands, to turn and face outwardly; the first gentleman continues leading under the arms of each couple in succession; after

which, all raise hands, forming an archway; the first gentleman now leads through this archway, and upon coming out at the other end waltzes with his partner, the other couples following.

No. 125.

Two Circles Linked.

The lady conducting selects eight gentlemen, and then forms a line, herself in the middle, with four gentlemen on her right, and four on her left, all taking hands and facing the same way; her partner, at the same time, selects eight ladies, placing himself opposite his partner, with four ladies on one side and four on the other, facing the opposite line; all forward and back again; the two end gentlemen then advance, all the line still retaining hands, follow and pass on each side of the gentleman in the line of ladies, under his arms, and those of the ladies on each side, continuing until the lady is brought near to her partner; the gentlemen then form a circle round; at the same time the two ends of the line of ladies advance and form a second circle; thus the two circles will be linked together with first lady and gentleman brought face to face; they waltz together, the others joining hands again, and form one grand circle, all going round to the left, while the first couple waltzes inside; at a signal, all disengage hands, each gentleman taking the opposite lady for a general waltz.

No. 126.

The Grand Basket.

Any number of couples.—All waltz; at the first

signal the ladies form a round in the middle of the room, joining hands, facing inwardly, and going round to the left: at the same time the gentlemen form a round, enveloping that of the ladies, and go round to the right at the second signal; all the gentlemen, still holding hands, pass under the arms of the ladies, who raise their arms for that purpose; when the gentlemen have passed through the ladies lower their hands behind the gentlemen, thus forming a basket, with all the hands behind; all then pass slowly round to the right, and at the third signal hands are disengaged and each gentleman dances with the lady upon his right. This is one of the concluding figures.

No. 127.

The Double Serpent.

All form a promenade in open order, with about three feet space between the couples; after marching a few steps the last couple, which should be that of the conductor, separate, lady to right, gentleman to left; they pass round and across in front of the couple next in front, the lady going to the left, the gentleman to the right, passing each other in going between; they then go round and pass each other in front of the second couple, this time the lady passing to right, the gentleman to left; in the same manner they pass round and in front of every couple in line, finally stopping in front of the first couple, and taking position in the promenade; when the couple beginning the figure have passed in front of two couples, the rear couple take up the figure and follow in the same way, and so with all the couples in succession, until finally the orig-

inal rear couple is again at the rear of the line, when all take partners and waltz.

No. 128.

Le Carillon de Dunkirque.

All form a grand round; at a signal all turn partners, leaving ladies inside, facing partners; all then clap hands three times and stamp the foot three times; all turn partners again, ending with ladies stopping each in front of the next gentleman to the left, the gentlemen all passing to the right; the clapping of hands and stamping of feet, with the turn and passing round in same direction, are repeated, until each gentleman meets his partner again, when all waltz.

This is one of the concluding figures, and is best adapted to the polka.

No. 129.

Le Chat et la Souris.

After waltzing, the conductor calls all the gentlemen, designating one to stand outside, while the others form a round enveloping a lady; the outside gentleman then endeavors to catch the lady, passing under the arms of the gentlemen for the purpose; the gentlemen allow the lady to escape at will, but throw every obstacle in the way of the gentleman; if he is successful, he and the lady waltz together, and all join in a general waltz.

No. 130.

L'Allee.

Three or more couples begin; after selection of other partners, a promenade round the room is formed,

terminating in the middle of the room, where the dancers separate into two lines, the ladies facing the gentlemen; all forward and back, when all change sides, by giving right hands to those opposite, bringing the two lines to opposite sides; the gentleman now on the right of the line of gentlemen, with his lady, waltzes down between the two lines, continuing up again on the outside of the line of gentlemen, and a second time down between the lines, stopping at the lower end, the lady on the gentlemen's side, the gentleman on the ladies'. Each couple follows in succession until the first is again at the head, when all take partners and waltz.

No. 131.

Les Dames Ensemble.

The ladies take partners together and waltz round; three gentlemen then endeavor to form a hands round, around any one of these couples; if successful, the ladies choose two of the gentlemen for a waltz; the remaining gentleman joins with two others, and again makes an attempt to encircle two ladies; when successful, these two ladies also select, and the remaining gentleman joins two others, forming another circle, and so on, until all the ladies have partners; the last gentleman retires to his seat alone. This is one of the concluding figures.

No. 132.

The Four Lines.

Five, six, or more couples start, according to size of room; each lady selects a gentleman, and all form two lines at one end of the room, each lady with the

selected gentleman behind her; at the same time the gentlemen select ladies in the same way, and form two lines at the opposite end of the room, ladies in front; the four lines then advance eight bars, and back again the same number; the ladies raise their hands, (all having taken hands), when the two lines of gentlemen pass under and forward, each line passing the other; when the opposite line of ladies is reached, each gentleman dances with the lady he finds opposite him.

No. 133.

Les Passes en Rond.

After waltzing the conductor and his partner separate, the gentleman selects any number of ladies, the lady selecting an equal number of gentlemen; two separate rounds are then made, and after going once round to the left, they stop, when the conductor and his partner are near together, back to back; the conductor then raises his right hand, his left still holding the hand of the lady on his left; he then passes the lady on his right, under, and out of the circle; the conductor's partner having done precisely the same in the circle of gentlemen, the lady finds a partner, the two dance away, and are followed by all in succession, in the same manner, until, finally, there are left but the conductor and one lady, and the conductor's partner and one gentleman, who join the others in the general waltz.

No. 134.

Le Rond Serpente.

All the gentlemen except the conductor form

hands round, raising the arms; the conductor then forms all the ladies in line, holding hands, and leads them under the arms of the gentlemen in any direction he may choose, but finishing with all the ladies inside, when the two circles move round in opposite directions; at the signal, all take partners and waltz. This is one of the concluding figures of the Cotillion.

No. 135.

The Triple Round.

The conductor and his partner form a round in the middle of the room; three couples form a second round outside, which must move round in a direction opposite to that in which the first moves; a third round is formed outside of the other two by eight couples, which moves round in a direction opposite to that of the second; at a signal all take partners and waltz.

No. 136.

Choice of Waltzers.

After waltzing, the conductor places his partner, seated, in the middle of the room, and returns to his own seat; the second gentleman then selects any lady in the circle, and, after waltzing, places her in the chair, waltzing with the lady who previously occupied the chair back to her own seat; the third gentleman then follows, and so in succession, until the last lady is seated; any gentleman of the circle may come to her relief.

No. 137.

Gliding Lines (best suited to the Galop).

Four couples start; each lady selects a gentleman; each gentleman selects a lady; four gentlemen then place themselves in a line, with their partners in a line facing them; the other four couples form in lines in the same manner, so that there shall be four lines, ladies and gentlemen alternating, the ladies all facing one way, the gentlemen all facing ladies; each line joins hands; the four lines then all slide with right foot to right, the ladies thus sliding to one side of the room, while the gentlemen slide to the opposite side; all then curve to the right, one *four* following the other down to and across the two ends of the room; there will then be a single line of eight ladies at one end, and a similar line of gentlemen at the other; all then advance and meet selected partners for a general waltz.

No. 138.

La Sœur Tourière.

All the gentlemen retire to an adjoining room, the door being left partly open; a lady then mentions the name of a gentleman to the lady conducting the figure so that no one else can hear it, and returns to her seat; the conductor then goes to the door and calls the gentleman, who enters, and endeavors to discover the lady who called for him; if successful, they dance together; if not, he retires, and another is called.

No. 139.

The Mysterious Hands.

The conductor places a number of ladies in an adjoining room as in the preceding figure; each lady passes a hand through the half-open door; the conductor leads to the door as many gentlemen as there are ladies, and each takes one of the hands and waltzes with the lady thus selected.

No. 140.

The Grand Chain Double.

Three, four, or more couples. — Gentlemen select ladies; ladies select gentlemen; form a grand round at a signal from the leader, all begin a grand chain; at the next signal, each swings round with the one to whom the right hand is given at that moment, and all begin a grand chain in the opposite direction, giving left hands first; at another signal, swing round with left hands, and begin a grand chain again in the direction taken at first, and thus changing as many times as the signal may be given, until the signal is given to take partners, when each gentleman selects the nearest lady.

No. 141.

Ladies Returned.

Four or more couples start.—Gentlemen select ladies; ladies select gentlemen; form in two lines, one couple facing another down the middle of the room; lines twelve feet apart; all perform the half ladies' chain, thus changing ladies; all then face the head

of the room and march in two columns, one turning to the left, the other to the right, countermarching down towards the opposite end of the room; when the last two couples have turned, the two columns turn and face each other in two lines; all advance and find partners opposite; general waltz.

No. 142.

Dos-à-dos Squares.

Two couples start; ladies select gentlemen; gentlemen select ladies; form two lines, four ladies in one, four gentlemen in the other, facing, but not opposite, thus:

O O O O

X X X X

The two lines walk forward, then slide to right, passing back to back; then walk backward, and slide to left, bringing gentlemen face to face with partners; then each gentleman executes a *dos-à-dos* with his partner, after which all turn partners, finishing with all hands round and a general waltz.

No. 143.

Reversed Rounds.

Three or more couples start; the leader places the ladies in line about six feet apart; during the same time each gentleman selects another, and they take hands in line, the leader at one end; he then conducts the line round the first lady, all facing inward; next round the second lady, all facing outward; then round the third lady, facing inward; finally, behind the line of ladies, and again in front, when

each gentleman secures a partner, if possible, for a general waltz.

No. 144.

Chain and Line.

Six couples start; ladies select gentlemen; gentlemen select ladies; form in two columns; ladies two and two, one behind the other; gentlemen the same, facing the ladies; the first two gentlemen then give right hands to the first two ladies, beginning a grand chain in two lines; after passing entirely through, the first two ladies simply turn round so as to face the gentlemen, and as each pair reach the same place one goes to the right, the other to the left, until all are in line; the gentlemen execute the same movement, which brings the two lines face to face, when all advance and take partners for a general waltz.

No. 145.

The Three Passes.

Five or six couples start; ladies select gentlemen; gentlemen select ladies; form two lines, ladies in one, gentlemen in the other, all facing; grand round once; the leader and his partner then separate, he going round outside of the gentlemen, who follow, still holding hands; the lady in same manner outside of the ladies, ladies also retaining hands and following round; when the leader and his partner meet where the other gentleman and lady stand together, they pass under their arms (they having retained hands, and held them up for the purpose), and cross the circle to their own side again, the others following until the circle is again formed; then the lady

and gentleman at the other side of the circle pass round outside, followed by the others, thus repeating what was executed before, but in a different direction; when the circle is again formed, the leading couple pass directly across, and under the arms of the opposite lady and gentleman, followed by the others, the leaders separating after passing through, each leading his or her line down the side of the room, when all are formed in two lines facing, and each takes partner for general waltz.

No. 146.

Little Rounds to the Side.

Six or more couples start; ladies select gentlemen; gentlemen select ladies; form in two columns; ladies two and two, facing gentlemen, also two and two; the first two gentlemen with the first two ladies hands round, going once and a quarter round; the two ladies then pass under the arms of the two gentlemen, and go to the side of the room; when there, they turn round to face the two gentlemen, who have passed to the other side of the room; the next two ladies and two gentlemen repeat the hands round, ladies passing under arms, but go to the side opposite the first two ladies, and take places on each side of the two gentlemen who are standing there; the other two gentlemen, after passing the ladies under their arms, take places on each side of the first two ladies, and as each couple repeats the hands round and passes under arms, both ladies and gentlemen pass alternately to one side, then to the other, until all are in two lines, facing; all then advance and take partners for general waltz.

FIGURES WITH ACCESSORIES.

No. 147.

Jeu Geographique.

Cards are prepared upon which are the names of various countries; these are cut in two, and one set of halves is distributed to the ladies, the other set to the gentlemen. The pairing of these halves is the signal to dance together.

No. 148.

The Oracle.

A book is provided in which are written such answers as, "I Cannot Dance," "No, Thank You," "With Pleasure," "Later," "I Accept," and any other phrases that may answer. Gentlemen are successively presented, each of whom asks the lady to dance; she answers by presenting a long needle, which he inserts between the leaves of the book and there reads his answer. When a gentleman is accepted, another lady takes the oracle's place.

No. 149.

La Corbeille Mobile.

A basket is prepared with an arrangement by which the cover can be closed instantly when any one attempts to take an article out of it. It is usually decorated with flowers. In this basket several articles are placed—bonbons or other objects. A lady takes the basket and presents it to a gentleman, requesting him to take one of these articles; if she de-

sires to dance with that gentleman she allows him to take one of the things; if not, the cover is quickly closed and the lady immediately passes to another gentleman. When a partner is accepted the basket is given to another lady, who repeats the process.

No. 150.

Les Chasseurs.

The conductor and his partner waltz; the lady is then seated at one end of the room; the conductor selects two gentlemen, and blindfolds them; to one he gives a stick or club made of straw covered with cloth, to the other a rattle; they are then separated; the object is, for the one to strike the other with his club, the other making signals with his rattle, but immediately changing place so as to deceive his antagonist; if not successful in three or four attempts, the one with the club waltzes with the lady, whose place upon the chair is taken by another lady, and her partner assumes the rôle of *chasseur*.

No. 151.

L'Amorce.

After waltzing once round the room, the gentleman leaves his partner in the middle of the room, giving her a string, to the end of which is attached a sugar-plum; five or six gentlemen are then placed in a line in front of the lady, on their knees, with hands behind them; the lady throws the sugar-plum towards the gentlemen, who endeavor to catch it in their mouths; the successful one dances with the lady. When the lady is expert in throwing the line

this is a very amusing figure. If the floor is waxed, it is well to provide a rug for the gentlemen to kneel upon.

No. 152.

The Struggle.

After waltzing the gentleman places his partner, seated, in the middle of the room; two cushions are then placed in front of her; two gentlemen are next selected, and each stands on one of the cushions upon one foot; they join right hands and a little struggle ensues between them, each endeavoring to make the other lose his equilibrium and drop the other foot; the one first doing so retires to his seat; the other dances with the lady.

No. 153.

The Barber.

One couple.—A chair is placed in the middle of the room; on the back place a towel, on the seat a large razor (tin or wood); the lady seats herself in the chair, her partner choosing three other gentlemen and presenting them to the lady; she gives the towel to one, the razor to another, taking for her partner the third; while they are dancing, the one with the towel takes the chair, while the one with the razor goes through the motions of shaving him.

No. 154.

The Scarecrow.

One or more couples.—Palm-leaf fans are provided, having faces (male and female) painted on their sides;

gentlemen take fans with female faces, ladies, those with male faces; on one side there should be a handsome face, on the other an ugly face; a lady advances towards a gentleman seated, who immediately rises and follows her, she dancing backward, with the fan before her face, the handsome face outward; she suddenly reverses the fan, advancing towards the gentleman, who in turn dances backward, followed by the lady, which is understood to be a refusal; the gentleman returns to his seat; this is repeated until the lady makes known her choice by presenting the handsome face. The gentlemen with fans execute the same figure with ladies.

No. 155.

The Candle.

A lady is seated and provided with a long candle in a high candlestick; a number of gentlemen attempt to blow the candle out; the successful one dances with the lady; the lady should keep the candle out of the reach of all except the one chosen.

No. 156.

The Canopy.

Four gentlemen each take a corner of a table-cloth, holding it over the heads of a waltzing couple, whose movements they follow.

No. 157.

The Fan.

A lady is seated; two gentlemen are presented to her; she rises to dance with one, and presents her

fan to the other, who follows and fans the waltzing couple.

No. 158.

The Umbrella.

A lady, seated, is provided with an umbrella; two gentlemen are presented; she rises to dance with one, and presents the umbrella to the other, who opens it, following the dancing couple, and holding it over their heads.

No. 159.

The Passage of the Hoops.

A lady is seated, having two hoops; two gentlemen are presented to her; to each she gives a hoop, indicating how he must begin, whether with head or feet; the one first passing through the hoop, and placing it on the other's shoulders, dances with the lady.

No. 160.

The Clown.

After the usual tour, the gentleman seats his partner on a chair in the middle of the room; in front of her, on the floor, is placed a wooden figure of a clown, with a hook projecting from its head; a gentleman is then selected, who is provided with stick and string resembling a fishing rod and line; at the end of the line is attached a ring, with which he endeavors to catch the clown; if successful, he dances with the lady; if he fails after three trials, he yields to another gentleman.

No. 161.

The Bells, No. 2.

A table is provided upon which a large bell and several small ones are placed; the conductor invites a gentleman to sound the large bell as a call for a lady to rise and dance with him; if no lady responds he returns to his seat; if one does answer the call he presents her with one of the small bells before dancing.

No. 162.

The Covered Pieces.

After waltzing the gentleman seats his partner at one side of the room, and then throws two pieces of money upon the floor; two gentlemen are selected, and each places the right foot upon one of the pieces; at the same time each takes the other's hands; the one who is successful in pushing the other from his piece, and stands on both, takes the lady as his partner.

No. 163.

The Mirror.

A lady is seated, provided with a hand-mirror; the conductor presents successively a number of gentlemen, each one in turn looking over the lady's shoulder from behind, so that she may see the face reflected in the mirror; in rejecting the gentlemen she rubs the surface of the mirror; the rejected gentlemen place themselves one behind the other at the back of the lady's chair; when the lady makes a choice she rises, and places the mirror upon the

chair; the rejected gentlemen then search for partners. Sometimes the gentlemen stand in front of the lady, and sometimes a gentleman takes the chair and the ladies perform the figure.

No. 164.

Glass of Water and Biscuit.

Three chairs are placed in line, the middle one facing in a direction opposite to that in which the other two face; the lady is seated in the middle chair, two gentlemen take seats in the other two; the lady presents to one a glass of water, to the other a small biscuit; at a signal the one begins to eat, the other to drink; the one first completing his task takes the lady for the waltz.

No. 165.

Rice Powder.

A gentleman seats his partner, placing two cushions in front, and gives the lady a box of rice powder; two gentlemen are then presented to the lady, each kneeling upon a cushion; to the one she selects as partner she presents the box, after using some of the powder upon the face or head of the one rejected, who returns to his seat.

No. 166.

The Call-bell.

Place a call-bell upon a table; a number is given to each gentleman; the lady strikes the bell as many times as there are units in the number assigned to the gentleman with whom she wishes to dance.

No. 167.

The Pledges.

A lady is provided with a basket or hat, in which each of the other ladies places some article, such as a ring, fan, handkerchief, or glove; these articles are then distributed to the gentlemen, each of whom, upon receiving one, immediately searches for the lady to whom it belongs; they then waltz.

No. 168.

The Knot in the Handkerchief.

A lady makes a knot in one corner of a handkerchief; she then arranges the four corners in her hand, so that the ends only are exposed; four gentlemen are presented, each of whom takes one of the ends; the one getting the knot dances with the lady.

No. 169.

The Turning Hat.

A couple start; the gentleman carrying a hat in his left hand, with the opening upwards, and held behind him; the next couple follow, the gentleman having a handkerchief rolled up in the form of a ball, which he endeavors to throw into the hat while both couples are waltzing; if successful, the second gentleman takes the hat and is pursued by a third; in no case should the pursuit be kept up too long; if not successful, the pursuing couple should give place to another. With good waltzers the many incidents connected with the pursuit and escape make this figure very entertaining.

No. 170.

The Bride.

The conducting couple promenade; the lady stops before a gentleman whom she wishes to dance with, and places over his head a large white veil, the conductor placing a crown of orange blossoms upon his head; the gentleman so decorated waltzes with the lady, the conductor with the chosen gentleman's partner.

No. 171.

L'Escrime.

A lady is provided with a stick three feet long, to one end of which is attached a ring two or three inches in diameter; two gentlemen have each a foil, and place themselves *en garde*, as for fencing; the lady then throws the ring between the points of the foils, when each gentleman endeavors to thrust his foil through the ring, the successful one dancing with the lady.

The interest of this figure depends upon the play with the foils; each gentleman should endeavor to prevent his opponent from being successful.

No. 172.

The Frogs.

A lady, seated on a chair, is provided with two artificial frogs; two gentlemen are presented to the lady, who gives to each one of these frogs; the gentlemen place the frogs upon the floor exactly at the same time; the one whose frog makes the first jump claims the lady for the waltz.

No. 173.

The Mottoes.

A basket of mottoes, each accompanied by an article of clothing, made of paper, is placed upon a table; a lady presents one to the gentleman selected, who, upon opening it, places the article of paper clothing upon himself and dances with the lady; the lady's partner at the same time presents a motto to a selected lady, who assumes the costume, and dances with him. This is repeated by each couple in succession.

No. 174.

The Two Magicians.

Two dolls dressed as magicians, with long pointed caps, are placed upon the floor, a lady seated behind them; the conductor designates two gentlemen, who, while standing each on one foot, in front of a doll, bend over and endeavor to seize the dolls with their teeth; if either should put the other foot down, or support himself with his hands, he must retire, giving place to another; the successful one dances with the lady.

No. 175.

The Terminations.

A lady stands in the middle of a circle formed by a number of gentlemen; the lady throws her handkerchief to one of the gentlemen, at the same time pronouncing the first syllable of a word of two syllables, which he is required to complete; if successful, he dances with the lady; if not so, another

gentleman takes his place, and the game goes on until some gentleman is successful in the attempt. Proper names are prohibited.

No. 176.

The Bat.

A gentleman takes a small cushion, a lady a harlequin's bat, or ordinary folding fan; the two present themselves to a gentleman, who places his hand upon the cushion; the lady attempts to strike his hand with the bat; if the gentleman succeeds in escaping the blow, by withdrawing his hand, he dances with the lady; if not, another gentleman is tried.

No. 177.

The Roller.

A small log of wood, about the size of a quart bottle, may be used; upon this a gentleman is seated, legs extended in front, with feet crossed, so that but one heel touches the floor; two candlesticks, each holding a candle, only one of which is lighted, are given him; he takes one in each hand and endeavors to light the unlighted candle from the other, without losing his balance; if successful, he has the right to dance with any lady in the circle; if unsuccessful, another gentleman takes his place. The gentleman making this attempt has the right to steady himself by occasionally resting the candlesticks upon the floor.

No. 178.

The Order of the Garter.

A lady is seated upon a chair, provided with two

pieces of ribbon; two gentlemen are presented to her, and she gives one of the ribbons to each of them; the one who can first tie the ribbon on as a garter takes the lady for his partner.

No. 179.

The Needles.

A gentleman seats his partner upon a chair, and presents her with a cushion, upon which are several large carpet-needles, and a number of lengths of worsted; two gentlemen are presented; to each she gives a needle and length of worsted; the one who first threads his needle takes the lady for his partner, the lady giving the cushion to the other.

No. 180.

The Cards.

The conductor presents the four queens from a pack of cards to four ladies, and the four kings to four gentlemen; each gentleman then searches for the lady who holds the queen corresponding to his king; after dancing, each lady presents her queen to another lady, and the gentlemen present the kings to other gentlemen. The process is repeated until all have participated.

No. 181.

The Grotesque Mask.

A lady is provided with a grotesque mask or head, which is covered; the gentlemen form a circle round the lady, facing outward; she uncovers the mask and places it upon the head of one of the gentlemen, who wears it during the waltz with her.

No. 182.

The Chairs.

A lady is seated upon a chair in the middle of the room; two gentlemen are presented, one of whom she must choose; the rejected one takes the chair, and two ladies are presented to him, one of whom he chooses, the first gentleman dancing with the one rejected.

No. 183.

The Figure Eight.

Two chairs are placed in the middle of the room at a convenient distance from each other; the first couple, waltzing, pass behind one chair, and then around the other, so as to describe a figure eight; all the couples in succession repeat the figure, which is very difficult to execute; a gentleman who acquits himself perfectly in it may be reckoned a consummate waltzer.

No. 184.

The Magic Hat.

A gentleman gives to his partner a hat, which she presents to several ladies, requesting each to place something in it; she then presents the hat to several gentlemen, each of whom takes out one of the deposits, and seeks the lady to whom it belongs, to urge her to make a *tour de valse* or a promenade. This figure may be performed by several couples at the same time.

No. 185.

The Moving Cushion.

The first gentleman seats his partner, and places at her feet a small cushion, before which he successively leads several gentlemen, whom he has taken from the circle, inviting every one to kneel upon the cushion, which the lady, in the cases of those whom she refuses, quickly draws back; the rejected gentlemen place themselves in a line behind the chair of the lady, who indicates her choice by leaving the cushion undisturbed when the gentleman with whom she chooses to waltz is presented.

No. 186.

The Glass of Champagne.

Three chairs are placed in a line, the two outer chairs being turned another way from that in the middle; the first couple set off; the gentleman seats his partner in the middle chair, gives her a glass of champagne, and goes for two other gentlemen, whom he places on the other chairs; the lady gives the champagne to one of the gentlemen to drink, and regains her place waltzing with the other.

No. 187.

The Hat.

A gentleman leaves his partner in the middle of the room, and gives her a hat; all the gentlemen come and form a circle about the lady, with their backs turned to her, and going very quickly to the left; the lady places the hat on the head of one

of the gentlemen, with whom she makes a *tour de valse;* the other gentlemen return to their places.

No. 188.

The Scarf.

This figure is the fellow to that of "The Hat." A gentleman, with a scarf in his hand, stands in the middle of a circle formed by the ladies about him, and must fling the scarf on the shoulders of the one with whom he chooses to waltz. Every gentleman should rejoin his partner and conduct her to her place.

No. 189.

The Ribbons.

Eight or ten couples, each with a ribbon or scarf five or six feet in length, the gentleman holding one end with the right hand, the lady holding the other with the left; the couples promenade in various directions about the room, following the leader, who forms arcades by stopping and allowing the others to pass under, etc.; an ingenious leader can suggest many movements, ending in a general waltz.

No. 190.

The Soloists.

One couple start; the lady is seated on a chair; in front are two cushions; two gentlemen are brought by the leader, who kneel upon the cushions; the lady presents to each a jews-harp upon which he plays; the lady selects the one whose solo is most agreeable, and waltzes with him; the other gentleman returns to his seat.

No. 191.

La Frou Frou.

Several gentlemen place themselves in line at one side of the room; a lady is provided with a toy bird called a *frou frou;* she is then placed at the opposite side of the room, and throws the bird towards the line of gentlemen; the one who succeeds in catching it dances with the lady.

No. 192.

L'Adresse.

A lady presents to five or six ladies rosettes of different colors; a gentleman places an equal number of dolls in a line, not too close together, at the other end of the room; a ball is given to a gentleman, who rolls it the length of the room, and, if he succeeds in knocking one of the dolls down, he dances with the lady having a rosette of the same color as the doll. Upon ceasing to dance, the lady presents her rosette to another lady.

No. 193.

The Pleasure Box.

The leader presents eight decorations of different colors to eight ladies; his partner has a box containing an equal number; on the cover of the box is a circle divided by radiating colors corresponding with the decorations; in the centre a revolving needle is arranged which must turn very easily; the lady is also provided with a little bell, which she rings to call up a gentleman, who turns the needle rapidly,

and when it stops at a color he at once dances with the lady having the decoration of the same color.

No. 194.

The Garland.

Two gentlemen each take the end of a garland in the left hand, holding it as high as possible; with their partners, the two couples while waltzing, alternately pass under the garland; the gentlemen being careful to hold it always high enough so as not to disturb the head-dresses of the ladies.

No. 195.

The Bell Figure.

Two couples.—Select other partners; two tables are provided; on each table are placed four covers, somewhat like dice-boxes; under three covers on each table are placed small bells, one under each cover, having colored ribbons attached; each bell should have a ribbon corresponding in color to that on the other; ladies go to one table, gentlemen to the other; each selects one of the covers, and those securing corresponding colors dance together, keeping the bells; those choosing the empty covers also dance together.

No. 196.

The Cups.

The conductor places on his head a fancy hat, to which are attached seven or eight long ribbons of various colors; he then calls as many gentlemen as there are ribbons, each of whom takes the end of a

ribbon; the conductor's partner, in the meantime, distributes an equal number of little cups, of the same colors as the ribbons, among the ladies, each of whom searches for the gentleman having a ribbon corresponding in color to her cup; all dance.

No. 197.

The Ball and Baton.

A large ball is placed upon the floor; two gentlemen, blindfolded, each armed with a baton of straw, endeavor to strike the ball from above and below, blows from the side not being allowed; the successful one dances with any lady he may choose.

No. 198.

The Four Corners.

Four chairs are placed in a square, facing inward, about four feet apart; a gentleman seats his partner on one, and three other ladies upon the others; he stands in the centre of the square; the ladies then endeavor to change seats with each other, the gentleman trying to secure one of the chairs; if successful, he dances with the lady deprived of her seat; then another lady and gentleman fill up the places, when the play is repeated; at the last, three ladies will be left seated, and their partners will relieve them, dancing to places.

No. 199.

The Mouse-trap.

Four scarfs, say three yards in length, are provided; two couples start; each lady selects a gentlemen,

each gentleman selects a lady; each lady takes the ends of two scarfs, the four ladies standing in a square so that the scarfs shall be crossed; in the centre there will be a space between the four scarfs, and that is the trap; the four gentlemen take hands in line and endeavor to pass under the scarfs from one side to the other, the ladies endeavoring to catch them in the trap as they pass; when one of the gentlemen is caught the figure ends, and all join in a general waltz.

No. 200.

The Handkerchief.

Two couples start, the gentlemen each holding with his left hand the end of a handkerchief which must be held high enough to permit the dancers to pass under it at every circle that it describes; they waltz until the handkerchief is rolled up like a cord.

No. 201.

La Course Assise.

Two chairs are placed back to back in the middle of the room; a gentleman and his partner then take, the one a lady and the other a gentleman, whom they place in the chairs; a gentleman then seeks two other ladies, whom he takes by either hand, placing himself opposite the lady he has seated; his partner does the same with two gentlemen; at a signal given each takes the person opposite — that is to say, the conductor takes the lady whom he seated, and his partner takes the corresponding gentleman; the two other ladies, chosen in the second

place, take in like manner, for the waltz, the gentlemen placed before them.

No. 202.

The Ladies Seated.

Two chairs are placed back to back in the middle of the room; the first two couples begin with the waltz; the two gentlemen seat the ladies, and then choose two others, with whom they make the tour of the circle, after which they again take their partners, to conduct them to their places, waltzing or dancing; while the two ladies they have just quitted sit down in their turn, the two gentlemen execute the same figure, and so on for the rest; when all the gentlemen have gone through the figure there remain upon the seats two ladies, whom their partners come to liberate; this figure may be executed by three or four couples, by placing as many chairs in the middle of the circle.

No. 203.

Blindman's-buff.

Three chairs are placed in the center of the room, the middle one facing one way, the two others facing in the opposite direction; on the middle one a gentleman is seated, blindfolded; a lady then takes one of the other seats, and another gentleman the third; the blindfolded gentleman is then called upon to make his choice, the one on his left, or right, and must dance with the one he chooses; if the one chosen should be the gentleman, the conductor dances with the lady.

No. 204.

The Flowery Hedge.

Three or four ladies are placed in line at one end of the room, and five or six gentlemen in line at the opposite end; half-way between the two lines the conductor and his partner stand, each holding the end of a long garland, raised from the floor about eighteen inches; at a signal all the gentlemen run towards the line of ladies, leaping over the garland on their way; those gentlemen who first secure partners waltz round the conductor and his partner, the garland being now held up so that the others may waltz under it.

No. 205.

The Mute Orchestra.

Four couples.—Place four chairs in a row, in the middle of the room, and place some musical instrument in each; gentlemen seat their partners in the chairs, and select four other gentlemen, who form a circle round the ladies; at a signal, each lady presents one of the instruments to a gentleman, who takes the chair vacated by the lady, and plays while the others are dancing.

No. 206.

The Gentlemen Kneeling.

Four chairs are placed back to back, forming a square, with backs of the chairs inside; four couples start; ladies seat themselves; the first gentleman selects three other gentlemen, the seven forming a circle round the ladies; at a signal, each gentleman kneels before the lady with whom he wishes to dance; the three unsuccessful gentlemen return to seats.

No. 207.

Hopping Race.

Four or five gentlemen are placed in line at one end of the room, and three ladies at the opposite end; the conductor and his partner each take one end of a scarf, holding it in front of the gentlemen, keeping them in line; the gentlemen should now stand on one foot, and upon a signal the scarf is withdrawn, allowing the gentlemen to start in a hopping race towards the ladies; those arriving first take the ladies as partners.

No. 208.

Four Balloons.

Eight or ten gentlemen are placed in a circle; four or five ladies being provided with balloons or light balls, each of a different color, place themselves outside, and throw the balloons or balls into the circle; each gentleman who secures one dances with the lady who threw it.

No. 209.

The Scarfs Crossed.

Two long scarfs are provided; four couples waltz; the four gentlemen take each one end of a scarf, and form a cross; the four ladies select four gentlemen, and waltz between the arms of the cross, while the gentlemen forming the cross walk round; after going round once, each of the four selected gentlemen takes the end of the scarf held by the gentleman behind him, and the first four gentlemen waltz with the ladies to their places; the partners of the gentlemen now holding the scarfs select other gentlemen, and repeat the figure with them.

No. 210.

The Four-in-Hand.

Two sets of ribbons, four in each, joined at one end, are provided; a gentleman takes one, his partner the other; the lady, holding the joined ends, presents the other end of each ribbon to a gentleman, thus bringing up four gentlemen; the gentleman brings up four ladies in the same manner; the gentleman and lady now drive their respective teams about the room, at the same time snapping a whip; when the teams reach opposite ends of the room, they break away, and rush towards each other; all dance.

No. 211.

Good-night, Neighbor.

One couple waltz; the gentleman takes a seat in the middle of the room, placing upon his head a cap in which is arranged a tin candle-holder with candle lighted; he holds an extinguisher fastened at the end of a cane; the lady selects a number of couples, who successively pass in front of the gentleman; he endeavors to induce one of the passing ladies to take the extinguisher, and if one accepts she immediately extinguishes the light and dances with the gentleman, the lady's partner taking the seat, cap, and extinguisher.

No. 212.

The Four Chairs.

In the middle of the room are placed four chairs, arranged in the same way as for "Puss in a Corner;"

four couples set off waltzing, and place themselves, each couple behind one of the four chairs; at a given signal each couple waltz about the chair, and then pass to the next, and so on for the rest, always going to the right.

No. 213.

The Flying Scarfs.

Two scarfs are crossed, and tied in the middle; four couples place themselves so that each gentleman takes with the left hand one of the ends of a scarf, being careful to hold it above his head; all four couples waltz under these scarfs.

No. 214.

The Stormy Sea.

Two rows of chairs are placed with their backs to each other; the conductor, if he has placed twelve chairs in the middle of the room, selects six ladies, including his own partner, and seats them in alternate chairs; he then selects six gentlemen, with whom he forms a chain which he conducts; after having described a rapid course about the various parts of the room, he finishes by closing around the chairs in which the ladies are; when he seats himself, the other gentlemen should do the same, and each waltzes with the lady who is at his right. In this figure, as in that of the "Deceitful Round," one gentleman becomes a victim, and must be content to return alone to his place.

No. 215.

The Enchanted Circle.

Six frames, covered with thin paper, large enough for a person to pass through, are provided; these are placed in the middle of the room, tied together, forming a hexagon; inside of this five ladies are placed, the screens entirely concealing them; six gentlemen join hands round the screens, and, after going round once, each kneels upon one knee in front of one of the screens; at signal the ladies step through the screens to the kneeling gentlemen, each dancing with the one whom she finds in front of her; but as there are but five ladies, one gentleman is left without a partner; he therefore steps through the remaining screen, and stands inside of the enclosure while the others are dancing.

No. 216.

The Volunteers.

The leader distributes six or eight *képis*, and as many drums with belts to gentlemen; his partner distributes the same number of toy trumpets to as many ladies, who place themselves in line at one side of the room, the gentlemen being in line opposite; at a signal the trumpets sound and the drums beat; at a signal all cease, when each gentleman selects the lady who has a number upon her trumpet-flag corresponding with that upon his *képi*.

No. 217.

The Flags, No. 1.

Flags are provided in pairs; one of each pair is selected, and these are distributed among the ladies; the

corresponding flags are given to the gentlemen; those receiving flags immediately rise, and each searches for the one having the corresponding flag; after waltzing a short time, the ladies give their flags to other ladies, gentlemen to other gentlemen; the same movement is then repeated. It is but right that those having flags should give to those not having any, instead of exchanging with others who have already participated in the figure.

No. 218.

The Flags, No. 2.

Same distribution as in the previous figure; form two lines, facing, with top ends of corresponding flags joined, forming an archway; the first couple will pass down between the lines, taking their place at the other end, placing flags in former position immediately; each couple in turn doing the same until all have passed down; a general waltz follows. Distribute flags to another party for repetition of the figure.

No. 219.

The Flags (Military), No. 3.

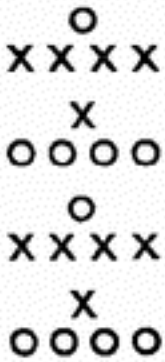
Same distribution; form one couple behind the other, facing the head of the room; corresponding flags together; each couple will now in turn separate, the ladies going to the right, gentlemen to the left, moving down sides of the room, and passing so as to form two lines across the end, facing the head of the room, ladies in front of their partners; in this form advance to middle of the room, ladies right face, continuing up the right side, and gentlemen left face, continuing up the left side; when the leading lady and

gentleman of the respective lines reach head of room, the two lines halt, face each other, advance, and take partners for general waltz.

No. 220.

The Flags (Military), No. 4.

Same distribution; form in four lines, an officer in front of each, thus:



In this form march or dance round the room twice; at the second round the lines turn in opposite directions, first to right, second to left, third to right, fourth to left; when at the sides of the room, form the two lines on each side into one line, each line facing the other; all advance and select corresponding flags for partners.

No. 221.

The Undulations.

Ten or twelve scarfs are required; five or six couples start, each couple having two scarfs; ladies select gentlemen; gentlemen select ladies; after the choosing of new partners, there will be one scarf to a couple; ladies form in a line on one side; gentlemen in line opposite, each lady and gentleman holding an end of a scarf; first couple commence by passing under the scarf and between the second couple,

then outside, and scarf over the third, and so under and over until the last couple are passed, when they take places in line to allow the next to pass; after the first couple have passed the third, the second commence in the same way, and so all the couples follow until the first couple arrive at the head again; each couple so arriving at the head commence the general waltz.

No. 222.

The Handkerchief Chase.

Several couples start; the ladies form in a circle, facing outward; the gentlemen, with the addition of others, join a circle round the ladies, also facing outward; the gentlemen circle round to the left rapidly, when, upon signal, the ladies throw their handkerchiefs, and each gentleman who succeeds in securing one dances with lady to whom it belongs.

No. 223.

The Initials.

Several blank cards and pencils are distributed to ladies; they write their first names or initials on the cards; these are collected by the conductor and presented to gentlemen, each of whom immediately searches for the lady whose initials are upon his card.

No. 224.

The May-pole.

The conductor holds a May-pole with eight long ribbons attached; eight ladies take the ends of these ribbons and walk round in circle; nine gentlemen hands round, facing the pole going to the right, while

the ladies go to the left; at a signal the gentlemen turn, and each takes the lady opposite at that moment; the ninth or unsuccessful gentleman takes the conductor's place in holding the pole for the next party.

No. 225.

Black and White.

A small bag is provided containing eleven white balls and one black one; twelve gentlemen are called upon to draw; the one drawing the black ball dances with a lady in a circle formed by the unlucky gentlemen.

No. 226.

The Mysterious Curtain.

Two gentlemen hold a large table-cloth or curtain; all the gentlemen place themselves behind the curtain, each holding a finger over the top; a lady touching one of the fingers dances with the gentleman to whom it belongs.

No. 227.

The Golden Apple.

Six or eight gentlemen are placed in line at one side of the room, facing the wall; a lady on the opposite side is provided with a golden apple; at a signal the gentlemen turn suddenly and advance towards the lady, who either throws the apple at one, or reserves it so as to present it to the gentleman chosen, when they waltz, while the other gentlemen follow in couples, marching behind.

No. 228.

The Veils.

This figure corresponds with the "Grotesques;" gentlemen, being provided with veils, form a circle, facing outward; ladies form a larger circle round the gentlemen, and facing them; ladies go round quickly to the right, each gentleman endeavors to catch one of them with his veil, without leaving his place. If successful he dances with the lady caught.

No. 229.

The Repose.

Two chairs are placed; two couples start; after waltzing, the two ladies seat themselves in the chairs; the two gentlemen select other partners, with whom they waltz, seating them in place of their partners, with whom they waltz to seats; the two gentlemen, partners of two ladies now seated, select other ladies, and after a short waltz seat them in the place of their partners; when all the gentlemen have executed the figure, there remain two ladies seated in the chairs; their partners take them and waltz to seat.

No. 230.

The Bibs.

A lady is seated, who is provided with a number of children's bibs and sticks of candy; the conductor presents a number of gentlemen; to each one not accepted she gives a bib and a stick of candy; the gentlemen refused place the bibs round their necks, kneel in various parts of the room, and eat the candy;

when one is accepted he and the lady waltz among those kneeling until the signal is given for rising.

No. 231.

Cup and Ball.

A lady is provided with a cup and a gentleman with a ball; after waltzing they present themselves to a gentleman who takes the ball; if at the first trial he succeeds in throwing the ball into the cup, he takes the lady for his partner, the other gentleman taking the partner of the successful one in exchange.

No. 232.

Exchange of Decorations.

The conductor's partner gives to each gentleman a small bow of ribbon; the conductor distributes an equal number of bows of corresponding colors among the ladies; each gentleman then searches for the lady having the corresponding bow, and, after making an exchange, he and she dance together.

No. 233.

The Butterflies.

Each lady is provided with a butterfly attached to a piece of wire, about three feet long; three gentlemen are furnished with short hand nets such as are used to catch insects with; each endeavors to catch one of the butterflies; if successful, he waltzes with the lady, yielding his net to another gentleman.

No. 234.

The False Noses.

Ten or twelve false noses, with a number on each,

are distributed to gentlemen, who wear them; a bag is provided in which are an equal number of cards with corresponding numbers; the first lady then draws one of the cards, and upon showing it the gentleman with the corresponding number on his nose rises to dance with the lady; the card is returned to the bag, when another lady draws, and so on in succession for all the ladies.

No. 235.

The Umbrellas.

Eight little umbrellas of different colors are distributed to eight ladies; the conductor is provided with a very large umbrella, to which are attached eight bows with long ends corresponding with the colors of the umbrellas; he turns this rapidly over his head so that the ends float out; gentlemen are then called, each of whom endeavors to catch one of the ends; if successful, he dances with the lady holding an umbrella of the corresponding color.

No. 236.

The Christmas-trees.

Two small Christmas-trees are prepared, upon each of which are hung various little objects in pairs, one object of each pair on each tree; a tree is placed at each end of the room, the conductor's partner taking charge of one, the conductor of the other; upon being called, the ladies each take one of the objects suspended upon the tree, which is guarded by the conductor, while the gentlemen take objects from the other tree, and immediately each gentleman searches for the lady having the corresponding object, and they waltz together.

No. 237.

Les Quatre Saisons.

A basket containing fruit is placed in the middle of the room; the conductor's partner distributes the fruit to the gentlemen; at the same time the conductor distributes to the ladies corresponding fruit; each gentleman searches for the lady having fruit like his own, and they waltz together.

No. 238.

The Annunciator.

A stand is prepared having twelve numbers concealed about it, and so arranged that by pulling any one of twelve ribbons one of the numbers will be exposed to view; twelve tambourines, each having a number to correspond with one of the stand numbers, are distributed to twelve gentlemen; twelve ladies pull the ribbons and expose the numbers; the gentlemen having the tambourines present themselves to dance with the ladies, each dancing with the one who has exposed a number corresponding with that on his tambourine.

No. 239.

La Tombola.

A number of little objects are placed upon a table each with a number upon it; a basket is provided in which are corresponding numbers; each couple in waltzing stop at the basket; the gentleman takes one of the numbers and presents it to the lady; when the ladies are thus provided all proceed to the tombola; the conductor's partner presents a bag, in which

are a second set of numbers corresponding with the others, to one of the gentlemen, who draws a number, selects the article having the same number, presents that to the lady having the same, and immediately waltzes with that lady. This is repeated by all in succession.

No. 240.

The Teetotums.

The conductor places a lady, seated, in the middle of the room; his partner selects two gentlemen, presenting each with a large teetotum; the gentlemen turn these in front of the seated lady, and the one whose teetotum stops at the highest number dances with that lady, the other with the lady who conducts the figure.

No. 241.

The Inscriptions.

A number of large cards are prepared; upon one side of each is a number, and upon the other side a ludicrous inscription; a gentleman and lady waltz; the lady then takes her place by the table upon which are the cards; the gentleman presents a basket containing corresponding numbers with those on the cards to another gentleman, who after drawing one presents it to the lady; she then selects the card having that number, and attaches it to the gentleman's back with the inscription exposed to view; they then waltz together.

No. 242.

The Dominoes.

A box of dominoes is distributed to the dancers;

each lady then selects the gentleman the pips on whose domino added to those on her own make twelve; thus, the double six with double blank, double five with double ace, etc.

No. 243.

The Screen.

The ladies are placed behind a folding screen or door; each of the gentlemen in turn knocks at the screen; if one of the ladies should look from behind the screen or door, she waltzes with the gentleman who knocked.

No. 244.

The Dice.

A lady is seated; two gentlemen are each provided with a very large dice (card-board), which they throw, the one who throws the highest number taking the lady.

No. 245.

The Rounds of Paper.

A number of hoops are provided, with light paper covering them; ladies stand back to back, each having one of these hoops; gentlemen hands round outside to the left, with their backs to the ladies; a lady, selecting one of the gentlemen, passes the hoop over his head, and he wears it during the waltz with that lady.

No. 246.

Vacant Chairs.

Six chairs are placed in a circle, facing outward; three couples start; the gentlemen seat their part-

ners, each lady having a vacant chair on her left; the gentlemen then select three other gentlemen, with whom they make a round of six outside the seated ladies; upon a signal each gentleman endeavors to secure one of the vacant chairs, and, if successful, takes the lady on his right for the waltz; the unsuccessful ones return to their seats.

No. 247.

The Aprons.

Two gentlemen seat their partners face to face, and give each two aprons, rolled separately; the gentlemen then present two other gentlemen to each lady; to each of these she gives one of the aprons; the one who is first to tie the apron on takes the lady as partner; the two unsuccessful gentlemen waltz together.

No. 248.

The Bouquets.

Upon a table are placed a number of small bouquets and *boutonnières;* a lady presents one of the *boutonnières* to a gentleman, with whom she wishes to dance; a gentleman gives one of the bouquets to a lady, and so with each couple in turn. In place of flowers, various articles are used in this way as favors, such as mottoes, decorations, ribbons, etc.

No. 249.

The Two Chairs.

Two chairs back to back; one couple start; the gentleman places a lady in one of the chairs, the lady places a gentleman in the other; the lady then se-

lects two gentlemen, the gentleman two ladies; the six hands round those who are seated; upon a signal the first gentleman takes the sitting lady, while his partner takes the sitting gentleman; the other gentlemen take the ladies who are opposite.

No. 250.

The Sphinx.

A draped figure is provided, with the head so arranged with attachments behind that it can express the affirmative by the usual nod, or the negative by the side movement; a lady places herself behind this figure; the gentlemen then present themselves, one by one, and as each salutes the figure the lady denotes rejection or acceptance by means of the movements of the head; when accepted the gentleman dances with the lady; those rejected retire to seats or join in the waltz.

CONCLUSION.

TO TEACHERS OF DANCING.

Personal. — Dancing no Evidence of Ability to Teach. — A Great Trust.—Public Opinion must be Improved.—A Conspicuous Example of this Necessity.—Fashion.—Dancing-master's Mistake.—A Trade or a Profession.—A Frequent Remark. — Confusion of Terms. — Examples in Society. — Natural Dancers. — A Curious Case of Moral Obliquity. — Obstacles to Good Teaching. — The Failure of Private Classes.—A Teacher's Qualifications.—Failure of Modern Education.—Practice More than Rules.—A Last Word.

KNOWING the disadvantages under which many conscientious persons have labored while preparing themselves for the occupation of teachers of dancing, I offer my opinions with some hesitation, and yet I deem it a duty to do so with frankness.

If these opinions are correct and of value, they will have weight I hope with those who read. If, on the contrary, they are unsound, they will be simply lost in the great waste-basket of thought.

To teach dancing is generally supposed to be so simple a matter that any one who can dance the waltz, lancers, and a few other dances may adopt teaching as an occupation. Girls just out of school, unsuccessful men from various trades and occupations assume the function of teaching without infor-

mation or preparation beyond these simple accomplishments; and such is the unfortunate state of public opinion, that many children are placed under the tuition of such persons with the expectation that they will receive benefit therefrom. It should be known that even for this easy part some preparation is necessary; ability to dance is but little evidence of ability to teach.

So fully is this understood in other parts of education that, in order to secure fit teachers of the alphabet and multiplication table, normal schools are established where instruction is given in the best methods, and, after all their training, the most successful teachers are usually those who have had the greatest practical experience.

It is no less so in the teaching of dancing.

How large a field of usefulness opens in this direction few persons understand.

The greatest trust that can be given to a human being is that of influencing the character of a growing generation. Teachers of dancing must recognize this grand truth, and in every way endeavor to make themselves capable and worthy of their grave responsibilities, preparing themselves to take advantage of the opportunities placed before them, of raising children to a higher conception of morality of conduct through their pleasure in motion and association.

With adults for pupils we can hope for but little in this direction; their habits of motion and manner have in many cases been formed in an atmosphere little calculated to produce refinement, yet what can be should be done; and if the effort to effect improve-

ment was universal among teachers, they would not fail to create a better tone of manners in the associations of our young people.

Great effort should be made towards improving the taste and opinions of our people upon this subject. The necessity of this is conspicuously evident among those who have been educated and trained with great care, and at no small expense to the country, at our military and naval academies.

There the attitude and carriage of a soldier is dwelt upon ceaselessly, yet these same young people, after all their training, may be seen when waltzing in society to assume attitudes worthy only of an Indian.

So remarkable a perversion of mind can only be explained by saying that the knowledge of young military men upon this subject is far below their general standard of culture; they have consequently nothing within them to resist the influence of vicious fashions; for it cannot be doubted that had they been taught that the attitude of a gentleman, when moving among cultivated people, was of equal importance with that of a soldier, they would not fail to maintain that attitude.

To resist the influence of fashion except when it conforms to good taste is a teacher's duty; and if he has studied his vocation, making himself equal to its requirements, he has a right to assert his knowledge, and should be the authority in such matters, not leaving it to the young people in society to establish fashions originating in their own ignorance.

The laws of gracefulness and propriety are as fixed as the laws of right and wrong, and it is as impera-

tive for a teacher to be fully acquainted with these as it is to be imbued with honesty of purpose.

Failure to appreciate the usefulness of the work in creating good motions and manners limits the efforts of many teachers to the introduction of novelties; they rely for a reputation more upon the production of these than upon the thoroughness of their work, thus sacrificing the true for the false.

In this they are naturally influenced by the state of opinion about them; but we should all endeavor to rise above mistaken opinions. Teachers should be in advance, not like a sign-post pointing the way, but as a friend upon a higher place, showing the paths and giving encouragement to those trying to ascend.

Two courses are open to those who are desirous of following this occupation: one makes it a trade, the other a profession. The first deals simply with dancing, the other with all that relates to graceful motion, or, rather, let us say educated motion, not only while dancing, but at all times, with due regard to the higher duty of teaching the morality of motion in its connection with good manners and social intercourse, forming a system of physical and moral instruction which has influences far beyond the walls of a dancing-school.

Upon entering a room filled with children who are moving about with educated gracefulness, and with that gentle and polite manner towards each other which is indicative of proper instruction, strangers usually exclaim, "How extraordinary it is to see so many naturally graceful children together!" when the fact would be much more extraordinary if these

children were other than they are after the training they have received.

It is a confusion of terms which leads many astray.

The younger children are, the more pleasing are their natural motions; but as each year hardens the bones and muscles, this pleasure-giving quality decreases.

We must seek for true natural dancing in the lowest tribes; but in following the growth of humanity from the lowest to the highest, we may observe a measure of education at each step, until the highest civilization is reached; there we find—or shall we say did find—the greatest pleasure enjoyed in gentle and graceful motions.

Certain persons in society are frequently mentioned as being extraordinary in natural gracefulness, "untaught, uneducated, never received a lesson in their whole lifetime," etc., *ad nauseam*.

Poets have told us that it is charming to hear a pretty milkmaid, tripping down the hill with pail head-poised, carolling a rustic ballad; but the picture is not generally true to nature. How different would be the effect of the same simple ballad given with the refined passion of an artist can only be imagined, but the rustic singing would always please the rustics.

Is it true that these persons are untaught? Have not many of them attended the dancing-school with sister or brother, and there heard and seen all the instruction given? Is it not an education to have such lessons repeated to them by friends or relations?

It is an education to see well-taught people move; and there are thousands of circumstances occurring among cultivated people which ought to refine the taste, but which unhappily fail to do so in many cases, leaving those conspicuous who have benefited by the unconscious tuition.

Here it may be properly said that all who are engaged in this occupation share in a sense of wonder at the moral obliquity of many good people who send part of a family to take lessons, with the remainder as spectators, congratulating themselves upon the ability of their children to gain the knowledge the teacher is selling without payment; thus impressing ideas upon their sons and daughters little calculated to improve their moral characters.

No teacher has so many obstacles to encounter as the "dancing-master" of the present day who knows and feels the higher value of his occupation.

The great lack of knowledge upon the subject and its bearings, the just prejudice existing against the abuses of the art, the ever-recurring impression forced upon the dancing-master that his establishment is viewed more in the light of a place of amusement than as an important adjunct to education, and the unenviable reputation of many places assuming the name of dancing-schools, leave a comparatively small circle who truly sympathize with his purposes. He, more than any other, is subject to the "assurance of ignorance," crude opinions, and advice meeting him in all directions.

Under no other circumstances has a teacher to do his work so constantly in the presence of parents,

taking anxious note of every word and movement, criticising from a point of view widely apart from that which he believes to be right. This watchfulness, however, should be an additional stimulus to his own sense of duty, rewarding him with the knowledge that, through his efforts with the children, the parents may gain a higher appreciation of the utility of this branch of education.

All teachers of experience agree in the opinion that for beginners and younger children what are called "private classes" are generally failures in regard to the higher objects that are to be gained. The pupils may be taught to dance, but the influences which usually surround them obstruct the reception of the idea that the study of graceful motion is of importance; they are therefore more ready to imitate the mistakes of their friends than to profit by the instruction of the teacher; their familiarity also prevents the enforcement of that formality which is the beginning of courteous manners.

It has been many times proved that, in the case of those unfortunate young people who have been neglected until growth is nearly or quite completed, the embarrassment felt in the presence of strangers is much less than that experienced when friends only are present; one of the reasons is, that in public classes all engaged at the time are at the same stage of progress. Private classes, on the contrary, are usually composed of persons in various stages of advancement.

After having been thoroughly trained, these classes may be useful in continuing the exercise, and in learn-

ing figures of the cotillion, but never as a means of education.

Having, more by implication than in a direct manner, pointed out the duties of a teacher and his proper sphere of work, let us now consider what are the requirements necessary for the due fulfilment of those duties:

1st. A good moral character.
2d. A liberal education.
3d. A love for the occupation.
4th. Natural fitness for the art.
5th. The same for teaching it.
6th. Ability to present good examples.
7th. Knowledge of all music relating to dancing.
8th. Inexhaustible patience.

This is truly a list of no contemptible character, and one that should make the occupation worthy of any who have the ambition to lead an honorable and useful life.

Let us hope that in the near future we shall be emancipated from traditional prejudice, and that the truth will be acknowledged that this occupation may be made a power in working the moral elevation of our children.

Many examples in high places show that our system of education is weak in the formation of moral character. There is a vacant place in the system which sooner or later must be filled. We have schools, academies, colleges, and universities, where morality is incidental to brain stimulation; institutions where morality is secondary to theology. We

want schools or places where the practice of moral conduct, especially in all the little incidents of young life, is made the primary and dominant duty of the time and place.

Our ordinary education rests too much upon the theory that the multiplication table teaches the Golden Rule. Children are talked at about right doing, but have we not too much telling and not enough practising? We are all naturally selfish, inheritance and environment increasing this in many, yet we stimulate all brains in like manner, the vicious and virtuous, with but occasional talks about morality. Rules are given; so they are in arithmetic; but what use are rules without practice? And here is the vacant place which should be occupied by the dancing-school for children; the rules talked about at other times should here be fully put into practice, until morality in little things becomes habitual.

When this habit is established in connection with the lesser duties of life, we need have but little fear for the greater.

A Last Word.

In the midst of the great oceans there are extensive islands, built up from the almost unfathomable depths of the dark waters by tiny creatures, each living its allotted life and doing its work of building, unconscious that its myriad neighbors are doing the same, all alike unconscious of the great work going on about them. Thus each little creature, faithfully doing its own little work, helps to build a structure marvellous in strength, symmetry, and beauty. Al-

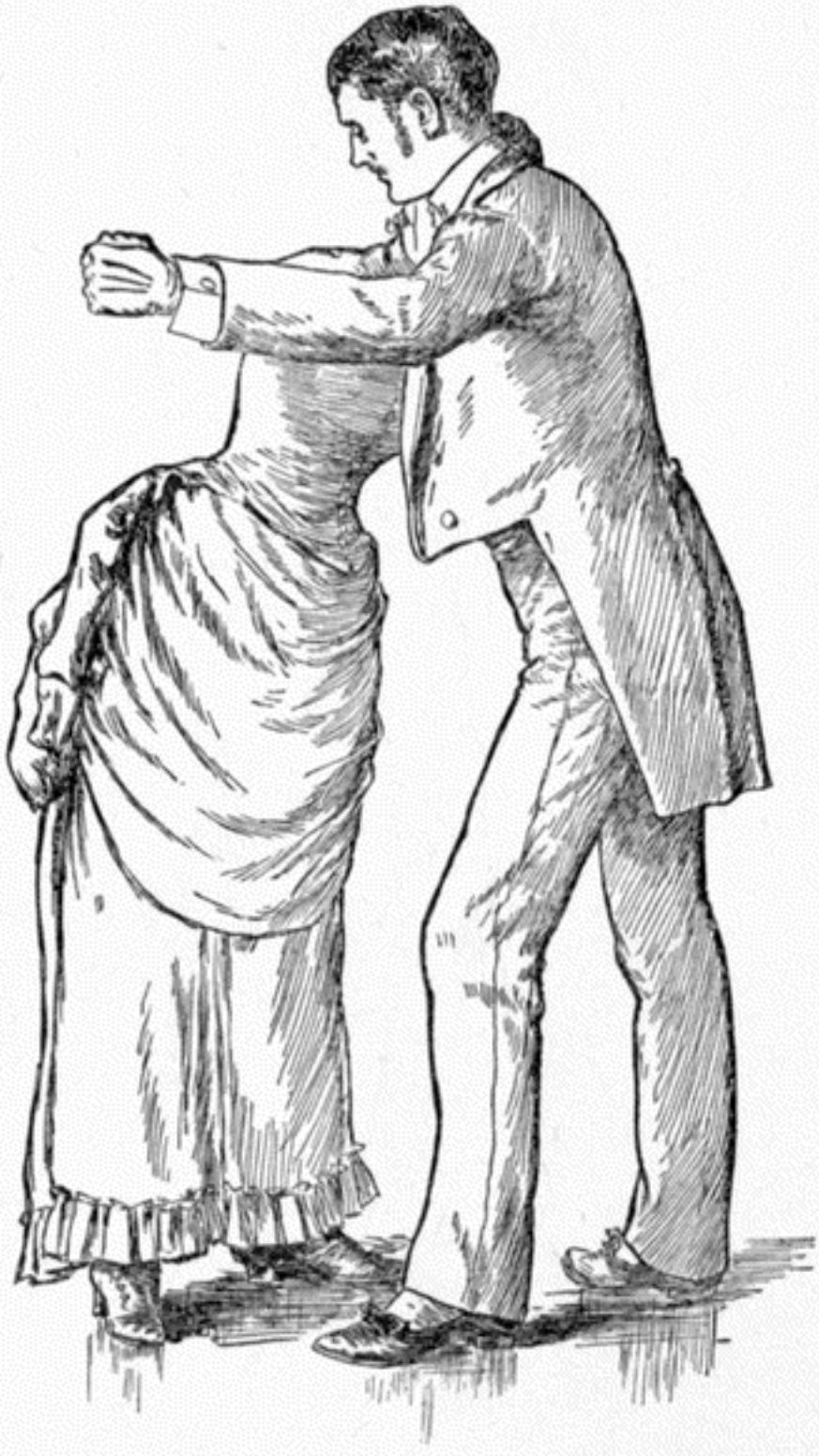
ways upward, until the dark waters are passed, and it enters the region of air, light, and heat; these then crown it with the glory of vegetable and animal life, adorning that crown with the exquisite jewels of a floral kingdom, the delicious odors of which float still higher into that ethereal substance which fills illimitable space. As these little creatures build, may we not, each in his allotted sphere, add one tiny cell of progress to the great structure of morality, encouraged by the assurance that out of the dark depths of the past this has ever been rising, and that in its progress through our generation we may place our little work upon it, each added mite serving as a basis of hope upon which others may build? Thus rising, step by step, in stupendous rhythm with the procession of the universe, through generations in number beyond human imagination, taking to itself the purest aspirations of each, this wondrous growth will emerge into the atmosphere of peace, justice, and love, these crowning it with the glory of universal brotherhood, the souls of all mankind, like the odors of the flowers, floating upward to mingle in sweet harmony evermore.



The proper way.



The extended arms, and the lady's hand grasping the gentleman's arm, are not in good taste.



The lady's head too close, the extended arms and bad attitude of hand very objectionable.



Extremely vulgar.

APPENDIX.

ADDITIONAL DANCES.

The York.—Military Schottisch.—Highland Schottisch.—Caprice Waltz.—Christmas Polka.—La Pavane.—Cally Polka Quadrille.

THE YORK.
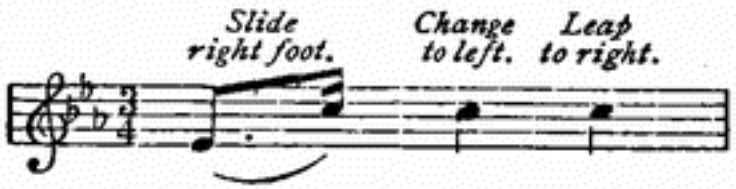
THIS is simply a variation of the Polka Mazurka, having the same music, same time, and, with one exception, the same succession of motions.

It is described as for the lady, that is, as commencing with the right foot. The description is made correct for the gentleman by simply reading left foot where right foot is mentioned, and right where left is directed. When commencing, the lady should stand as if facing the top of the page, the gentleman as if facing the bottom.
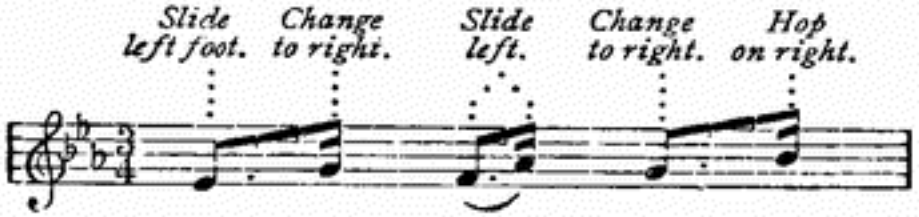
Four bars of music are required for each revolution.
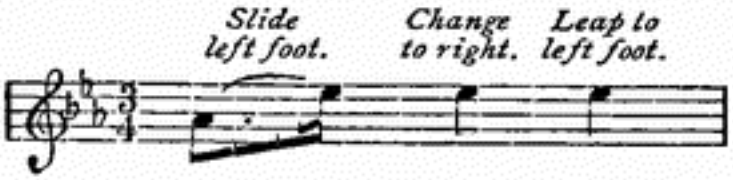


These motions perfectly sideways.



These three motions form the polka step, with which a half-turn is made.



These motions sideways.



With these three motions turn half round, thus completing the full turn.

MILITARY SCHOTTISCH.

Also known as the Kentucky Jubilee and Dancing in the Barn.

See Schottisch for description of that dance.

The Military differs from the ordinary Schottisch in the first phrase, where, instead of dancing face to face sideways, the lady drops the right hand to the side, while the gentleman drops the left; the two then dance straight forward side to side, using the same motions as sideways; that is, slide, change, leap, hop —lady beginning with right foot, gentleman with left foot; then second phrase turning twice, as in the ordinary Schottisch. There are some who only use the motions of the second phrase throughout the entire dance.

HIGHLAND SCHOTTISCH.

Usually danced to a strathspey.

This dance differs from the original Schottisch in the introduction of motions (steps) taken from the Highland Fling; also in the length of the two phrases, which are extended to four bars each, instead of two. During the first phrase of four bars, while dancing the Highland Fling steps, the dancers do not take hands, but remain face to face. Those who are familiar with all the movements of the Fling raise one hand above the head, while resting the other upon the hip, as it is done when dancing that active dance.

Great latitude is taken at this part of the dance, as any steps (motions) belonging to the Fling may be introduced. One of the most familiar of these steps may be described as follows:

1. Hop on left foot; at same time extend right to second position.
2. Hop again on left foot; at same time bend right knee, and raise right foot behind left leg.
3. Hop a third time on left foot, extending right to second position.
4. Hop a fourth time on left, and pass right foot in front of left leg by bending the right knee.

These motions the same for opposite feet. The above would be a fling step with the right foot. Making the hops upon the right foot and swinging the left would be left-foot step.

The Dance.

1st bar. Fling step. { Lady right foot. Gentleman left.

2d bar. First phrase of Schottisch. { Lady to the right. Gentleman left.

3d bar. Fling step. { Lady left. Gentleman right.

4th bar. First phrase of Schottisch. { Lady left. Gentleman right.
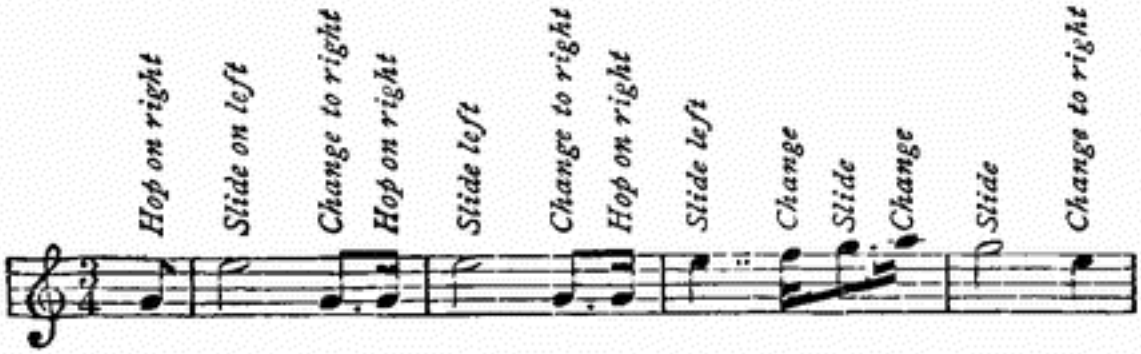
5th, 6th, 7th, 8th bars. { Four revolutions with the second phrase of the Schottisch.

This succession of motions is continued throughout the dance.

CAPRICE WALTZ.
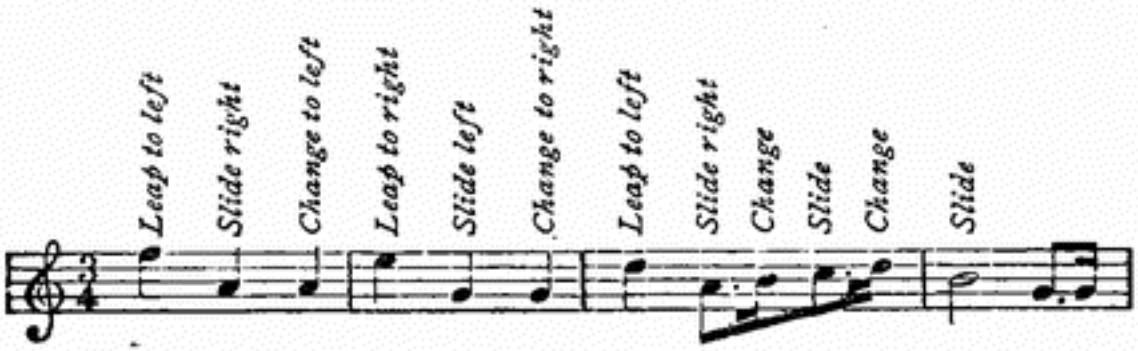
Danced to any waltz.

MOTIONS AND ACCENT.



For gentleman, face bottom of the page.

For lady, face top of the page, and make precisely the same motions, but wherever right foot occurs read left foot, for left foot read right foot.



No turn is made upon the first four bars. At the 5th bar make half-turn; also at the 6th bar a half-turn, and again upon the first two notes of the 7th bar turn half round, making the two slides which follow directly sideways.

CHRISTMAS POLKA.

The peculiarity of this dance is in the fact that each strain requires a different step or dance, the music being accented in accordance with the motions used. A couple may begin at any part of the music, but should be careful to commence with the motions assigned to that part as follows:

First Strain.

Three-slide polka—formerly known as the Esmeralda.

Second Strain.

Bohemian or heel-and-toe polka. 4 bars, alternating with three-slide polka. 4 bars also.

Third Strain.

Racket.

Fourth Strain.

The "Merry-thought" (a novelty).

The motions are placed under the notes upon which they are to be made.



Step close, step close.	*Step, change, leap.*	*Step close, step close.*	*Step, change, leap.*
Sideways. Lady with right foot, gentleman with left.	Half-turn, same as polka.	Sideways. Lady with left foot, gentleman with right.	2d half-turn, same as polka.

At each step a slight stamp is made with the foot. To the following four bars the three-slide polka is used; then the "Merry-thought" is introduced in the succeeding four bars and strain, finished with the three-slide polka.

The same succession of movements at the repetition of the strain.

La Pavane.

This beautiful dance, brought down to us from the sixteenth century, was never in general use except among the courtly circles of Italy and France. In the gorgeous saloons of the great palaces, immersed in an atmosphere surcharged with ceremonies and courteous manner, clad in the picturesque costumes of the times, those who danced could not but feel that the graceful movements of the dance were in accordance with their surroundings. It is as true to-day as at any time that such movements give pleasure only to those who are by culture made susceptible to the gentler pleasures of rhythmical motion, as in music and literature only those of high culture enjoy the exquisite adagios of a Beethoven or the thoughtful essays of an Emerson. The dance may be out of date, but certainly not out of the realm of good taste.

The present edition is a composition in imitation of the older dance by a very talented artist of the Grand Opera of Paris. I have taken the liberty, however, which may be accorded to an old teacher of society dancing, to modify some of the movements, as it is quite natural that two persons, subject to such

entirely different influences, should have different views. I have also endeavored to avoid technicalities as much as the subject would allow, describing the dance in my own way, believing that by doing so the greater number would be reached.

Salutations

are not in any way peculiar, but such as are appropriate to all ceremonious occasions.

NOTE.—The French masters instruct their pupils, when making a bow, to step backward one step when rising from that movement. This step backward is quite necessary if salutations are made by lady and gentleman together, as the courtesy necessarily takes the lady backward, which would leave the gentleman in advance without this backward movement on his part. There seems to be no reason for its use at other times. That is, however, a matter of taste.

Steps or Motions.

1st. PAS MARCHÉ.—Step to walk. In this dance a *sliding walk.*

2d. PAS PROMENADE.—Four motions to a bar, as follows, beginning with right foot:

1st Motion. Raise right foot in front, say about twelve inches; at same time bend opposite knee, and step down upon right foot.
2d Motion. Pas Marché with left foot.
3d Motion. Pas Marché with right foot.
4th Motion. Swing left foot to the front, raised about twelve inches.

} 1 bar.

It is then prepared to begin the succeeding bar,

with high step, as described for right foot. The other motions following in the same succession, but for opposite feet. Thus the first bar begins with right foot, second bar with left, third bar with right, and so on.

Pas Coupé.—Four motions to a bar.

Stand upon right foot, with left raised close behind (fifth position).

1st Motion. Place left foot down behind, and immediately raise right foot in front about twelve inches (4th position), leg perfectly straight.

2d Motion. Step forward upon right foot, say sixteen inches.

3d Motion. Swing left foot to front (4th position), held about twelve inches from the floor, leg straight.

4th Motion. Step forward upon left, raising right foot behind.

} 1 bar.

Being thus prepared to begin the succeeding bar, with left foot with same motions as described above, but for opposite feet — each bar thus commencing with alternate right and left foot.

TURNING. *Pas Coupé.* — When placing left foot down behind and raising right in front, turn to the right side, so that the step No. 1 may be made directly to that side. The succeeding motions are in the same direction.

At the second bar, when the right foot is placed down behind and left raised in front, turn suddenly round to left, so that the step No. 1 will be made on the same line directly to the left side.

Unfinished Courtesy.

1st Motion. Slide left foot to side (2d position). } ½ bar.

2d Motion. Pass right behind to 4th position, and stand upon it, leaving left pointed in front in 4th position. } ½ bar.

When passing the foot behind, bend the knee, as in making a courtesy. May be repeated indefinitely in same direction.

The same to right, passing left foot behind.

BALANCÉ, in this dance, is only used in one form, turning to right and left.

Stand in First Position.

1st Motion. Turn to the right, and step forward in that direction with right foot about sixteen inches.

2d Motion. Place left in 2d position, well extended, facing to right.

3 and 4. Wait. } 1 bar.

Second Bar.

1st Motion. Turn completely round to left and step forward with left foot.

2d Motion. Place right foot in 2d position well extended.

3 and 4. Wait. } 1 bar.

Arms and Manners.

In the manner of using the arms we have the most important element of the dance, which must not for a moment be neglected. The greatest formality must

be observed in presenting hands—the arm raised from the shoulder, with but very slight bend of the elbow, the gentleman, of course, presenting his hand with palm upward, in order to support the lady's hand, the lady placing her hand in a manner suggesting an acknowledgment of his courtesy, the hands always raised as high as the lady's shoulder. A slight complimentary inclination of one towards the other should always accompany the presentation of hands. The culture and good taste of the dancers will be shown more in these movements than in the use of the lower limbs, consequently the greatest attention should be given to this part of the dance.

The Dance.

For two couple, but as many couple may join in the dance as the length of the room will allow. Previous to the beginning of the music, the couples should stand about twelve feet apart, facing partners, thus with sides to opposite couples.

As both couples always move at the same time, the description must be understood as referring to both, except when otherwise expressed.

Introductory Salutations.

Present hands—lady's left, gent's right—and turn slowly to face opposite couples. 4 bars.

Pas Marché forward three steps and halt. 2 bars.

Salutations all to right. 2 bars.

Same to left. 2 bars.

The first salutation should be prolonged. See pause in music.

Turn to face partners, lady sliding left, gentleman sliding right, making salutation to pártners. 2 bars.

A second salutation to partner, lady sliding right, gentleman left foot. 2 bars.

Present hands as before, turning slowly to face opposite couple. 2 bars.

First Figure.

The two couple are now facing each other.

Promenade across. 4 bars.

All using promenade step. Lady beginning with right, gentleman with left foot. Each couple crosses over to the other couple's place, going round to the left. As the 4th bar is finished, the two couple should be in a line in this form:

Gent. } 1st couple.
Lady. }

Lady. } 2d couple.
Gent. }

Ladies back to back, gentlemen facing partners. All holding left hands high enough to look under at each other, with left foot pointed in front. (4th position.)

While standing in this manner, all make four taps upon the floor with left foot, raising the leg without bending the knee. One bar. Change place with partners, at same time change hands.

This change of place is made by

1st Motion. Stepping forward with left foot.
2d Motion. Slide right foot to side, turning with face to partner.
3d Motion. Pass left behind right, stand on left, leaving right foot pointed in 4th position. } 1 bar.
4. Wait.

All then tap the right foot four times, 1 bar, looking under right arms.

Change places again with partners, 1 bar, same as above, but with opposite feet; as the change terminates, the gentleman takes the lady's left hand with his right, and both face the same way, prepared to promenade across again.

The two couple return to places with promenade step, going round to left; gentleman commencing with left, lady with right foot. 4 bars.

Stopping as before in a line across, the two ladies back to back, the gentlemen facing partners, hands disengaged, all make two unfinished courtesies to the left. 2 bars.

This brings both couples back to original places, facing partners, but sides to opposite couple. All then slide to left one slide, ½ bar. Slide to right, ½ bar. Make salutations, 1 bar.

Second Figure.

At the termination of the previous figure all are facing partners, sides to opposite couple.

Pas Coupé and Change Places.—All at the same time make one pas coupé to right, giving left hands. Partners thus turning opposite ways. 1 bar.

Pas coupé to left side, giving right hands. 1 bar.

Two pas coupés round to each other's place, still holding right hands. 2 bars.

These movements are repeated, by which all return to places.

Third Figure.

Balancé and change places with lady pirouette.

Lady gives left to gentleman's right hand. Turning balancé. Lady to left, gentleman to right, at the same time raising hands. 1 bar.

Turning balancé in opposite directions, ladies right, gentlemen left; same time swing hands down and up again, so they may be in front after the turn of the balancé is made. 1 bar.

While holding same hands up, the lady passes backward under the gentleman's arm, making a pirouette, simply walking upon the toes; at the same time the gentleman walks forward, and both stop in the other's place face to face. 2 bars.

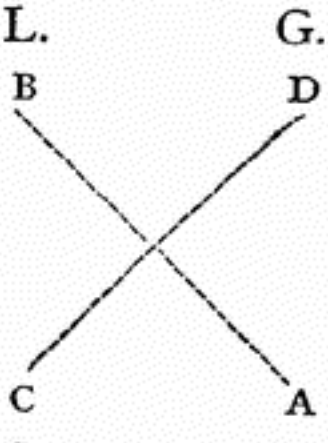
Salutations to right. 2 bars.

Salutations to left. 2 bars.

Same movements repeated bring all back to place.

Fourth Figure.

Ladies forward.



1st Movement.

The two ladies advance towards each other on line from A to B of above diagram, with following motions:

1st Motion.	Pas marché right foot.	½ bar.
2d Motion.	Pas marché left foot.	½ bar.
3d Motion.	Pas marché right foot.	½ bar.
4th Motion.	Extend left to 2d position.	½ bar.

2d Movement, 4th figure.

Unfinished courtesy to left, when both will stand on right foot, with left pointed in front upon line from C to D. 2 bars.

3d Movement.

Two ladies advance again towards each other upon line C to D, with three pas marchés, and extend right foot to side. 2 bars.

4th Movement.

Unfinished courtesy to right, at the termination of which both parties will be standing upon line A B, with right foot pointed towards each other. 2 bars.

5th Movement.

Ladies' Chain. Promenade Step.

The two ladies present right hands, walk past each other, then give left hands to opposite gentlemen's left hands, continuing round until the place of the opposite lady is reached, when all stop face to face (sides to opposite). 4 bars.

At the moment the ladies advance for the above movement, the two gentlemen should also advance to the right, receive opposite ladies with left hands, going round in a circle until the original place is regained, stopping face to face as mentioned above.

Salutations to right and left. 4 bars.

All these movements of the 4th figure are repeated, by which the two ladies return to their own places.

Fifth Figure.

Present hands and turn to face opposite couple. 2 bars.

Advance with three pas marchés, and turn to face partners. 2 bars.

Salutations to partners to right and left. 4 bars.

Take hands and turn to face opposite. Salutations to opposite couple, to right and left. 4 bars.

Cross right hands with opposite couple, and pass half round with promenade step. 2 bars.

Salutations to opposite (to right only). 2 bars.

Cross left hands, half round, back to places. 2 bars.

Salutations to opposite (to right only). 2 bars.

Turning balancé, with swinging of arms, as in 3d figure, repeated twice. 4 bars.

Prolonged salutations to opposite. 2 bars.

During the remaining bars the dancers disperse in a stately manner.

CALLY POLKA QUADRILLE.*

A knowledge of the *Polka*, *Three-slide Polka*, *Polka Redowa*, *Bohemienne* or *Heel-and-Toe Polka*, and the *York* are necessary for this dance. Without that knowledge it should not be attempted.

Notice that the motions or steps are the principal novelties of the dance.

Form same as for the Lancers or quadrille.

First Figure.

First Strain.

Salutations first to partners, then to sides. 8 bars.

Second Strain.

Head couples half right and left. 4 bars.

Side couples same. 4 bars.

---

* The music of this dance, as of all others, may be had at S. T. Gordon & Son's, No. 13 East Fourteenth Street, New York.

Explanation of steps, etc., for the above.

The lady always begins with the right foot. The gentleman always begins with the left foot.

Holding partner's hand, walk two steps forward.

Continue forward with polka, releasing hands. At the end of these two bars the couples will have passed (ladies going between), and are back to back.

Walk past partners two steps, ladies passing in front. { Lady giving left hand. Gentleman also left hand.

Turn to face partners, and continue across with polka step.

The head couples remain on opposite side, while the sides cross over with the same motions.

Third Strain.

Balancé with partners. 8 bars.

Explanation of steps, etc., for the above.

All face partners, take both hands, well extended to the side.

All Bohemienne towards the centre and return. 4 bars.

Still holding hands, dance plain polka in small circle, without leaving place. 4 bars.

Fourth Strain.

Ladies' chain. 4 bars.

Steps, etc.

Ladies at head couples half ladies' chain, remaining with opposite gentleman. 4 bars.

Ladies at sides, half ladies' chain, remaining with opposite gentleman. 4 bars.

All use plain polka step.

First Strain repeated.

All round the set with three-slide polka. 8 bars.

Each gentleman having the opposite lady for partner, the 2d, 3d, and 4th movements are repeated. At the 4th movement the gentlemen regain their own partners, the number ending with all round, as at first strain repeated.

This figure twice.

Second Figure.

First Strain.

Wait. 8 bars.

Second Strain.

1st Movement.

Forward four and back. 4 bars.

Steps, etc., for this Movement.

Taking partner's hand, walk four steps forward (not passing opposite couple); then face partner, and make three-slide polka back to place.

2d Movement.

Cross over. 4 bars.

Steps, etc.

Walk four steps forward, passing opposite couple, ladies between. Then face partner; take hands (lady's right, gentleman's left); make three-slide polka to opposite corners.

3d Movement.

Forward four and back. 4 bars.

Steps, etc.

Same as 1st movement; not directly forward, but inclining to the right; returning to same place.

4th Movement.

Cross over. 4 bars.

Steps, etc.

Same as 2d movement.

First Strain repeated.

All round with three-slide polka. 8 bars.

This figure four times. { 1st and 3d times by the heads. 2d and 4th times by the sides.

Third Figure.

First Strain.

Wait. 8 bars.

Second Strain.

Head couples face sides. Heads to right, sides to left.

1st Movement.

All forward and back. 4 bars.

Steps, etc.

Same as 1st movement of 2d figure.

2d Movement.

Change partners. 4 bars.

Steps, etc.

All walk forward four steps. Each gentleman presents both hands to both hands of lady opposite, turning with that lady so as to gain the opposite gentleman's place, thus all changing partners by the gentlemen changing places. First gentleman changing with the third, second with the fourth, being careful that the heads still face the sides, and sides the heads. All the remaining movements are danced with changed partners.

Third Strain.

1st Movement.

All chassé in couples. 2 bars.

Steps, etc.

Three-slide polka.

1st and 2d couples to the left.

3d and 4th " to the right.

Those going to the left always in front of those to the right. By this movement

The 1st couple will change place with the 4th.

The 2d " " " " " " 3d.

2d Movement.

All cross over. 2 bars.

Steps, etc.

Walk forward four steps, pass the opposite couple, ladies between, and stop back to back with same couple.

3d Movement.

Chassé in couples. 2 bars.

Steps, etc.

Three-slide polka.

While the couples are back to back

The 1st and 3d couples pass to right.

The 2d and 4th " " " left.

Those going to the left passing in front.

4th Movement.

All cross to places. 2 bars.

Steps, etc.

All turn and face partners, and return to places with three-slide polka, ladies passing between.

Fourth Strain.

1st Movement.

Ladies forward. 4 bars.

Steps, etc.

Four ladies walk forward, courtesy, and join hands in circle.

2d Movement.

Gentlemen forward. 4 bars.

Steps, etc.

Four gentlemen walk forward, placing themselves on the left of their partners; take hands in front of the ladies, forming a basket.

Fifth Strain.

Polka in circle. 8 bars.

Steps, etc.

While in form of basket all make three-slide polka to left; same three-slide polka to right; same to left again; same to right, but disengage hands; take partner's hand, and make the steps wider, so as to return to places.

Figure danced four times:

1st time head couples dance with right-hand couples.
2d " " " " " left-hand "
3d " " " " " right-hand "
4th " " " " " left-hand "

Remember that partners do not dance together until the fourth time the figure is repeated.

Fourth Figure.

Polka Redowa.

First Strain.

Wait. 8 bars.

Second Strain.

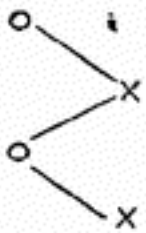
Right hands across. 8 bars.

1st Movement.

First lady and opposite gentleman cross over, giving, but not retaining, right hands.

2d Movement.

The same two return, but not to places, giving and holding left hands, and then taking partners' right hands, forming a line across the set; the two ladies facing one way, while the two gentlemen face the opposite way; not a straight line, but in this form:



All this with Polka Redowa.

Third Strain.

Balancé and cross over. 8 bars.

1st Movement.

While in line as above, with hands well raised, all balancé, 4 bars (forward with right, back with left).

2d Movement.

While holding hands as above, swing round in line, bringing each couple to the opposite side, where they separate, each to the other couple's place.

Fourth Strain.

Two ladies forward and back. 4 bars.

Two gentlemen forward and back. 4 bars.
All with Polka Redowa or waltz step.

Fifth Strain.

Four forward and back. 4 bars.
The two couples return to places. 4 bars.
All the above with Polka Redowa.

First Strain repeated.

All round with the York. 8 bars.
Figure repeated four times.

1st time, 1st lady, 2d gentleman.
2d " 2d " 1st "
3d " 3d " 4th "
4th " 4th " 3d "

Fifth Figure.

Introductory Chord.—Dance commences with the first strain.

First Strain.

*The Square.**

1st Movement.

All chassé pass partners. Three-slide polka. 2 bars.

2d Movement.

Change places, each lady meeting a gentleman at the corner of the set; both present hands and walk half round to the left, so as to exchange places. 2 bars.

3d Movement.

All chassé again, ladies still going to the left, while gentlemen go to the right. 2 bars.

---

* The first part of this figure is taken from Dodworth's "New York Lancers."

4th Movement.

Change places with those met at the next corner. 2 bars.

These four movements are repeated again four times in the same direction, the final "Change place" bringing all back to the side of partners, all having made the circuit of the set; ladies to the left, gentlemen to the right. 8 bars.

Second Strain.

1st Movement.

Forward four. 2 bars.

Four hands round, using three-slide polka. 2 bars.

2d Movement.

Head couples separate. 4 bars.

1st lady goes to the side of the 4th gentleman.
1st gentleman " " 3d lady.
2d lady " " 3d gentleman.
2d gentleman " " 4th lady.

Forming two lines face to face.

3d Movement.

The two lines three-slide polka to the right, and back to left. 4 bars.

4th Movement.

All forward. 2 bars.

Separate with partners. 2 bars.

1st couple to 2d couple's place.
2d " " 1st " "
3d " returns to own "
4th " " "

First Strain repeated. 16 bars.

Repeating the 2d strain, the 1st and 2d couples regain their own places. At the third repetition

of the 2d strain the 3d and 4th couples advance, form hands half round; separate, going to the head couples, and form lines with them. At the end of the third repetition the two sides will be opposite to their own places. At the end of the fourth repetition they will be returned to their own places.

Final Salutations.

Slower music. 16 bars.

All the couples advance two steps towards the centre, and make courtesies and bows to the others; then step backward, turn, and face partners, to whom a second salutation is made.

All the motions of these movements should be extremely slow, and then pause about two bars, until the music begins the first strain of the fifth figure again, when the sets are broken up by all dancing the three-slide polka round the room, the musicians continuing the music of the fifth figure, say twice through, ending on the first strain.

THE END.

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