

# A. B. C. GUIDE TO BALL-ROOM DANCING AND COMPLETE QUA- DRILLE CALL BOOK

## CONTAINING

COMPLETE INSTRUCTIONS ON SQUARE AND  
ROUND DANCES. THE GERMAN DEPORTMENT,  
POSITIONS, WALTZING, BOWING, HOLDING  
PARTNER, ETIQUETTE, ETC., ETC., ETC.

BY

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## Contents.

Page	Page
Preface..... 5	Oakland Minuet..... 84
Introduction..... 9	De Gormo..... 86
Deporment..... 11	Waltz Quadrille..... 97
Five Positions..... 15	Polacca..... 89
Walking..... 18	Parisienne..... 92
Bowing..... 20	Montibello Quadrille..... 94
Curtsy..... 20	The German..... 96
Holding Partners..... 21	Spanish Waltz..... 112
Etiquette..... 23	Circassian Circle..... 114
Useful Hints..... 24	Virginia Reel..... 114
Terms Used in Square	Scotch Reel (or Sicilian
Dances..... 27	Circle)..... 117
Quadrilles..... 39 to 65	Round Dances..... 118 to 159
Table of Quadrille Move-	Polka..... 120
ments..... 40	Berlin Polka... .. 122
Polka Quadrilles..... 53	Tres Chic..... 124
Prairie Queen Quadrille... 55	The Yorke..... 127
Varieties Quadrille..... 58	The Berlin..... 128
Francaise..... 61	Heel and Toe Polka..... 129
Cake Walk Quadrille..... 63	Noveltina..... 129
Dixie..... 66	The Schottische..... 131
Old Dan Tucker..... 67	Military Schottische..... 134
Money Musk..... 68	The Galop..... 133
Lanciers..... 68 to 84	Polka Mazurka..... 137
Waltz Lanciers..... 70	The Redowa..... 138
Saratoga Lanciers..... 73	Highland Schottische..... 139
Military Lanciers..... 76	The Waltz..... 142
Columbian Lanciers..... 80	The Mignon..... 146
	Glossary..... 159

## PREFACE

**I**N arranging this little book on Dancing the author desires to say that he has purposely omitted all the old-time dances which have become unpopular, thereby presenting to the public a strictly *up-to-date* guide which is intended for the use of prompters, both professional and amateur. The contents embrace nearly all of the well-known quadrilles, as well as a number of the very latest and most popular ones by our leading dancing masters. We thankfully acknowledge the courtesy and valuable assistance afforded us by the following gentlemen: Chas. Himmelman & Co., Wm. Lamb, A. C. Wirth, J. S. Christy, Prof. Sheldon, C. A. Carr, and Chas. Hoffman, due credit for which is given in their proper places.

THE AUTHOR.

## BALL ROOM DANCING



### INTRODUCTORY REMARKS

TO attempt to write a history on the antiquity and the origin of dancing would involve great labor and research, besides occupying too much space for a book of this description. Independent of this, there is so much mystery and doubt respecting it, that the reader would be but little benefited by it. There are many nations who claim to have been its originators, and bring forth arguments in support of it with equal and apparent truthfulness, making it an impossibility to arrive at the facts with any degree of certainty



It is of little consequence to us to know what its primitive use and importance might have been in the early stages of the world's history. We know from the authority of both ancient and modern writers that it was regarded not only as an essential but as a thoroughly healthful exercise, tending to communicate vigor and strength to the body, and imparting gracefulness of motion to the limbs. "It has a tendency to shake off that diffidence, fear, and bashfulness which many feel, and has too often proved a barrier to their success in after life." It urges the necessity of its being "early inculcated," the good effects of which are seldom, if ever, lost when persons are grown up.

This surely will be a sufficient inducement for parents to have their children well instructed in that particular branch of their education, and to regard it as an important part of their duties.

Dancing is now so universal a recreation, and forms such an important feature in all domestic circles, that no one can well enter into society without possessing a knowledge of it.

## DEPORTMENT

A SUITABLE deportment is the proof of good education and habitual sense of order; it heightens the value of, and is indissolubly connected with dancing, and must be noticed here.

Gallini has written an excellent paper on this subject, which I am sure I shall gratify my readers by quoting. He says, "Of how many captivating graces is not the deportment susceptible where a proper care is taken of improving the gift of nature? And in what does a graceful deportment consist but in holding up the head without stiffness, and keeping the body upright without affectation?

"When once a habit of easy dignity with an unaffected air of politeness has been sufficiently familiarized, it will constantly show itself in even the most indifferent gesture or action of the possessor; and only the more so for his

being unconscious and insensible of it. Does he come into a room, his air immediately strikes the company in his favor, and gives a prepossessing idea of his advantage. He will then have nothing to do but to keep up the impression he will have made.

"But how great, how cruel an injustice do young men do to themselves, who, not only advantaged by distinguished birth, but withal by a most regular figure, lose, or at least greatly lessen, the effect of those advantages by a gross and unpardonable neglect of their manner of deportment. Some you will see with an ignoble slouch, others turning their toes inwards, some again with an awkward management of their limbs, and many, with these and other defects, not knowing how to walk, sit, stand, or do any one action of life with grace or propriety. Speak to them, they answer either with a booby bashfulness, or, worse, with a forward pertness. Ask them to sit down, some will just stick themselves on the corner of the chair, others leaning on the back of it as if glued to it. If a bow is to be made,

it is with scraping, or with shaking the head, or throwing it in your face. If a curtsy, the young untutored lady hangs her head, and makes her obeisance with her eyes fixed on the ground, or pokes out her head, sticking back her arms like one of the figures in Hogarth's dance. Their gait in walking is conformable to all this, disagreeable and unsightly."

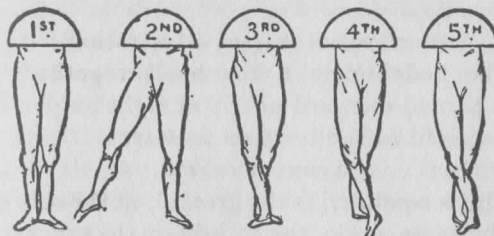
There are persons who flatter themselves that they possess a graceful and easy deportment in dancing, and who weary and disgust their unfortunate friends by the external repetition of the most vehement and ridiculous tricks which they are pleased to designate deportment. They frequently extend the arm, striking the air as if they were sawing, holding their partners so that it is impossible for them to dance, elevating their shoulders or throwing them back, clapping their hands, stamping their feet, and generally caring for no one else but themselves. All these actions, which are chiefly met with among very lively persons, are tiresome and disagreeable, and as such can only be classed as the little contrivances of a

numerous class, who, lacking all real knowledge, think thus to distinguish themselves.

We are now naturally led to ask where guidance or models of deportment may be best found.

A graceful deportment appears at first so simple, easy, and natural that it seems impertinent to lay down rules for it. The manner and style, moreover, of good society can never be acquired from books. There are, however, a few rules (subject to many exceptions and variations, without the slightest discredit either to nations or individuals) which may be termed its more material conditions. It then remains for every one, by disposition and by natural grace, to supply the last finish.

### THE FIVE POSITIONS.



*The Five Positions for the Feet, the Knees being kept perfectly straight, and turned outward.*

These five positions for the feet, so very little cared for and much less understood by the generality of learners, are, nevertheless, of the utmost importance, and too much attention cannot be paid to them, as they tend greatly to simplify the various movements and enhance their elegance. They might, with much propriety, be called the alphabet of dancing.

The illustrations on this page show the five elementary positions as they occur in all the steps and movements, etc., of the present time; and in the explanation of such given in the following pages, these positions are con-

stantly referred to, and may be described as follows:

FIRST POSITION (see illustration).

The body upright, the heels together, the toes turned outward nearly at right angles, and the weight of the body on *both* feet.

SECOND POSITION.

The toe pointed to the ground, at the side and at the same angle, the weight on the other foot.

THIRD POSITION.

The heel of one foot resting against the inner side or hollow of the other, and the toes at right angles.

FOURTH POSITION.

The toe pointed to the ground in a forward direction.

FIFTH POSITION.

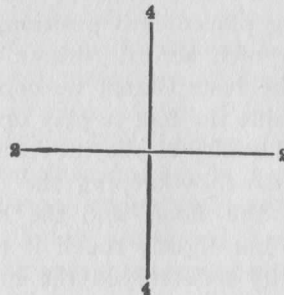
The heel placed at the side of the toe nearly at right angles.

Observe that in the first, third, and fifth positions the feet are in close contact with each other; these are called closed positions. The second and fourth are where the feet are apart; these are called open positions.

The angle in which the feet are placed in the first position must be strictly observed throughout, even when making the second and fourth, which are at right angles to each other.

As both feet are required to be used according to circumstances, it will be well to observe that while the one is moving the other must remain stationary in order to preserve its proper angle. When making the second position be careful not to turn the head and body in that direction, for in so doing it would immediately be converted into a fourth. This is a great error, and by no means uncommon.

The positions, if properly made, will form a perfect cross, thus:—



## WALKING.

There are three distinct styles of walking, viz., the ordinary street walk, the stately promenade, and the dancing walk. In the ordinary street walk, the action in moving the feet comes more from the knee than the hip-joint. In the stately promenade the foot is raised and advanced principally from the hip-joint, the knee being kept quite straight when it has passed the body and passed into the fourth position, close to the floor. The dancing walk is entirely different. The movement is perfectly natural, but requiring care and attention to perform it gracefully. It differs from the others inasmuch that, while the feet in them are raised in being placed into position, here they glide of their own accord without any effort. In moving, the instep must be continually in motion, to enable the foot to play up and down and to give elasticity to the movement. This can only be done by keeping the ball of the great toe on the floor, and the heel, when down, should but lightly touch it (the floor), for all flexibility is destroyed the moment the

heel is suffered to remain upon the floor, with the weight of the body resting upon it.

When a foot is required to be advanced or separated from the other, the back knee must be quietly bent, the front one kept straight, with the tip of the toe only lightly touching the floor, and the body moved forward simultaneously.

In doing this, the foot will naturally glide forward of its own accord. While in this position the heel of the front foot will nearly touch the floor, and in order to bring the back foot up close to the other into the first position (where it must come in all walking movements) you must rise well up on the front toe. When arrived at this point, in order to allow it to pass into the fourth position in front, as the other foot did, the opposite knee must be bent, at the same time allowing the heel to come gently down until it touches the floor, and so on with each foot alternately.

No gentleman should attempt to take a place in a quadrille who is ignorant of this style of walking. It prevents fatigue, and always looks

graceful and attractive; in fact, it is the ground-work of all good dancing, and should not be neglected; when once acquired, it can never be forgotten.

#### THE BOW.

In making the bow, slide either right or left foot to the side into a short second position, keeping the lady fully in view, rest the whole weight of the body upon it, and then draw the opposite foot close up into the first position; while doing this, the head, neck, and shoulders must be gradually and gracefully inclined or bent forward, but the back as little as possible; observing that by the time the heels come in contact the bending should cease, and the body again be made to resume its former position. The arms should hang loosely from the shoulders, to avoid any appearance of stiffness.

#### THE CURTSY.

The curtsy should be expressive, and divided into four parts: Firstly, bending on the foot which is in front. Secondly, moving the foot which is behind from its position, causing it

to assume successively the third and the second positions. Having arrived at the latter, transfer the weight of the body upon the foot forming it. Thirdly, bring the other foot into the third position behind, and, inclining the body slightly forward, pass it immediately into the fourth position behind. Fourthly, preserving still the weight on the advanced foot, the knees must now bend, and the head and body further incline still lower, in order to complete the curtsy. Whilst rising, the weight is transferred to the foot behind, and the advanced foot should remain in the fourth position. The arms should be gracefully bent, and the hands occupied in lightly holding out the dress. In walking, after the curtsy, the first step is made with the foot which happens to be forward at its completion.

#### HOLDING PARTNERS.

In performing round dances, the gentleman's right hand is placed against, and slightly around, the lady's waist, the fingers kept close together. The lady's left hand is placed lightly



on the gentleman's right arm, just below the shoulder, her fingers turned towards herself. The gentleman takes the right hand of the lady in his left, holding his hand palm upwards, while she holds her palm downwards; the fingers of both should be pointing towards each other, the thumb of the gentleman lightly touching the second joint of her fingers. The elbows of both should be curved, slightly depressed, and any inclination to extend the hands carefully avoided.

#### POSITION IN HOLDING.

The position, generally speaking, of partners in round dances should be standing facing each other, slightly apart, and looking over each other's right shoulder. The head must be kept easily erect, the body nearly upright, and care taken that there is no oscillation from side to side while dancing.

#### PRESENTING HANDS.

In giving hands to partners, the lady presents her hands palms downwards. The gentleman offers his hands to the lady with the

palms turned upwards, closing the thumb to hold the hand lightly, and with as little compression as possible.

#### ETIQUETTE.

It is scarcely necessary to say that it is a great mistake for any gentleman to attempt to take a lady through a dance if he be not master of it himself. He should bear in mind that it is *his* province to conduct, and not the lady's. A gentleman wishing to dance with a lady who is a stranger to him should ask the M. C. to introduce him.

Bear in mind that as ladies are not privileged to ask gentlemen to dance, it is a breach of good manners for gentlemen not to ask ladies, or to stand about in a listless way whilst ladies are wanting partners. A gentleman should leave the room if he does not wish to dance.

It is not polite, nor does it add to the good opinions a company may have of you, to dance with one partner too frequently.

A gentleman should, under no circumstances,

show any displeasure in the event of a refusal on the part of a lady. If a lady for some reason refuses a gentleman, though she be disengaged, it is a breach of politeness to extend her favor to another for the same dance.

Having once taken your position in a quadrille, under no circumstances should you leave it for another, such an act being sure to give offence where none is meant.

Give all your attention to your partner, and avoid speaking to other persons as much as you can. Recollect your partner ought to have your undivided attention whilst engaged to you. See that your manner is easy and free from any restraint.

#### USEFUL HINTS.

One of the greatest obstacles a master has to contend with in teaching adults is the unwillingness they so frequently display in surmounting imaginary difficulties. I say imaginary, for, in nine cases out of ten, it is so. The chief reason for this is that they will not take the trouble to understand what they

are doing, either as to the form the movement should take or the positions necessary to perform it correctly. These persons are actually working in the dark, as the feet are suffered to move in any direction that chance may take them, instead of that which would at all times ensure success. But this cannot possibly be achieved if the mind is uninformed. I hope this hint will have due weight with all those who are really anxious to learn, for I can confidently assure them that their progress will be far more rapid and their performances more creditable.

My advice is, to endeavor to see a motive for every step you are shown. In other words, let the brain educate the feet, they will then perform their office naturally as a consequence.

How should I dress? This is a question that is often asked by pupils. I do not think I can reply more concisely than by saying, "As neatly as possible." A lady's dress should be composed of light material, not too long, and unencumbered by any superfluous trimmings. Gloves are always worn.



Pumps and white gloves are indispensable to a gentleman's evening dress. Ordinary morning coat and dark trousers should be worn for classes, etc.

### QUADRILLE OR SQUARE DANCES.

Square dances, otherwise known as "sets," are composed of four couples arranged so as to form a four yards square, each couple facing inwards, with the lady on the right, towards the center. The first couple are those with their backs to the band or head of the room, the couple opposite these being the second; the couple on the right of the first couple are the third, and those on the left of the first are the fourth. The first and second couples stand face to face or *vis-à-vis*, as do the third and fourth.

The steps generally used are *pas marché* or walking steps, and these are done to music which corresponds with the movements. Care must be taken that these movements are accomplished to correct time, or inconvenience to the other couples is the result.

### EXPLANATION OF THE TERMS USED IN SQUARE DANCES, TOGETHER WITH A DESCRIPTION OF THE VARIOUS MOVEMENTS THEY INDICATE.

The figures of Quadrilles are made up by combining certain movements, each known by a distinctive name. Some are very simple, others more complicated; but *all* must be thoroughly understood, as the leader in *calling* does not give more than the name of the movement, generally, never going into details.

The music is divided into bars or measures, and musicians are always guided by these divisions, hence all directions for calling figures, and the number of bars requisite for the performance of each of the movements is for musicians only. In quadrille music, 2 counts form a bar, and every movement requires 8 counts, and will therefore occupy four bars of music. At the first 8 bars of the square dance, you bow to your partner, and then to the corner lady or gentleman as it may be.

## ALLEMAND.

Each gentleman takes 4 steps towards the lady of the right hand couple, who advances to meet him, count 4; swing half round, right hands joined, count 4; then advance 4 steps towards partner, count 4, swing partner, left hands joined, to places, count 4.

## BALANCE.

This term is strictly used in square dances, and is generally performed sideways by sliding the foot in the second position, closing the other foot to the third or fifth position, rising and falling. In bringing the foot to the closed position, it may be done forwards and backwards by sliding the foot to the fourth position, rising and falling, and bringing the other foot into the closed position.

## BALANCE TO CORNERS.

Each gentleman turns toward the lady of the left hand couple, glides 3 steps to the right, stops, and counts 4; then 3 steps to the left, stops, and counts 4; swings her with both hands to places, count 8.

## BALANCE IN PLACES.

Slide the right foot to the right, and bring the left foot in the third position and count 2; slide left foot to the left, bring right foot to the third position, count 2; repeat all, count 4.

## BALANCE TO PARTNERS.

The movement is often termed set to partners, and is danced by each couple separately.

Face your partner, take 3 short steps to the right, stop, and count 4; then take 3 short steps to the left, stop, and count 4; join hands, swing round to places, count 8.

## CHASSEZ.

The step is a very simple one, and may be executed with either right or left foot. Glide the foot sideways, bring up the other foot, and repeat once to each count, as many times as necessary. In

## CHASSEZ ACROSS

execute the step 3 times with right foot to the right, bring the left foot in front and count 4; then 3 times to the left with the left foot,

bring the right foot in front, and count 4. In

#### PROMENADING

using this step, the gentleman takes 7 steps with his left foot, the lady 7 steps with her right foot, and count 8. This calls for 7 steps, as the eighth is used by turning to the direction in going back to places.

#### CHASSEZ ALL.

The gentlemen chassez 4 steps to the right and back behind their partners who chassez 4 steps to the left and back, count 8; swing partners with both hands to places and count 8.

#### CHASSEZ TO PARTNERS.

Facing each other, each one takes 3 steps forward, passing his partner on right side, count 4; then 3 steps back, count 4; and with both hands turn partner to place, and count 8. (See chassez.)

#### CHASSEZ ACROSS.

This movement is usually executed when all couples of a Quadrille are standing as in the last figure of "Lancers." Each lady takes 4

steps to the left, and passes in front of her partner, while at the same time, each gentleman takes 3 steps to the right; bring up left foot, and count 4. All make a short step forward and backward in half time, and count 4. All take 3 steps sideways, to first position, and count 4; and 2 steps back (see chassez), count 4.

#### CROSS OVER.

In this movement, each proceed to cross in a straight line, faces around, and occupies a position opposite from that which he occupied at first; that is, the gentleman who was on the right side of his lady originally, finds himself on her left after crossing.

#### CROSS RIGHT HANDS.

The execution of this movement, sometimes called the moulinet in cross, requires four persons, in which the two opposite persons join right hands, and the other two also join right hands across those of the first two, thus forming a right angle. While in this position all take 4 steps to the left; stop; drop hands, turn

and cross left hands, take 4 steps to the right. This will bring them back to former position.

#### DOS A DOS.

Gentleman and lady advance, passing on each others' right side, step across to the right without turning round, back to back, and pass each other's left hands to place, count 8. Gentleman and opposite lady usually dance this movement.

#### FORWARD AND STOP.

Take 3 steps forward with the right foot, bring the left foot up behind the other, count 4; remain in that position until caller calls out change of position.

#### FORWARD AND BACK.

Commence with the right foot by taking 3 steps forward, and bring the left foot behind the right, count 4; begin with the left foot, take 3 steps backward, bring right foot behind the left, count 4.

#### FORWARD AND LADIES TO THE CENTER.

Partners join hands, advance 4 steps, count

4; go backward 4 steps to places, count 4; each gentleman turns his partner half way round so as to face him, she remains in the middle, he retires to his place, count 4.

#### GENTLEMEN TO RIGHT.

Each gentleman performs the movement with the lady of the couple on his right, as in "Ladies to the right."

#### GRAND CHAIN.

Joining right hands, the partners of each couple face each other; and go around, the ladies to the left and the gentlemen to the right. Each gentleman, in starting, passes his lady on her right and drops her hand, count 4; the next lady advances to meet him and he takes her left hand, and passes her to the left, drops her hand, count 4; joins right hand with the next advancing lady, passes her on her right, drops her hand, count 4; and so on alternately left and right, until he meets with his partner, salutes her and joining right hands, repeats the whole until all are back to places.

## HALF GRAND CHAIN.

Same as the grand chain only all stop when half way round. If after this, back again is called, each gentleman, instead of saluting, joins right hands with her, both swing half way round so as to face in opposite direction, then left and right back again to places. Also called Right and Left All Round.

## HALF LADIES' CHAIN.

See Ladies' Chain.

## HALF PROMENADE.

See Promenade.

## HALF PROMENADE ALL.

See Promenade All.

## HALF RIGHT AND LEFT.

See Right and Left.

## HANDS AROUND.

Three or more persons who join hands in a ring, swinging round in a circle one entire revolution, perform this movement.

## HANDS ALL ROUND.

All couples in the Quadrille form a ring by joining hands, and swing entirely around, or 8 steps, to the left; stop; 8 steps back again to right again, so as to come back again to places. Either of the 8 steps alone constitute Hands All Half Round.

## LADIES TO THE CENTER.

See Forward and Ladies to the Center.

## LADIES TO THE RIGHT.

Each lady takes 4 steps to the right in front of her right hand couple, count 4; then dance 4 steps in front of the gentleman on her right, count 4; then with both hands swing once around, remain at his right, taking the place of his partner, count 8.

## LADIES' CHAIN.

The opposite ladies of two opposite couples, cross over, joining right hands in passing, count 4; then each lady joins left hand with the opposite gentleman, turn half round, count



4. Repeat, swinging partners with left hands to places.

When not repeated each lady is left standing to the right of the opposite gentleman, making this the Half Ladies' Chain.

#### LADIES' GRAND CHAIN.

This movement is executed by all four ladies at the same time, who cross right hands in the center, making a half turn, count 4; drop right hands, join left hand with opposite gentlemen, swinging him half round in place, count 4; repeat to get back to places.

#### MOULINET.

Same as Cross Right Hands.

#### PROMENADE.

Each gentleman crosses over, having first crossed hands with his partner, right hands uppermost, and passes to the right of the opposite couple, who advance to meet them, to their place, count 8; either walking step or the chassez step may be used. Repeat, coming

back to places, count 8. (See Chassez). When not repeated it is called Half Promenade.

#### PROMENADE ALL.

Partners cross hands, right hands uppermost, and glide or chassez seven steps to the right to opposite places and stop, repeat, getting back to places. When not repeated the movement is the Half Promenade All. (See Chassez.)

#### RIGHT AND LEFT.

Two opposite couples cross over, each gentleman touching right hands with opposite lady in passing, count 4; as he drops her hand he joins left hand with his partner, both turning half round to opposite couple's place, count 4. Repeat, coming back to places. When not repeated, it is called Half Right and Left.

#### RIGHT AND LEFT ALL ROUND.

Same as Grand Chain.

#### RIGHT HAND ACROSS AND LEFT BACK AGAIN.

The ladies of two opposite couples cross straight over, inside, each lady touching right

hands with opposite gentleman, in passing count 8; all face round and return, each lady joining left hands with opposite gentleman, whose hand she keeps, then crosses right hand over her left and joins right hands with her partner, count 8.

## SET TO PARTNERS.

See Balance to Partners.

## SWING CORNERS.

See Allemand.

## TRAVERSE.

To cross over.

## VIS A VIS.

A term used in reference to opposite dancers, means face to face.

## TURN PARTNERS.

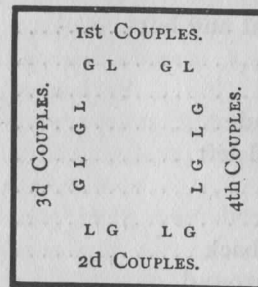
The gentleman takes his partner with both hands, and they turn round to the left, and unless either hand is specified, the term always means both hands.

## PLAIN QUADRILLES.

This diagram is for the room and sets.

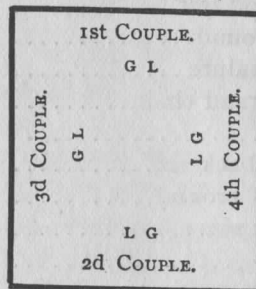
## DOUBLE FORMATION.

## STAGE OF MUSIC.



## SINGLE FORMATION.

## STAGE OF MUSIC.



G for gent, L for lady.

## TABLE OF QUADRILLE MOVEMENTS.

	Steps.	Measures of Music.
First four right and left .....	16	8
Balance four .....	16	8
Ladies' chain.....	16	8
Half promenade.....	8	4
Half right and left.....	8	4
Balance all.....	8	4
Turn .....	8	4
Forward and back .....	8	4
Eight hands around .....	16	8
All promenade .....	16	8
Grand right and left .....	32	16
Four hands around.....	8	4
Forward and salute .....	8	4
Four ladies' grand chain.....	16	8
Circle four .....	8	4
Forward and back six.....	8	4
Six hands half around.....	8	4
Right and left six.....	16	8
Chasse .....	8	4
Allemande left .....	16	8

## PLAIN QUADRILLES—No. 1

PERMISSION OF CHAS. HIMMELMAN &amp; CO.

FIRST FIGURE.	Steps.	Measures of Music.
Address partners and corners....	16	8
First four right and left.....	16	8
Balance four.....	8	4
Turn Partners.....	8	4
Ladies' chain, first four.....	16	
Half promenade, right and left back to place.....	16	8
Repeat with sides.		

SECOND FIGURE.		
First four forward and back....	8	4
Cross over four.....	8	4
Chasse to the right and left.....	8	4
Cross back and sides separate....	8	4
Forward all and back.....	8	4
Turn partners to place.....	8	4
Repeat with sides.		



THIRD FIGURE.	Steps.	Measures of Music.
First four lead to the right.....	8	4
Chasse out and half round.....	8	4
Forward all.....	8	4
Turn to places.....	8	4
All join hands forward twice....	16	8
Repeat with sides.		

FOURTH FIGURE.		
First couple lead to the right....	8	4
Four hands round.....	8	4
Right and left with the next....	16	8
Ladies' chain with the next....	16	8
All balance and turn.....	16	8
Four times.		

## PLAIN QUADRILLE—No. 2.

FIRST FIGURE.		
Address partners and corners....	16	8
First four right and left.....	16	8
Balance four .....	16	8
Half promenade.....	16	8
Repeat with sides.		

SECOND FIGURE.	Steps.	Measures of Music.
First lady balance to right, gent to left, turn .....	16	8
Balance four to next.....	16	8
Pass each other and balance to third and turn.....	16	8
Allemande left .....	16	8
Four times.		

THIRD FIGURE.		
First four forward and ladies cross over .....	16	8
Sides forward and ladies cross over	16	8
Grand right and left one-quarter round meet your partner and promenade to place.....	16	8
Balance all and turn .....	16	8
Repeat once, or four times.		

FOURTH FIGURE.		
First four right and left, and side four right and left, same time	16	8
First four balance four, side four ladies' chain at same time...	16	8
Ladies balance to right, turn ....	16	8
Balance to next, all turn partners	16	8
Side four the same.		

## PLAIN QUADRILLE—No. 3.

FIRST FIGURE.	Steps.	Measures of Music.
Address partners and corners....	16	8
First four right and left .....	16	8
Balance four .....	16	8
Ladies chain.....	16	8
Half promenade.....	16	8
Sides the same.		

## SECOND FIGURE.

First couple lead to the right and balance .....	8	4
Turn four hands.....	8	4
Gent take two ladies and balance to next and turn five hands..	16	8
Take three ladies and balance to next and turn six hands .....	16	8
All join hands and circle to the right .....	16	8
Repeat for each couple.		

## THIRD FIGURE.

First couple balance to right.....	8	4
Change partners and turn .....	8	4

	Steps.	Measures of Music.
Balance to next, change and turn	16	8
Balance to next, change and turn	16	8
Ladies grand chain .....	16	8
Repeat for each couple.		

## FOURTH FIGURE.

Jig .....	any calls.
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## PLAIN QUADRILLE—No. 4.

## FIRST FIGURE.

Address partners and corners....	16	8
First four right and left.....	16	8
Balance four .....	16	8
Ladies chain .....	16	8
Half promenade.....	16	8
Sides the same.		

## SECOND FIGURE.

First four forward to center .....	8	4
Chasse by couples to right between side four in a star .....	8	4
Join right hands, circle in a star..	8	4
Circle back with left hands .....	8	4

	Steps.	Measures of Music.
First four chasse to the left to center .....	8	4
Join hands and circle to place....	8	4
All balance and turn corners ....	16	8
Sides the same.		

## THIRD FIGURE.

Ladies grand chain half round...	8	4
Half promenade with opposite gent .....	8	4
Grand chain again .....	8	4
Promenade to place.....	8	4
Form grand square.		

## FOURTH FIGURE.

First four to the right.....	8	4
All chasse and form into lines ...	8	4
Half right and left into lines ....	8	4
Half right and left across.....	8	4
Half ladies chain in line.....	8	4
Half ladies chain across.....	8	4
Forward and back in line.....	8	4
Forward and turn partner to place	8	4
Sides repeat.		

## PLAIN QUADRILLE—No. 5.

## FIRST FIGURE.

	Steps.	Measures of Music.
Address partners and corners....	16	8
First four right and left .....	16	8
Balance four .....	16	8
Ladies chain .....	16	8
Half promenade.....	16	8
Ladies repeat.		

## SECOND FIGURE.

Two ladies and opposite gentle- men, forward and back .....	8	4
Dos-a-dos .....	8	4
First four right and left .....	16	8
All balance to corner and turn to place .....	16	8
Repeat three times.		

## THIRD FIGURE.

First couple promenade inside of set .....	16	8
Right and left, with right hand couple .....	16	8

	Steps.	Measures of Music
Ladies chain, with the left hand couple .....	16	8
Balance four with sides .....	16	8
All forward and back, twice .....	16	8
Repeat three times.		

## PLAIN QUADRILLE—No. 6.

## FIRST FIGURE.

All join hands forward and salute, salute partners .....	16	8
First four lead to the right, chasse, and salute opposite lady .....	8	4
Change ladies, turn to opposite, chasse and salute .....	8	4
Take that lady to place .....	8	4
All promenade—half .....	8	4
First four half right and left .....	8	4
Side four half right and left .....	8	4
All chasse, salute .....	8	4
Turn partners .....	16	8
Sides repeat.		

## SECOND FIGURE.

	Steps.	Measures of Music.
First four lead to right, change partners, and form in lines ..	8	4
Forward all .....	8	4
Chasse by couples, across .....	8	4
Right and left .....	8	4
Forward all .....	8	4
Chasse by couples .....	8	4
Ladies half chain .....	8	4
Forward all .....	8	4
Balance all, turn partners .....	16	8
Grand right and left .....	32	16
Sides repeat.		

## THIRD FIGURE.

Grand right and left, half .....	16	8
Half right and left to places .....	16	8
Four ladies forward to center and grand right and left .....	16	8
Turn partner .....	16	8
All promenade .....	16	8
Repeat.		

FOURTH FIGURE.	Steps.	Measures of Music.
First four forward and back ....	8	4
Side four forward and back.....	8	4
All forward and back .....	8	4
Head gentlemen retain partner, take side lady to place .....	8	4
Forward six.....	8	4
Ladies half change to side.....	8	4

NOTE.—Ladies on the left pass to the right gentleman, stop on the left side, ladies on the right go to the left gentleman, stop on the right side.

FIFTH FIGURE.		
Forward six.....	8	4
Ladies change to head .....	8	4
Forward six.....	8	4
Change to sides .....	8	4
Forward six.....	8	4
All join hands, forward .....	8	4
Turn partner.....	8	4
All chasse.....	8	4
Sides repeat.		

## U. S. QUADRILLE.

FIRST FIGURE.	Steps.	Measures of Music.
Introduction, address partners...	16	8
Balance to partners and turn to place .....	16	8
Turn corners with right hand, partners with the left to place	8	4
First couple lead to the right, four hands around .....	8	4
Right and left with the next....	8	4
Ladies change with the next....	8	4
First couple in the center with six hands around.....	8	4
Turn corner with right hand, part- ner with the left to place....	8	4
Repeat four times, each couple in its turn. Promenade all		

SECOND FIGURE.		
Introduction .....	16	8
Balance to partners and turn....	16	8
Turn corners with the right hand and partners with the left ...	8	4



	Steps.	Measures of Music.
First two ladies forward, salute, and turn the gentleman to the right, repeat with each gentle man to place, (by balancing 4 bars and turning 4 bars to each gent.).....	16	8
First two ladies in center, and six hands around.....	8	4
Turn corner with the right hand and partner with the left to place .....	8	4
Grand chain all the way around..	16	8
Repeat four times with head and side ladies, and head and side gents, circle eight.		

## THIRD FIGURE.

Balance all.....	16	8
Turn corners with the right hand and partners with the left to place .....	16	8
Four ladies lead to the right, turn all the gentlemen (by balanc- ing 4 bars, and turning 4 bars)	16	8
Ladies half chain.....	8	4

	Steps.	Measures of Music.
Take that gentleman and half promenade .....	8	4
Ladies half chain .....	8	4
Take your partner and half prom- enade to place.....	16	8
Grand chain all the way around..	32	16
Four ladies forward to the center	8	4
Gentlemen circle on the outside..	8	4
Form a basket and circle eight just as you are .....	16	8
Reverse positions with gents in the center and circle eight the other way.....	16	8
All balance and turn partners to place .....	16	8
Repeat the same by gents leading to the right. Promenade all.		

SHELDON'S PRESIDENTIAL POLKA  
QUADRILLE.

## FIRST FIGURE.

Ladies on the head give right hands and turn .....	4
Left hand to partners and turn .....	4
Leads polka .....	8

	Measures of Music.
Turn corners.....	8
All polka .....	8
Sides the same.	

## SECOND FIGURE.

First couple polka .....	8
Ladies chain .....	8
All polka .....	8
Repeat third, second and fourth.	

## THIRD FIGURE.

Leads promenade around each other and pass to couple on right of their place	8
Cross right hands, change partners and pass to gentleman's place .....	8
Leads polka.....	8
All polka .....	8
Sides same and repeat.	

## FOURTH FIGURE.

First and third couples right and left...	8
First polka.....	8
Leads polka.....	8
All polka .....	8
Third and second, second and fourth, fourth and first.	

## FIFTH FIGURE.

	Measures of Music.
All forward and back .....	4
Ladies one place to the right .....	4
Ladies double chain .....	8
Turn corners.....	8
All polka .....	8

Repeat until all are in places, after which all  
polka to seats.

The couples are numbered.

## PRAIRIE QUEEN QUADRILLE.

## FIRST FIGURE.

(Eight measures introduction.) First four  
forward and back [4]; (two) ladies' half chain  
[4]; side four forward (and back) [4]; (two)  
ladies' half chain [4]; all join hands, forward  
(and back) [4]; circle half around [4]; grand  
right and left, promenade to place [8]; all  
waltz (16).

(Repeat.)

## SECOND FIGURE.

(Eight measures introduction.) First four

forward and back [4]; lead to the right, salute, leave ladies (with sides), two gents cross over [4]; forward six [4]; six hands half around [4]; (first two) gents forward [4]; lead partners to place [4]; side four forward and back [4]; right and left (to place) [4]; all polka redowa [16].

(Repeat second time, side four.)

#### THIRD FIGURE.

(Eight measures introduction.) Four ladies forward and back [4]; forward and cross right hands [4]; left (hand) to partners, promenade [8]; first couple lead to the right, salute [2<sup>∘</sup>]; change ladies, and lead to the next, salute [2<sup>∘</sup>]; change ladies, and lead to the next, salute [2<sup>∘</sup>]; change ladies and lead to place [2]; balance all [4]; turn (partners) [4]; all polka [16].

(Four times.)

NOTE.—Second time, four gents forward and back, and the next couple lead to the right.

#### FOURTH FIGURE.

(Eight measures introduction.) First couple forward and back [4]; first lady cross over [4]; three hands around [4]; two gents cross over [4]; balance corners and turn [8]; polka (with same lady) [16].

(Four times.)

#### FIFTH FIGURE.

(Four measures introduction.) All salute. First gent turn the opposite lady with the right hand (side lady with the left, opposite side lady with the right and partner with the left hand) [16]; balance all, grand right and left [16]; all join hands, forward and back (ladies face out) [4]; turn partner [4]; all chasse [4]; turn corner lady (to partner's place) [4]; all galop [16].

(Four times.)

NOTE.—No 2 is only used occasionally at the present time; No. 4, not at all. In most cases a waltz (sixteen measures) is used at the end of each figure instead of the redowa, polka, mazurka, or galop originally intended.



## VARIETIES QUADRILLE.

## FIRST FIGURE.

Measures  
of Music.

Address partners and center.....	8
Grand right and left half way around ..	8
First four dance the two-step across and back.....	8
Four ladies forward and back.....	4
Four gents forward and back.....	4

NOTE.—All are on opposite sides. All dance two-step to original place to first eight bars of the music. Repeat by sides, ending with first strain.

## SECOND FIGURE.

Address partners and corners.....	8
First lady and opposite gentleman for- ward and back .....	4
Forward again, turn with right hands, (moving backward between the side couple.) First lady between third couple, second gentleman between fourth couple .....	4
Forward and back six.....	4

First lady and second gentleman for-	Measures
ward, turn with left hand to places..	of Music.
First four two-step across and back ....	4
Play four times, ending with first strain	8

## THIRD FIGURE.

First gentleman and opposite lady for- ward and turn with right hand, turn partner with left, gent remains in center .....	8
Four ladies join hands around the gen- tleman, circle half way, and back to places .....	8
All redowa or york around to place ....	8
Play four times, ending with first strain.	

## FOURTH FIGURE.

During the last two bars of the introduction the side ladies join the heads.	
Forward and back six; ladies pass to side gentlemen .....	8
Forward and back six, ladies pass to head gentlemen .....	8
Forward and back six, ladies pass to side	8
Forward and back six, ladies pass to places .....	8

Waltz Tempo.	Measures of Music.
Four ladies forward and back.....	4
Address partners .....	2
All waltz .....	16
Repeat by sides, end with waltz.	

## FIFTH FIGURE.

Introduction .....	4
First four galop to center and back, then two-step across.....	8
Sides the same .....	8
Heads repeat to place.....	8
Sides repeat to place.....	8
All balance to corners, and every lady to the right .....	8
All dance two-step around.....	8
Dance four times through.	

EXPLANATION OF FIGURE NO. 4.—When ladies pass to the sides, the gentleman has two ladies, one on each side, let the lady on the right pass to the left gent, lady on the left pass to the right.

## FRANCAISE.

## FIRST FIGURE.

	Measures of Music.
Address partners and corners .....	8
Right and left all .....	8
Face partner, chasse to right and left...	4
Turn with right hand .....	4
Ladies' chain.....	8
Half promenade.....	4
Right and left to place .....	4
Repeat.	

## SECOND FIGURE.

Introduction .....	8
First lady and second gentleman for- ward and back .....	4
Chasse to the right .....	4
To the left .....	4
Cross over .....	4
Forward and back.....	4
Chasse to right.....	4
To left.....	4
Cross to place.....	4
All balance to partners and turn with right hand .....	8
Repeat second lady, first gentleman.	

THIRD FIGURE.	Measures of Music.
Introduction .....	8
First lady, second gentleman, join right hands, cross over .....	4
Left hand back and right hand to part- ners .....	4
All balance .....	4
Half promenade.....	4
First lady, second gentleman, forward and back.....	4
Dos-a-dos .....	4
All forward and back .....	4
Right and left to place.....	4
Repeat, second lady, first gentleman.	

## FORMATION.

In teaching this dance, form two lines, and number the couples from the head thus:

1st	2d	1st	2d
oo	oo	oo	oo
1	2	3	4

so first couple stands opposite

5	6	7	8
oo	oo	oo	oo
2d	1st	3d	1st

the second. After learning the dance, form in squares of double sets, or four couple abreast, never in single sets.

## CAKE WALK QUADRILLE.

(The Popular Fad of Popular Society.)

Figures by Prof. A. C. Wirth, President of the American National Association of Masters of Dancing. Music composed and arranged by Wm. Wirth. Copyrighted 1899.

## FIRST FIGURE.

Address partners and center (a la Cake Walk) [8 measures]; first four right and left with right hand couple [8]; promenade, with the same (Cake Walk [8]; ladies chain [8]; four ladies cross right hands and circle around the inside of the set. (Simultaneously the four gents promenade single file around the set in opposite direction.) Call it thus: Ladies cross right hands, circle. Gents promenade outside. Cake Walk [8]; side four repeat with the right hand couple.

## SECOND FIGURE.

Commence figure with second strain of music. First couple cake walk inside of set [8 measures]; all march single file to the right

around the set [8]; third couple cake walk inside of set [8]; all march single file to left around the set [8]; second and fourth couples the same.

#### THIRD FIGURE.

Commence figures with second strain of music. First couple promenade inside of set, cake walk, face out, third and fourth couple fall in line [8]; separate in two lines, head couple cake walk down the center and back [8]; forward and back, in two lines [4]; turn partners to place [4]; all promenade (cake walk) around the set [8]. Four times. The third, second and fourth couples promenade inside of set and face out in the order named.

#### FOURTH FIGURE.

Commence figures with music. Join hands, circle to the left [8 measures]; first couple promenade around the outside of set, a la cake walk [8]; first couple inside of set, six hands around [8]; four ladies cross right hands in center, left hand to gent's right, promenade around in a star (cake walk) [8]; third couple

promenade around, outside, cake walk [8]; third couple inside of set, six hands around [8]; four gents cross right hands in center, left hand to lady's right, all promenade in star, cake walk [8].

No. 4, except circle to the left, is repeated by the second and fourth couples, in the place of first and third. To finish, all forward and back. Address center, a la cake walk. All two-step around the hall.

#### DIXIE FIGURE.

##### FIGURE CHEAT.

(Can be introduced for No. 2, 3, or 5.) Head lady lead to the right [4]; balance, swing or cheat [4]; balance to next, swing or cheat [8]; balance to next, swing or cheat [8]; balance partners, all [4]; swing [4].

(Repeat with third, second, and fourth lady and fourth lady and four gentlemen.)

NOTE.—It is optional with the lady leading off from her place to swing any gentleman in the set, as the plan is to cheat the gentleman balanced with.

## BASKET.

(Can be introduced as No. 3, 4 or 5.) Allemande left [8]; gents turn ladies into the center with right hand [4]; all join hands (with partner) and balance [4]; ladies about face, gents form (the) basket (over the ladies) [4]; all balance (as you are) [4]; all chasse (to the right) [4]; turn partners [4].

(Twice or four times. Second time gents into center.)

## DIXIE.

(Can be introduced for No. 3 or No. 5.) (Eight measures introduction.) (The) first lady walk around [8]; (the) opposite gent walk around [8]; all walk around [16]; balance all (and) swing [8]; Allemande left [8].

(Four times, then) four ladies walk around [8]; four gents walk around [8]; all walk around [16]; balance all (and) swing [8]; Allemande left [8].

## THE GIRL I LEFT BEHIND.

(Formation—Six couples in a set; ladies face one way, gents opposite.)

(The first call when music starts.) (Before starting, the head couple cross over.) Head couple with second lady down the center [4]; leave lady (at foot) and head couple back [4]; down (the) center with second gent [4]; leave gent, and back to place [4]; head couple down the center [4]; both couples back to place [4]; right and left (at head of set) [8].

(Six times.)

## OLD DAN TUCKER.

(Formation—A circle around the room, one or more Tuckers in the center without partners.)

(The first call when music begins.) All balance to Tucker [4]; Allemande left [8]; grand right and left [16]; promenade all [8]; all forward and back [4]; all join hands, circle to the left [8].

(Repeat as often as desired.)



## MONEY MUSK.

(Formation—Six couples in a set, ladies on one side, gents opposite. Ladies' right is the head.)

(The first call when music begins.) Head couple swing once and a half around [8]; go between the second and third couple, and forward six [4]; swing three-quarters around [4]; forward six [4], swing three-quarters around [4]; right and left (or double chasse) [8].

(After the head couple has passed the third couple, call Head couple swing once and a half around. Repeat as often as desired.)

## LANCIERS.

Commence by addressing partners, then center of set, "General Address."

FIRST FIGURE.	Measures of Music.
Introduction .....	8
First four forward and back .....	4
Turn opposite once around, return to place .....	4

## LANCIERS

First couple pass between second (hands joined) .....	Measures of Music. 4
Second couple pass between first (hands joined) .....	4
Address corner, turn corner .....	8
Sides repeat.	

## SECOND FIGURE.

Introduction .....	8
First four forward and back .....	4
Leave ladies in center facing partner, address .....	4
Forward and back (passing partner on left) .....	4
Turn partner .....	4
Side four separate, join hands with first four, forward and back in two lines	4
Forward, turn partners to place .....	4
Sides repeat.	

## THIRD FIGURE.

Introduction .....	8
First four forward and back .....	4
Forward, address and retire to place ...	4
Ladies chain .....	8
Sides repeat.	

FOURTH FIGURE.	Measures of Music.
Introduction .....	8
First four lead to right, address.....	4
Promenade half way, address.....	4
To place, address opposite couple .....	4
Right and left first four .....	8
Sides repeat. Then to left.	

## FIFTH FIGURE.

Chord, address partners.	
Grand right and left (address partners at meeting) .....	16
First couple promenade around inside of set facing out, third and fourth couples fall in line.....	8
Left and right glide .....	8
March, ladies to right, gents to left ....	8
Forward and back in two lines (hands joined) .....	4
Forward turn partner to place .....	4

## WALTZ LANCIERS.

(A la Minuet.)

Originally arranged and introduced by E.  
Woodworth Masters.

Adopted by N. A. T. D. in 1891.

FIRST FIGURE.	Measures of Music.
Introduction .....	8
First four forward to right (bend).....	4
Retire to place .....	4
Right hand to opposite, turn to places..	8
Waltz around opposite couple.....	16
Repeat, sides to right, etc.	

## SECOND FIGURE.

Introduction .....	8
First four forward to right (bend).....	4
Retire to place .....	4
Ladies cross over (slowly).....	8
Waltz around opposite couple..	16
Repeat, sides to right, etc.	

## THIRD FIGURE.

Introduction .....	8
First four forward to right (bend).....	4
Retire to places .....	4
Forward, address, retire to places.....	8
Waltz around opposite couple.....	16
Repeat, sides to right, etc.	

FOURTH FIGURE.	Measures of Music.
Introduction .....	8
First four lead to right, address.....	4
Exchange partners lead to opposite, address .....	4
Exchange partners, lead to place, all address opposite couples .....	4
Address partners (all).....	1
Waltz around the set.....	16
Repeat, sides lead to right, etc.	

FIFTH FIGURE	
Introduction .....	8
All waltz around the set.....	16
First (third, second, fourth) couple waltz inside of the set facing out .....	8
Other couples form in column .....	8
Face partners, right hand and cross over, turn and address partners .....	8
Left hand, cross back, turn, address....	8
Head couple waltz down center and back, all retire to places.....	16
Third, second and fourth couples waltz inside of set in rotation.	

## FINALE.

All waltz around the room.

NOTES.—The bendings are confined to the knees, the toes well turned outward, bending to the sides. The body aplomb.

At commencement of quadrille, first address partners then center of set.

Exchanging partners in No. 4. Gentlemen present right hand, ladies give left.

The couples must at all times dance within the limits of their own sets.

Figures to be walked one step to a measure. Each number to be danced four times.

AMERICAN NATIONAL LANCIER'S,  
OR SARATOGA.

(Adopted by N. A. T. D.)

Commence by addressing partners, then all join hands with partners, and address center. 'A general address.'



FIRST FIGURE.	Measures of Music.
Introduction, address .....	8
First four forward and back with right hand couples.....	4
Turn opposite with both hands, and return to place .....	4
First four (hands joined) pass between sides .....	4
Return outside, sides between, hands joined .....	4
Address corners, turn corners .....	8
Sides repeat to right.	
SECOND FIGURE.	
Introduction .....	8
First four forward and back with right hand couples.....	4
Leave ladies in center facing partners, address .....	4
All forward and back .....	4
Turn partners to place .....	4
Promenade, arm in arm, around opposite couple .....	8
Sides repeat to right.	

THIRD FIGURE.	Measures of Music.
Introduction .....	8
First four forward and back with the right hand couples.....	4
Forward again, address, return to place	4
Ladies chain (with same couple).....	8
Sides repeat to right.	
FOURTH FIGURE.	
Introduction .....	8
First four lead to the right, address ....	4
Exchange ladies, lead to opposite, ad- dress .....	4
Exchange ladies, lead to place, address center .....	4
Right and left with right hand couples .	8
Sides repeat, which will leave all in original places.	
NOTE.—Exchanging ladies, the gentlemen will extend right hand, ladies present left	
FIFTH FIGURE.	
Introductory chord—address partners.	
Grand right and left half way around, pass partner, turn and address.....	8

Reverse grand right and left back, address partner in place.....	8
First couple promenade around inside of set, face out.....	4
Third and fourth couple fall in line (in rear).....	4
All forward and back, (4 steps twice) separate, forming two lines, facing partners .....	8
Head couple down center and back (hands joined).....	
All forward and back in two lines, turn partners to place .....	8

Couples promenade around inside and face out in rotation, as follows, first, third, second and fourth. End with first strain. Each number to be danced four times, alternately by first four and sides.

### MILITARY LANCIERS.

(By Prof. A. C. Wirth.)

#### FIRST FIGURE.

(Eight measures.) Address (a la militaire.)  
First four grand right and left (performed by

two couples only) [8]; (when first four have almost finished the above, side four forward to center and form arches, third gent with fourth lady, fourth gent with third lady, and is called) sides forward, form arches (taking their time from the above eight measures), first couple pass under the arch, second separate and pass outside [4]; second couple pass under, first couple outside [4]; turn corner with right hand, partner with left hand [8].

(Four times, sides repeat.)

#### SECOND FIGURE.

(Eight measures introduction.) All forward, gents in center, back to back, ladies return to place [4], address (gents a la militaire) ladies curtsy [4]; gents chasse, and ladies sentinel march [4]; (gents four steps forward and four steps back to center, without turning, ladies march to corner of set, turn to right and return to place, see diagram); turn partner to place [4]; all join hands forward and back [4]; turn partners [4].

(Four times.)

## THIRD FIGURE.

(Eight measures introduction.) All forward and back [4]; face partners, address (a la militaire) and face the center of the set [4<sup>⌢</sup>]; four ladies' grand chain [8].

(Four times.)

## FOURTH FIGURE.

(Eight measures introduction.) First four lead to the right, address (militaire) [4<sup>⌢</sup>]; circle four hands half around, address (militaire) [4<sup>⌢</sup>]; half right and left, side four right and left, first four to place, side four to place [8].

(Four times, sides repeat, first four to left, etc.)

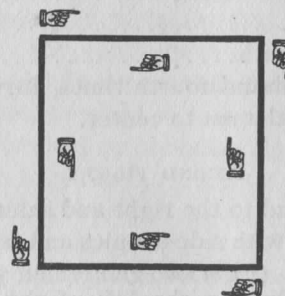
## FIFTH FIGURE.

(Chord, address militaire.) Grand square [16]; first couple promenade (inside of set), face out in place, third and fourth couple fall in line, face partners and address (a la militaire) [8<sup>⌢</sup>]; cross over, address (a la militaire, same as chasse, but use walking steps) [4<sup>⌢</sup>], cross back, address (a la militaire) [4<sup>⌢</sup>].

(Repeat with third, second, and fourth couples.)

NOTE.—All the walking steps must be taken with a military air and precision. Address only at the beginning of the first and fifth numbers. Address a la militaire, gents raise the right hand, touch tips of fingers just above the temple, then carry the hand diagonally from the head twelve inches and drop the arm to the side.

DIAGRAM.



(To be performed as though the set was perfectly square.)

## COLUMBIAN LANCERS.

FIRST FIGURE.	Measures of Music.
Introduction .....	8
All forward to the right, (each couple face to right and forward and back)	4
Turn partners.....	4
Ladies forward and join hands in circle facing out.....	4
Balance.....	2
Ladies forward and form circle with gentlemen, (ladies facing out and gentlemen facing out) .....	2
Balance.....	4
Turn partners.....	4
The second and fourth times, forward to the left, and gentlemen to center.	

SECOND FIGURE.	
First four lead to the right and salute ..	4
Leave ladies with side couples and return to place. (First two gentlemen place their ladies to the left of the said gentlemen, forming two lines of three, facing the center, and return to places.....	4

	Measures of Music.
Forward and back six.....	4
Ladies cross over.....	4
Forward and back six .....	4
All turn partners, (to place) .....	4
Second and fourth times sides lead.	

THIRD FIGURE.	
First four forward .....	2
Exchange ladies and return to places. (The exchange of ladies should be made by the gentlemen taking the ladies right hands in their left, the gentlemen turning so that they will move forward in conducting new partners to places.....	2
All join hands and salute.....	2
Retire to place .....	2
All chasse across. (All chasse across and salute corners, dechasse and salute partners).....	8
Second and fourth times sides lead.	

FOURTH FIGURE.	Measures of Music.
First four lead to the right and salute..	4
Separate and form lines with sides and salute. (Separating, the gentlemen pass to the right of the side ladies, and the ladies pass to the left of the side gentlemen, forming two lines of four, facing the center, the lines salute each other) .....	4
First four forward and salute. (The first gentleman and second lady forward toward each other, and the second gentleman and first lady will do the same) .....	4
First four right and left .....	8
Second and fourth times sides lead.	

NOTE.—It will be seen that two gentlemen exchange places each time the above number is danced, and all do not regain original places until the number is being danced the fourth time.

FIFTH FIGURE.	Measures of Music.
Four ladies half chain .....	4
Four gentlemen half chain .....	4
Four ladies half chain .....	4
Four gentlemen half chain .....	4
First couple promenade, (gentleman taking lady's left hand in his right, leads her around inside the set and finishes in place .....	8
All chasse to the left .....	2
Dechasse .....	2
Turn partners .....	4
All face partners and march. (Gentlemen upon the outside, ladies upon the inside, half around the circle and salute partners) .....	8
All forward and back .....	4
Eight hands around to place .....	4
Third, second and fourth couples in turn promenade.	

NOTE.—In place of promenade, the two-step may be danced inside the set, eight bars.



## OAKLAND MINUET.

(By Professor Sheldon.)

## FIRST FIGURE.

Measures  
of Music.

Leads, (gents giving hand to partner  
and left to opposite gent,) prom-  
enade around each other and salute  
couples to left. .... 8

While sides give right hands and bal-  
ance in place.

Cross hands with sides and around ..... 8

Right and left to places ..... 8

Sides same.

Lead to front and through. Back. The  
other way..... 32

## SECOND FIGURE.

First couple face out. Sides in center.

Join hands and balance on line .... 32

Right hands and change places. Join  
hands and balance on line ..... 16

Left hand back and balance on line .... 16

All to places ..... 8

## THIRD FIGURE.

Measures  
of Music.

All forward and ladies join hands in  
center ..... 8

Gents join hands around to right, raising  
hands pass right over partner's head 8  
Same time ladies balance.

All around to left and join partners at  
place ..... 8

## FOURTH FIGURE.

Leads to right sides, left pass through  
and salute opposite couples on next  
place ..... 8

Cross hands and around ..... 8

Through to next place, join hands and  
around..... 16

Repeat ..... 32

## FIFTH FIGURE.

Right hand to partner, turn ladies, backs  
to center..... 8

Ladies join hands and around to oppo-  
site place ..... 8

Same time gents promenade in oppo-  
site direction to same place.

Left hand to partner and turn gents to center .....	Measures of Music.	8
Gents to right to places (ladies the other way) .....	8	
Turn partners at place .....	8	
All forward. Back. Right. Left. Salute. To seats .....	16	

## DE GORMO.

## FIRST FIGURE.

First four right and left .....	8
Balance four and turn .....	8
Ladies' chain .....	8
All waltz .....	16

## SECOND FIGURE.

First two forward and back .....	4
Cross over .....	4
First four forward and back .....	4
Turn to place .....	4
All waltz .....	16
Repeat three times.	

## THIRD FIGURE.

	Measures of Music.	
First four cross over with right hand...	4	
Back with the left .....	4	
Balance in a square .....	4	
Turn to place .....	4	
All waltz .....	16	
Repeat.		

## FOURTH FIGURE.

Four ladies forward and salute .....	4
Four gentlemen the same .....	4
All chasse and turn corners with right hand .....	8
Slow . { Turn partner with left hand...	4
{ Grand right and left half around	4
Quick time to place. All galop around hall.	

## WALTZ QUADRILLE.

## FIRST FIGURE.

First four forward and back .....	4
Ladies half chain .....	4
Chasse all .....	4
Four ladies cross hands, circle half around .....	4

	Measures of Music.
Turn partners to places .....	4
First couple lead to the right .....	4
Four hands round to place.....	4
Same four waltz.	
Sides repeat.	

## SECOND FIGURE.

First two gentlemen forward and back..	4
Lead to the left and salute .....	4
Take side lady and retire to place.....	4
Forward six.....	4
Circle half around .....	4
Side gentlemen cross over.....	4
Grand right and left to place .....	8
All waltz.	

## THIRD FIGURE.

First couple face out, others fall in back	8
All face partners, salute .....	4
Two center couples double chassez.....	4
Forward all and turn to place.....	4
First four waltz.	
Repeat four times.	

## FOURTH FIGURE.

	Measures of Music
First lady turn opposite gentleman with right hand .....	8
Side gentlemen with left hand.....	4
Opposite with right hand.....	4
Partner with the left.....	4
First four forward, cross hands, circle to place .....	8
Side four forward, cross hands, circle to place .....	8
All waltz.	

## POLACCA.

## FIRST PART.

(Introduction.) All join hands, take four steps to the left, turn partner half round, four steps to the right.....	8
All waltz to places.....	16

## FIGURE.

First four forward, change ladies .....	4
Two gentlemen cross over.....	4
Four ladies cross hands, stop and balance	4
All turn partners .....	4
First two ladies cross over and waltz to place .....	8

## SECOND PART.

Measures  
of Music.

(Introduction.) Grand right and left half round .....	8
All waltz to place.....	16

## FIGURE.

First four forward, change ladies and lead to sides.....	4
Change ladies and waltz to gentleman's place .....	4
Sides the same.	
All waltz .....	16
Repeat.	

## THIRD PART.

(Introduction.) All give left hands to partners, promenade half around ..	8
All waltz to place.....	8

## FIGURE.

First couple lead to the right .....	4
Cross right hands around.....	4
Join left hands over the right, and all waltz around .....	4
Change partners and waltz to next couple	4
Execute the same with each couple.	

## FOURTH PART.

Measures  
of Music.

(Introduction.) Turn partner with right hand .....	8
All waltz .....	16

## FIGURE.

First four forward, pass through, giving right hand to opposite and left to partner .....	8
Turn with left hand, keep hands joined and join with sides, turn with left hand .....	8
Take partners, first four waltz to places	16
Repeat.	

## FIFTH PART.

(Introduction.) Ladies' grand chain...	16
--	----

## FIGURE.

Gentlemen all face left hand lady and march half round.....	8
Turn half and back to place .....	8
All waltz around to gentleman's place..	16
Each time changing partner.	
Repeat four times in all.	

## PARISIENNE.

## FIRST FIGURE.

Measures  
of Music.

First couple lead to right and salute. ..	4
Lead to left and salute.....	4
First four right and left .....	8
Then all waltz.....	16
Each couple follow as first.	

## SECOND FIGURE.

First two forward and back .....	4
Turn partner with right hand half round	4
Forward again and back .....	4
Turn partner to place with left hand ...	4
All polka to right.....	16
Dance four times.	

## THIRD FIGURE.

First gentleman invites each lady to center .....	8
Ladies all circle round the left.....	8
Four gents turn partners to places .....	4
All waltz to places and back; dos-a-dos.	16
Dance four times.	

## FOURTH FIGURE.

Measures  
of Music.

First couple turn with both hands.....	4
Moulenet of three at corners.....	4
Forward two .....	4
Chassez to right, turn partners to places with left hand.....	8
First four redowa across the set and stop	4
Side four and stop.....	4
First four to places and then side four to places .....	8
Dance four times.	

## FIFTH FIGURE.

First two forward and back.....	4
First four salute to partners and chassez back .....	4
Forward eight in lines .....	4
Four ladies form a star and give left hand to partners, all balance .....	8
Gents waltz to next lady, etc., until you come to your partners, then all waltz.	
Dance four times.	



## MONTIBELLO QUADRILLE.

## No. 1.

Advance. (8 measures introduction, address partners and corners.) (Four) ladies balance to the right and salute [4<sup>^</sup>]; balance to (the) next and salute [4<sup>^</sup>]; next [4<sup>^</sup>]; balance (to) partners and salute [4<sup>^</sup>]; first four forward and back [4]; half right and left [4]; sides forward and back [4]; half right and left [4]; all forward and back (twice) [8]; circle half around [4]; swing partners [4].

(Repeat with sides.)

## No. 2.

The Attack. (8 measures introduction.) First four forward and back [4]; two ladies' half chain [4]; forward (again), two gents cross over [8]; balance (to) partners and turn [8]; all chasse, right hand to corners, salute [4<sup>^</sup>]; chasse back, left hand to partner, salute [4<sup>^</sup>]; first four forward and back [4]; half right and left [4].

(Repeat with sides.)

## No. 3.

The Cross Charge. (8 measures introduction.) Gents cross right hands, left to partners (and) balance [4]; swing ladies to center [4]; ladies hands around [4]; gents promenade to the right [4]; balance partners (and) turn [8]; four ladies' chain [8]; balance corners (and) turn [8]; all promenade (with own partner) [8].

(Twice or four times. Second and fourth times ladies cross hands.)

## No. 4.

The Defeat. (8 measures introduction.) First couple forward, leave lady in center [4]; second couple the same [4]; third [4]; fourth [4]; four ladies join hands, circle to the right [4]; (four) gents join hands with ladies [4]; all balance (and) swing [8]; four ladies forward and back [4]; four gents the same [4]; all join hands, forward twice [8].

(Twice.)

## No. 5.

The Victory. (8 measures introduction.) First four half right and left [4]; side four

half right and left [4]; first four (back) [4]; side four (back) [4]; head gent lead to the right and change ladies, to next, next, to place [8]; balance all and swing [8]; march (arm in arm half around), turn (and) march back (to places) [16].

(Four times. Last time march to seats.)

NOTE.—The first part of this figure is to be played very fast until the march, which is the reverse, quite slow. (Nos. 2 and 4 are seldom danced.)

### THE COTILLION.

(Known to America as "The German.")

This dance has its origin from Germany and was danced by eight persons, like the French Quadrille and English Cotillion over fifty years ago. The Cotillion in its present form passed from Germany to Russia, thence to Paris, where it received improvements, and passed on to London in about 1840 and holds a leading position among the society people of Europe.

It was introduced in America about 1830, but did not become popular until about 1870, and

is continually making rapid strides in public favor.

A gentleman who is a good dancer and quite well versed in some of the figures is selected to "Lead." The gentleman so selected should receive his invitation in time to enable him to familiarize himself and a few others in a portion of the figures to be used.

The early part of the evening is spent in conversation or dancing quadrilles and round dances. The chairs to be placed around the room in a semi-circle, each couple should tie their chairs together with a pocket handkerchief or ribbon. It requires eight couples to have a German, but the number may extend to thirty or forty couples.

No refusal to dance is permitted either to gentlemen or ladies; the leader must be unconditionally obeyed. The music can be waltz, redowa, polka, galop or mazurka. The style of having the orchestra play all the time has been abolished; the leader can stop and start the music at will with a castinet and let the orchestra know what to play next.

The choice of figures cannot be held to precise rules; it depends on circumstances, which vary at almost every assemblage. Certain figures are especially appropriate to intimate circles and cannot be admitted in assemblies composed of strangers or a mixed gathering.

Each number is commenced by leader and partner or all waltz around the inside of the charmed circle.

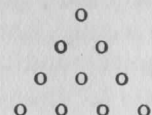
## I.

## LAWN TENNIS.

Leader selects five ladies. Leader's partner selects six gents. Leader and his partner hold up sheet for net. All the ladies on one side of sheet, gents on the other. Ladies bat ball over the sheet in rotation; the gentleman catching the ball will step around the net (sheet), take the lady who served the ball for his partner and promenade or waltz until all the ladies have partners. Lone gent takes his seat. Leader waltz with partner. No favors.

## II.

## THE PYRAMID.



Ladies form pyramid, equal number of gentlemen join hands in line and wind around first lady, next two, etc.; then reverse the movement until conductor arrives in front of first lady, with whom he waltzes; other gentlemen waltz with nearest ladies. (Rearrange pyramid *ad libitum*.)

## III.

## THE GRAND ROUND.

Any number (four or more) lead off, each gentleman selects another gentleman; each lady selects another lady; the ladies join hands in circle, gentlemen form a circle around ladies' circle. All circle to left one complete circle, then leader breaks circle and takes his partner directly through circle, next gent with

next lady follow, etc., gents to right and ladies to left, remain in two curved lines, gents in one, ladies in the other; leader valse with partner down the center, each couple follow successively and quickly until all valse.

## IV.

## THE ZIGZAGS.

Any number of couples (six or more) place themselves in line all facing the same direction, keeping close to partners, each couple about three feet apart. The rear couple commence waltzing "zigzag" through the column, each couple follow in rotation until all are waltzing. Continue until signalled to seats.

## V.

## THE FAN.

Leader waltzes with partner once around, then places three chairs in center of circle in a line, places lady in center chair, selects two gentlemen and seats one on each side of lady,

then present lady with a fan, the lady hands the fan to one gentleman and waltzes with the other; the gent with the fan hops around and fans the couple while they waltz around. The hopper then conducts the next lady to chair and two gents, until each lady has been in center chair.

## VI.

## FLOWER FIGURE.

Provide natural flowers (32); seat a lady in center of room with flowers placed loosely on a tray. One couple waltz at signal, each take a flower and favor some one with whom they dance. Repeat this until by changes the thirty-two persons are up. Signal, form circle, grand right and left, waltz. Another lady will then be left. She takes her seat in the vacated chair and the dancers in waltzing around throw the flowers in her lap, with which she makes a bouquet. The leader then appoints a gentleman to waltz with the lady or waltzes with her himself. Seats. No favors.

## VII.

## LETTER CARRIER FIGURE.

Boy or girl in uniform of letter carrier with bag and whistle. Ladies enclose their cards in envelopes (each separately); they are then collected by the carrier, Gents form in line, carrier then hands letters, one by one, to leader, who calls the names as they are handed to him. First lady called dances with first gentleman and so on until five couples have waltzed around, when, from a signal from carrier's whistle, they find seats and so on with each succeeding five couples.

## VIII.

## THE SERPENT.

First couple leads off. The gentleman leaves his lady in a corner of room facing the wall; then he brings forward four or five more ladies and places them in a line behind his partner singly, leaving about two feet space between each one. He then selects as many gentlemen (including himself) as there are ladies, with

whom he forms a loose chain and conducts them rapidly in a course between the ladies (commencing with the last lady) until he reaches his partner; he then claps his hands and each gentleman dances with the lady nearest him.

## IX.

## THE CARDS.

First couple leads off. Leader presents four ladies the four queens of a deck of cards; the leader's lady presents four gentlemen with four kings of the same deck. The gentlemen seek the ladies of their suit and dance with them.

## X.

## THE NOSEGAYS.

Several nosegays are laid upon a table. The first couple leads off. The gentleman and his lady each take a nosegay; the lady presents to a gentleman, the gentleman to a lady and waltz. Repeat, each couple in rotation.



## XI.

## THE SCARF.

First couple leads off. The leader stands in center of room holding scarf; his partner, with all the other ladies, form a circle around him and turn rapidly to the left; the leader tries to throw scarf over the shoulder of one of the ladies, with whom he waltzes. All the other gentlemen come forward and waltz with their partners to place.

## XII.

## THE BASKET, RING AND FLOWER.

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

the one who has the flower dances with the lady who presented it to him. When they have danced around the room two or three times they all resume seats, and the next couple do same until end of circle.

## XIII.

## THE MAGIC HAT.

First couple lead off. The leader gives his lady a hat, which she presents to several ladies, who deposit in it some article, such as a glove, a key, fan, handkerchief, etc. She then presents the hat to the gentlemen, who each take one of the articles, and dance with the lady to whom it belongs. Repeat *ad lib.*

## XIV.

## THE FIGURE EIGHT.

Two chairs are placed in the room about eight feet apart. First couple lead off and waltz around the chairs, describing the figure eight. This is difficult to do, and one who can perform it nicely is a very good waltzer. Each couple repeat.

## XV.

## THE GLASS OF WINE.

(Lemonade or Champagne.)

Provide a bottle of wine, two wine glasses and a third dish with water in to wash glasses, have them on a table in center of circle and three chairs in a row near table. Leading couple waltz, leader seat partner in center chair, select two gentlemen from the circle, seat one on each side of the lady, then give lady a glass of wine, she to give the wine to one gentleman and waltz with the other, the gentleman receiving the wine will drink the same and return to his seat in the circle. Leader after giving his partner the glass of wine returns to his seat in the circle.

Each couple in rotation perform the same.

## XVI.

## BAD WEATHER.

Leader and partner waltz around. Leader's partner take an umbrella, hand it (open) to any gentleman in the circle, and return to seat.

The gentleman with the umbrella will hold it up and walk around the circle until some lady takes him out of the bad weather by arising, take the umbrella, hand it to another gentleman in the circle, who in turn walks around until relieved. The lady relieving the gentleman, waltz once around with him and return to seat.

NOTE.—This figure can be made very amusing if the gentlemen will imitate walking in the mud, jumping over pools of water, roll up his pants, etc., while the ladies must not allow one gentleman to remain out in the rain too long.

## XVII.

## THE DANGER SIGNAL.

Leader and partner waltz. Leader place a red lantern in center of circle. His partner will request of a gentleman that he take the lantern and walk around the circle until one of the ladies relieve him and she hand the Danger Signal to a gentleman she may select

from the circle, and waltz once around with the gentleman just relieved.

## XVIII.

## THE MASK FIGURE.

Have masks provided—about six.

Leader select one couple, they another couple and they another, etc., until six (or as many couples as there are masks provided) couples beside the leading couple are dancing. At signal leader and partner will hold a screen before the table on which the masks are. All the gentlemen will step behind the screen and put on a mask. Then all the gentlemen hold their heads above the screen, the ladies from the other side select partners and all waltz once around, gents with masks on. Return masks to the table. Repeat *ad lib*.

## XIX.

## SCISSORS TO GRIND.

(A very good figure for children.)

Provide a bell.

Leader and partner waltz once around.

Leading lady hand bell to one of the gentlemen, he to walk around the circle ringing the bell and sing "Scissors to grind," until some lady has scissors to grind, takes from him the bell, hands it to another gentleman, who in turn imitates a "Scissors to grind" character. Gent waltz once around with the lady who has rescued him from his honored position of "Scissors to grind."

NOTE.—This figure must be made lively by giving various answers: Not to-day, Come to-morrow, Mine are sharp, I have none, etc.

## XX.

## BLIND BUFF OF SIX.

Place six chairs back to back in center of circle.

Two couples lead off, leader have his partner be seated in the center, the gentleman of the other couple be seated in the center chair directly back of the leader's partner. Blind-fold the lady and gentleman in the chairs, then the leader and second lady each get one couple out of the circle, walking very quietly to keep

those who are blindfolded from finding out which is lady or gent. Have one lady and one gentleman seated on each side of those in the chairs, leader and second lady return to their own seats in circle. Those blindfolded will now choose either to the right or left and waltz with the same whether lady or gentleman. The two left will choose a partner from circle and waltz once around the room.

Next two couple repeat, etc.

## XXI.

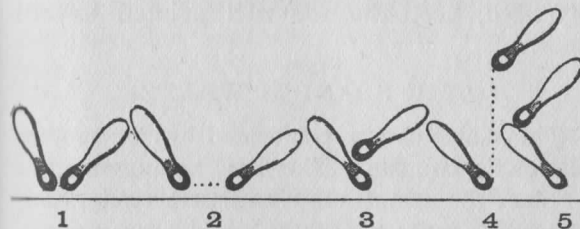
### THE COLUMNS.

The leader and his partner lead off. He then places her standing in center of room. He selects a gentleman, whom he places back with his partner; he then brings another lady whom he places facing the gentleman, and in the same manner with the others, until a column of five or six couples is formed, which must terminate with a lady, the leader himself standing back to back with the last lady. At a signal by leader, all turn about and waltz

with his or her *vis-à-vis*. Two or three lines can be formed by starting two or three couples. The columns can also be used as a final figure.

The foregoing figures are considered sufficient for this limited volume. They are self-explanatory.

### THE FIVE POSITIONS.



1st.—Stand with weight of body equally on both feet with heels together, the toes well turned out. See cut.

2d.—Glide right foot directly to right, bending left knee.

3d.—Place right heel in hollow of left foot.

4th.—Glide right foot forward from 1st to 3d position.

5th.—Place right heel at side of toe of left foot.

Body aplomb. Weight of body on left foot in all except the first position.

NOTE.—Positions also to be taken as above with left foot.

REMARKS.—In all movements where the foot is raised, keep the toe well pointed toward floor.

### THE SPANISH WALTZ.

This dance can be performed by any number of double couples. The best arrangement is to place the couples in a complete circle, each alternate couple facing the opposite way to the next. This produces a series of small squares or sets, each consisting of two couples, facing one another. The same movements are executed in all the sets at once, so that the description of one will serve for all. For the first part each couple advance to their *vis-à-vis*, retire, and waltz to opposite sides; repeat with

partner. Again perform the first movement, then with partner to original places. Second Part.—All should join hands in a circle, advance and retire, the gentleman then turning the lady on his left, hand over head, into his place, while he steps into hers; repeat this four times, when the original place will be reached. Third Part.—The couples now waltz twice around their own set, and pass on to meet the next couple, with whom the figure is repeated; continue this until your original *vis-à-vis* is met.

The whole three parts are done to a waltz movement, but advancing, retiring, though occupying one bar each, must be done with only one step and a slight raising on the ball of the foot; it is impracticable to do three movements for each bar in this part. Also note that, in crossing, four short steps must be taken to the count 1, 2, 3, 1, and turn done on 2 and 3, the gentlemen turning to the left, the ladies to the right. Care must be taken that the gentlemen start with the left foot and the ladies with the right.



## THE CIRCASSIAN CIRCLE.

To dance this, stand as described in the Spanish Waltz. All must commence simultaneously, and at the conclusion of the figure should pass each other, and repeat the whole with the next couple. Continue this until your original *vis-à-vis* is met.

## FIGURE.

Hands across, set and turn partners, Ladies' Chain, promenade once around and across to next couple.

## SIR ROGER DE COVERLY.

(Also known as the "Virginia Reel.")

This dance was composed expressly for a finishing country dance about one hundred and fifty years ago, and derived its name from Addison's "Sir Roger De Coverly," so frequently mentioned by him in his popular essays in the *Spectator* (London).

## FORMATION FOR THE VIRGINIA REEL.

Two lines are formed, in one line all the

gentlemen, the other all the ladies, each opposite to and facing partner, thus:

## Head Couple.

GENTS	LADIES
x	o
x	o
x	o
x	o
x	o
x	o

## Foot Couple.

Figures condensed to dance from.

Head lady and foot gent forward and back.

Head gent and foot lady forward and back.

Head lady and foot gent swing with right hand.

Head gent and foot lady swing with right hand.

Head lady and foot gent swing with left hand.

Head gent and foot lady swing with left hand.

Head lady and foot gent swing with both hands.

Head gent and foot lady swing with both hands.

Head lady and foot gent "dos a dos" (walk around each other.)

Head gent and foot lady "dos a dos."

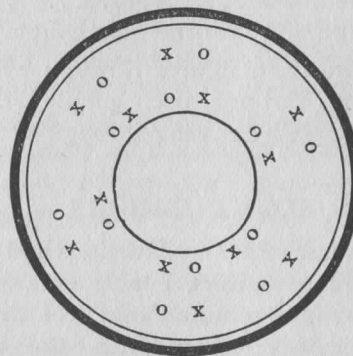
Head couple swing one and one half, then the gent swing next lady, then partner, and so on down the line; lady the same down gent's line finishing at foot.

Head couple up the center.

March, the same as in the fifth number of the lancers; when meeting partner at foot of set the head couple form an arch, all passing through, which reforms both of the lines; the couple which were second will now be head, the couple which were head will be foot couple, then recommence. Five or six couple are all that are desirable for each set.

## SCOTCH REEL.

(Or "Sicillian Circle.")



This reel is still used when a party wish to have a jolly time and want to romp and play, especially when all are acquainted.

## FIGURES FOR PROMPTING.

Address partners and opposite	
Swing with right hand .....	4
Swing with left hand .....	4
Right and left.....	8
Ladies chain .....	8

Half promenade.....	4
Right and left back .....	4
Forward and back .....	4
Pass through and face the next couple..	4

Dance the same figures through every time after passing through, each couple will face a different couple by passing through to the next.

### ROUND DANCES.

In the course of my explanations and descriptions of Square Dances, I have entered, as far as possible, into minute details of the movements necessary to perform the different figures. In the following pages on Round Dances I intend giving, as clearly as I can, the directions for performing them properly, but my readers must not for a moment suppose that by simply reading the contents of this book they will actually be taught to dance. It has been frequently said that anybody can teach themselves to dance by reading a book. There are "Guides to Dancing," written for this purpose, in which the author distinctly

says that if you correctly follow his instructions you will get a "distinctly good idea of what you ought to do," leading you to suppose that it is the "distinctly good idea" that you want. This is indeed misleading. How is the reader of such works to know for certainty when he is right, even supposing he has followed out to the letter every little detail? When is he able to say that he has got the "good idea"? And assuming he has arrived at this point, how is he to acquire the necessary finish? In this essentially important item the book system fails altogether. Now, if he intends perfecting himself he will go to a master and invariably commences by informing him that he does not know anything about dancing. Well, that would be excusable if he (the pupil) conscientiously acted up to it, but the "distinctly good idea" crops up here, and the master soon perceives it, much to his disgust, for trouble is then inevitable. With regard to the distinctly bad ideas which a reader of these books may have developed; how is he going to dispose of them? There is only one course open to him,

and that is to go to a master. There are many to be found who are really ornaments to their profession. He can either have his "Guide to Dancing" afterwards, or while under his master. I know by experience that all the written instruction in the "Guides to Dancing" which have so far been published only tell you how to do it, and I would impress upon my readers that with the feet this mere explanation is of little use. If you wish to dance properly you must be shown; theory without practical knowledge is fallacious.

For the explanation of the French Terms used in Round Dances, see Glossary of French Terms.

### POLKA.

The polka was for many years a very popular dance in the ball room, but owing to the extremely vulgar manner in which it has been performed has rapidly lost caste, and is almost wholly excluded from the highest circles, as well as from many others.

It is a remarkably simple dance, as may be

judged from the facility with which the time is mastered by those unacquainted with music or the proper steps. It is two-four time, and consists of three steps and one movement or rise. For this rise the majority of dancers substitute a momentary pause, but it must be clearly understood that the preliminary rise before the first step in each bar, and which is really executed on the fourth beat of the previous bar, gives all the necessary life and imparts the lightness and grace that is requisite for the proper appreciation of this dance. Position—third, right foot front.

#### THE STEPS (GENTLEMEN).

Preliminary rise:—Rise on the sole of the right foot, having the left foot raised behind and slightly pointed downwards without touching the floor.

#### FIRST STEP.

Drop down on the right foot, and at the same time glide the left foot to second position, transferring the weight of the body thereon.

## SECOND STEP.

With a light spring on the left foot, bring the right quickly down to the place which the left foot occupied, at the same time raising the left.

## THIRD STEP.

Spring on to the left foot, at the same time turning half round and drawing the right foot up behind, slightly pointed downwards. The three steps to complete the circle are the same as described, but made by commencing with the right foot, which is the foot the lady commences with. These steps may be taken forwards or backwards, and to right or left, by a slight alteration of the first step.

All the steps should be made with elasticity, the knees slightly bent, and entirely on the toes.

## BERLIN POLKA.

(By E. Scott.)

This description of Karl Kaps' Berlin Polka is printed by permission of Messrs. Francis, Day & Hunter, 142, Charing Cross Road, W. C.

The Berlin is a combination dance for couples, composed of two distinct parts, each part occupying four measures of music.

## FIRST PART.

## POSITION.

The gentleman takes the lady's left hand in his right, as in the Barn Dance, and they commence with their faces turned in the same direction.

## FIRST MEASURE.

Polka step forward, the gentleman beginning with the left (i.e., outside foot) and the lady with her right. Count and, one, two, three.

## SECOND MEASURE.

Point the foot nearest to partner (gentleman's right, lady's left) in the fourth position (i.e., a little in advance), with the toes turned downward, and at the same time hop on the supporting leg, counting and, one, two. Then bring the pointed foot to the fifth position (i. e., toe to the heel at right angles) behind the supporting leg, again hopping thereon in turning towards partner and joining opposite hands, while counting and, three, four.



## THIRD AND FOURTH MEASURES.

Repeat the above movements in the opposite direction, the gentleman commencing with his right and the lady with her left foot.

## SECOND PART.

The gentleman holds his partner by the waist, as in the waltz, and thus they dance four measures of the ordinary polka in turning twice to the right, after which they again join right and left hands, and recommence the first part.

## TRES CHIC.

(A new Round Dance for the Ball-Room, by W. Lamb.)

Tres Chic is a dance for couples in six-eight time, and is of a very animated and lively character. It is divided into two parts, each part occupying 4 bars of music. In the first part, the dancers execute a progressive movement, and in the second part, a movement that is in turn progressive and rotary.

## HOLDING PARTNERS.

The position of partners in the first part is

standing side by side, in the third position, i. e., the heel of the front foot in the hollow of the rear foot, the right foot in front. The lady's left hand should be resting lightly in the right hand of her partner, as in the Barn Dance.

In the second part, partners dance together, as in an ordinary Round Dance—Polka, Waltz, etc.

## FIRST PART (4 BARS).

## FIRST BAR.

The lady commences with her right foot, the gentleman with his left. 1st step: Point the foot in the fourth position, i. e., a little in advance, meanwhile hop on the supporting leg. 2nd step: Bring the pointed foot back to the third position in front, i. e., bring the heel of the pointed foot back to the hollow of the rear foot, and at the same time hop on the foot that is behind.

## SECOND BAR.

Commencing with the front foot (lady's right,

gentleman's left), chasse, i. e., 1st step: Slide the foot to the fourth position; 2nd step: Bring the rear foot up to the front foot third position; 3d step: Again slide the front foot forward.

#### THIRD AND FOURTH BARS.

Repeat the above movements, beginning with the opposite foot (lady's left, gentleman's right).

#### SECOND PART (4 BARS).

Holding as in the ordinary Round Dance, execute four chasses, and turn alternately. 1st bar: Commence with (lady's right foot, gentleman's left) the chasse described above, and on finishing make a half turn to the right. 2nd bar: Again chasse and turn. 3d and 4th bars, repeat.

NOTE.—In making the first step of the chasse in this part of the dance, slide the front to the second position, i. e., a little to the side, instead of to the fourth position, which is in front.

#### THE YORKE.

The Yorke is a derivative of the Polka, and introduces a mazurka movement at pleasure. The lady, with her right foot, the gentleman with the left, and requires 4 bars of music for each revolution, half turns being made at the second bar, and each alternate bar thereafter.

The lady slides right foot about twenty inches to the side in second position count 1, deux left to right (change) and almost simultaneously slide right foot to side, count and 2; draw left foot to first position (change), thereby placing the weight on the left foot and raise the right foot from the floor, toe pointed 3. The first three movements are all made to the side without turning—one bar of music.

Hop lightly on the left foot and place the weight on the right foot, sliding it sideways and forward about 6 inches (hop-slide), count 1; draw left to right foot in first position (change) count 2; leap from left to right foot, count 3; slide the left foot round to position to commence the sideways movement with that foot, count 1. Repeat, with opposite foot, mak-

ing the leap in the 4th bar a leap backward as in the waltz. In order to give the mazurka effect, one must strike the heels together, although it is not necessary, and to be graceful in this dance, special attention must be paid to the hop slide.

### THE BERLIN.

The gentleman takes the lady's left hand in his right, both face the same direction and polka forwards, the lady sliding the right foot forward (the gentleman does same but with opposite foot) to fourth position, count 1; draw left foot to right, in first position or the 3rd behind, and: leap forward on right foot, 2 bars. Hop on right foot, and at once bring the left foot in front to third position, raised, hop again on right foot and at the same time turn half round (lady to left, gentleman to right, changing hands, gentleman taking lady's right hand in his left) and immediately bring the other foot behind in the third position raised. Repeat, the lady commencing with the left and gentleman with the right, in an opposite direction than at first, and at the end

of the 4th bar, take position as for waltz or polka, dance four bars, and repeat the whole.

### HEEL AND TOE POLKA.

The Heel and Toe Polka, or Bohemienne, is a rather eccentric but popular dance, specially adapted for children. The gentleman hops on right foot, and places left foot to the side in a second position, with heel upon floor, toe up, count 1; hop on right and at same time place left foot behind in fifth position, toe on floor, heel raised, count 2; a bar of the polka follows, turning half round, then repeat the first two motions, with opposite foot, these to be followed by another bar of polka, half round, which brings him around to original position. This dance may be continued in every-other bar, or alternated with 4 bars of the one-slide or plain polka, or with the 3 side, or glide polka.

### NOVELTINA.

(Another new Round Dance, by W. Lamb.)

The Noveltina is a dance for couples, divided into two parts, each part occupying 4 bars of

the music. In the first part the dancers execute a tour de main and, in the second, 4 bars of ordinary waltz.

#### FIRST PART (4 BARS).

##### HOLDING PARTNERS.

Stand in the third position, right foot in front, i. e., the heel of the front foot in the hollow of the back foot, facing each other. Each should be a little to each other's right, the lady with her back to the wall, the gentleman with his back to the middle of the room, with right hands joined and slightly raised.

##### FIRST BAR.

The lady commences with her right foot, the gentleman with his left. First step: Slide the foot forward (fourth position) and transfer the balance to same. Second step: Bring the hollow of the back foot up to the heel of the front foot (third position), transferring the weight to the foot behind. Third step: With a slight hop on the rear foot, raise and extend the front foot (fourth position). Fourth step: Bring the heel of the front foot down to the

hollow of the back foot (third position), still keeping the weight on the rear foot.

##### SECOND BAR.

Commencing with the front foot (lady's right, gentleman's left), make three marching steps so as to move around each other, counting 1, 2, 3, and on the fourth beat bring the rear foot (lady's left, gentleman's right), with a slightly circular step, in front of the forward foot (third position). This movement should bring the dancers half round and facing the opposite direction.

##### THIRD AND FOURTH BARS.

Repeat the above movements, starting with the opposite foot (lady's left, gentleman's right), back to original place.

##### SECOND PART (4 BARS).

Holding the lady by the waist, as in the polka, etc., waltz 4 bars, as in the Barn Dance.

#### THE SCHOTTISCHE.

This, like the polka, is a very simple and effective dance; its time is four-four, or com-

mon time. The first part may appear to bear a resemblance to the polka, but there is a considerable difference in the nature of the movements when they are properly executed. It consists of two parts, each differing in character, and occupying together four bars of music. The first part consists of eight steps, or rather six steps and two hops; and the second part is a rotary movement, accomplished by four hops on alternate feet, describing two turns, or waltzing twice round. The latter style of performing the second part has become very general, and its accomplishment is helped by counting "one and two," "three and four," the second and fifth waltz steps being taken lightly and rapidly to the word "and." Position.—Third, right foot front.

#### THE STEPS (Gentlemen).

##### *FIRST PART (2 Bars).*

#### FIRST STEP.

Bend both knees slightly, and slide the left foot to second position, resting the weight of the body thereon.

#### SECOND STEP

With a light spring on the left foot bring the right to the place of the left, and in so doing point the latter in the second position, slightly raised.

#### THIRD STEP.

Transfer the whole weight of the body to the left leg while bending knee, and simultaneously raise the right foot behind to third position, with toe pointed downwards.

#### FOURTH STEP.

Hop very slightly on the left foot. Repeat the movement, commencing with the right foot (the foot the lady commences with), finishing with the weight of the body on the right leg. This completes two bars, and should be counted:—"one, two, three, hop," "one, two, three, hop."

##### *SECOND PART (2 Bars).*

#### FIRST STEP.

Transfer the whole weight of the body to the left leg while bending knee, and simultaneously



raise the right foot behind, third position, with toe pointed downwards.

SECOND STEP.

Hop very slightly on the left, and in doing so turn half round.

THIRD STEP.

Right foot down.

FOURTH STEP.

Hop, turning half round.

Repeat the above four steps.

The second part is now generally waltzed, and is accomplished as explained.

### MILITARY SCHOTTISCHE.

(Or "Barn Dance.")

The position of partners for the first part (4 bars) is standing side by side, the lady's left hand resting lightly in the right hand of her partner.

In the second part (4 bars) partners dance together as in an ordinary round dance. Position:—

FIRST PART (4 BARS).

FIRST STEP.

Slide the left foot to fourth position.

SECOND STEP.

With a light spring on the left bring the right foot to the place of the left, and in so doing point the latter (slightly raised in front) in the fourth position.

THIRD STEP.

Spring forward on the left foot, raising the right behind.

FOURTH STEP.

Make a slight hop on the sole of the left foot, and extend the right in front with toe pointed downwards.

Repeat the movement, commencing with the right foot (the foot the lady commences with). The two movements are again repeated to complete the first four bars.

SECOND PART (4 BARS).

Holding, as in an ordinary round dance, the couple waltz four bars as explained in the Schottische.

## THE GALOP.

A very simple dance, and at one time very popular, but now only introduced at the end of a programme. The music is in two-four time, and as a rule played quickly. There are two kinds of steps used—one for going forward and the other for turning round. The forward movement is a perfectly natural one and will be easily understood. The turning movement is accomplished by using the ordinary waltz step, counting one and two, one and two, letting the second and fifth steps come in at the word "and."

Position.—Right foot in front.

*STEPS FOR FORWARD MOVEMENT* (General).

## FIRST STEP.

Slide the left foot to second position with a gentle spring on the right.

## SECOND STEP.

Bring right foot up to the left, with a light spring on left.

Repeat *ad lib.*, remembering to keep the left foot in front.

## THE POLKA MAZURKA.

A much neglected, though simple and elegant dance. It is in three-four time, and consists of six steps, on the last of which a half turn is made. Position.—Third, right foot in front.

*THE STEPS* (Gentlemen).

## FIRST STEP.

First step of the polka.

## SECOND STEP.

Second step of the polka.

## THIRD STEP.

Draw the left foot back to the side of the right leg, the toe being pointed downwards and off the floor, then hop on the right foot.

## FOURTH, FIFTH AND SIXTH STEPS.

Polka half round.

The first three steps should be taken sideways, partners facing each other.

## THE REDOWA.

This is a very graceful, attractive dance, and performed in the same time as the Polka-Mazurka, i. e., three-four time.

When first introduced it was customary to begin with a promenade movement, but is now generally commenced with the circular figure. The original style of this dance is almost lost, a kind of elongated polka step being substituted for it. No one who is really acquainted with the original method would ever commit this error.

Position.—Third, right foot in front.

## FIRST STEP.

Spring on to the left foot into the second position, turning half round and well bending the knee; the right foot meanwhile being drawn up close in front over the instep of the left, gliding it along the floor in the second position.

## SECOND STEP.

Transfer the weight of the body to the right foot.

## THIRD STEP.

Draw up left foot into fifth position behind, and rest the weight onto it, raising the right foot slightly in front.

## FOURTH STEP.

Spring on to right foot in fourth position with bended knee; then turn half round, at the same time bringing the left foot close up behind the right, and slide the left foot into second position.

## FIFTH STEP.

Transfer the whole weight of the body to the left.

## SIXTH STEP.

Draw up your right foot into the fifth position in front, and rest the weight thereon.

## THE HIGHLAND SCHOTTISCHE.

This was originally "The Balmoral," a combination of the Schottische and Highland Fling or Reel. An extremely vigorous dance to four-four or common time, and very popular

with advanced pupils; allowing them to introduce a variety of dexterous steps which in any dance but this would be considered bad form.

Like the barn dance it occupies 8 bars of music, and is divided into two parts of 4 bars each.

In order to perform the first part, the couples should face each other at a very short distance, both commencing with the right foot, the left arms raised above the head and the right arms akimbo.

The steps.—Position: Third, right foot in front.

#### *FIRST PART.*

##### *FIRST STEP.*

Spring upwards from both feet and alight on the left foot (toes) with the right foot pointed in the second position.

##### *SECOND STEP.*

Hop on the left and simultaneously bring the right behind the left.

##### *THIRD STEP.*

Repeat the first.

##### *FOURTH STEP.*

Repeat the second step, but instead of bringing the right foot behind, let it pass in front.

##### *FIFTH, SIXTH, SEVENTH AND EIGHTH STEPS.*

Schottische step to right.

In the last four steps the dancers pass away from each other.

Repeat the eight steps, beginning with the left foot.

The last four steps should bring the dancers opposite each other again.

#### *SECOND PART.*

Link right arms, each raising the left, place the right foot down and hop, counting one, two, then place left foot down and hop, counting three, four; repeat, counting one, two, three, four; while doing this begin to move forward and round each other. During the last hop release the partner's right arm and link left, now raise the right and make a corresponding tour in the reverse direction with the same steps.

In finishing the last hop, separate from your partner and commence the first movement by pointing the right foot, with a slight hop on the left.

### THE WALTZ.

Waltzing is a species of dancing that owes its origin to the Germans, having been first introduced in Swabia, one of the nine Circles of Germany; and from its introduction into the neighboring provinces, and thence throughout the European Continent, its original manner of performance has been greatly improved, and it has now become the most fashionable and agreeable form of dancing.

I shall not here enter into a description of the many waltzes that have from time to time been put forward as New, Hop, Glide, Deux Temps, Trois Temps, etc., etc., because I am of opinion that it would serve no good purpose. I shall endeavor to explain what I consider the simplest and at the same time the correct steps and movements necessary to acquire an insight into how the feet should be used in waltzing.

I must, however, emphatically repeat that an insight, and that a very small one, only can be obtained from a written description of our favorite dance. A lesson from a good master will do much more good, as well as save time and patience.

The steps set forth are for the gentlemen; the ladies are the same, but should commence with the fourth step and right foot, six steps completing the circle.

Position.—Third, right foot in front.

#### FIRST STEP.

Slide the left foot forward, meanwhile turn a quarter to the right on the ball of the right foot, transferring the weight to the left foot. This double movement has the effect of leaving the left foot at the side and slightly at the back of the right.

#### SECOND STEP.

Draw the right toe very lightly up to and slightly past the left heel.

#### THIRD STEP.

Turn on the sole of the left foot, while press-



ing slightly on the right, into the third position, with the right foot in front.

#### FOURTH STEP.

Slide right foot forward, simultaneously turning quarter on same.

#### FIFTH STEP.

Pass the left toe to the side of the right foot about the length of the foot apart.

#### SIXTH STEP.

Slide the right foot a little forward, turning slightly on the left.

### THE REVERSE.

Third position.—Left foot in front.

#### FIRST STEP.

Slide left foot forward, meanwhile turn quarter to the left on same.

#### SECOND STEP.

Pass the right toe to the side of the left foot about the length of the foot apart.

#### THIRD STEP.

Slide the left foot a little forward, turning slightly on the right.

#### FOURTH STEP.

Slide the right foot forward, meanwhile turn a quarter to the left on the ball of the left foot and transfer the weight to the right. This double movement has the effect of leaving the right foot at the side and slightly at the back of the left.

#### FIFTH STEP.

Draw the left toe very lightly up to and slightly past the right heel.

#### SIXTH STEP.

Turn on the sole of the right foot, while pressing slightly on the left, into the third position, with the left foot in front.

### VALSE DIVERTISSANTE.

By. G. D. Wright.

This dance is of a simple, charming, and graceful character, and is becoming very popular. It is danced in couples. The music is

written in three-four time, commencing with a chord, during which the gentleman begins by taking his partner's right hand in his right, turning the lady under hand and bowing. This is followed by three successive movements.

#### FIRST MOVEMENT.

The first movement is danced in circular direction, the steps for lady and gentleman being the same. Step forward on the left foot, count 1; bring the right foot sharply to heel of left, 2; spring on right foot, at the same time raise left leg with the toe pointed downwards, 3, one bar.

Repeat the same two bars more, then waltz one bar, bringing right foot in front, and repeat the same in the opposite circular direction, with left hands joined. The whole of this movement occupies 8 bars.

#### THE MIGNON.

(By R. M. Crompton.)

The complete figure of the dance is performed during each sixteen bars of music, in

the first eight of which the dancers execute a lateral and progressive movement, and in the remaining eight bars an evolution which is alternately rotary and progressive. Any number of separate couples may participate in the dance at the same time, as in the Waltz, Polka, Galop, etc.

#### *EXPLANATION OF THE STEPS, ETC.*

##### HOLDING PARTNERS.

The lady places her right hand in the left hand of the gentleman, the left shoulders of both dancers being turned towards the center of the room. Thus placed side by side, the dancers must hold their joined hands so as to form a graceful curve of the arms in a forward direction. The disengaged left hand of the lady during the first eight bars may be occupied in holding her dress, whilst the right hand of the gentleman meanwhile should rest upon his right hip. During the second eight bars, the dancers hold each other as in the waltz and other round dances.

## BALANCE EN AVANT.

Before commencing, place the outside foot (lady's right, gentleman's left) in third position, i. e., the heel of the front foot against the hollow of the rear one. Glide the outside foot forward, and rest upon same. Bring the hollow of the rear foot up to the heel of the front foot. Rise slightly on the toes of both feet, and drop the front heel only. (1 bar.) During this movement, the joined hands of the dancers describe an upward curve.

## BALANCE EN ARRIERE.

Withdraw the rear foot in a backward direction. Close the front foot up to the rear one. Rise slightly on both feet and drop the heel of the back foot only (1 bar). In this movement the arms are lowered by a downward curve.

## DEMI-PIVOT ON LEFT FOOT.

Glide left foot to side, transferring the weight of the body to the left leg. Draw right foot behind and about six inches to the rear of the left foot, the toe only of the right foot touching the floor. Revolve half a circle back-

wards to the right, causing the rear foot to be brought to the front without either foot leaving the floor, finishing with the weight of the body still on the left leg (1 bar).

## DEMI-PIVOT ON RIGHT FOOT.

Glide right foot to side, transfer weight of body to right leg. Draw left foot behind, as already described for the Left Demi-Pivot. Complete the movement by revolving half a circle backwards to the left (1 bar).

## PAS GLISSE TO LEFT.

Face partners without relinquishing hands, and glide left foot to the side, transferring the weight of the body to the left leg. Draw the right foot close up in front of the left, rising slightly on both feet. Drop the right heel, and transfer the weight of the body onto the right leg (1 bar).

## PAS GLISSE TO RIGHT.

Glide right foot to the side, transferring the weight of the body to the right leg. Draw the left foot close up behind the right, rising slightly on both feet. Drop the left heel, and

transfer the weight of the body onto the left leg (1 bar).

### THE VALSE MINUET.

(Invented and arranged by Mr. R. M. Crompton.)

This dance is divided into two parts—Minuet and Valse—the first occupying 10, and the second 32 bars of music, which are performed four times, the dance terminating with a "Valse Finale."

During the musical prelude of 8 bars, the gentlemen place themselves before their partners, to whom they make a polite bow; the ladies gracefully respond by a gentle inclination of their heads, and then rise from their seats, at the same time placing their left hands in the gentlemen's right. Elevating their joined hands to a level with the shoulders and a little in advance of the body, the lady's left and the gentleman's right leg must be extended in an oblique direction towards each other, with the foot turned slightly forward so as to cause the lady and her partner to stand side by side.

In this position, the first 4 bars of each minuet measure must be performed.

*FIRST PART.*—(Minuet.)

PAS MARCHE AND POINT (4 bars).

Commencing with inside foot (lady's left, gentleman's right) advance three paces with a stately promenade or march step, counting "one, two, three" (1 bar). Point outside foot (lady's right, gentleman's left) with the leg fully extended at the side in a straight line with the shoulders, counting "one"—pause, "two, three" (1 bar). Repeat the 2 bars by commencing the march with the outside foot (1 bar), and pointing the inside foot (1 bar).

The lady and gentleman should keep their faces turned towards each other while executing the first and fourth bars, and in the opposite direction during the second and third bars.

GLISSADE EN PASSANT (1 bar).

Lady glides left foot to the side in the direction of her partner (before whom she passes), then drawing right heel close up to hollow of left foot again glides left foot to the side

(1 bar). Gentleman performs a similar movement in the opposite direction (passing behind his partner) thus: Glide right foot to side, draw left heel close up to hollow of right foot, and glide right again to side (1 bar). Above movement is performed simultaneously.

#### PIROUETTE.

Lady on the left foot, passing right in front, gentleman on right, passing left foot in front—simultaneously (1 bar). The 2 bars are then repeated in the opposite direction, the lady commencing with right foot, gentleman with left.

NOTE.—In executing these four bars the dancers, in passing and repassing their partners, must keep parallel to each other, and both face the same way.

#### ALLEMANDE AND SALUTE (2 bars).

Lady and gentleman, giving right hands, raise them, with arms curved, beneath which the lady pirouettes to her left; then, disengaging her hand, makes a deep curtsy as her partner bows.

### SECOND PART.

#### VALSE.

Holding partners as for an ordinary circular dance, the couples perform 32 bars of the Valse a Trois Temps, during which the usual variations of reversing, pursuing, etc., may be introduced at discretion.

At the conclusion of the final valse, the gentleman, taking his partner's hand as already described for the Minuet, conducts her to her seat, which she resumes with a slow curtsy movement, the gentleman meanwhile bowing his acknowledgement of the favor conferred.

The foregoing description is only intended to assist the pupil by affording a general idea of the dance. Many details are omitted which can only be correctly acquired from a competent teacher.

### THE VARSOVIANA.

The Varsoviana was a very simple, easy dance, but such unwarrantable liberties were taken with it, and so vulgarly was it performed by the mass, that its existence was very brief,



and is now only thought of as a thing of the past.

The first step was, in fact, nothing but the polka with the knee well bent on the jette, or third movement, turning half round, the opposite foot being slightly raised behind in fifth position; this occupies 1 bar. At 4 (the commencement of the second bar), the bent knee is gradually straightened (without any jerk), and the other foot at the same time being gracefully slid into the second position, the toe being extensively pointed, and the head and body inclining towards it, pausing in that position till the remainder of the bar is finished.

The same step is again performed with the right foot, and continued alternately for 16 bars, each step requiring 2 bars of music for its completion.

The first movement is repeated eight times. The second step consists of the first part of the polka-mazurka (where the beat behind occurs). This is done twice, occupying 2 bars of music, and followed by one step of the first movement, requiring 2 more bars.

This step, as well as the third, requiring 4 bars for its completion, is only performed four times. The first movement being repeated after each of them.

The third part, improperly called Redowa, is in reality nothing but the first step danced three times, before pointing the foot in second position, pausing; or, in other words, it is the polka movement danced with a bent knee three times successively before pointing the opposite foot.

#### THE MENUET DE LA COUR.

This graceful dance for one or more couples, is seldom seen in a modern ball room, although at one time it was considered the most pleasing of all the many beautiful dances which our forefathers delighted in.

One bar rest for the gentleman to take off his hat.

One bar to prepare, and two bars to perform the bow of the gentleman and the curtsy of the lady.

One waltz step in going forward, and in turning half round to face each other (1 bar).

One bar while preparing for the bow and curtsy, and 2 bars while performing them.

Return to places in giving hands with Pas de Bourre forward, coupe backwards, the gentleman then brings the left foot behind, and the lady the right foot forward (2 bars).

After this the lady and gentleman always dance with the same foot (commence with right).

Pas Grave forward in giving the hand (2 bars).

Coupe forward, coupe backwards in facing each other. Jette to the right, Pas de Bourre behind and before. Coupe backwards, and bring the left foot behind (4 bars).

Pas Grave forward, and Pas de Menuet forward in turning (4 bars).

Two Pas de Menuet to the right in passing before one another (4 bars).

One waltz step, coupe backwards (2 bars).

The gentleman then resumes his hat.

Pas de Bourre forwards and assemble before (2 bars).

Coupe backwards, and two battements, repeating four times in going backwards (4 bars).

Rise once, bend twice, *sissonne* with the left foot, coupe backwards, and bring the right foot forwards (4 bars).

Pas Grave (to present the right hand) Pas de Bourre forwards, assemble before, and place the right foot at the right (4 bars).

Two waltz steps, Pas de Bourre forward, coupe backwards, and place the right foot behind (4 bars).

Pas Grave (to present the left hand), Pas de Bourre forwards, assemble before, and place the left foot to the left (4 bars).

Two waltz steps, Pas de Bourre forwards, coupe backwards, and place the left foot behind (4 bars).

Coupe forward, coupe backwards, then Pas de Bourre forward, assemble soutenu; left foot before (4 bars).

Minuet step to the right (2 bars).

Minuet step to the left (2 bars).

Pas de Bourre behind and before, half around. Pas de Bourre behind and before,

half around. Pas de Bourre behind and before (done quickly). Rise and turn on the toes to bring the left foot forward, and change the feet (4 bars).

Coupe forward, and assemble before, in bringing alternately one and the other shoulder forward. Repeat this three times. Slide the left foot to the left. Pas de Bourre behind and before, finishing with the left toe pointed behind (4 bars).

Pirouette on both feet, finishing on the left foot, coupe backwards, and place the left foot behind (4 bars).

Pas Grave (to present both hands), Pas de Bourre forward. Assemble before in facing each other. Turn half round in keeping the left hand of the lady. Place the left foot to the left for the gentleman, and the right for the lady (2 bars).

Coupe forwards, coupe backwards (2 bars).

Give both hands to each other, Pas de Bourre before and behind, coupe backwards, and place the left foot behind for the gentleman, and the right foot before for the lady (2 bars.)

Repeat the figures 1, 2, 3, 4, 5, to conclude.

N. B.—There are five different Pas de Minuet. One to the right, two to the left, one forward, and one forward and turn round. All Pas de Minuet begin with the right foot, and occupy 2 bars. They are composed of one demi-coupe, which occupies 1 bar, and one Pas de Bourre occupying the other.

#### GLOSSARY OF FRENCH TERMS USED IN DANCING.

*Assemblé*—A bringing of the feet from an open to a closed position.

*Allemande*—A movement of turning partner's hand over head. Already explained.

*Balancé-en-avant*—Balance forward.

*Balancé-en-arrière*—Balance backward.

*Balancé*—This term is sometimes used for setting to partners.

*Battement*—The raising and falling of a leg in an open to a closed position.

*Bourrée, Pas de*—A movement of three steps.

*Chaîne Anglaise*—Right and left.

- Demi-Chainé Anglaise*—Half right and left.  
*Chainé des Dames*—Ladies' Chain.  
*Coupé*—A step in which the feet seemingly cut from an open position, through a closed, to an open.  
*En avant et en arrière*—Advance and retire.  
*Fouetté*—A whipping movement.  
*Glissade*—A sliding step.  
*Grande Chainé*—  
*Grande Ronde*—Grand circle.  
*Jetté*—A thrown step.  
*Levé*—Raising on the toe of the balancing foot.  
*Marche, Pas de*—A stately marching step.  
*Moulinet*—Hands across.  
*Pas*—A step or combination of steps.  
*Pas Grave*—A bending of both knees, raising high on the toes, descending on one foot, and pointing a foot in front.  
*Pas Glissé*—A gliding step.  
*Pas Sauté*—A hop.  
*Pirouette*—A turn of the body.

- Sissonne*—A crossing of the feet.  
*Terre à Terre*—The feet on the floor.  
*Traverse*—Cross over.  
*Tiroire*—Lead through the center.  
*Tour des Mains*—Passing once round with hands joined.  
*Demi-Tour des Mains*—Passing half round with hands joined.

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