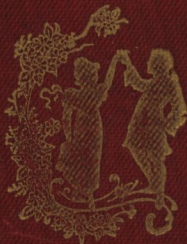


THE
Pocket Dance
Book.



ARRANGED BY
ARTHUR MORRIS.

—♦♦—
ONE SHILLING.



MR. ARTHUR MORRIS, M.B. A.T.D

THE
Pocket Dance Book
AND
Ball Room Guide.

ARRANGED BY
ARTHUR MORRIS.

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[Entered at Stationers' Hall.]

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PREFACE.

IT is not claimed that learners can gain anything like proficiency in the art of dancing simply by a perusal of this book. The object here is to explain, as clearly and concisely as possible, the principal dances as taught at the leading Academies in Great Britain, and, at the same time, to give a few useful hints and instructions which, it is hoped, will be of service to persons more advanced as well as to beginners. Let it be distinctly understood, however, that proficiency can only be attained by proper tuition and constant Academy practice.

During the past few years many new and fashionable dances have been introduced, and I have given descriptions of the most popular of these dances in this book.

ARTHUR MORRIS.

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THE Pocket Dance Book.

THE BALL ROOM.

1.—When a lady and gentleman enter a private ball room, their first care should be to find their friends and make their obeisance; but on entering a public ball room the gentleman merely takes the lady to a seat.

2.—When a gentleman goes alone to a public ball he must make application to the Master of the Ceremonies, or one of the Stewards, who will introduce him to any lady that he wishes to dance with.

3.—The usual form of asking a lady to dance is—“Are you engaged for the next dance?” “May I have the pleasure of dancing this quadrille with you?” or, “Will you oblige with this dance?” When there is great intimacy—“Will you dance?”

4.—To accept is easy enough—“Thank you.” If the lady be engaged—“Thank you; I am engaged.”

5.—A gentleman should not dance too frequently with one lady, and married couples ought not to dance too often together, but distribute their favours amongst the rest of the company.

6.—If a gentleman asks a lady to dance and receives a polite refusal, he must not be dissatisfied if he should see her dancing with another; but he is justified in never afterwards repeating the request.

7.—If you receive a programme of the dance, you should write thereon the name of the lady whom you engage, and on their programme also write your own name.

8.—When a gentleman comes to claim his partner he offers her his right arm and leads her to the dance.

9.—When the dance is over the gentleman should conduct the lady to a seat, and, unless he chooses to sit beside her, bow and withdraw.

10.—The gentleman who dances with a lady in the last dance before the interval should conduct that lady to the refreshment room, and attend to her while there.

11.—It is always of importance to know and remember that the first or top couples in the ball room are those with their backs to the orchestra, and the second or bottom couples facing them; also that they should take the lead in all square dances.

12.—Where this is not strictly adhered to, learners are very apt to be misled, besides the beauty of the dance is considerably marred in the eyes of on-lookers; therefore in no case should the side couples be allowed to lead off.

13.—Avoid all unfriendly criticism and ridicule; it is out of harmony with the spirit of the ball.

14.—Balls of pleasure should never be inconveniently crowded, as this destroys both the beauty and the pleasure of the dancing.

15.—Good music should also be provided, for bad music will spoil the best dancing and destroy the pleasure of the evening.

16.—Retire quietly; it is not even necessary to say "Good-night," as when people are seen retiring it very often breaks up the party. A quiet opportunity should be sought of intimating to your friends your intention; it is more respectful.

17.—There is no reserved place or corner for any particular party or set; the ball room is open to all alike.

Duties of M.C. and Steward.



1.—M.C. and Steward are generally distinguished by their badges or rosettes.

2.—The M.C.'s duty is to conduct the ball.

3.—The men who accept the office should be prepared to look after other people's enjoyment rather than their own.

4.—It would not be etiquette for a man to accept office as M.C. or Steward, and then give himself up entirely to the enjoyment of the evening.

5.—A really good M.C. or Steward must have his eyes all over the place, so that he may not fail to introduce partners to those who are not dancing, and be willing to dance himself if a lady has no partner.

6.—Stewards should assist in forming sets and make themselves generally useful.

7.—Strenuous efforts should be made by the M.C. and Stewards and all lovers of dancing to exterminate romping and rowdiness in the ball room.

USEFUL HINTS.

1.—It is advisable for beginners and all who dance to wear shoes.

2.—Beginners ought to practice their steps alone, until a moderate degree of ability is acquired, before endeavouring to dance with a lady partner.

3.—In the round dances do not stick in one part of the room, but stir well round the outside.

4.—It is always advisable in the Quadrilles for any one not very proficient in dancing to take the "sides" position. He will then have an opportunity of watching the movements of the other couples.

5.—In perfect Waltzing partners should have a tendency to draw away rather than lean towards each other, and the feet of each partner should be continually playing in and out of and between those of the other.

6.—It is impossible to attain perfection in Waltzing (or any other round dance) by attending to the action of the feet only. The movements of the body are quite as much of importance as those of the feet.

7.—The feet should never be taken completely off the floor, but should in all cases glide smoothly over it.

8.—Not a fraction of weight should be allowed to rest on either foot while it is in actual motion.

9.—All movements must be made in a forward and backward direction; any steps taken sideways broaden the base on which the dancers rest, and thereby increase the difficulty of turning.

10.—Accuracy of time is really of more importance than accuracy of step.

11.—The lady should never attempt to take the lead in round dances, unless she has the misfortune to find herself in company with a very poor dancer.

12.—It is certain that there are a few persons who would make excellent dancers, but won't take the trouble to learn; and there are a great many who would take any trouble to learn, yet would never make good dancers—that, of course, is their misfortune.

13.—It is not necessary to bow at the commencement of each figure in the Quadrille or Lancers; only during the first eight bars bow to your partner and then to the corner lady.

14.—There are three degrees of bowing—

First—The acknowledgment.

Second—The medium.

Third—Profound bow.

15.—The now common custom of waltzing many parts of the square dances will be rather misleading to a new beginner, and he will no doubt find himself at a loss when in the ball room.

16.—More attention should be given to novelties. The constant repetition of the familiar Quadrille and Lancers becomes irksome, and any change is welcome.

17.—A Cinderella dance takes its name from the fairy heroine of that name, and on no account should be prolonged after the clock has struck twelve.

18.—A vast number of people imagine that it is a very easy task to perform dance music. The proper rendering of dance music is a distinct branch of the art, and even good musicians in all other respects fail in the playing of dance music.



WALKING.

1.—Walking in itself is no doubt an easy task, but in a ball room it will be found no light matter to appear and feel graceful.

2.—Use the ball of the foot, and avoid putting the heel down first.

3.—Practice the glissade, that is, sliding each foot gently forward.



THE BOW.

1.—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.

2.—And then draw the opposite foot close up into the first position.

3.—While doing this, the head, neck, and shoulders must be gradually and gracefully inclined and bent forward, but the back as little as possible.

4.—The body should then resume its former position.

5.—The arms should hang loosely from the shoulders, to avoid any appearance of stiffness.

THE CURTSEY.

The curtsey should be divided into four parts:—

1.—Bend on the foot which is in front.

2.—Move the foot which is behind from its position, cause it to assume successively the third and second positions.

3.—Bring the other foot into the third position behind.

4.—The weight being on the advanced foot, the knees must now bend; while rising, the weight is transferred to the foot behind, and the advanced foot remains in the fourth position, the hands occupied in lightly holding out the dress.



WALTZING.

1.—The Waltz is undoubtedly the most enjoyable and graceful of all dances.

2.—The term "New Valse" is nearly without meaning. There is but one correct Waltz, although there may be many variations of it, much in the same way as many musicians have written variations upon "Home, Sweet Home."

3.—If an incorrect habit of movement is once acquired, it is very difficult to break off.

4.—Good waltzing means good dancing, and you cannot be said to dance unless you waltz.

5.—However many waltzes were placed on a programme a good dancer would never complain.

6.—A good waltzer should be able to revolve in any direction without losing step; to go down the side of a room in a straight line backwards or forwards, and to reverse for a time, if it is necessary, in order to get out of a crowd.

7.—Long, smooth steps are sometimes the most suitable, while at other times short steps may be used.

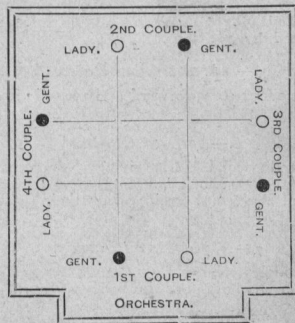
8.—The gentleman should study to steer well, so as to avoid the chance of any collision. His eyes must be watchful of the movements of the other dancers, and he must be expert in contrivances for getting rapidly out of the way.

9.—The lady must trust to the guidance of her partner, and be ready to alter her steps in conformity with the gentleman.

10.—Although it is highly necessary to learn the art of reversing, it is exceedingly bad style to indulge in it all through a dance. It may be done occasionally for the sake of variety, but its principal use is for the avoidance of collisions.

11.—Once acquire the habit of waltzing, and you will find it easy to acquire the variation which fashion may suggest from time to time.

EXPLANATION OF MOVEMENTS.



1.—By looking at this square you will see that a Quadrille is composed of eight persons, four ladies and four gentlemen. Two couples to form the tops and bottoms (which means the first and second couples), and two couples to form the sides (which means the third and fourth couples). The gentlemen place themselves on the left side of the ladies.

2.—The first couple, or the leading couple, are the lady and gentleman on the same side of the room as the music. The second couple are opposite the first; the sides of the third couple are on the right, and the fourth on the left of the first couple.

3.—*Half Right and Left.*

Both couples crossing over to opposite places. The gentlemen passing behind the ladies after they meet in crossing, then back again to places.

4.—*Crossing over to opposite places*

This movement occupies four bars of the music, and is performed in eight steps.

5.—*Advance and Retire.*

Advance four steps forward and retire in four steps to places. Four bars.

6.—*Ladies' Chain.*

First and second ladies giving their right hand, meeting opposite gentlemen with their left, turning round, and the ladies again giving their right hand, back to places.

7.—*Right Hand across.*

Two couples joining right hands across and half round, then join left hands and back to places.

8.—*Turning Hand over Head.*

(French term, *Allemanda*.)

Gentleman, giving his right hand to partner's right hand, balance, counting 1, 2, 3, and then, passing his arm over lady's head, turns her completely round.

9.—*Set to Partners.*

To swing partners, or to turn your partner round by the waist. This occupies eight bars of the music.

10.—*Set to Corners.*

This movement is similar to the last, except that each gentleman sets with the lady on his left, instead of his partner. Eight bars.

11.—*Lead through the Centre.*

Two couples crossing over to opposite places. One couple separating to allow the other (who join hands) to pass between them. In returning to places, the couple who first led through the centre then take the outside.

12.—*Grand Chain.*

The four ladies and four gentlemen make a tour all round the square in opposite directions, commencing by giving right hand to partner. This occupies 16 bars of the music.

13.—*Balance* (four in a line).

In this sense the term balance means simply to balance the body on the sole of one foot and then on the other.

14.—*Promenade.*

This is really a walking movement. All the couples walk or galop completely round the set.

15.—*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.

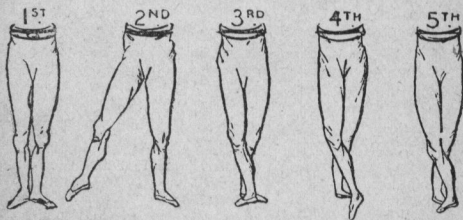
16.—*Face off the Figure.*

This term means that the couple to which it refers must reverse their position by facing outwards from the set, the lady standing on the right of her partner.

17.—*Cast off.*

Gentlemen joining left hands with partner, pass them over to the gentlemen on their left.

THE FIVE POSITIONS.



- | | | |
|-----|-----------|--|
| 1st | Position— | Heels together. |
| 2nd | “ | Move right foot to the side. |
| 3rd | “ | Bring right heel to hollow of left foot. |
| 4th | “ | Advance right foot. |
| 5th | “ | Bring right heel to left toe. |

1.—The five positions are to dancing precisely what the notes of the scale are to music.

2.—With a knowledge of these positions a new dance, with the description, may be acquired without the aid of a teacher.

3.—The first, third, and fifth positions are called closed positions; the second and fourth, where the feet are apart, are called open positions.

4.—These positions should be frequently practised with both feet until they can be made easy, with rapidity, and without the least hesitation.

USEFUL EXERCISES.

1. *Glissade* right foot Second Position.
 2. Point left Third behind.
 3. *Glissade* left Second Position.
 4. Point right Third behind.
-
1. *Glissade* right foot Second Position.
 2. *Glissade* left Fifth Position.
 3. Bend the knees.
 4. Straighten the legs.
Repeat to the left.
-
1. Point right foot Second Position.
 2. Change balance.
 3. Pass left foot behind to the “*Bound*” Position.
 4. *Pas Sauté*.
Repeat with left foot.
-
1. *Glissade* right foot to Fourth Position.
 2. Point left to Second.
 3. *Glissade* left foot to Fourth Position.
 4. Point right to Second.
Retire by making the *Glissade* each time to Fourth Position behind.
-
1. Point right foot to Second Position.
 2. *Coupé* to the left.
 3. *Coupé* to the right.
 4. *Glissade* right to Fifth Position.
Repeat, beginning with the left foot.
-
1. *Glissade* right foot to Second Position.
 2. Draw left foot up to Fifth Position Point in front
 3. Pivot backwards on the right foot.
 4. Point left foot to Second Position.
 5. Fifth Position point as before.
 6. And Pivot.
- Repeat the exercise, commencing with the left foot, making the point with the right, and the pivot on the left. Next practice the same movement with the Fifth Position behind and forward pivots.

Each exercise should be performed slowly at first.

Correct and Vulgar Style of Holding Partners.



VULGAR STYLE.



HIGH-CLASS STYLE.



CORRECT STYLE.



1.—You and your partner must stand exactly opposite, looking over each others' shoulders.

2.—Your right hand should be placed slightly round the lady's waist.

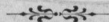
3.—Do not hold your partner so loosely that she feels no support, or she might as well be dancing alone.

4.—Do not hold her so that you are both looking in the same direction.

5.—From your right hand and arm she must derive her support.



DESCRIPTION OF DANCES.

**POLKA.***Step for the Gentleman.*

Rise on the toes of the right foot, at the same time slide left foot to second position (count one).

Bring right foot up to fifth position (count two).

Slide left foot to second position (count three).

(Pause) Then raise right heel.

Repeat, commencing with right foot in opposite direction.

(The lady commences with the right foot.)

WALTZ.*Step for the Gentleman.*

1. Pass the left foot before the lady.

2. Bring the right foot to the heel of the left.

3. Turn upon both feet on the toes, so as to bring the right foot into the third position.

4. Slide right foot forward.

5. Bring the left foot up a little in advance of the right.

6. Turn upon both feet, on the toes.

(The lady commences at the fourth movement).

SCHOTTISCHE.

The gentleman glides the left foot to the second position; bringing the right foot up behind, move the left foot again to second position, and hop on left. Repeat the same to the right side. Glide the left foot to side and hop, turning half round; the same with the right foot; again with left foot and again with right, making two full turns in all.



CORRECT STYLE.

HIGHLAND SCHOTTISCHE.

Step for Gentleman.

Hop on the right foot, at the same time place the left foot in the second position; hop again on the right, bringing the left foot behind; repeat this; pass to left same as in Schottische, commence now with right foot and repeat the step; hop eight times and turn same as in the Schottische.

(Lady commences with the right foot.)

BARN DANCE, or Pas de Quatre.

Commence this dance by standing side by side of partner, the lady's left hand in the right of her partner.

Gentleman commences with left foot, lady with right foot.

FIRST PART.—Three walking steps forward (count three), then bring the opposite foot in front off the floor (count four). One bar. Repeat, commencing with opposite foot. One bar.

SECOND PART.—The third and fourth bars are danced in the same manner as in the rotary movement of the ordinary Schottische.

POLKA MAZURKA.

Step for Gentleman.

Count one. Bring left foot into fourth position.

Count two. Bring right foot up to third rear position.

Count three. Hop on the right foot, simultaneously sliding left foot into third position.

Count four, five, six. Polka half round, *i.e.*, to change side with partner.

Repeat, commencing with right foot.

THE VARSOVIANA.

Step for Gentleman.

FIRST PART.—The first four steps are the Polka steps, reverse, turning half round, and pause on the right; again four steps, turn half round (ordinary), and pause on the left. Repeat the four steps eight times. 16 bars.

SECOND PART is the Mazurka steps, gentlemen commencing with the left, repeat four times, turning half round in the last four steps, and pause on the right; Mazurka steps again, repeat four times, turning half round in the last four steps, and pause on the left. Repeat four times. 16 bars.

GALOP.

The real step of the Galop is that termed a *chassé*, or chasing step, in which one foot appears to be chasing the other. If you begin with the left foot, that foot will remain in front so long as you continue the *chassé* forward. You bring the right foot up to the left, and immediately the left foot is again advanced. This movement may be made in a forward direction, but when you wish to turn, you must execute the *chassé* sideway to the right.



QUADRILLE.

First Figure.

1. Bow to partners and bow to corners. (8 bars).
2. First and second couples cross over and back to places right and left.
3. Set and turn partners.
4. Ladies' chain.
5. Promenade across and back to places.

Side couples repeat.

Second Figure.

1. First and second couples advance and retire.
2. ~~First and second couples advance again and retire.~~
3. Cross over to opposite places.
4. Advance and retire.
5. Recross to places and turn partners.

Note.—This figure is danced twice by the first and second couples, and twice by the third and fourth couples.

Third Figure.

1. First lady and opposite gentleman cross over to opposite places; recross, giving left hand and right to partners.
2. All four balance.
3. Cross over to opposite couples' places.
4. First lady and opposite gentleman bow.
5. First and second couples advance and return, and cross to places.

This figure second lady and first gentleman repeat also third and fourth couples.

Fourth Figure.

1. First and second couples ladies' chain, and turn partners.
2. First couple advance to the second couple, leaving lady with second gentleman.
3. The second gentleman advances with the two ladies and retire and leaves them with the first gentleman; advance and retire with the two ladies.
4. Form circle, promenade half round and half right and left to places.

Repeat; also third and fourth couples repeat.

Fifth Figure.

1. All join hands in a circle, advance and retire.
2. Turn partners.
3. Ladies' centre.
4. Gentlemen advance and turn corner ladies.
5. Promenade round with corner lady.
6. All join hands in circle and turn lady. Repeat four times in all, the gentleman dancing with each lady until regaining his own partner.



THE LANCERS.

First Figure.

1. Bow to partners and bow to corners (8 bars).
2. First lady and opposite gentleman advance to the centre and turn.
3. First couple lead between opposite couple, second couple passing on the outside; return to places, second couple passing between.
4. All set to corners and turn.

This figure is repeated with the second lady and first gentleman, then the third lady and fourth gentleman, and fourth lady and third gentleman.

Second Figure.

1. First and second couples advance and retire; advance and place lady in the centre.
2. Set and turn partners.
3. First and second lines advance and retire.
4. Turn partners. Sides repeat.

Third Figure.

1. Ladies' centre.
2. Ladies join right hands across and chain with opposite gentlemen.
3. Ladies' centre.
4. Gentlemen give left hand across to opposite gentlemen, place right arm round ladies' waist, and all promenade round to places.
5. Ladies' centre.
6. Gentlemen join hands in circle, ladies take hold of gentlemen's arm; all round to places.
7. Ladies' centre.
8. All join hands and round to places.

Fourth Figure.

1. First and second couples advance and bow to couples on the right and to couples on the left.
 2. Right hands across, and half round; left hands across, and back to places.
- Join hands across, circle round, breaking off to places.

ANOTHER WAY.

1. First and second couples waltz round (16 bars).
 2. Half right and left and back to places.
- Sides repeat, waltzing round (16 bars).

Fifth Figure.

1. Grand chain (16 bars).
 2. First couple waltz round.
 3. Third and fourth couples fall in behind.
 4. Ladies cross to left, gentlemen to right; again cross ladies to right, gentlemen to left.
 5. First lady lead right, gentlemen left. Join hands up the centre, and fall back into lines.
 6. All advance and retire; advance and turn partners.
- Repeat three times each couple, waltzing in turn.



CALEDONIANS.

First Figure.

1. Bow to partners and to corners (8 bars).
2. First and second couples give right hands across, half round, and back to places.
3. Set and turn partners.
4. Ladies' chain.
5. Promenade once round.
Sides repeat.

Second Figure.

1. First gentleman advances and retires twice.
2. All set to corners and turn.
3. All four gentlemen now promenade once round with corner lady.
Repeat till every one regain their own partners.

Third Figure.

1. The first lady and opposite gentleman advance, turn in the centre, and fall back to places.
2. First couple lead between the opposite couple, returning passing out-side.
3. Set to corners and turn.
4. First and second lines advance, and retire, and turn partners.
Repeat, second lady and first gentleman leading four times in all.

Fourth Figure.

1. First lady and opposite gentleman advance and stop.
2. Their partners advance and turn to places.
3. Ladies to the right, gentlemen to the left, meeting at opposite places, turn partners.
4. Promenade to places and turn.
Second, third, and fourth ladies and opposite gentlemen repeat.

Fifth Figure.

1. First couple promenade round inside the figure.
2. The four ladies advance and retire.
3. The four gentlemen the same.
4. All set and turn partners.
5. Grand chain half round.
6. Promenade to places and turn partners.
7. All *chasse croise*, that is, left hand chain at corners.
Repeat four times in all.

D'ALBERTS.

1. Figure One from the Quadrilles.
2. Figure Two from the Caledonians.
3. Figure Three from the Lancers.
4. Figure Four Waltz Cotillion.
5. Figure Five from the Quadrilles.

The following Cotillion to be danced in the D'Alberts.

WALTZ COTILLION.

- First and second couples waltz round (16 bars).
First and second ladies cross over.
First and second gentlemen cross over.
Sides repeat; all waltz to places.
First and second lines advance and retire, cross over, advance and retire back to places.
Allemande half way round, that is, the gentlemen present their right hand to partner and turn them under the arm, then pass on to the next lady; waltz to places.
Repeat, side couples waltzing (16 bars).

CIRCASSIAN CIRCLE.

Arranged in couples all round the room.

Bow to partners, then to the lady facing you (8 bars).

1. Right hand across, back with the left.
2. Set and turn partners.
3. Ladies' chain.
4. Promenade once round, and then to the next couple.

SARABANDS WALTZ, or Spanish Dance.

Arranged in couples all round the room.

Bow to partner, then to the lady facing before commencing (16 bars).

1. Advance and retire.
2. Half right and left, or cross over.
3. Advance, and retire, and back to places.
4. All join hands in a circle, advance, and retire past the lady to the right. Repeat this four times.
5. The couples now waltz twice round their own set, and pass on to meet the next couple.

NEW ROUND DANCES

FOR THE BALL ROOM.



VELETA.

VELETA.

*New Round Dance for the Ball Room,
by Arthur Morris.*

All march round the room. Introduction. Allemande, and bow to partners (eight bars)
Partners stand side by side, lady on gentleman's right. Gentleman takes lady's left hand in his right, the hand raised above the shoulders; lady holding skirt with right hand, gentleman with his left hand resting on his side.

Step for Gentleman.

1. Slide the left foot into fourth position.
2. Bring right foot up behind in fifth position.
3. Slide left foot again to fourth position.
4. Then the right in front to the fourth position.
5. Bring left up behind to the fifth position.
6. Then left in front to the fourth (two bars).
7. *Pas Glesse* to left, gentleman's left hand joining lady's right above the shoulder (two bars).
8. Repeat the above movement in the opposite direction, the gentleman commencing with his right, the lady with her left foot (four bars).
9. Waltz ordinary (two bars).
10. *Pas Glesse* to the left, the gentleman's right hand joining lady's left above the shoulders (two bars).
11. Waltz ordinary (four bars). (16 bars in all.)
Repeat from the first.

BERLIN POLKA.

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 his left (*i.e.*, outside foot), and the lady with her right. Count 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 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 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 re-commence the first part.

WASHINGTON POST.

To secure uniformity in teaching the above dance, the British Association of Teachers of Dancing have adopted the following method :—

POSITION.—The gentleman stands behind the lady with his right shoulder level with her left, both hands joined above lady's shoulders, right hand to right hand. Gentleman starts with right foot, lady starts with left foot.

Description for Lady.

(Gentleman performing the same with opposite foot right through.)

PART I.—Point left foot to second position, draw with left foot over right instep (lifted) (one bar) ; *jette, coupe jette (a la Polka)* to left (one bar). Point right foot to second position, draw right foot over left instep (lifted) (one bar) ; *a la Polka* (one bar).

PART II.—Long chasse forward with left foot, then with right again, with left and right four bars, the whole taking eight bars.



LA FAVORITE.

*Invented and arranged by J. Follit, Scarborough.
Publishers : Francis, Day & Hunter,
195, Oxford Street, London, W.*

La Favorite is adapted for any number of couples, the same as the Waltz, and is divided into three parts, each part occupying sixteen bars of music, finishing with all the dancers waltzing round the room. During the introductory four bars the dancers bow and curtsy to their partners. On the last bar of the introduction the lady places her left hand in the gentleman's right, which should be on a level with the shoulders, both facing up or down the room, with the toe pointed in the same direction (the lady R., the gentleman L.).

FIRST PART.—Step forward (lady R., gentleman L.), count one, bring the rear foot smartly up to the heel of the forward foot ; count two, hop with rear foot ; count three, at the same time extend forward foot with the toe pointed ready to commence again (lady R., gentleman L.)—one bar. Repeat the same two bars more ; solo waltz one bar, the lady turning to the left, gentleman to the right, *i.e.*, turning inside. The dancers will now be diagonally back to back, the lady with the left foot in front and the gentleman with his right. Join hands, step forward (lady L., gentleman R.), count one, bring the rear foot up to the heel of the forward foot ; count two, hop with rear foot ; count three, at the same time extend forward foot with the toe pointed ready to commence again (lady L., gentleman R.)—one bar ; repeat the same two bars more, solo waltz one bar, lady turning to the right, the gentleman to the left, *i.e.*, turning outside. Repeat the whole 8 bars more.

SECOND PART.—Join hands (lady L., gentleman R.), balance forward (lady right foot, gentleman left foot) one bar, balance back (lady L., gentleman R.) one bar, solo waltz two bars, the lady turning to the left, the gentleman to the right, *i.e.*, turning inside. Repeat twelve bars more.

THIRD PART.—Take partner as in waltz ; waltz sixteen bars (repeat *ad lib*). Finish up with all waltzing round the room.

GORDON SCHOTTISCHE.

Invented and arranged by W. Thompson, Glasgow.

Music by John Hogg.

Publishers: Francis, Day & Hunter.

Awarded First Prize in the Competition of New Dances,
June 14th, 1898.

INTRODUCTION (eight bars).—Gentleman has partner on right hand side. Take hold of partner's left hand with right, the hands in line with shoulders, back of partner's hand turned upwards. Lady takes hold of skirt with right hand, gentleman's left hand hanging gracefully by his side. Lady commences with right foot, gentleman with left.

STEP FOR GENTLEMAN.—Step out in fourth position with left foot—count one; bring right foot high up behind—count two; then put right foot down to fifth position—count three, and lift left foot up to be ready to put behind—count four, and then bring left foot behind to fourth position—count five; bring right foot behind to third position—count six; step forward again to fourth position with left foot—count seven; then bring right foot forward to *aerial* fourth position, pose and count eight (two bars). Repeat, starting with right foot for other two bars. Then take hold of partner the same as for any other round dance, and *Pouscotte*, one glide with left foot, pivot or turn, bring right foot up to fourth position and count three (this makes half-turn); then Waltz step with right foot and count other three (this completes full turn), and so on for four bars.

STEP FOR LADY.—Reverse foot to above.

BALMORAL SCHOTTISCHE.

Invented and arranged by W. Thompson, Glasgow.

Music by John Hogg.

Publishers: Francis, Day & Hunter.

Awarded First Prize in the Competition of New Dances,
June, 1899.

INTRODUCTION (eight bars).—Gentleman has partner on right hand side. Take hold of partner's left hand with right, the hands in line with shoulders, back of partner's hand turned upwards. Lady takes hold of skirt with right hand, gentleman's left hand hanging gracefully by his side. Lady commences with right foot, gentleman with left.

STEP FOR GENTLEMAN.—Step into fourth position with left foot—count one; bring right foot up behind to third position—count two; then bring left foot close up in front of right leg (toes pointing downwards), and hop—count three; then bring left foot close behind right leg, and hop—count four; step forward into fourth position with left foot, and count five, || six (two beats); then step behind with left foot to fourth position, turn and face your partner (gentleman bow and lady curtsy)—count other two beats—seven, eight. Repeat from beginning to mark thus, || bring right foot up behind to fifth position—count six; bring left foot behind again to fifth position—count seven, and put right foot forward to fourth position—count eight. This takes up four bars. Waltz with partner for other four bars.

STEP FOR LADY.—Reverse foot to above.

PLANTATION DANCE.

Invented and arranged by A. H. Brown, Bradford.

FIRST PART.—Hop on left foot—count one, two; hop on right foot—count three, four (one bar).

SECOND PART.—Weight on left foot, fourth position—count one; weight on right foot, rear fifth position—count two; weight on left foot, rear fifth position—count three; pivot about on left foot, with right raised—count four (one bar).

Repeat in opposite direction, commencing with right foot (two bars).

THIRD PART.—Barn Dance step round partner (one bar).

Repeat the above five bars, beginning with right foot (five bars).

FOURTH PART.—Holding partner as for ordinary dance, waltz six bars.

Lady takes the same step with opposite foot.



THE BOUNTY.

Invented and arranged by H. Fisher.

Music by Ernest Allan.

This dance is adaptable for either two ladies and one gentleman, or two gentlemen and one lady.

POSITION.—Gentleman stands with lady upon either side of him, and takes their nearest hands in his, holding same about level with shoulders.

1. All commence with the left foot, and step same as in the Barn Dance four times. At the execution of each fourth step, where the foot is carried to the front clear of the floor, a slight hop must be made with the foot that is on the floor.
2. The lady on gentleman's left turns to the right, lady on right turns to the left, gentleman also turns a little to the left, and all give right hands across.

Eight steps must now be made in a circular direction, all commencing with left foot. The step used here is the same as the fourth step of the first part, viz., step forward with the left foot, then carry the right foot to the front clear of the floor, and a slight hop to be made with the left foot. This step to be executed eight times, using each foot alternately, after which all should be in places and ready to commence the first part again.

Four bars of music is used for each part, eight bars in all.

VICTORIA.

*Invented and arranged by W. J. M. Venning,
Swindon.*

The Victoria is a dance for couples, arranged to music in six-eight time. It is graceful and easy of acquirement. It consists of two parts, each part occupying eight bars of music.

First Part.—Eight Bars.

Holding your partner as in the Mazurka, the lady commencing with her right foot, the gentleman with his left.

FIRST BAR.—Slide the foot to the second position, *i.e.*, slide the foot forward. Count one. Bring the other foot to the third position, *i.e.*, bring the hollow of the rear foot up to the heel of the front foot. Count two.

SECOND AND THIRD BARS.—Repeat the above for each bar.

FOURTH BAR.—The lady slides her right foot to fourth position, *i.e.*, in front of the gentleman; the gentleman slides his left foot to second intermediate position, *i.e.*, slightly forward. Count one. Pivot or turn upon the sole of the foot, the lady bringing her left foot and the gentleman his right to the third position in front, thus making a half reverse turn. Count two.

FIFTH, SIXTH, SEVENTH, AND EIGHTH BARS.—For the next four bars repeat the whole of the above, the lady commencing with her left foot and the gentleman with his right; at the finish make a half ordinary turn.

Second Part.—Eight Bars.

Holding your partner as before, waltz eight bars.

TRES CHIC.

*By W. Lamb.
Music by Ernest Allan.
Publishers: Francis, Day & Hunter.*

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 four 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 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, &c.

First Part—four bars.

FIRST BAR.—The lady commences with her right foot, the gentleman with his left. *First Step*—Point the foot in the fourth position, *i.e.*, a little in advance, meanwhile hop on the supporting leg. *Second 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., First Step*—Slide the foot to the fourth position; *Second Step*—Bring the rear foot up to the front foot third position; *Third 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—four bars.

Holding as in the ordinary Round Dance, execute four chasses, and turn alternately.

FIRST BAR.—Commence with (lady's right foot, gentleman's left) the chasse described above, and on finishing make a half turn to the right.

SECOND BAR.—Again chasse and turn.

THIRD AND FOURTH 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 VERSA.

Invented and arranged by Edward Scott, London.

Publishers: Francis, Day & Hunter.

This dance, the name of which is derived from the Latin *versare*, to turn round, consists of two distinct and successively alternated parts. In the one part the hands of the dancers only are joined, and in the other their position is the same as in ordinary round dances. The movements are effective, but very easy, and any one who is able to dance and waltz well will have no difficulty in satisfactorily accomplishing them with about an hour's practice.

The music begins with a few bars of introduction, during which the partners promenade, as in an ordinary round dance, stopping opposite one another at convenient distances ready to begin the dance.

Now follow some chords, during which the hands are given across, first the right hand, which is raised high, then the left, which is kept about level with the chest, so that the arms form as it were a frame through which the partners look at each other in turning.

STEPS FOR THE TOUR DES MAINS.

The same for both partners.

1. Slide the right foot to the *fourth crossed position*, and in finishing the slide, transfer the balance to the right leg.
2. Point the left toe lightly in the *second position*.
3. Make a *quarter turn* on the sole of the right foot, *still keeping the balance thereon*. This will cause the left foot to be in the *fourth position* behind, and the partners will face just a quarter round.

- 4, 5, 6. For the next bar, transfer the balance gradually to the left foot; then draw the right backward closing it slowly to the *third position* in front of the left, with a graceful lingering action, and in doing this draw slightly away from your partner, but do not, on any account, lower the raised arm so as to cover the face.

Now slide the right foot again to the *fourth position* crossed, again point the left toe lightly in the *second position*, pivot another quarter round on the sole of the right foot, which will bring you to the position exactly opposite that whence you started, and once more close the right foot gracefully to the *third position* in front of the left.

This movement again done twice, that is, four times in all, will bring you to your original place and position. It occupies eight bars of the music. There are, however, eight more bars of this part, during which the movement is repeated in the opposite direction. The last closing of the right foot should be made to the *first position* instead of the *third*, which enables the left foot in commencing the reverse turn to pass freely across.

Now relinquish the right hand of your partner, raise the left high, and gracefully present the right underneath.*

FOR THE REVERSE TOUR DES MAINS.

1. Slide the left foot to the *fourth position*, crossed in front of the right, and transfer the balance wholly to the left leg.
2. Point the right foot very lightly in the *second position*.
3. Make a *quarter turn* on the sole of the left foot, which action brings the right toe to the *fourth position* behind.
- 4, 5, 6. Transfer the balance gradually to the right foot, and close the left with a graceful lingering slide to the *third position* in front of the right, still keeping the balance on the right leg.

This movement done four times, will once more bring you to your original place and position, occupying the remaining eight bars of this part of the music.

For the second part of the dance the music changes somewhat in character, and becomes livelier.

STEPS FOR THE ROUND DANCE.

The gentleman begins with his left foot, the lady with her right. For the gentleman :—

1. Holding the lady by the waist, as for a waltz, but facing the line of direction, slide the left foot forward to the *fourth position*, and transfer the balance to the left leg, raising the right foot a little behind.
2. Let the raised right foot drop bodily down in the place occupied by the left, which is simultaneously raised and extended, with the toe turned well downward, in front, so that in descending, the right foot appears to pass under the left heel.
3. Bring the raised left foot bodily down backward, so that in descending it passes over the toe of the right, which is at the same instant raised and pointed downwards behind the left.
- 4, 5, 6. For the next bar place the right foot softly down on the floor, in the *fourth rearward position*, and then close the left foot, with a slow, graceful sliding action, to the *third position* in front of the right, as in the former part of the dance. These steps, on the whole, are taken somewhat *en reculant*, or with a rearward inclination of the body. At the third count of the bar, let there be a slight rising movement on the right toe in turning, and then for the next two measures.†

Make a single *tour de valse* of six steps in the ordinary position, as already explained. The gentleman must, however, not turn the body during the last step, but simply close the right foot by pivoting on the sole thereof, to the *third position* behind,

so as to have the left foot in front ready to recommence the forward slide, or joining right and left hands.

The forward and backward steps and *tour de valse* occupy four bars, and as, with the repeat, there are thirty-two bars in this part, the movement is done eight times. After this there are again chords in the music, during which the hands are again given across, and the first movement is repeated; thus the dance consists of successive alternations of the *tour des mains* and waltz movement.

The lady's step in the round dance is the exact counterpart of the gentleman's, she using the right foot where he uses the left, and *vice versa*. Her steps in the *tour de valse* are precisely the same as in ordinary waltzing.

* A pleasing and popular variation is to give right hands only for the first eight bars, and left hands only for the reverse turn, as in the minuet.

† If preferred, instead of taking the partner by the waist, the right and left hands may be given as in the barn dance; but the waltz position must, of course, be taken for the next two bars.



THE DER STYRIEN.

This admired dance is a combination of several steps, the time and figure being similar to the Polka Mazurka.

FIRST PART (16 bars).—The gentleman commences. First—Slide left foot to the left. Second—Slide right foot to the left, pausing half way. Third—Complete slide (behind the left) with right foot (first bar). Repeat this again to the left (second bar).

(Third and fourth bars.) Slide again to the left, spring upon right foot behind left, and make a *pas* with left foot, finishing by rising on both feet and waiting a whole bar. Repeat same movement to the right (four bars), again to the left (four bars), and again to the right (four bars).

SECOND PART (16 bars).—Holding as in the ordinary round dance, the couple redowa sixteen bars.

THIRD PART (4 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 curtsey as her partner bows.

FOURTH PART (16 bars).—Holding the lady by the waist, waltz sixteen bars.



THE BOHEMIAN POLKA.

Invented and arranged by J. P. Hey, M.B.A.T.D.

FIRST PART (four bars).—Holding as in the first part of barn dance. Starting with left foot, polka forward (one bar), point the right foot in second position (one bar), turning towards partner and joining opposite hands.

Repeat, starting with right foot (two bars).

SECOND PART (four bars).—Polka in the ordinary way (two bars).

THE SLIDE POLKA.

FIRST PART (four bars).—Holding as in the first part of barn dance. Take two long galop slides forward with left foot, and as right foot is brought up to left for second time, polka forward, starting with left foot (two bars).

Repeat, starting with right foot (two bars).

SECOND PART (four bars).—Polka in the ordinary way twice round.

THE COQUETTE POLKA

Holding as in the ordinary polka. Take two long galop slides to side with left foot, and as the right foot is brought up to the left foot for second time, polka half round, starting with left foot (two bars).

Repeat, starting with right foot (two bars).

THE WALTZ TWO-STEP.

FIRST PART (two bars).—Holding as in the first part of barn dance. Step forward on left foot, count one ; pass right, count two ; and hop on left, count three (one bar).

Repeat, commencing with right foot (one bar).

SECOND PART (six bars).—Holding as in the ordinary waltz, execute three chassé movements and half turns, *i.e.*, slide the left foot to the side (second position), count one, two ; bring the right foot up to the left foot (third position), count three (one bar) ; again slide the left foot to the side, and in finishing make a half turn to the right (one bar).

Repeat, commencing with right foot (two bars), and again with left foot (two bars).

The whole is gone through again, commencing with the right foot (eight bars), the whole dance occupying sixteen bars.

NOTE.—The holding of the dancers in the ninth and tenth bars is the same as the first two bars, but the relative position is altered, they standing side by side, but with the lady on the left instead of the right.



SET DANCES.



SCARBOROUGH GAVOTTE.

Invented and arranged by James Folliot, M.B.A.T.D.

Music by Harland Gibson.

Publishers: Francis, Day & Hunter.

The dancers should be arranged round the room in couples, as in the Circassian Circle, the lady on the right of the gentleman; care should be taken that there is not a couple left without a *vis-a-vis*. The step used is the Pas Gavotte (or Barn Dance), but it should be danced slower and more stately than the ordinary Barn Dance. Both the lady and gentleman commence with the right foot.

Introduction.

Bow and curtsy to partner (two bars).

Bow and curtsy to *vis-a-vis* (two bars).

Gavotte.

Advance and retire—Pas Gavotte (two bars). Demi chaine Anglaise, half right and left (two bars). Pas Gavotte forward and back (Barn Dance step) (two bars). Demi chaine Anglaise (half right and left to places) (two bars). Ladies, right hand across, turning once round each other (two bars). Left hand to partner, turning once round each other (two bars). Gentlemen, right hand across, turning once round each other (two bars). Left hand to partner, turning once round each other (two bars). MOULINET—All the dancers give right hand across once round (four bars). MOULINET—All the dancers give left hand across once round (four bars). Pas Gavotte (Barn Dance) to meet the next couple,

passing *vis-a-vis* on the left; care must be taken to travel the same way of the room as commencing (two bars). In meeting the next couple the gentlemen join left hands, still holding their partners' left in their right, Pas Gavotte twice round (six bars).

The dance is now repeated with new *vis-a-vis*, but without the introduction, and can be repeated as often as desired, still travelling the same way of the room as commencing, finishing with bow and curtsy.

THE PARISIAN QUADRILLE

Only differs from the first set in the arrangement of the couples, who are placed opposite each other in two lines, without sides. The first four figures are the same as in the ordinary Quadrille, but the fifth is danced thus:—

Ladies' Chain.

Advance and retire in couples,

Cross over (*traverse*).

Re-advance and retire.

Re-cross to places.

Set and turn partners.

Galopade or promenade for finale.

Each figure is performed twice,



The Royal Cotillion.



Awarded First-class Certificate in the Competition of New Dances at the Conference of the British Association of Teachers of Dancing, June 14th, 1898.

NEW SQUARE DANCE INVENTED AND ARRANGED BY ARTHUR MORRIS.

Published by Osborne & Co., 63, Berners Street,
London, W.

NEW SQUARE DANCES.

THE ROYAL COTILLION.

First Figure.

- | | |
|---|---------|
| All bow to partners and corners | 8 bars |
| All waltz round the set | 16 bars |
| 1. *First couple continue waltzing round inside the set | 16 bars |
| 2. First and second ladies cross over to opposite places | 4 bars |
| Third and fourth ladies cross over to opposite places | 4 bars |
| First and second gentlemen cross over to opposite places | 4 bars |
| Third and fourth gentlemen cross over to opposite places | 4 bars |
| 3. Allemande, gentlemen present their right hand to corner lady, balance, and turn them under arm, then to partner, balance, and turn under arm | 8 bars |
| 4. *All waltz to places | 8 bars |

(Repeat four times in all).

(Each couple waltzing round the set in turn).

Second Figure (16 bars before commencing).

- | | |
|--|---------|
| 1. First and second couple right hands across, back with the left hand to places | 8 bars |
| 2. Third and fourth couple right hands across, back with the left hands to places | 8 bars |
| 3. All join hands, advance one step forward, each lady crosses in front of the gentlemen to the right, until regaining own partner | 16 bars |
| 4. All waltz round the set to places | 16 bars |

(Sides lead off).

(Repeat four times in all).

Third Figure.

- | | |
|---|-----------------------------------|
| 1. <i>Chord</i> .—Chain all round the set | 16 bars |
| 2. First and second lines advance and retire, advance and cross over, advance and retire, advance and cross over to places | 16 bars |
| 3. Present right hand to partners, walk once round, present left hand to next lady, walk once round, present right hand to next lady, walk once round, present left hand to next lady, once round, meet own partner | 6 bars each lady, 24 bars in all. |
| 4. All waltz to places | 8 bars |
- (Repeat four times in all).

To finish with Circular Waltz once round the room.



THE CARNIVAL.

By H. R. Johnson, Professor of Dancing, London.

Music by Karl Kaps.

Publishers: Francis, Day & Hunter

First Figure.

All bow to partners and corners.
Gentlemen take ladies' left hands in their right, as in Barn Dance; first and second couples look to right, third and fourth to left; all four couples barn dance forward and back.
Barn dance to opposite places, half right and left.
Barn dance forward and back.
Turn or waltz.
Ladies' chain.
Repeat whole of above three times until regain places.

Second Figure.

All join hands in circle once round. Advance to centre and retire, gentlemen giving right hands to partners, turning ladies back to back in centre, join hands, gentlemen join hands outside.
All once round by the right, gentlemen give right hands to partners, turn ladies outside, gentlemen back to back in centre, join hands once round by left, all waltz once round to places.

Third Figure.

Grand chain, Polka step.
Four gentlemen give left hands across, and right to partners, polka half way round, bow, and polka to places.
First and second couples polka to side, right hands across once round, return with left hand; join hands in circle of eight, and go once round by left.
Grand chain, gentlemen's left hands across, right

hands to partners, half way round, bow, polka to places. Third and fourth couples polka, finishing facing first and second; right hands across once round, return with left hand, join hands in circle of eight, once round by left.

All four couples Berlin polka step to centre and back, polka half way round.

Berlin polka to centre and back, polka to places.

Fourth Figure.

All give right hands to corner ladies, balance, and turn ladies under arm back to back in centre, giving right hands again, balance, and turn ladies under arm outside, bringing gentlemen back to back in centre. Waltz once round set. Repeat same three times until all regain partners. Finale, four gentlemen give right hands to partners, turn ladies back to back in centre, bow, and conduct lady to seat.



COLLEGIANS.

Invented and arranged by W. W. Rowe, London.

Music by Karl Kaps.

Publishers: Francis, Day & Hunter.

First Figure.

First and second couples pass under side couples and bow, passing through next couple and bow.—Ladies advance to centre, bow and retire.—Gentlemen advance to centre, bow to corners and waltz.—Other couples repeat.

Second Figure.

First and second couples advance to sides at right, retire, advance, change ladies, bow, advance, retire.—Ladies chain.—Top and bottom lines advance, retire, waltz to places.—Other couples repeat.

Th'rd Figure.

Join hands forming a circle, advance, retire, taking corner lady's right hand and pause, bow in centre, balance and turn, change partners each time.—Repeat four times.

Fourth Figure.

Grand over chain half-round.—Ladies advance to centre and retire.—Solo waltz half right and left with side couples at right.—Repeat four times.

Fifth Figure.

Bow.—First and second couples advance to centre and retire to sides at right.—Side couples dividing, meeting top and bottom, advancing to centre and retiring to places.—First and second couples facing out, side couples fall in behind, divide right and left.—Gentlemen join hands, ladies passing under, form lines, advance, retire, turn partners.—Join in a circle, advance, retire, and waltz to places.—Other couples repeat.—Finishing with the first part.

THE ALBANY.

*Invented and arranged by H. R. Johnson,
London, W.C.*

Music by Karl Kaps.

Awarded First Prize in the Competition of New Dances,
June, 1899.

First Figure.

Time 2/4.—All join hands in circle, chassez round (8 bars). Gentlemen disengage with corner lady's hand, but keep their own partner's hands. Berlin Polka to centre and back (4 bars). Polka round (4 bars) to next one's place, repeat three times more (24 bars) until all reach their own places. Berlin Polka grand chain all round (16 bars) (viz., after each bar mark Berlin step). Four gentlemen give left hands across and right to partners. Polka round half way (8 bars), bow, and take lady by waist and polka to places (8 bars). (72 bars in all).

Second Figure.

Time 3/4.—* First and second couples valse round the set (16 bars). Four ladies valse to each other's places by right, viz., first lady to third lady's place, third lady to second lady's place, second lady to fourth lady's place, and fourth lady to first lady's place (4 bars). All gentlemen balance, and turn lady under the arm (4 bars), and valse with the lady half way round (8 bars). Ladies change places again (4 bars). Gentlemen balance, and turn lady under the arm (4 bars); valse to places (8 bars). Ladies change places again (8 bars). Gentlemen valse with ladies half way round (8 bars); ladies change places again by right, then they will meet their own partners (8 bars). All valse to places

(8 bars), join hands in first and second lines. Advance and retire, advance to opposite places (top lines not to disengage); all advance, and retire again, and cross to places (16 bars). (Bottom lines keep hands second time). Repeat from* with third and fourth couples side lines, second time finish with ordinary valse chain half way (16 bars) and valse to places (8 bars). (216 bars in all).

Third Figure.

Time 12/8.—All barn dance half way round the set (4 bars). Valse to places (4 bars). Four ladies give right hands across, barn dance half way round, (viz., opposite places) (4 bars); then the gentleman meets the lady as she comes across, and valse round half way (4 bars). Four ladies give right hands again, and barn dance half way round, when they will then meet their own partners, and valse to places (8 bars). All barn dance half way round, valse to places (8 bars). Four gentlemen give left hands across, and barn dance half way round (4 bars); valse with opposite lady to own place (4 bars). Four gentlemen give left hands across again, barn dance half way round, and valse to places (8 bars). (48 bars in all).

Fourth Figure.

Time 3/4.—All valse round the set (16 bars), first and second lady valse to opposite places (8 bars), third and fourth lady valse across, to opposite places (8 bars). All valse round the set (16 bars), first and second lady valse to places (8 bars), third and fourth lady valse to places (8 bars). All valse round (16 bars), valse chain half way round (16 bars), valse to places (8 bars). (104 bars in all).

N.B.—The Albany is danced straight through, with no intervals between the figures.

THE ROYAL NAVY QUADRILLE.

*Invented and arranged by J. Folliot, Scarborough.
Publishers: Francis, Day & Hunter.*

The Royal Navy Quadrille is founded on the "Sailors' Hornpipe," and should be danced in sets of eight, the same as the ordinary Quadrille. Each of the five figures consists of eight bars introduction and sixty-four bars of hornpipe music. The figures are entirely different from each other, the only similarity being the polka step, which is used throughout the dance. The music should be played very brightly, and in all cases where the solo polka step is used the arms should be folded in front of the chest, as in the "Sailors' Hornpipe," and the dancers must not revolve round, but polka forward.

First Figure: "The Admiral."

Introduction: bow and curtsy to partner,	4 bars; bow and curtsy to corners, 4 bars	8 bars
Polka round the set (solo), to the right, 12 bars;	turn partner, 4 bars	16 bars
First and second ladies right hands across,	4 bars; third and fourth ladies right hand across, 4 bars	16 bars
First and second gentlemen right hand across,	4 bars; third and fourth gentlemen right hand across, 4 bars	16 bars
Right hand at corners, 4 bars; left hand at corners, 4 bars		16 bars
Right hand to partner, 4 bars; left hand to partner, 4 bars		16 bars
Polka with partner round the set		16 bars

Second Figure: "The Captain."

Introduction	8 bars
Polka round the set (solo), the ladies passing to the right on the inside of the circle, the gentlemen to the left on the outside of the circle; gentlemen twice round, the ladies three times round	16 bars

Grand circle; all to the centre and back, 4 bars; first and second couple polka to opposite place, 4 bars	16 bars
Grand circle; all to the centre and back, 4 bars; third and fourth couples polka to opposite place, 4 bars	16 bars
Grand circle; all to the centre and back, 4 bars; first and second couples polka to place, 4 bars	16 bars
Grand circle; all to the centre and back, 4 bars; third and fourth couple polka to place, 4 bars	16 bars
Corners; polka round the set with corner partner.	16 bars

Third Figure: "The Lieutenant."

Introduction	8 bars
First and second couple polka round the inside of the set, 8 bars	16 bars
Third and fourth couple polka round the inside of the set, 8 bars	16 bars
First and second ladies polka (solo) twice round the inside of the set, 8 bars	16 bars
Third and fourth ladies polka (solo) twice round the inside of the set, 8 bars	16 bars
First and second gentlemen polka (solo) twice round the inside of the set, 8 bars	16 bars
Third and fourth gentlemen polka (solo) twice round the inside of the set, 8 bars	16 bars
Polka round the set with partner	16 bars

Fourth Figure: "The Midshipman."

Introduction	8 bars
* The four ladies right hand across, 4 bars; left hand across, 4 bars	16 bars
Corners; polka to opposite place with corner partner, 8 bars	16 bars
The four gentlemen right hand across, 4 bars; left hand, 4 bars	16 bars
Corners; polka to opposite place with corner partner, 8 bars	16 bars
Repeat the above from *, when all the dancers will have regained their partners	32 bars

Fifth Figure: "The Blue Jacket."

Introduction	8 bars
Grand chain (solo polka), 12 bars; turn partner, 4 bars	16 bars
Ladies double chain, 8 bars	16 bars
Gentlemen double chain, 8 bars	
Grand chain (solo polka), 12 bars; turn partner, 4 bars	16 bars
Polka with partner twice round the set	16 bars



LA PRINCESSE COTILLION.

Cotillion de la Cour.

We wish to call special attention to this dance, as its graceful movements will tend to elevate and refine, and also do much to create a distaste for the romping so prevalent at the present day. It is invented and arranged, and the music composed, by EDUARD ALDIER, M.B.A.T.D., and is dedicated, by permission, to Mrs. W. MORESBY CHINNERY. The music can be obtained only of Mr. ALDIER, Vale View, Ponsanooth, Perranwell, Cornwall; and of Prof. and Mme. ROWE, Devonshire Villa, 133, Seven Sisters' Road, Holloway, London, N.

During the introduction form in set of eight dancers as in a Quadrille, and commence by all taking partners by right hands. First and second gentlemen turn ladies under (four bars), visit side couples on the right, and exchange deep curtsies (four bars).

The same to the opposite side (eight bars).

Ditto in centre to *vis-à-vis* (eight bars).

Curtsies to partners, turn and retire to places (eight bars).

The four ladies, giving left hands across, dance to opposite gentlemen (four bars), who turn them under right hand, curtsies (four bars), and waltz round to opposite places (eight bars). Repeat and waltz to own places (16 bars).

All advance (two bars) to corners, and each gentleman waltzes (six bars) with corner lady, leaving her on his right hand side. Repeat for 24 bars till joined by original partners.

All advance to corners, curtsies. Gentlemen give hands across (left hand uppermost) to the ladies, and turn them under both arms to their right hand.

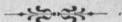
First and second gentlemen repeat the figure with their new partners. Third and fourth gentlemen repeat the whole from commencement.

Finale.

All four couples grand waltz round (16 bars), and take partners by right hand.

First and second couples exchange curtsies with side couples on the right, and repeat to the left. All four couples ditto to *vis-à-vis*. Curtsies to partners, turn under right hand, and offer right arm to conduct ladies to seats.

SCOTCH REELS.



REEL OF FOUR.

In commencing the Reel of Four, the gentlemen stand back to back, with their partners opposite them; all commence at the one time. Each person describes the figure 8. The gentlemen pass the ladies on the right hand; gentlemen pass each other in the centre on the left; the ladies when passing each other in the centre, pass on the left; the ladies always return to their first places, gentlemen change places every time with each other, eight bars.

All set to each other, eight bars.

REEL OF EIGHT.

Stand as for a Quadrille.

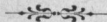
1. All join hands in circle, and turn round to places.
2. Gentlemen take hold of partner's hand, and ladies give hands across and round, gentlemen give left hands across and back to places.
3. All set and turn partners.
4. Grand chain.

REEL OF TULLOCH.

Stand as for Reel of Four.

1. All reel, or figure 8.
2. Gentlemen set to ladies, and turn with right hand, the left being behind the back, then turn with left hand, the right being behind—ladies forward to centre.
3. Ladies set to each other, and turn as above.
4. Ladies set to gentlemen, and turn as above.
5. Gentlemen to the centre, set and turn.

COUNTRY DANCES.



THE TRIUMPH.

The second gentleman, giving left hand to first lady's right, the two lead down the centre (eight steps), followed by the first gentleman.

The lady turns to give left hand to her partner, the second gentleman still retaining her right; the two gentlemen join their disengaged hands to form an arch behind the lady, and in this position the three return to places.

First couple lead down the centre and back.

First and second couples dance twice round each other with galop or waltz step, the first couple finishing in second couple's place.

The figure is then resumed by the first couple with every other couple in succession, each gradually moving towards the top to become leading couple in turn. The dance, however, may be commenced simultaneously by every fifth couple.

ROY'S WIFE.

First lady and second gentleman set four steps to the right and four to the left.

Second lady and first gentleman the same.

First couple lead down the centre between the lines and back to places.

The two couples dance twice round each other with waltz, polka, or galop step, first couple finishing in place of the second, and continuing the figure with the other couples in rotation.

This dance may also begin at every fifth couple.

LE BALANCE.

First lady and gentleman change places, passing each other on the right.

Return to place, joining left hands in the centre, and turning half round to give right hands to opposite lady and gentleman, to form a line of four.

Balance in line.

First couple separate, and turn the other lady and gentleman with right hand on the outside.

First couple lead down the centre and back.

Both couples dance twice round each other, first couple finishing in place of second, and re-commencing the figure with the next couple in order.

GREENSLEEVES.

The two couples at the top of the line join right hands across, pass round to the right, change hands and back to the left.

Joining right hands with partners, the two couples change places, the first passing beneath the raised arms of the second, then the second back again under the arms of the first, and the first once more under the arms of the second.

Both couples then dance round each other twice, the first couple finishing in the place of the second, to recommence the figure with the next couple in order.

The dance may be commenced simultaneously at every third couple.

A pleasing effect can be produced by the dancers holding ribbons, garlands, or handkerchiefs of various colours, instead of joining hands, when passing under and over.



SIR ROGER DE COVERLEY, 1820.

SIR ROGER DE COVERLEY,

AN OLD ENGLISH DANCE.

The company arrange themselves in two lines, the ladies on one side, the gentlemen on the other, each dancer being opposite his or her partner.

The dance proceeds as follows :—

1. Top lady and bottom gentleman advance to the centre, turn with right hand, and return to places.
2. Top gentleman and bottom lady repeat.
3. First two advance and turn with left hand.
4. Second two repeat.
5. First two advance and turn with both hands.
6. Second two repeat.
7. First two advance and turn back to back.
8. Second two repeat.
9. First two advance, curtsey and bow.
10. Second two repeat.
11. Ladies turn off to the right, gentlemen to the left, meet at the bottom and lead up the centre. Join hands to form an arch, under which all the couples pass through to their respective places.

This figure is repeated until the dancers who were at the bottom of the lines in commencing have reached the top place.



