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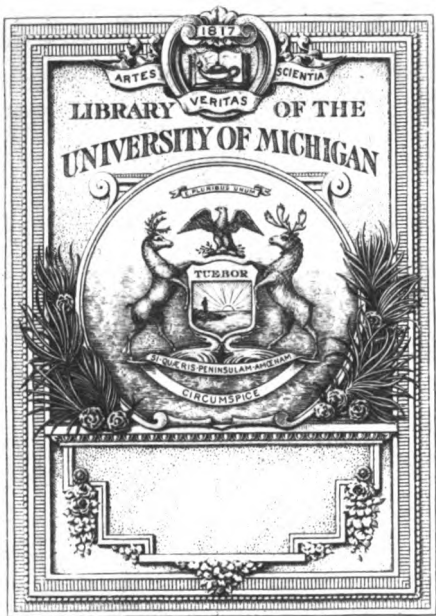


Dancing

Marguerite Wilson

MARGUERITE WILSON

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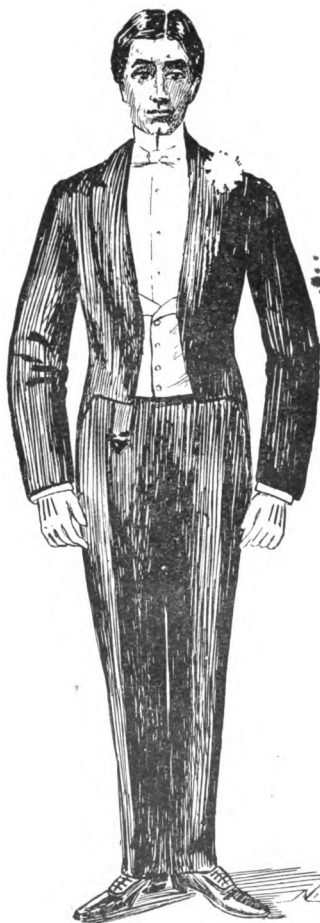
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THE FIRST POSITION



D

A N C I N G

A Complete Guide to all Dances,
with a Full List of Calls, the Music
for each Figure, Etiquette of the
Dances, and One Hundred Figures
for the German

By

MARGUERITE WILSON



With Numerous Illustrations by
Nina G. Barlow



Philadelphia

The Penn Publishing Company

1904





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INTRODUCTION

THIS volume does not claim to be an exhaustive treatise on the subject of dancing. It is designed to furnish practical assistance to those who, lacking an opportunity for instruction in this direction, desire to qualify themselves for participation in this most delightful and popular recreation. To this end, obsolete dances have been omitted, as well as certain others, which, though generally taught in dancing academies and valuable enough in themselves, have yet failed to attain that popularity which insures a place on our social programmes. A knowledge of a very few dances is sufficient, at the present time, for all practical purposes. The majority of programmes are made of Waltzes and Two-steps, with an occasional set of Lancers or a Waltz Quadrille thrown in to vary the monotony. The Polka, Schottische, Galop, Yorke and Contra-Dance, though not strictly fashionable at present, are occasionally danced.

Beginners should master, first of all, the positions and steps described on pages 7 to 20, practicing them diligently until change from one to another can be easily and gracefully made.

In the Square Dances, the Plain Quadrille and the Plain Lancers should be thoroughly understood before any of the more elaborate figures are attempted. In learning the round dances, begin with the Waltz, following with the Deux-Temps, Polka and Schottische. When these are mastered all other steps will be easily learned.

DANCING

I

PRELIMINARY DIRECTIONS

POSITIONS AND MOTIONS

While the directions for each dance refer specifically to positions and motions of the feet and lower limbs, it must not be forgotten that a graceful and easy carriage of the entire body is an essential of good dancing. A course in physical training, particularly in that department included in the term "Æsthetic Gymnastics," is invaluable to one who wishes to become expert in this art. The head and body should be held erect, without stiffness, the shoulders straight, and the chest lifted. The carriage of the arms will be referred to more particularly hereafter.

There are five positions of the feet recognized in dancing.

FIRST POSITION

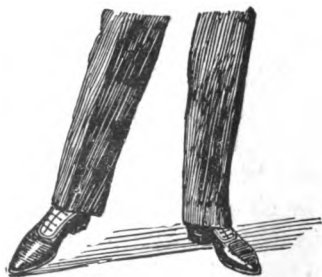
Stand with the heels together, the feet forming a right angle, with the weight of the body thrown principally upon the balls of the feet. Let the arms hang easily at the sides. The torso should incline *very slightly* forward. This position is the key to all the others. (See Frontispiece.)

SECOND POSITION

Stand with the weight upon one foot and extend the free foot straight to the side, with the heel lifted and the toe touching the floor.

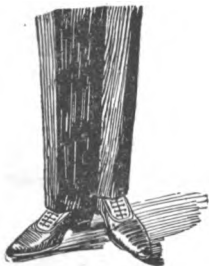
SECOND POSITION OF THE RIGHT, when the right foot is extended.

SECOND POSITION OF THE LEFT, when the left foot is extended.



THIRD POSITION

Stand with the weight upon both feet, with the heel of one touching the hollow of the other, the feet forming an angle of about sixty degrees.



THIRD POSITION OF THE RIGHT, when the right foot is in front.

THIRD POSITION OF THE LEFT, when the left foot is in front.

FOURTH POSITION

Stand on one foot with the free foot extended forward at an angle of sixty degrees, the heel lifted and the toe touching the floor.

FOURTH POSITION BEHIND.—Stand on one foot and extend the free foot backward with the heel lifted and the toe touching the floor.

FOURTH POSITION OF THE RIGHT, when the right foot is extended.



FOURTH POSITION OF THE LEFT, when the left foot is extended.



FIFTH POSITION

Stand on both feet, with the heel of one foot touching the toe of the other, the feet forming a right angle.

FIFTH POSITION OF THE RIGHT, when the right is in front.

FIFTH POSITION OF THE LEFT, when the left is in front.

These positions should all be practiced until one can pass quickly and smoothly from one to another. Keep the head erect and the arms easily relaxed. In all standing positions avoid sagging at the hip and knee. Energy and firmness without rigidity, and flexibility without limpness, are characteristics of all correct and graceful muscular action.

Every dance is made up of two or more of the following six radical motions: Change, Slide, Step, Leap, Hop, and Halt. In practicing these movements remember that they are executed entirely by the lower limbs and feet, and sedulously avoid stiffness or contortion of the upper part of the body.

THE CHANGE

In each form of this movement the weight is transferred from one foot to the other, and a slight spring is made just as the change is effected.

SIDEWAYS CHANGE.—Stand with the left foot in second position. Bring the heel of the left foot to the heel of the right, transferring the weight to the left foot. At the same time relax and slightly raise the right foot, which is thus prepared for the execu-

tion of the next step required. Practice also starting with the right foot in second position.

FORWARD CHANGE.—Stand with left foot in fourth position behind. Bring the heel of left foot to the heel of the right, transferring the weight to the left foot and slightly lifting the right in preparation for the next step. Practice also starting with right foot in fourth position behind.

BACKWARD CHANGE.—Starting with left foot in fourth position in front, bring left heel back to right heel, transfer weight to left foot and slightly raise right, ready for the next step. Practice also starting with right foot in fourth position in front.

THE SLIDE

This movement consists simply in sliding the foot sideways, forward or back, without lifting the toes from the floor.

SIDEWAYS SLIDE.—Starting with left in second position, slide the foot several inches farther to the left and transfer weight to that foot, at the same time drawing right to second position. Slide to the right in the same manner.

FORWARD SLIDES.—Start with left in fourth position. Slide forward several inches on the left, transferring the weight to that foot, and bring right to fourth position. Repeat, sliding forward on the right.

BACKWARD SLIDES.—Start with left in the fourth position behind. Slide backward several inches on the left and bring the right to fourth position behind. Repeat, sliding backward on the right.

TWO OR MORE SUCCESSIVE SLIDES WITH THE SAME FOOT REQUIRE A CHANGE BETWEEN EACH SLIDE AND THE SUCCEEDING ONE.

THE STEP

This is the ordinary movement made in walking, and is subject to the same rules, except that in dancing the feet are scarcely lifted at all but are slipped easily along the floor. The weight should be poised on the balls of the feet, the toes turned out and the steps taken on a straight line forward or backward.

THE LEAP

This movement requires great elasticity and lightness, but is by no means so vigorous as the name implies, having been greatly modified in modern dancing. As now executed it is simply a light, springy step from one foot to the other, the spring being imparted to the movement by slightly bending and then straightening the knee *from* which the step is made. It should be practiced sideways, forward and backward. As in the case of the Slide,



THE COURTESY

two successive leaps, with the same foot leading, require a change between them.

THE HOP

This movement has also undergone considerable modification. As now executed it consists in rising lightly as high as possible on the toes of one foot and sinking again to the ordinary position. This must be done smoothly. The free foot may be extended or its heel may lightly touch the heel of the foot on which the hop is made.

THE HALT

This motion consists simply in bringing the feet to first position and stopping.

THE SALUTE

The salutations used in dancing are the bow for the gentleman and the courtesy for the lady.

THE Bow.—The bow is very simple and is executed in the following movements :

1. Take a short step sideways.
2. Draw the free foot to first position.
3. Bend forward from the waist. At the commencement of this movement the eyes should be directed toward the person saluted, but at its con-

clusion the head is slightly bowed and the eyes, consequently, lowered. Let the arms hang relaxed.

4. Recover erect position, the eyes being again directed towards the person saluted. Practice these movements slowly and smoothly.

THE COURTESY.—Starting with the weight on the left foot, slide right foot to second position, transferring the weight to it; pass the left foot back and transfer the weight to it. Sink down by bending both knees, and at the same time bend forward at the waist. Recover erect position and draw the right foot back to the left. Practice also starting with the weight on the right foot, sliding to the left, and passing the right foot back.

All these movements should be executed with great deliberation and smoothness.

II

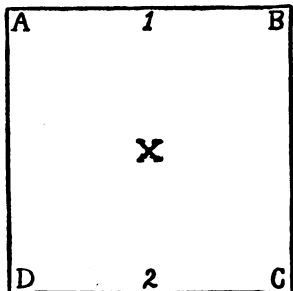
THE GRAND MARCH

The Grand March is a feature of all formal balls. It generally marks the beginning of the evening's festivities, but may, for special reasons, be deferred to a later point in the programme. It is led by the master of ceremonies, or by some specially honored guest. Each lady marches at her partner's right. Care should be taken to keep all the couples equidistant from each other, and all those in line should strive to exactly follow the movements of the leader and his partner.

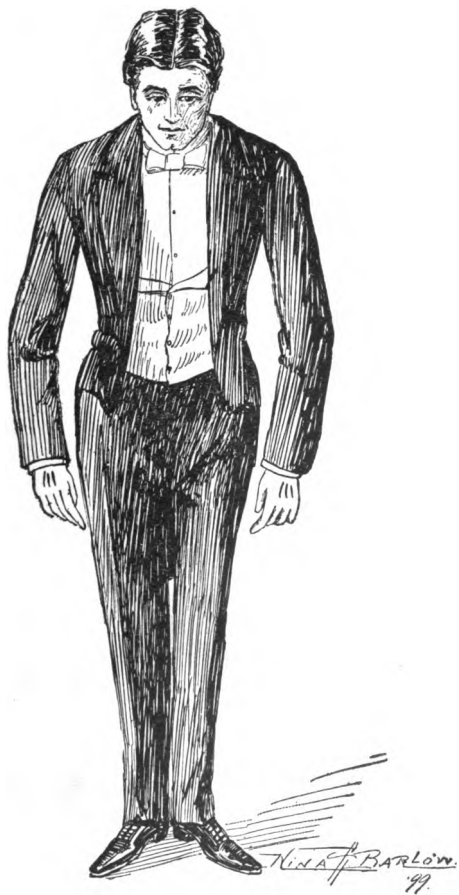
The leader first marches around the room in straight lines, following the direction of the walls and making the angles formed in turning the corners sharply and clearly defined. By the time the circuit of the room has been made two or three times, all are supposed to be in line and in step, and the leader may then begin to introduce evolutions of various kinds at his discretion, always returning to the plain march after each special figure, that there may be no confusion. One who is original and

skillful can plan and carry out many fanciful and intricate evolutions, but as a rule it is safer to limit one's self to the simpler movements which can be readily understood and followed by those less experienced. The following are some of the most popular figures employed. The accompanying diagram may assist in rendering the explanations clear.

X represents the centre of the room ; A, B, C, and D, the four corners. 1 indicates the head of the room, and 2 the opposite end. In the plain march the line is supposed to march from A to B to C to D to A, etc., though the direction may be reversed at the option of the leader. After marching around the room



two or three times the leading couple, followed by the others, turn at 1 and march down the centre. At 2 they separate, the ladies passing to the right and the gentlemen to the left. At 1 the two lines pass each other, the gentlemen marching next to the wall. At 2 they again pass. At 1 the leader and his partner join hands and march down the



THE BOW

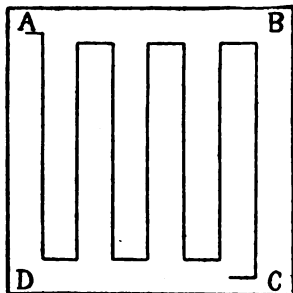
centre, followed by the other couples. At 2 the leading couple turns to the right, the next couple to the left, followed alternately by the other couples. The two columns meeting at 1, march down the centre in fours. At 2 the first four turns to the right and the next four to the left. Meeting at 1, march down the centre eight abreast. At 2, four turn to right and four to left. At 1, the first four march down the centre *followed* by the next four, and the other fours fall in line alternately. At 2, one couple turns to the right and the other to the left. Meeting at 1, fall in by twos. The line has now regained its original form, and the plain march is resumed.

When numbers permit, the Hour-Glass Figure is pretty and effective. March from B to X to C to D to X to A to B. The lines must be perfectly straight, and the angles true and sharp. If there be not a large enough number to outline the figure when marching two abreast, it may be executed in single file, each gentleman stepping in front of his partner.

The Arbor March is another favorite. March down the centre and separate at 2, the ladies passing to the right and the gentlemen to the left. When the leader and his partner meet at 1 they stop, join hands and raise their arms, thus forming an arch. Under this arch the next couple passes, and, stand-

ing by the first couple, raise their arms also. This is repeated by the other couples, until all are in line. The first couple then lower their arms and pass under the arms of all the rest, followed by the other couples in turn, until the arch is dissolved, when the plain march is resumed.

The March in Columns is shown by the following diagram. The line is supposed to have marched from D to A, at which point this figure begins.



The Serpentine figure is executed in single file, each gentleman stepping in front of his partner. The leader then marches around in as large a circle as the line will form, and continues describing a series of concentric circles, each smaller than the last, until the centre

is reached. He then turns sharply in the opposite direction and retraces his way. Those in line must march quite close together, that the figure may be clearly defined, and great care must be taken to keep the coils of the spiral sufficiently separated to permit those going out from the centre to pass through. When the spiral is dissolved and all are in line again,

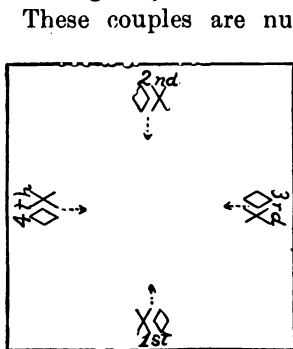
each gentleman steps back to his partner's side and the march is resumed.

When the leader wishes to bring the march to an end, he signals to the musicians and the music changes to a waltz, in which all join.

III

SQUARE DANCES

✓ Square dances are executed by sets of four couples, each couple occupying one side of a square, as in the following diagram :



◇ Lady X Gentleman

These couples are numbered, according to position, first, second, third and fourth. The first and second couples are also designated as "head couples;" the third and fourth as "sides." The second couple stands facing the first couple, the third couple stands to the right of the first, and the fourth faces the

third. The first couple faces the long way of the hall and towards the music, when, as is usually the case, the musicians are stationed at one end of the room. Under other circumstances the first couple faces towards the main entrance to the ball-



THE LADIES' CHAIN

room. In private houses the side of the dancing room nearest the street is generally regarded as the head. Each lady stands at her partner's right.

The Quadrille consists of five figures, each having its appropriate and distinctive music. Quadrille music is divided into regular periods of eight measures each, each measure containing two counts. Each movement of the dance requires eight counts or four measures of music. The first period (eight measures) of each figure is merely introductory, the dancing of the figure beginning with the second period. These introductory measures in the first figure are occupied by the salutations with which every square dance commences. In joining hands the gentleman presents his hand with the palm up, and the lady lays her hand in it, palm down.

PLAIN QUADRILLE

CALLS FOR FIRST FIGURE

Salutations	8 measures
Head Couples: Right and Left	8 "
Balance	8 "
Ladies' Chain	8 "
Balance	8 "

This figure may be danced twice by the Head Couples and twice by the Sides, or once by the Heads and once by the Sides.

EXPLANATION OF FIRST FIGURE

SALUTATIONS—Each lady slides her right foot towards the centre of the set, turning at the same time to face her partner; then courtesies with the left foot behind and slides back to place with left foot, turning her back to her partner and facing the gentleman at her right. She then slides her right foot outward and again courtesies with her left foot behind. Each gentleman slides left foot straight forward and turns to face partner, draws right foot to third position and bows; then slides back to place with left foot, turning his back to his partner and facing the lady at his left. He then slides his right foot outward, draws left to third position and bows, and slides back to place on right foot.

RIGHT AND LEFT—Head couples cross over, each lady passing between the opposite couple. Each gentleman touches right hands with the opposite lady in passing, then takes his partner's left hand in his left hand and turns her half round, so that each couple stands in the other's original position. This occupies four measures. Repeat, ending with both couples in original position. When but half of this movement is executed, ending with each couple in the opposite couple's place, it is called Half Right and Left.

BALANCE—Each gentleman takes his partner's left hand in his left and her right hand in his right, their arms being crossed, with the right above the left. Slide seven steps across the set (seven counts). and halt (one count); then slide back to place. Turn to the right, in passing the opposite couple.

LADIES' CHAIN—Ladies cross over, touching right hands in passing and turning opposite gentlemen with left hands; cross back to place, touching right hands in passing, and turning partners with left hand.

BALANCE—As described above.

CALLS FOR SECOND FIGURE

Wait	8 measures	
Head couples—Forward Two		
Forward and Back	4	"
Cross Over	4	"
Pass Partners	4	"
Cross to Places	4	"
Balance	8	"

Repeated by Head Couples, and then danced twice by Sides.

EXPLANATION OF SECOND FIGURE

FORWARD TWO—This call includes all the movements that follow.

FORWARD AND BACK—Each gentleman takes his partner's left hand in his right, holding it a little

forward and up. Starting with the right foot, walk forward three steps. On the fourth count bring the left foot up back of the right, without transferring the weight to it. Starting with the left, walk backward three steps, and on the fourth count bring the right foot back to third position.

CROSS OVER—Walk across set, each lady passing between opposite couples, without touching hands or turning around.

PASS PARTNERS.—Face partners, and walk four steps forward and four steps back, passing your partner on your right.

CROSS TO PLACE.—As described above in "Cross Over."

BALANCE.—As in First Figure.

CALLS FOR THIRD FIGURE

Wait	8 measures
Head Couples: Right Hands Across	4 "
Left Hands Back	4 "
Balance in Centre	4 "
Half Promenade to Opposite Places	4 "
Two Ladies Forward and Back	4 "
Two Gentlemen Forward and Back	4 "
Forward Four and Back	4 "
Half Right and Left to Places	4 "

Repeated by Head Couples and then danced twice by Sides.

EXPLANATION OF THIRD FIGURE

RIGHT HAND ACROSS—Head Couples cross over, each lady passing between the opposite couple and touching right hands with opposite gentleman in passing. Do not turn partners, but simply turn facing the centre of the set.

LEFT HAND BACK—Returning, each lady gives her left hand to the opposite gentleman's left. Still retaining hold of hands, as soon as the two couples have passed each other all turn toward the centre and each lady gives her right hand to her partner's right, by crossing her right arm over her left. (The gentlemen's arms are not crossed.)

BALANCE IN CENTRE—All balance forward and back twice, as follows: Step forward on right foot (count one), bring left foot to second position (count two), step back on left foot (count three), bring right foot to second position (count four), and repeat. It is better to take the steps *obliquely*, instead of *straight* forward and back.

HALF PROMENADE TO OPPOSITE PLACES—All dropping left hands, walk half way around the set, each couple stopping in the place originally occupied by the other. This should occupy just four measures (eight counts).

TWO LADIES FORWARD AND BACK; TWO GENTLE-

MEN FORWARD AND BACK ; FORWARD FOUR AND BACK—As described in Second Figure.

HALF RIGHT AND LEFT TO PLACES—As described in First Figure.

CALLS FOR FOURTH FIGURE

Wait	8 measures	
Head Couples: Forward Four and Back	4	"
Forward Four, First Lady Crosses Over	4	"
Forward Three and Back	4	"
Forward Again, Ladies Cross Over	4	"
Forward Three	4	"
Forward Again	4	"
Four Hands Half Around	4	"
Half Right and Left to Place	4	"

Danced twice by Head Couples and twice by Sides.

EXPLANATION OF FOURTH FIGURE

FORWARD FOUR AND BACK—As described in second figure.

FORWARD AGAIN—Forward as before, and the first lady joins the opposite couple, her partner retiring to place alone.

FORWARD THREE AND BACK—Second gentleman and the two ladies advance and retire, the first gentleman remaining in his place.

FORWARD AGAIN, LADIES CROSS OVER—The second gentleman and the two ladies again advance, and

the first gentleman advances to meet them. Both ladies cross over to him and the second gentleman retires alone to place.

FORWARD THREE—The first gentleman and the two ladies forward and back, the second gentleman remaining in his place.

FORWARD AGAIN—The first gentleman and the two ladies again advance (four counts), and stop while the second gentleman advances to meet them (four counts).

FOUR HANDS HALF AROUND—The four join hands and walk or slide around to the left until each couple arrives at the opposite couple's place.

HALF RIGHT AND LEFT TO PLACES—As described in first figure.

CALLS FOR FIFTH FIGURE

Instead of the usual introductory eight measures of music, a single chord is generally struck as a signal for beginning.

Hands All Round 8 measures
Head Couples. Forward Two 24 "

Danced four times; twice by Head Couples and twice by Sides. After this the quadrille ends with

All—Chassez

EXPLANATION OF FIFTH FIGURE

HANDS ALL ROUND—All join hands and slide around to the left until original positions are again reached. Or slide eight steps to the left, and then reverse the direction of the movement and slide eight steps to the right, thus returning to original position.

FORWARD TWO—As in second figure.

ALL CHASSEZ—Face partners; slide to the right four steps and return; salute partners; the gentleman offers his arm to his partner, and the dance ends.

It is very rarely that all the figures of the quadrille are danced. The first, second and fifth are generally called, and very often one of the additional figures described later is substituted for one of these.

WALTZ QUADRILLES

No. 1

Waltz Quadrilles are founded upon the figures of the Plain Quadrille. The change from Quadrille to Waltz music is indicated by several preparatory chords or measures, so that the dancers have ample time to take position for the waltz. Movements not especially described in this dance are identical with those of the Plain Quadrille.

CALLS FOR FIRST FIGURE

Head Couples: Right and Left	8 measures	
All: Waltz	16	"
Head Couples: Ladies' Chain	8	"
All: Waltz	16	"

Repeated by Side Couples.

EXPLANATION

ALL WALTZ—The four couples waltz around once, keeping exactly within the limits of the space occupied by their own set. The movements of all should be so timed that each couple will remain at the same relative distance from the others, and all will arrive in original places at exactly the end of sixteen measures of music. It is, therefore, imperative that all should commence the waltz with the first note of the appropriate music. Avoid taking too long steps.

CALLS FOR SECOND FIGURE

Head Couples: Forward Two	16 measures	
All: Waltz	16	"

Repeated by Head Couples and danced twice by Sides.

EXPLANATION

FORWARD TWO—This includes the first four movements of the second figure of the Plain Quadrille.

CALLS FOR THIRD FIGURE

Head Couples: Forward and Back . . .	4 measures
Forward again, Change Partners	4 "
All: Waltz	16 "

Repeated by Head Couples and danced twice by Sides.

EXPLANATION

CHANGE PARTNERS—Each lady crosses to opposite gentleman.

CALLS FOR FOURTH FIGURE

All: Join Hands, Forward and Back . .	4 measures
Turn Partners to Places	4 "
All: Waltz	16 "

Danced four times.

CALLS FOR FIFTH FIGURE

All: Right and Left Half Round	8 measures
All: Waltz	16 "
Head Couples: Forward Two	16 "
All: Waltz	16 "

Repeated by Side Couples.

All: Salute	8 "
------------------------------	----------------

EXPLANATION

RIGHT AND LEFT ROUND—All face partners. Pass partners, touching right hands in passing, and continue *in the same direction* around the set, giving

left and right hands alternately to those whom you meet. Partners are thus moving in opposite directions, and will consequently meet at the side opposite from their original positions, where they stop.

FORWARD Two—As in second figure.

WALTZ QUADRILLE No. 2

CALLS FOR FIRST FIGURE

Head Couples: Right and Left	8 measures
Balance	8 "
Ladies' Chain	8 "
All: Waltz	16 "

Repeated by Head Couples and danced twice by Sides.

CALLS FOR SECOND FIGURE

Head Couples: Forward Two	16 measures
All: Waltz	16 "

Repeated by Head Couples and danced twice by Sides.

CALLS FOR THIRD FIGURE

Head Couples: Right Hands Across . . .	4 measures
Left Hands to Centre	4 "
Balance in Centre	4 "
Half Promenade to Opposite Places . . .	4 "
All: Waltz	16 "

Repeated by Head Couples and danced twice by Sides.

CALLS FOR FOURTH FIGURE

Head Couples: Balance to the Right . .	4 measures	
Exchange Partners	4	"
Ladies: Grand Chain	8	"
All: Forward and Back	4	"
Turn new partners to places	4	"
All: Waltz	16	"

The repetition of this figure by the Head Couples brings original partners together again. It is then danced twice by the Sides.

EXPLANATION

LADIES' GRAND CHAIN—This is the Ladies' Chain executed by the four ladies simultaneously. They cross right arms in the centre of the set, each lady taking the hand of the opposite lady, and walk around to opposite gentleman. Turn opposite gentleman with left hand, and return to place, crossing right arms in centre as before and turning partner with left hand.

Sometimes, instead of the Ladies' Grand Chain, the "Ladies' Chain" is executed by the first and third and by the second and fourth couples simultaneously. The Grand Chain is preferred when space is limited.

CALLS FOR FIFTH FIGURE

All: Right and Left Half Round	8 measures
Reverse to Places	8 "
Head Couples: Forward and Back	4 "
Forward and Salute	4 "
All Ladies: To the Right	8 "
All: Waltz	16 "

Danced twice by Head Couples and twice by Sides, after which the dance ends with

All: Right and Left Half Round	8 measures
Reverse to Places and Salute	8 "

EXPLANATION

RIGHT AND LEFT HALF ROUND—As in the Fifth Figure of Waltz Quadrille No. 1.

REVERSE TO PLACES—When partners meet at the side of the set opposite to their original positions, they salute, join right hands and swing half round. This brings each one facing in the opposite direction from that in which he has been moving. Pass partners and walk back to place, giving left and right hands alternately to those whom you meet.

ALL LADIES TO THE RIGHT—Each lady balances to the gentleman on her right, taking four steps to the right and four to the left, and turns him with both hands. In the last movement the gentleman extends both hands, palm up, and the lady lays hers

in them. The arms are held a few inches from the sides, but not lifted high. Turn toward the left. The fourth time this figure is danced, each lady is restored to her own partner.

ADDITIONAL QUADRILLE FIGURES

Some one of the following figures is frequently substituted for the second or fifth figure of the regular quadrille:

CALLS FOR BASKET FIGURE

Head Couples: Forward and Back . . .	4 measures
Cross over	4 "
Pass Partners	4 "
Cross to Places	4 "
Balance	8 "
All Ladies: Forward and Back	4 "
Forward and join hands	4 "
All Gentlemen: Hands Around	8 "
All: Form Basket	Music stops
All: Balance	4 measures
Turn Partners to Places	4 "

Repeated by Head Couples and danced twice by Sides.

The third and fourth times this figure is danced, "Forward and Back" and "Forward and join Hands" is executed by the Gentlemen, and "Hands

Around " by the Ladies, the ladies being on the outside when the basket is formed.

With the exception of the basket, this figure is identical with the second figure of the Plain Quadrille. When the ladies join hands in the centre, they stand close together. The gentlemen join hands and slide sixteen steps to the left (or eight steps to left and then, reversing direction, eight steps to right), stopping when each is at his partner's left. The music then stops, and the basket is formed in the following manner: The gentlemen raise their arms and bring them down in front of the ladies, who step back at the same moment, all keeping hold of hands. The two circles are thus intertwined. The music then begins again, and the dance continues.

CALLS FOR CHEAT FIGURE

First Couple: Balance to Third Couple	
and turn	8 measures
Balance to Second Couple and turn . . .	8 "
Balance to Fourth Couple and turn . . .	8 "
Balance to Partners and turn	8 "

Repeated by the second, third, and fourth couples in turn, each balancing to the couple at the right and continuing thus around the set.

The first couple turn facing the right-hand couple and balance by taking four steps forward and four

steps back, then turn with both hands, and pass on to the next couple.

This figure derives its name from the fact that just as a lady and gentleman are about to turn each other after the Balance, either may suddenly desert the other and turn alone or with any one else in the set whom he or she may select. A great deal of good-natured mischief may be indulged in, to which fact, doubtless, the figure owes its great popularity.

CALLS FOR MINUET FIGURE

Head Couples: Forward and Back	4	measures
Dos a Dos	4	"
Sides Four: Forward and Back	4	"
Forward and exchange partners	4	"
All: Ladies' Chain	8	"
Sides Four: Forward and Back	4	"
Turn Partners to Places	4	"

Danced twice with Head Couples leading and twice with Sides leading.

EXPLANATION

DOS A DOS—Head Couples forward and pass each other; then each gentleman and opposite lady pass round each other back to back, without turning round, and go backward to places.

SIDES FOUR—The first couple joins the third and

the second couple joins the fourth, thus forming two diagonal lines facing each other.

Both lines forward and back; forward and turn opposite partners, with gentlemen exchanging places with each other, the ladies remaining where they were. This brings each gentleman to the other line, facing his own partner.

THE SOCIABLE

This lively figure keeps all the couples in motion and calls for a continual change of partners. Each time the ladies balance to the right they remain with their new partners, the last repetition of the movement bringing them back to their original partners.

CALLS

Head Couples: Right and Left	8 measures	
Side Couples: Right and Left	8	"
Ladies: To the Right (balance, turn, and		
change partners)	8	"
All: Promenade	8	"
Head Couples: Ladies' Chain	8	"
Side Couples: Ladies' Chain	8	"
Ladies: To the Right	8	"
All: Promenade	8	"
Head Couples: Four Hands Round to		
Left and Reverse	8	"

Side Couples: Four Hands Round to Left		
and Reverse	8	measures
Ladies: To the Right	8	"
All: Promenade	8	"
Head Couples: Right hands across, Half		
Round and Reverse	8	"
Side Couples: Right hands across, Half		
Round and Reverse	8	"
Ladies: To the Right	8	"
All: Promenade	8	"
Danced twice; after which,		
All: Chassez	8	"

EXPLANATION

FOUR HANDS ROUND TO LEFT AND REVERSE—Two couples join hands and walk or slide eight steps to the left, then reverse the direction and take eight steps to the right, thus returning to place.

FOUR HANDS ACROSS, HALF ROUND AND REVERSE—Two couples cross right hands, each gentleman taking the right hand of the gentleman in the opposite couple and the two ladies joining hands, the gentlemen's hands being above the ladies. In this position walk eight steps around to the left, keeping the form of a cross. Drop right hands, turn quickly, cross left hands and walk back to place.

PROMENADE—Partners join hands and walk or slide all around the set, passing to the right.

CALLS FOR JIG FIGURE

All: Hands Round	8 measures
Ladies: To the Right (four times)	32 "
All: Hands Round	8 "
Gentlemen: To the Right (four times) . .	32 "
All: Hands Round	8 "
Chassez	8 "

EXPLANATION

LADIES TO THE RIGHT—The gentlemen remain in place, and each lady balances and turns with the gentleman at her right, and so continues round the set, ending by balancing and turning with her own partner.

GENTLEMEN TO THE RIGHT—The ladies remain in place, and the gentlemen balance to the right, as described above, turning each of the ladies in succession.

ALL HANDS ROUND—All join hands and slide around in a circle until original position is reached.

NINE-PIN FIGURE

This figure is not generally introduced into the regular quadrille, but is danced separately. It requires four couples and one extra gentleman who is designated as the Nine-Pin. The set is formed in the usual way, and the Nine-Pin takes his place in the centre. The figures are entirely optional with

the leader. It is best to select those which require all the dancers, or, at least, one from each couple; as, "All Forward and Back," "Ladies' Grand Chain," "Ladies to the Centre," "Gentlemen to the Centre," "Grand Right and Left," etc. At the most unexpected moment, usually at some point when partners are separated from each other, the music suddenly stops, and each gentleman makes haste to secure a partner. But the Nine-Pin is also watching his opportunity, and if, in the general confusion, he succeeds in securing a lady, one of the other gentlemen is left without a partner, and is forced to take the place of the Nine-Pin. This figure is repeated as often as desired. "All Chassez" is sometimes called to close the dance.

CALLS FOR STAR FIGURE

Four Ladies: Forward and Back	4 measures	
Four Gentlemen: Forward and Back	4	"
Four Ladies: Cross right Hands, half turn		
to the left	4	"
Turn, Cross Left Hands, back again	4	"
Gentlemen: Right Hands to Partners		
All: Balance	4	"
Turn Partners to places	4	"

EXPLANATION

LADIES CROSS RIGHT HANDS, HALF TURN TO LEFT—
Ladies step quickly to centre, cross right hands

and wheel around to left in form of a cross, until each reaches the opposite side of set; then dropping right hands, turn, cross left hands and wheel back until each is opposite her own partner. Just as each lady wheels into this position she extends her right hand to her partner, who takes it in his right. This forms the star.

BALANCE—Retaining the form of the star, all balance two short steps to the right, raising right arms slightly, then two short steps to left, raising left arms, and repeat.

TURN PARTNERS TO PLACES—All drop left hands, and turn partners to place with right hands.

This figure is danced four times. The third and fourth times the gentlemen lead and cross hands in the centre, the ladies forming the outer points of the star.

THE LANCERS

CALLS FOR FIRST FIGURE

Wait	8 measures
Head Couples: Forward and Back	4 "
Forward and turn Opposite Partners	4 "
Cross Over	4 "
Cross Back to Places	4 "
Balance to Corners	8 "

Danced twice by Head Couples and twice by Sides.

EXPLANATION OF FIRST FIGURE

FORWARD AND BACK—As described in Second Figure of Plain Quadrille (eight counts).

FORWARD AND TURN OPPOSITE PARTNERS—First and second couples forward again, and each gentleman turns the opposite lady with both hands. Turn once around, and then, letting go of hands, step back to original position (eight counts).

CROSS OVER—First and second couples cross over, the first couple joining hands and the second couple separating to allow the first couple to pass between them. Returning to place, the second couple join hands and the first couple separate. The second time this figure is executed the second couple take the lead, passing between the first couple in "Cross Over," and separating in "Cross Back to Places." The third and fourth times the figure is danced the lead is taken by the third and fourth couples respectively.

BALANCE TO CORNERS—All face corner partners, take four steps forward and four steps backward, and turn corner partner once around with both hands, and step back to original place.

CALLS FOR SECOND FIGURE

Wait	8 measures
Head Couples: Forward and Back	4 "
Forward and leave ladies in Centre	4 "

Chassez right and left 4 measures
Turn Partners to Places 4 "
Side Couples, Separate, joining Head Couples, in line.
All: Forward and Back in Two Lines . . 4 measures
Forward and turn Partners to Place 4 "

Danced twice by Head Couples and then twice by Sides.

EXPLANATION OF SECOND FIGURE

FORWARD AND BACK—As before described.

FORWARD AND LEAVE LADIES IN THE CENTRE—
Two couples forward, ladies remaining in the centre and turning to face partners as the gentlemen retire to place. Salute partners.

CHASSEZ—Slide four steps to right and four steps back to left.

TURN PARTNERS TO PLACES, with both hands.

Just at the conclusion of this movement the Side Couples separate, the third gentleman and fourth lady joining the first couple and the fourth gentleman and third lady joining the second couple, thus forming two lines facing each other. The third and fourth times this figure is danced the Head Couples separate and join the Sides.

FORWARD AND BACK IN TWO LINES.

FORWARD AGAIN and turn partners to place with both hands.

CALLS FOR THIRD FIGURE

Wait	8 measures	
Head Couples: Forward and Back	4	"
Forward, Salute, and Back	4	"
Ladies' Chain	4	"

Danced twice by Head Couples and twice by Sides.

There is a ritardando and hold in the music to give time for the "Salute."

CALLS FOR FOURTH FIGURE

Wait	8 measures	
Head Couples: To the Right and Salute	4	"
To the Left and Salute	4	"
To Place and Salute Partners	4	"
Right and Left	8	"

Danced twice by Head Couples and twice by Sides.

EXPLANATION OF FOURTH FIGURE

Head Couples walk to position facing the Side Couples at the right, and salute. Continuing in the same direction, walk around the set and face the opposite Side Couples, and salute. Continue to place, face partners and salute. Right and Left, as described in the Plain Quadrille, completes the figure.

The second time the figure is danced the Head Couples lead first to the Side Couples at the left, and continue in this direction to place. The third time,

the Side Couples lead to the right, and the fourth time the Side Couples lead to the left.

CALLS FOR FIFTH FIGURE

All: Right and Left all Round	16 measures	
First Couple: Face Outward	8	"
All: Chassez Across	8	"
First Couple: Down the Centre and Back	8	"
All: Forward and Back	4	"
Forward again and turn Partners to Places	4	"

Danced four times, each couple leading in turn, after which

All: Right and Left all Round 16 measures

EXPLANATION OF FIFTH FIGURE

RIGHT AND LEFT ALL ROUND—Partners face each other, salute, and join right hands. Pass partners and walk around the set, continuing to move *in the same direction*, and giving left and right hands alternately to those whom you meet. Partners moving thus in opposite directions will meet at the side of the set opposite to their original positions. Here they pause to salute, then give right hands and continue as before until all have returned to original places.

FACE OUTWARD—First Couple join hands and walk or Polka entirely around the inside of the set,

ending in original place, but facing outward with their backs to the second couple. The Third Couple now fall in line back of the first and the Fourth back of the third. This brings all four couples into line, all facing the same way.

ALL CHASSEZ—The gentlemen slide four steps to the right and the ladies four steps to the left, the gentlemen passing behind their partners. Then reverse, the gentlemen sliding to the left and the ladies to the right. At the conclusion of this movement the ladies and the gentlemen each take a step away from each other, and turn facing partners. This brings the four ladies in line facing the four gentlemen in line.

DOWN THE CENTRE AND BACK—First couple join hands and walk or slide down between the lines and back to place.

ALL FORWARD AND BACK, in two lines and then turn to place.

The Fifth Figure of the Saratoga Lancers is often substituted for the Fifth Figure of the Plain Lancers.

WALTZ LANCERS

The Figures of the Waltz Lancers correspond to those of the Plain Lancers, but are somewhat abbreviated to admit of the introduction of the Waltz

movement. No special explanation will be given of movements already described, as they will be readily understood by referring to the corresponding figure of the Plain Lancers.

CALLS FOR FIRST FIGURE

Wait	8 measures
Head Couples: Forward and Back	4 "
Forward and turn Opposite Partner . . .	4 "
Cross Over, First Couple Inside	4 "
Return to Place, Second couple Inside . .	4 "
Waltz	16 "
All: Balance Corners and turn to Place .	8 "

Repeated by Side Couples.

CALLS FOR SECOND FIGURE

Wait	8 measures
Head Couples: Forward and Back	4 "
Forward, leaving ladies in Centre	4 "
Chassez and turn Partners to Place . . .	8 "
All: Ladies balance to right, turn and re- main with new partners	8 "
Waltz	16 "

Danced twice by Head Couples and twice by Sides.

CALLS FOR THIRD FIGURE

Wait	8 measures
Head Couples: Forward and Back	4 "
Forward and Salute	4 "

Waltz	16 measures
Ladies' Chain	8 "

Danced twice by Head Couples and twice by Sides.

CALLS FOR FOURTH FIGURE

Wait	8 measures
Head Couples: To the Right and Salute	4 "
To the Left and Salute	4 "
Waltz	16 "
Right and Left Across	8 "

Danced twice by Head Couples and twice by Sides.

CALLS FOR FIFTH FIGURE

All: Right and Left all Round	16 measures
First Couple: Waltz	8 "
March	8 "
All: Forward and Back	4 "
Forward and turn Partners to Place . . .	4 "

Danced twice by Head Couples and twice by Sides, each couple taking the lead in turn, after which

Right and Left All Round, 16 measures

After waltzing around, the leading couple promenaded up and down the set. All then join hands and go forward and back (eight counts), forward again (four counts), and turn partners to place (four counts).

SARATOGA LANCERS

CALLS FOR FIRST FIGURE

Wait	8 measures
Head Couples with Right Hand Couples: } Forward and Back	4 "
Forward and Turn Opposite Partners . . .	4 "
Cross Over	4 "
Back to Places	4 "
Balance to Corners	8 "
Head Couples with Left Hand Couples: } The Same	24 "

Danced entirely through twice.

This figure corresponds to the first figure of the regular Lancers, except that the Head Couples execute the movements in connection with the right and left Side Couples alternately, instead of with each other.

CALLS FOR SECOND FIGURE

Wait	8 measures
All: Forward and Back, hands joined . .	4 "
Forward, Ladies remaining in Centre and joining hands	4 "
Four Gentlemen: Hands All Round to Place	8 "
All: Form Basket; All Round to Place .	8 "
Forward and Back, Hands joined	4 "
Forward, Gentlemen remaining in Centre	4 "
Four Ladies: Hands All Round to Place	8 "
All: Form Basket, All Round to Place . .	8 "

Danced twice. For description of the Basket see "Basket Figure," Page 44.

CALLS FOR THIRD FIGURE

Wait	8 measures
All: Forward and Back, Hands joined	4 "
Forward and Salute	4 "
Four Ladies: Ladies' Grand Chain, crossing right hands in the Centre	8 "
All: Forward and Back, Hands joined	4 "
Forward and Salute	4 "
Four Gentlemen: Ladies' Grand Chain, crossing left hands in centre	8 "

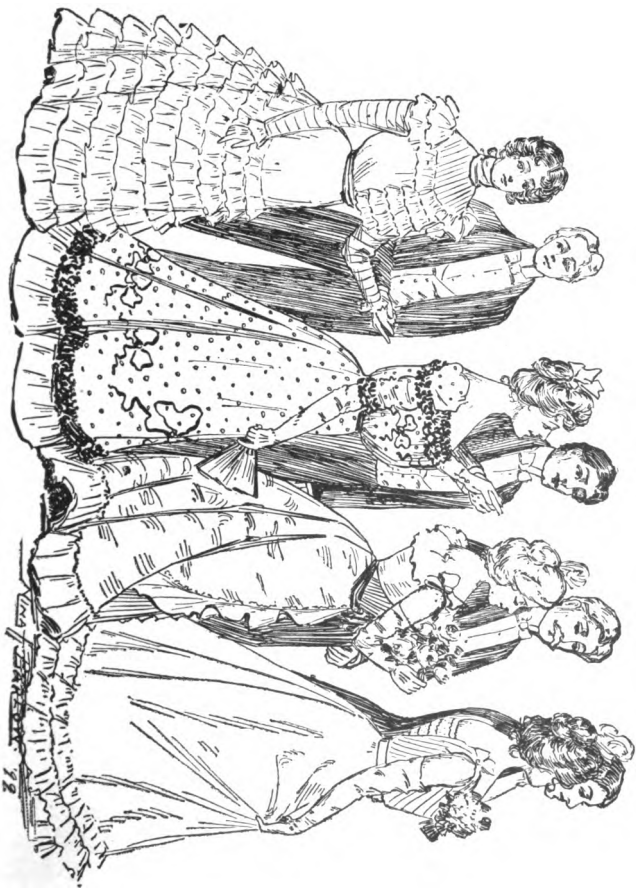
Danced twice.

For description of Ladies' Grand Chain, see Fourth Figure of Waltz Quadrille No. 2, Page 42.

CALLS FOR FOURTH FIGURE

Wait	8 measures
Head Couples: To the Right and Salute	
Right Side Couples	4 "
To the left Side Couple and Salute, taking lady of right Side Couple and leaving her with gentleman of left Side Couple	4 "
Turn Partners to Places	4 "
Right and Left	8 "
To Left Side Couple and Salute	4 "
To Right Side Couple and Salute, returning Ladies in Side Couples to their partners	4 "
Turn Partners to Places	4 "
Right and Left	8 "

Repeated by Side Couples.



SARATOGA LANCERS—PROMENADE

CALLS FOR FIFTH FIGURE

All : Right and Left Half Round, Salute .	8 measures
Swing Partners Half Round, Right and	
Left to Places	8 "
First Couple : Join hands and face out-	} 8 "
ward ; Third, Fourth and Second	
Couples fall in column behind First	
All: Chassez Across	8 "
March around, Single file, Ladies to	} 8 "
Right, Gentlemen to Left, and form	
two lines facing each other	
Forward and Back	4 "
Forward and turn Partners to Place . . .	4 "

Danced four times, each couple leading in turn.
Finish with Right and Left, or Hands all Round.

THE CALEDONIANS

CALLS FOR FIRST FIGURE

Wait	8 measures
Head Couples: Cross Right hands half	
round	4 "
Left hands back	4 "
Balance to partners and turn	8 "
Ladies' Chain	8 "
Half Promenade	4 "
Half Right and Left	4 "

Danced twice by Head Couples and twice by Sides.

EXPLANATION OF FIRST FIGURE

HEAD COUPLES CROSS RIGHT HANDS, ETC.—Head couples advance and cross right hands, the two gentlemen joining hands above the ladies' hands. All take eight steps to the left, thus arriving at opposite sides of the set. Drop right hands, turn, cross left hands and take eight steps back to place.

BALANCE TO PARTNERS—Partners face each other, take four steps to right and four steps to left, and turn with both hands.

LADIES' CHAIN—As in Plain Quadrille. Page 29.

HALF PROMENADE—Partners join hands and cross to opposite side of set, turning to right in passing the opposite couple.

HALF RIGHT AND LEFT—As described in Plain Quadrille. Page 34.

CALLS FOR SECOND FIGURE

Wait	8 measures
Head Couples: Forward and Back	4 "
Forward and Salute	4 "
All Ladies: Balance to the Right	8 "
All: Promenade	8 "

Danced twice by Head Couples and twice by Sides.

EXPLANATION OF SECOND FIGURE

ALL LADIES BALANCE TO THE RIGHT—Each lady turns to the gentleman at her right and balances, taking four steps to right and four to left. They then join hands and turn, the ladies remaining with their new partners. The fourth time the figure is danced each lady is restored to her original partner.

ALL PROMENADE—The four couples then promenade all around the set.

CALLS FOR THIRD FIGURE

Wait	8 measures
Head Couples: Forward and Back	4 "
Forward and Dos-a-Dos	4 "
Cross over, First Couple inside	4 "
Back to Place, Second Couple inside	4 "
Balance to Corners	8 "
All: Forward to Centre	4 "
Forward and turn Partners	4 "

Danced twice by Head Couples and twice by Sides. The second time the figure is danced, in "Cross Over," the second couple passes between the first, and in "Back to Place" the first couple passes inside. The third time the third couple leads, and the fourth time the fourth couple.

EXPLANATION

DOS-A-DOS—Head Couples advance, and each gentleman and opposite lady pass around each other back to back, and retire to place without turning around.

ALL FORWARD TO CENTRE—All join hands, thus forming a circle, and take four steps toward centre and four steps back to place. Forward four steps again and turn partners to places.

CALLS FOR FOURTH FIGURE

Wait	8 measures
Head Couples: Forward and Back	4 " "
Forward and Turn Partners to Place	4 " "
Four Ladies: To the Right	4 " "
Four Gentlemen: To the Left	4 " "
Four Ladies: To the Right	4 " "
Four Gentlemen: To the Left	4 " "
All: Promenade	8 " "

Danced twice by Head Couples and twice by Sides.

EXPLANATION

FOUR LADIES TO THE RIGHT, ETC.—Each lady advances to the gentleman at her right, turns with him, and assumes his former partner's place. Each gentleman then advances to the lady at his left, turns with her and assumes her partner's place. This movement repeated by both ladies and gentle-

men, brings original partners together, but at the side of the set opposite to their original position. All then promenade entirely around the set. The second and fourth times the figure is danced each couple will end in original place.

CALLS FOR FIFTH FIGURE

Wait	8 measures
Head Couple: Promenade	8 "
Four Ladies: Forward and Back	4 "
Four Gentlemen: Forward and Back	4 "
All: Balance to Partners and Turn	8 "
Right and Left Half Round	8 "
Half Promenade to Places and Turn Partners	8 "
Chassez Across and Turn at Corners	8 "

Danced four times, each couple in turn leading with the promenade.

EXPLANATION

FIRST COUPLE PROMENADE—First couple join hands, crossed, and promenade entirely around the inside of the set.

ALL CHASSEZ ACROSS AND TURN AT CORNERS—Gentlemen take four steps to the right, the ladies four steps to the left, and turn corner partners with right hand. Then take four steps to meet partners, and turn partners to place with left hand.

THE WALTZ CALEDONIANS

CALLS FOR FIRST FIGURE

Introduction	8 measures
Head Couples: Right Hands Across	4 "
Left Hands Back to Place	4 "
Balance and Turn Partners	8 "
All: Waltz	16 "

Danced twice by Head Couples and twice by Sides.

CALLS FOR SECOND FIGURE

Introduction	8 measures
Head Couples: Forward and Back	4 "
Forward and Salute	4 "
All: Ladies to the Right (remaining with new partners)	8 "
All: Waltz	16 "

Danced twice by Head Couples and twice by Sides.

CALLS FOR THIRD FIGURE

Introduction	8 measures
Head Couples: Forward and Back	4 "
Forward and Dos-a-Dos	4 "
All: Balance at Corners (exchanging partners)	8 "
Waltz	16 "

Danced twice by Head Couples and twice by Sides.

CALLS FOR FOURTH FIGURE

Introduction	8 measures
Head Couples: Forward and Back . . .	4 "
Forward and Turn Partners to Place . . .	4 "
All: Ladies to the Right	4 "
Gentlemen to the Left	4 "
Ladies to the Right	4 "
Gentlemen to the Left	4 "
Waltz	16 "

CALLS FOR FIFTH FIGURE

Introduction	8 measures
All: Hands All Round	8 "
Ladies Forward and Back	4 "
Gentlemen Forward and Back	4 "
Balance to Partners	8 "
All Waltz	16 "

THE CALLY POLKA QUADRILLE

This dance is the most elaborate of its kind, introducing the Polka, Polka Redowa, Heel and Toe, Polka and Three Side Polka steps. No attempt should be made to learn this Quadrille until the above-mentioned round dances are thoroughly mastered.

CALLS FOR FIRST FIGURE

Introduction: Salutations to Partners	
and Corners	8 measures
Head Couples: Half Right and Left	4 "
Side Couples: Half Right and Left	4 "
All: Balance to Partners	8 "
Head Couples: Half Ladies' Chain	4 "
Side Couples: Half Ladies' Chain	4 "
All: Polka	8 "

Danced twice through.

EXPLANATION OF FIRST FIGURE

HALF RIGHT AND LEFT—Partners join hands and walk two steps forward. Then unclasp hands and continue with Polka step, each lady passing between the opposite couple. When the two couples have passed each other, each gentleman takes his partner's left hand in his left, and they continue with Polka step, turn, and stop in the opposite couple's place. Here they remain until the repetition of the figure brings them back to place.

BALANCE WITH PARTNERS—Partners face each other and join hands, extending the arms a little toward the side. They then dance the Heel and Toe Polka to the centre of the set and back again (four measures), and then dance the Plain Polka in a very small circle around their position in the set (four measures).

HALF LADIES' CHAIN—Two ladies cross over, using Plain Polka step and joining right hands in passing. Each gentleman advances to meet the opposite lady as she polkas toward him, and, taking her left hand in his left, turns her to his partner's place. The repetition of the figure returns each lady to her own partner.

ALL POLKA—All dance the Three-Slide Polka once around the set.

CALLS FOR SECOND FIGURE

Wait	8 measures
Head Couples: Forward and Back	4 "
Cross Over	4 "
Forward and Back	4 "
Cross to Places	4 "
All: Polka	8 "

Danced twice by Head Couples and twice by Sides.

EXPLANATION

FORWARD AND BACK—Partners join hands and walk four steps to centre. Then face and dance the Three-Slide Polka, once, back to place.

CROSS OVER—Head Couples pass each other (four steps), each lady passing between opposite couple. Partners then face each other and dance Three-Slide Polka, once, to opposite couple's place.

The repetition of these two movements brings each couple back to original position, after which all dance the Three-Slide Polka around the set once.

CALLS FOR THIRD FIGURE

Wait	8 measures	
Head Couples, with Sides: Forward and		
Back	4	"
Forward and Change Partners	4	"
All Chassez	2	"
All Cross Over	2	"
All Chassez	2	"
All Cross to Places	2	"
All: Ladies Forward	4	"
Gentlemen Forward	4	"
Polka in Circle	8	"

This figure is danced four times. The first and third times the Head Couples dance with the Side Couples at their right, and the second and fourth times with the Side Couples at their left. After the exchange of partners at the commencement of the figure the gentlemen do not regain their partners until the fourth time the figure is danced. In the following explanations the terms "First Couple," "Second Couple," etc., refer to *positions* in the set, and not to the individual dancers. It is essential to bear this in mind, as owing to the frequent change of partners each dancer makes an entire tour of the set in the course of the figure.

EXPLANATION

The First Couple faces the Third and the Second Couple faces the Fourth. All forward and back, using Three-Slide Polka, as directed in Second Figure. Forward again, and each gentleman presents both hands to opposite lady and turns with her, taking her partner's place. The gentlemen have now exchanged partners, and the rest of the figure is executed with their new partners. The fourth time the figure is repeated each gentleman has his original partner again.

ALL CHASSEZ—The Side Couples chassez to the right and the Head Couples to the left, using the Three-Slide Polka, thus exchanging places.

ALL CROSS OVER—All the couples walk forward four steps, the Heads going to the right and the Sides to the left. Opposite couples pass each other and stop back to back.

ALL CHASSEZ—All using Three-Slide Polka, chassez and change places. This brings each gentleman back to his original position, though he still has the partner whom he secured by the exchange at the commencement of the figure.

ALL CROSS TO PLACES—Heads to the right and Sides to the left, cross over, each lady passing between opposite couple, and stop in opposite couple's place. Use Three-Slide Polka.

LADIES FORWARD—All the ladies forward, courtesy and join hands in centre of set. All the gentlemen forward and form circle outside that formed by the ladies, and place their joined hands over the ladies in front, thus forming a basket.

POLKA IN CIRCLE—Retaining the position just described, all dance Three-Slide Polka to the left (two measures), to the right (two measures), and again to the left (two measures). The circles then dissolve and partners join hands and return to place (two measures).

CALLS FOR FOURTH FIGURE

Wait	8 measures	
Forward, Right Hands Across	4	"
Left Hands Back	4	"
Balance and Cross	8	"
Two Ladies Forward and Back	4	"
Two Gentlemen Forward and Back	4	"
Four Forward and Back	4	"
Return to Places	4	"
All Round with the Yorke	8	"

Danced four times.

EXPLANATION

FORWARD, RIGHT HANDS ACROSS—The first lady and opposite gentleman cross over, touching right hands in passing, and turn opposite lady and gentleman, respectively.

LEFT HANDS BACK—Returning, they join left hands, pass each other and halt, at the same time joining right hands with partners. This forms a zig-zag line across the set, partners facing each other.

BALANCE AND CROSS—Retaining the position just described, with the hands well raised, balance forward with the right foot and backward with the left, using Polka Redowa step (four measures). Then swing around in line and separate, each couple taking opposite couple's place.

The execution of the other movements of the figure, which have been explained and are very simple, brings each couple back to place, after which all dance the Yorke once around the set.

The second time the figure is danced, the first two movements are executed by the second lady and first gentleman; the third time, by the third lady and fourth gentleman; the fourth time, by the fourth lady and third gentleman.

CALLS FOR FIFTH FIGURE

Introductory Chord.

All: Chassez	2 measures
Change Places	2 "

These movements are executed four times, which brings all couples back to original places.

Head Couples: Forward	2 measures
Circle Round	2 "
Separate and Join Sides	4 "
All: Slide to the Right	2 "
Slide to the Left	2 "
Forward	2 "
Join Partners	2 "

Danced four times.

EXPLANATION

CHASSEZ, CHANGE PLACES—Ladies to the left; gentlemen to the right. Each lady meets a gentleman at the corner of the set. They join hands and turn half round to the left, exchanging places. When this has been done four times each dancer will be in original position, having made a complete circuit of the set.

HEADS FORWARD, CIRCLE ROUND—Heads forward, join hands, and circle round with Three-Slide Polka step.

SEPARATE AND JOIN SIDES—Partners separate and join the sides, thus forming two lines facing each other. Each lady joins the couple to the *left* and each gentleman the couple to the *right* of original position.

SLIDE TO THE RIGHT, SLIDE TO THE LEFT—The two lines dance Three-Slide Polka to the right (two measures), then to the left (two measures).

FORWARD, JOIN PARTNERS—All forward and turn partners, the First and Second Couples exchanging places while the third and fourth return to original position.

The entire figure is then repeated, which brings all to original positions. It is then danced twice with the Side Couples, instead of the Heads, leading.

FINALE

All forward to centre and salute each other. Return to place and salute partners. The music for these movements is played slowly. Then a preparatory chord is given and all polka to seats.

PRINCE IMPERIAL QUADRILLE

CALLS FOR FIRST FIGURE

Wait	8 measures
Head Couples: To the Right and Salute .	4 "
Conduct Side Ladies to Opposite Places .	4 "
Ladies: Grand Chain	8 "
All: Chassez to Right and Left	4 "
Turn Partners, Head Couples at opposite places	4 "

Repeated by Head Couples and danced twice by Sides.

EXPLANATION

HEAD COUPLES TO THE RIGHT AND SALUTE—The First Couple stops facing the Third, and the Second Couple stops facing the Fourth. All Salute.

CONDUCT SIDE LADIES TO OPPOSITE PLACES—Retaining his partner's hand in his right hand, the first gentleman takes the third lady's right hand in his left and conducts the two ladies to the Second Couple's place. In the same way the second gentleman leads his partner and the fourth lady to the First Couple's place.

LADIES' GRAND CHAIN—The four ladies then cross from head to head of the set, touching right hands in passing. They then cross from side to side of the set, touching left hands. These two movements are repeated, ending with each lady standing in front of and facing her partner.

ALL CHASSEZ—All take four steps to the right and four to the left, and then turn partners. This leaves the First Couple in the Second Couple's place and the Second Couple in the First Couple's place. The repetition of the figure restores both couples to original positions. The figure is then danced twice with Side Couples leading.

CALLS FOR SECOND FIGURE

Wait	8 measures	
First Gentleman and Second Lady: Forward	2	"
Turn with both hands and face First Lady	2	"
Cross over and turn with Left Hand . . .	4	"
Head Couples: Forward and Back . . .	4	"
Half Ladies' Chain	4	"
All: Chasses and turn Corners with Right Hands	4	"
Turn Partners to places with Left Hands	4	"

This figure is danced four times; the second time the second gentleman and first lady lead; the third time the third gentleman and fourth lady, and the fourth time the fourth gentleman and third lady.

EXPLANATION

FIRST GENTLEMAN AND SECOND LADY FORWARD—Meeting in the centre of the set, they turn with both hands and stop facing the first lady.

CROSS OVER—The first lady passes between the couple in front of her, and crossing the set, turns the second gentleman with left hand. At the same time the first gentleman and second lady turn each other, with left hand, in the First Couple's place.

HEAD COUPLES FORWARD AND BACK—Head Couples walk four steps forward and four steps back to place.

HALF LADIES' CHAIN—The first and second ladies cross over, touching right hands in passing, and turn partners to place with left hand.

ALL CHASSEZ AND TURN CORNERS—All take four steps to right and turn corner partners with right hand.

TURN PARTNERS TO PLACES—All take four steps back to place and turn partners with left hand.

CALLS FOR THIRD FIGURE

Wait	8 measures	
First Couple: Forward	2	"
Gentleman retires to place, leaving lady in		
centre of set, facing him	2	"
Second Couple: The same	4	"
Third Couple: The same	4	"
Fourth Couple: The same	4	"
Ladies: Hands Around	4	"
Gentlemen: Forward and all Salute	4	"
All: Balance	4	"
Turn Partners to places	4	"

Danced four times, the first, second, third, and fourth couples leading successively.

EXPLANATION

FIRST COUPLE FORWARD—The First Couple walk four steps forward. The lady then turns facing her partner, who retires, with a bow, to place. The same movement is performed by each of the other couples

in succession. This leaves the four ladies standing in the centre, facing their partners and with their backs to each other.

LADIES HANDS AROUND—The ladies join hands and slide around in a circle to the left, ending facing partners as before. and letting go of hands.

GENTLEMEN FORWARD AND ALL SALUTE—The four gentlemen step forward, each giving his right hand to his partner and his left to the lady at the left and all salute.

BALANCE AND TURN PARTNERS TO PLACES—Balance in circle and turn partners to places.

CALLS FOR FOURTH FIGURE

Wait	8 measures	
Head Couples: Forward and Back	4	"
First Lady and Second Gentleman: To		
Sides	4	"
Six: Forward and Back, Twice	8	"
Two: Forward and Back	4	"
Forward, Salute, and face Partners	4	"
Fours: Hands Half Round	4	"
Head Couples: Half Right and Left	4	"

Danced twice by Head Couples and twice by Sides.

EXPLANATION

HEAD COUPLES FORWARD AND BACK, FIRST LADY AND SECOND GENTLEMAN TO SIDES—The Head

Couples walk four steps forward and four steps back. They then forward again, and the first lady steps to position at the left of the third gentleman, while the second gentleman steps to position at the right of the fourth lady ; the first gentleman and second lady retire at the same time to their respective places.

SIX FORWARD AND BACK—The six at the sides now forward and back, twice.

FORWARD TWO AND BACK ; FORWARD, SALUTE, AND FACE PARTNERS—The first gentleman and second lady forward and back, forward again, and salute each other. Both then turn to face their own partners.

FOUR HANDS HALF ROUND—Each four thus formed join hands and slide half round. Each gentleman then releases the hand of the lady at his left. The Side Couples remain in original position, while the First Couple goes to the place of the Second Couple, and the Second Couple to that of the First Couple.

HALF RIGHT AND LEFT—The Head Couples cross over to original places, touching right hands in passing and turning partners to place with left hands.

The second time this figure is danced, the first gentleman and the second lady join the Side Couples at their left ; the third time, the third lady and fourth gentlemen join the Head Couples at their

right; the fourth time, the third gentleman and fourth lady join the Head Couples at their left.

FIFTH FIGURE

Commence with the music.

Four Ladies: To the Right, four times . . 16 measures

First Gentleman and Opposite Lady: For-

ward and Back 4 "

Forward, and swing to face Partners . . . 4 "

Head Couples: Chassez to Right and Left 4 "

Turn Partners to Places 4 "

Danced four times, the gentlemen leading successively, each with the opposite lady.

EXPLANATION

FOUR LADIES TO THE RIGHT—Each lady takes four steps to the right, and turns the gentleman at her right with the right hand. Continuing all around the set in the same direction, she turns the next gentleman with the left hand, the next with the right hand, and, finally, her partner with the left hand.

FIRST GENTLEMAN AND OPPOSITE LADY, FORWARD AND BACK—**FORWARD AND SWING TO FACE PARTNERS**—The two walk forward four steps, then backward four steps, forward again, join right hands and swing half round, so that each faces original partner.

HEAD COUPLES CHASSEZ—To the right (four

counts), to the left (four counts), and turn partners to place.

After this figure has been danced four times, the ladies repeat the first movement a fifth time (16 measures). All then forward and back, and forward again. The gentlemen leave their partners in the centre, facing them, and retire to place. All salute partners, and promenade to seats.

LES VARIETIES PARISIENNES

(PARISIAN VARIETIES)

CALLS FOR FIRST FIGURE

Wait	8 measures	
Head Couples: Lead to the Right, Salute, and Return to Place	4	"
Lead to the Left, Salute, and Return to Place	4	"
Right and Left	8	"
All: Waltz	16	"

Danced four times, Heads and Sides leading alternately.

EXPLANATION

HEAD COUPLES LEAD TO RIGHT—The Head Couples advance towards the Side Couple at the right, salute, and step backward to place. Repeat, leading to the left.

RIGHT AND LEFT—The Head Couples cross over, each lady passing between the opposite couple. Touch right hands with opposite in passing, and turn partner with left hand in opposite couple's place (four measures). Cross back to place in the same way (four measures).

ALL WALTZ—All four couples waltz around the set once. Avoid taking too long steps, and keep exactly within the limit of the space occupied by the set.

CALLS FOR SECOND FIGURE

Wait	8 measures
Head Couples: Forward and Back	4 "
All: Ladies to the Right	4 "
Polka	8 "

Danced four times, the Side Couples leading the second and fourth times.

EXPLANATION

The Head Couples walk forward four steps and backward four steps. The ladies then all pass to the gentlemen at their right, and all polka round the set with their new partners. The Side Couples, still with changed partners, then forward and back, four steps each way, and the ladies each pass on to the next gentleman at the right. Each lady now occupies a position opposite to her original place in the set. All polka round the set again. Head

Couples forward and back, and the ladies pass again to the right. All polka round the set. Side Couples again forward and back, and the ladies pass on to the right, and are thus restored to their original partners, with whom they polka round the set.

CALLS FOR THIRD FIGURE

Wait	8 measures
First Gentleman: To Centre	2 "
Ladies: Form Circle	2 "
Hands Round	4 "
All: Waltz	16 "

EXPLANATION

The first gentleman steps to the centre of the set. The four ladies step forward and join hands, thus forming a circle around him. They then circle around to the left until opposite their own partners, when they turn partners to places. Finish by all waltzing around the set.

Danced four times, the four gentlemen leading successively.

CALLS FOR FOURTH FIGURE

Wait	8 measures
Head Couples: To Right and Salute	4 "
Hands Round	4 "
All: Mazourka.	

Danced four times, the Heads and Sides leading alternately.

EXPLANATION

The Head Couples lead to the Side Couples at their right, salute, and join hands with the sides. The two circles of four each now slide around to the left twice (or once to left and once to right) and stop in original places. All then dance the Mazourka once around the set.

FIFTH FIGURE

Wait	8 measures
Head Couples: Forward and Back	4 "
Separate to Sides	4 "
Six: Forward and Salute	4 "
Ladies: Cross Right Hands in Centre . .	8 "
All: Waltz	16 "

Danced four times, Heads and Sides leading alternately.

EXPLANATION

The Head Couples forward four steps and back again to place. The first and second gentlemen then lead their partners to the Side Couples at their right, and, leaving them there, return to place. The three at each side then advance four steps, salute, and return to place. The four ladies cross right hands in the centre of the set, and walk around in a circle until they reach their original places in the set. At the same time their partners dance around

the set in the opposite direction, thus meeting their partners in original position, and turning them to place. End with All Waltz.

NATIONAL GUARD QUADRILLE

The first four figures of this quadrille are dedicated to the National Guard, and the fifth figure to the United States Army.

CALLS FOR FIRST FIGURE

Wait	8 measures
Head Couples: Forward and Back . . .	4 "
Lead to Right and Salute	4 "
Cross Right Hands and Turn	4 "
Cross Left Hands and Return	4 "
All: Balance to Partners	4 "
Turn to Places	4 "

Danced twice by Head Couples (leading to the left the second time), and twice by Sides (also leading to the left the second time).

EXPLANATION

The Head Couples walk forward four steps and backward four steps. They then walk to position facing the Side Couples at their right, and salute. This brings the first couple facing the third, and the second couple facing the fourth. The two ladies in each group join right hands and the two gentlemen

do the same, their hands being above the ladies'. They then walk half way around in a circle; stop, release right hands, turn, join left hands, and walk back to the position from which they started (first couple facing third, second couple facing fourth). All now turn and form two lines, partners facing each other. The lines advance four steps towards each other, and the gentlemen turn their partners to original positions in the set.

CALLS FOR SECOND FIGURE

Wait	8 measures
Head Couples: Forward and Back	4 "
Turn Partners	4 "
Side Couples: Forward and Back	4 "
Turn Partners	4 "
Ladies: To the Centre	4 "
Hands Round to the Right	4 "
All: Balance to Partners and Turn . . .	8 "

Danced four times, twice by Head Couples and twice by Sides. The second and fourth times the gentlemen, instead of the ladies, go to the centre.

EXPLANATION

FORWARD AND BACK—As in the first figure.

TURN PARTNERS—The gentlemen give both hands to their partners, walk forward two steps, backward two steps, and turn once.

LADIES TO THE CENTRE—The ladies advance four steps and turn back to back.

HANDS AROUND—The ladies join hands and slide around to the right until they reach again the place from which they started, facing their partners.

BALANCE AND TURN PARTNERS—As in first figure.

CALLS FOR THIRD FIGURE

Wait	8 measures	
Head Couples: Ladies Forward and Back	4	"
Ladies Cross Over	4	"
Side Couples: Ladies Forward and Back	4	"
Ladies Cross Over	4	"
All: Salute Corners	2	"
Salute New Partners	2	"
Turn New Partners with Right Hand . .	4	"
Promenade	8	"

Danced four times. The second and fourth times the gentlemen, instead of the ladies, execute the "Forward and Back" and "Cross over."

EXPLANATION

The first and second ladies advance four steps and retire four steps, and then cross over, thus exchanging partners. The third and fourth ladies do the same, so that all secure new partners. All salute corners, then salute new partners and turn new partners once with right hand. The Promenade is

executed by all the couples, dancing the Polka once around the set.

CALLS FOR FOURTH FIGURE

Wait	8 measures
Head Couples: Forward and Back	4 "
Lead to the Right and Salute	2 "
Form Two Lines by Joining Sides	2 "
All: Forward and Back	4 "
Forward Again, and Side Couples Return to Place	4 "
Head Couples: Forward and Back	4 "
Turn Partners to Places	4 "

Danced four times, twice by Heads and twice by Sides.

EXPLANATION

The first two movements are identical with those of the first figure. In forming lines, the Head Couples separate and join the Side Couples. The two lines walk forward four steps and backward four steps, then forward four steps again, and the Head Couples stop while the Sides retire to place. The first and second gentlemen give both hands to their partners, walk two steps forward and two steps backward, and turn to place.

CALLS FOR FIFTH FIGURE

Salute to the United States Army	4 measures
Ladies: To the Right, four times	32 "
Head Couples: Cross Over and Back	8 "
Side Couples: Cross Over and Back	8 "
All: Turn Corners	4 "
Turn Partners	4 "

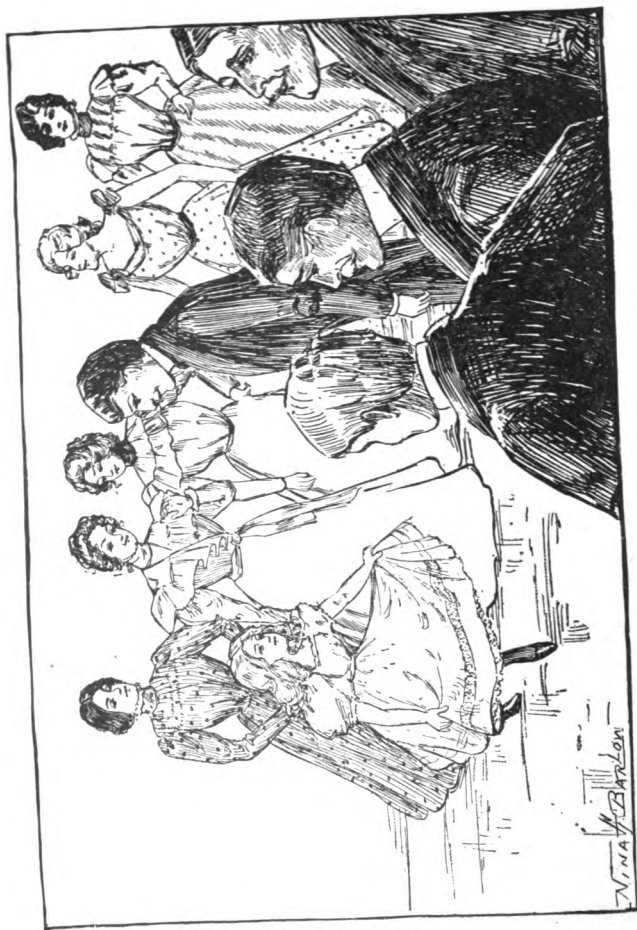
Danced four times. After the fourth time,

All: Forward and Salute Opposite	4 measures
Salute Partners	4 "

EXPLANATION

The four ladies leave their partners, advance four steps to gentlemen at their right, salute, and turn with right hand. They then pass on to the next gentleman, and so on around the set, turning original partners last. The first couple then join hands, their arms crossed. The first and second couples then cross over, the second couple separating to let the first couple pass between them. They then return to place, the second couple joining hands and the first couple separating. This is repeated by the third and fourth couples. All advance four steps to corner partners and turn with right hands; then take four steps back to original places and turn partners with left hands.

THE VIRGINIA REEL



CONTRA-DANCES

This class of dances derives its name from the fact that partners, instead of standing side by side, as in the square dances, stand opposite and facing each other. Under this head have also been included, for convenience, a few dances which, though not conforming to the description given above, are yet more nearly related to the Contra-Dance than to either the Square or the Round Dances.

THE VIRGINIA REEL

(SIR ROGER DE COVERLY)

This is the most popular of the Contra-Dances, and no informal programme is considered complete without it. Any number of couples may participate, but where the number of dancers is very large it is better to form several sets of six or eight couples each than one large set. Two parallel lines are formed, one of gentlemen and one of ladies. These two lines stand facing, each gentleman opposite his partner. The space between the lines should be about four feet wide. The lady and gentleman occupying the ends of the lines towards the head of the room are called the top or First Couple; the lady and gentleman at the opposite ends, the bottom or

Last Couple. For the music, any hornpipe or reel may be used, the only requirements being that it shall be lively, in double time, and having a marked rhythm.

DESCRIPTION OF THE DANCE

**First Gentleman and Last Lady : Forward
and back 4 measures**

The two take four steps directly towards each other and four steps backward to place.

**First Lady and Last Gentleman : The same 4 measures
First Gentleman and Last Lady : Forward
and swing with Right Hands 4 "**

The two step forward to the centre, join right hands, swing once around, and step backward to place.

**First Lady and Last Gentleman : The same 4 measures
First Gentleman and Last Lady : Forward
and Swing with Left Hands 4 "**

Exactly like preceding movement, only joining left hands instead of right.

**First Lady and Last Gentleman : The same 4 measures
First Gentleman and Last Lady : Forward
and swing with Both Hands 4 "
First Lady and Last Gentleman : The same 4 "
First Gentleman and Last Lady : Dos-a-
Dos 4 "**

The two advance to the middle of the set, pass each other on the right, move around each other back to back, without turning, and step backwards to place.

First Lady and Last Gentleman : The same 4 measures

First Couple : Turn each other with Right

Hands 2 "

Separate and turn next couple with Left

Hands 2 "

Turn each other with Right Hands . 2 "

Separate and turn Third Couple with Left

Hands 2 "

Turn each other with Right Hands 2 "

And so on to the end of the set, the first lady turning each of the gentlemen and the first gentleman turning each of the ladies, with the left hand. The amount of music required for this part of the dance depends upon the number dancing in the set. When the First Couple have reached the bottom of the set, they join hands and dance back to original places. All then face towards the head of the room and following the leaders, gentlemen turning to the left and ladies to the right, march down the outside and up the middle of the set. This brings all to original positions. The First Couple then join hands and dance down the middle to the bottom of the set, where they remain, leaving the Second

Couple at the head. The dance is repeated as often as desired, generally until each couple, in turn, has occupied the position of Head Couple. Sometimes, in the march, when the First Couple, having marched down the outside, meet at the bottom of the set, they stop, join hands and raise their arms, allowing all the other couples to pass under. This leaves them at the bottom of the lines. There are no pauses in this dance, and the step throughout is suggested by the music—an energetic swinging trot in exact time to the music.

POP GOES THE WEASEL

This lively little dance is performed with the dancers in the same position as for the Virginia Reel. The same step is also employed. It is always danced to the tune from which its name is derived, and each movement must begin and end *exactly* with the music.

EXPLANATION OF THE DANCE

Head Couple: Down the Middle and Back 8 measures

Take exactly eight steps in each direction.

Down the Outside and Back 8 “

The gentleman turns to the left and the lady to the right, passing outside their respective lines and

taking eight steps down the line and eight steps back to place.

Right hands across with Second Lady . . 8 measures

The Head Couple cross right hands with second lady and swing around to the left.

Left Hands Across with Second Lady . . 8 measures

The three drop right hands, turn, cross left hands and swing to the right (4 measures). The First Couple raise their joined hands and the second lady darts quickly under them to the head of the set, all the dancers singing "Pop Goes the Weasel" (4 measures). The First Couple then perform the same movements with the second gentleman.

Right Hands Across with Second Gentle-

man 8 measures

Left Hands Across with Second Gentle-

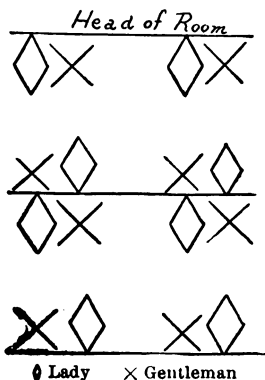
man 8 "

As soon as a couple have been "popped" they move up a step on their respective lines, so as to leave a little space between themselves and the next couple. The First Couple then repeat the whole figure, turning and "popping" the next couple, and so continue throughout the set. In passing outside they do not go to the ends of the lines, but pass

between the couples whom they have "popped" and the rest of the line. As soon as the First Couple have turned and "popped" two or three couples, the Second Couple also starts, and as many couples are kept in lively motion as can dance without confusion and mutual interference. The duration of the dance depends entirely upon the strength and patience of the musicians.

LA TEMPÊTE

This is danced in sets of four couples each, arranged as in the following diagram :



It is desirable to have as many sets as the space will permit. The music and the figures are borrowed from the Quadrille, and the latter are executed simultaneously in all the sets. The Head Couples are the two couples in each set occupying the position towards the head of the room. The two lines

of four in each set face each other.

EXPLANATION OF THE DANCE

All: Forward and Back, Twice 8 measures

The four in each line joining hands.

Chassez Across, Right Hand Couples in

Front 8 measures

The right hand couples slide four steps to the left and back again, and the other couples slide four steps to the right and back again, the two couples in each line thus crossing each other.

Forward and Back, Twice 8 measures

Cross Right Hands and Round 4 "

The lady and gentleman in the middle of each line cross right hands with the lady and gentleman opposite them, thus forming a moulinet of four. At the same time the gentleman at the end of each line joins hands with the lady opposite him and performs the same figure, which is thus executed simultaneously by three combinations in each set.

Cross Left Hands and Back 4 measures

As described above, substituting left hand for right.

Hands Round to the Left 4 measures

Back Again to the Right 4 "

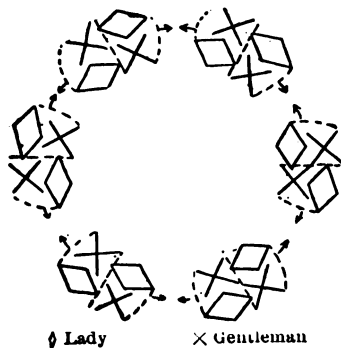
The four in the middle and the pair at each end of the lines execute the last two movements also simultaneously.

All: Forward and Back 4 measures

Forward and Through to Next Set . . . 4 "

In passing through the Head Couples raise their joined hands and the other couples pass under them. In this way the sets are continually changing, each dancer having a new *vis-a-vis* each time. After the first and every odd number of times the figure is danced, there will be two couples at each end of the room without any opposites. They simply face around in line and wait until the repetition of the figure brings them into action again. This dance may be repeated any number of times.

THE SPANISH DANCE



This dance can be performed by any number of couples, arranged in a circle as in the following diagram:

This constitutes an endless series of sets composed of two couples each. The couples in each

set face each other, and have their backs towards the couples in the adjoining sets. Each set may be regarded as a little square, the ends of which are occupied by the two couples, while the sides are vacant. The music is in waltz time, with three beats in a measure, the first beat only being accented.

DESCRIPTION OF THE DANCE

Two Couples: Forward Four 2 measures

Each gentleman takes his partner's right hand in his right. All take one step forward, raising joined hands in front (1 measure, 3 counts). Take one step backward, lowering hands (1 measure, 3 counts).

Change Partners 2 measures

All forward one step as before (1 measure, 3 counts). The gentlemen stop, while the ladies cross over, giving left hands to gentlemen's right, and all turn so as to occupy the sides, instead of the ends of the square. The gentlemen now stand at the side to the right of their original position, with changed partners. The same movements are repeated (4 measures, 12 counts), which brings partners together again, but at the end of the set opposite to original position. The same movements are executed twice more (8 measures, 24 counts), which restores partners to each other and to original positions in the set.

Cross Right Hands 4 measures

The two ladies and the two gentlemen in each set now join right hands and swing around to the left (4 measures, 12 counts).

Cross Left Hands 4 measures

All stop, turn, join left hands and swing back to place.

All: Waltz 8 measures

Each couple waltzes around in its own square or set *once*, and then takes another half turn into the next set, where they stop. Each couple thus has a new *vis-a-vis* each time the dance is executed. Repeat as often as desired.

THE SICILIAN CIRCLE

In this dance the sets are arranged exactly as in the Spanish Dance (see diagram, p. 102). The movements are adapted from the Plain Quadrille, and the music is in 2-4 time.

DESCRIPTION OF THE DANCE CALLS

Two Couples: Right and Left 8 measures

Balance and turn Partners 8 "

Forward and Back 4 "

**Forward and through to next set (as in La
Tempete, p. 100) 4 "**

For full description of movements see first figure of Plain Quadrille (p. 29).

To be repeated at will.



CORRECT POSITION FOR ROUND DANCES

IV

ROUND DANCES

GENERAL SUGGESTIONS

POSITION—Partners stand facing each other, the lady a little to the right of her partner, so that each is looking over the other's right shoulder. The gentleman places his right arm around his partner's waist, in such a way that the angle formed by bending his arm at the elbow comes just under her shoulder. It is at this point that he gives support and guidance to his partner. His right hand should touch her waist as lightly as possible. The lady places her left hand upon her partner's right shoulder. Her right hand she places, palm down, in her partner's left. The lady's right arm and the gentleman's left are extended nearly straight, and are lifted a few inches from the side. This is the position universally recognized as correct, delicate and graceful. Occasionally, variations from this standard attain an ephemeral popularity, and can be readily learned through observation by those who care to

adopt them. It is the duty of the gentleman to guide his partner in the dance, and he should hold her with sufficient firmness to make this guidance unmistakable, but by no means so closely as to interfere with absolute freedom of movement. The lady should yield entirely to her partner's guidance. Unnecessarily close personal contact should be strictly avoided, both because it is unrefined and because it leads, inevitably, to awkwardness in posture and movement. The lady should not lean upon her partner. He is not supposed to sustain any portion of her weight. The gentleman should adapt his step to that of the lady, and especially guard against taking too long steps. The feet should be scarcely lifted from the floor, but slipped along its surface. Observance of this rule will generally prevent the unfortunate accident of stepping upon the toes or skirts of other dancers. While both dancers should incline a trifle forward from the waist, an exaggeration of this position is extremely awkward. The lady should especially avoid projecting her chin or resting it upon her partner's shoulder.

Before attempting to learn any of the round dances the student should thoroughly familiarize himself with what is said of Steps and Positions on pages 11 to 20.

THE WALTZ

✓ The Waltz is the most popular of the round dances. It is generally considered to be also the most difficult to acquire, but when learned it furnishes the key to all the others.

Waltz music contains three beats in a measure, the first of the three being accented. The waltz step consists of six movements, one to each beat of the music, thus occupying two measures. The rhythm of the step corresponds to the rhythm of the music. Thus the first and fourth movements are accented. The six movements are performed as follows:

1. **Leap**—Step straight forward on right foot (1).
2. **Slide**—Bring the left to Second Position and transfer weight to it (2).
3. **Change**—Bring hollow of right foot to heel of left and change weight to it (3).
4. **Leap**—Step backward on left foot (1).
5. **Slide**—Step to Second Position on right foot (2).
6. **Change**—Bring the heel of left foot to hollow of right and change weight to left (3).

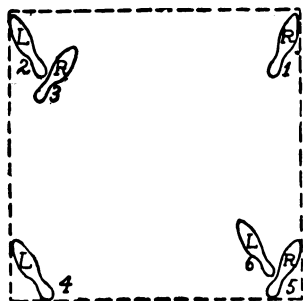
Notice, that each movement is a step, the weight being constantly transferred from one foot to the other, just as in walking.

The student will find it helpful to practice these steps slowly and in perfect time, simply walking

through the dance, without turning, and sliding the feet along the floor instead of raising them.

Avoid all unnecessary effort. Remember that the energy used in dancing is altogether confined to the lower limbs, the upper part of the body being simply carried along. The unfortunate habit which some dancers have of flapping the arms vigorously is of no assistance in propelling the body, and, like all aimless movements, detracts greatly from one's grace and dignity.

Before attempting to turn, these steps should be practiced forward and backward in an imaginary square, as indicated in the following diagram: R. and L. indicate Right and Left respectively, and the



THE WALTZ STEP

numerals, 1, 2, etc., the different movements of the dance. The student should first place the feet in the positions indicated by 5 and 6, and take the first step *from* that position.

These steps having been diligently practiced until they can be executed in perfect time and with moderate rapidity, the next point to master is the art of turning. The

turn is made by pivoting on the balls of the feet on the second, third, fifth and sixth steps. There is no turn, observe, on the first or fourth, which are taken in a straight line forward and backward respectively. Practice turning in the following way :

Step forward on the right foot (1), and, *while bringing the left foot to second position*, make a quarter turn to the right by pivoting on the ball of the right foot.

The left being now in second position (2), continue pivoting to the right on the *left* foot, making another quarter turn while executing the third movement with the right foot (3).

Step backward on the left foot (4), and make another quarter turn *while bringing the right foot to the second position* (5), and pivot on the right foot, making a quarter turn while executing the sixth movement with the left foot (6).

These movements must be perfectly smooth and continuous. Many superior dancers make no distinction between the Leap and the Slide in the waltz, but glide throughout the dance as smoothly as possible. The Leap, if used, should be so modified as simply to impart a little additional elasticity to the first and fourth steps. If given with the least jerkiness the rhythm of the dance is destroyed.

The steps as described are exactly the same for both

ladies and gentlemen, but when the lady steps forward, her partner must, of necessity, step backward, and *vice-versa*; hence, while the lady executes the movements of the waltz in the regular order, 1, 2, 3, 4, 5, 6, the gentleman *begins* by stepping *backward* on the *left* foot, and executes the movements in this order: 4, 5, 6, 1, 2, 3.

As turning continuously in one direction would soon cause dizziness, the movements are reversed at will, and in order to effect this reverse easily, an intermediate movement called the Pursuit is introduced. The steps for the lady are as follows:

1. Slide forward on right foot (1).
2. Slide forward on left foot (2).
3. Bring right to fifth position, toes touching the heel of the left (3).
4. Slide forward on left foot (1).
5. Slide forward on right foot (2).
6. Bring left to fifth position, toes touching heel of right foot (3).

The weight is changed from one foot to the other with each step. The movements for the gentleman are the reverse of those for the lady:

1. Slide backward on left foot (1).
2. Slide backward on right foot (2).
3. Bring left to fifth position, heel touching toes of right foot, but raised from the floor (3).

4. Slide back on right foot (1).
5. Slide back on left foot (2).
6. Bring right foot to fifth position (3).

The gentleman thus moves continuously backward during the Pursuit, and the lady forward. While this is not a hard and fast rule, it is better to observe it, as, in dancing backward, a lady's skirt is more or less in the way, even though it be of the regulation dancing length.

The reverse consists in pivoting to the left instead of to the right, in turning. In order to do this it is necessary to reverse the order in which the feet are used, taking the forward step (1) with the left foot, and the backward step (4) with the right. The Pursuit may be introduced without reference to the Reverse and simply to break the monotony of the continual turning to the right. In this case the six steps as described are danced one or more times, as desired, after which the turning to the right is resumed. When, however, the Pursuit is designed to lead into the Reverse, it may be executed any number of times, but must end with the Third step. The reason for this will be made clear by a reference to the description of the Pursuit. When the third step is taken, the lady is ready to step forward on the left foot, and the gentleman is ready to step backward on the right foot. The turning is thus

resumed, taking the forward step (1) with the left foot and the backward step (4) with the right foot and pivoting to the left instead of to the right on 2, 3, 5, and 6.

In changing back from the Reverse to the original movement the Pursuit is again introduced, but the lady now takes the first step forward with the left foot, the gentleman, at the same time, stepping backward on the right foot. When the third step has been taken, the lady is ready to step forward on the right foot and the gentleman to step backward on the left foot. The original movement is thus resumed.

While the description of these movements seems quite involved, the movements themselves, when once mastered, are very simple.

Avoid taking too long steps.

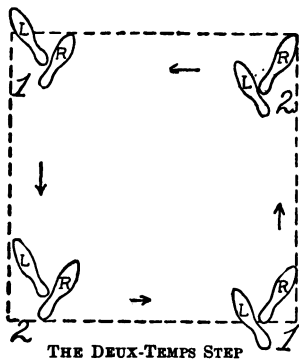
Avoid hopping and jerking. Strive to acquire smoothness and ease of movement. Marked physical exertion in dancing is unnecessary, and wholly out of keeping with its character as a recreation.

THE DEUX-TEMPS (TWO-STEP)

Slide with the right foot straight to the side, bring the hollow of the left foot to the heel of the right and change weight to left foot (1). The slide is

accented, and as little time as possible given to the change.

Step forward on the right foot (2), and bring left foot forward so that the toes are opposite the hollow of the right foot, and at the same time pivot to the right on the right foot.



THE DEUX-TEMPS STEP

Slide with the left foot to the side, bring the hollow of the right foot to the heel of the left and change weight to right foot (1).

Step backward on left foot and bring right foot to position with toes opposite the hollow of the left foot, pivoting, at the same time, to the right, on the left foot. Then recommence with the right foot.

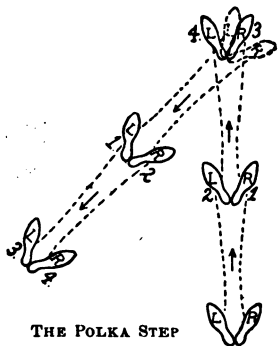
The Reverse is accomplished by stepping forward with the left foot and backward with the right on 2, and pivoting to the left instead of to the right.

THE GALOP

This step is very simple, and consists of the two movements Slide and Change.

Slide with the right foot straight to the side, and bring the hollow of the left foot to the heel of the right, changing the weight to the left foot (1). Repeat three times, making in all four slides to the right. Accent the slides and give as little time as possible to the change. The fourth time, instead of transferring the weight to the left foot, pivot on the right foot, making a half turn to the right. Then take four slides, with the left foot leading. Pivot to the right on the left foot and repeat with the right foot again leading.

THE POLKA



THE POLKA STEP

Slide forward on right foot (1).

Bring the left foot up parallel with the right and change weight to it (2).

Slide the right foot forward again (3).

Bring the left foot up parallel with the right, without changing the weight to it, and at the same time pivot

to the right on the right foot (4).

Slide backward on left foot (1).



THE BERLIN

Bring right foot back parallel with left, and change weight to right foot (2).

Slide backward again on left foot (3).

Bring right foot back parallel with left, without changing the weight, and at the same time pivot to the right on the left foot (4).

Then commence again with the right foot.

To reverse, take the forward steps with the left foot and the backward steps with the right, and pivot to the left.

THE THREE-SLIDE POLKA (ESMERALDA)

The music contains two beats to a measure. The steps are all taken straight to the side, and a half turn is made on the fourth count, so that the right and left feet lead alternately.

(TWO MEASURES OF MUSIC)

Counts, . . .	1	2	3	4
Steps, . . .	Slide, Change	Slide, Change	Slide, Change	Leap, Hop
First Time, .	Right, Left	R.ght, Left	Right, Left	Right, Right
Second Time,|	Left, Right	Left, Right	Left, Right	Left, Left

THE BERLIN

Danced to Polka time, two beats in a measure.

Partners stand side by side and facing the same way. The gentleman takes his partner's left hand

in his right, their arms a little raised. The lady starts with the right foot, the gentleman with the left. The directions as given are for the lady. Gentlemen will substitute "Left" for "Right."

Slide forward on right foot (1).

Bring hollow of left foot to heel of right, and change weight to left foot (1).

Leap forward on right foot (2).

Hop on the right foot, at the same time crossing the left foot, raised, over the right in front, with the toes pointed downward (3).

Hop again on the right foot, turn half round (lady to left, gentleman to right), change hands and bring the left foot, raised, to third position behind the right (4).

Repeat the above, moving now in the opposite direction from that in which the start was made.

At the end of the fourth measure (eight counts), take waltz position and dance the polka for four measures, alternating thus throughout the dance.

HEEL-AND-TOE POLKA (BOHEMIENNE)

The lady hops slightly on the left foot, and at the same time extends the right to second position with the heel touching the floor and the toes raised (1); then hops again, bringing the right foot to fifth position behind the left, toes touching the floor (2).

This occupies one measure of the music, and is followed by one measure of the plain polka, after which the heel-and-toe is repeated with the left foot.

The steps for the gentleman are the same, substituting left for right, and *vice versa*.

The Heel-and-Toe and the plain polka are thus alternated throughout the dance, or four measures of these two movements combined may be alternated with four measures of the Esmeralda.

THE MILITARY SCHOTTISCHE

(DANCING IN THE BARN)

Partners stand side by side and facing the same way. The gentleman's right hand rests lightly on the lady's waist, and her left hand rests on his right shoulder.

The lady starts with the right foot, the gentleman with the left. In the following directions, which are for the lady, the gentleman will substitute left for right, and *vice versa* :

Step forward on right foot (1).

Bring left foot to third position behind right, and change weight to left foot (2).

Leap forward on right foot (3).

Hop on right foot, at the same time extending the

left foot raised, in fourth position in front of right, toes pointed downward (4).

Repeat these movements, starting with the left foot (Four Counts).

Face partner and take waltz position. Leap forward on right foot (1).

Slide forward on left, turn half round to right and change weight to right foot (2).

Leap backward on left foot (1).

Slide back on right, change weight to left foot (2).

Repeat last four movements. Accent only the leap and the change. In the slide the toes only touch the floor, and as little time as possible is given to it.

THE FIVE-STEP

This is danced to Schottische music. There are four counts in this dance, the fifth step being merely a grace step, to which no accent and as little time as possible is given. All the steps except the third are taken in a straight line to the side. The third step is taken either forward or backward. The following directions are for the lady. The gentleman starts with the left foot, stepping backward when the lady steps forward, and *vice versa*.

Step to the right (1).

Bring left foot to first position and change weight to left foot (2).

Step forward on right foot and make a half turn to the right (3).

Step to second position on left foot (4). At the very end of this count, bring right foot quickly to the first position and change weight to right foot.

Step to the side on the left foot (1).

Bring right foot to first position and change weight to right foot (2).

Step backward on left foot, making a half turn to the right (3).

Bring right foot to second position, change weight quickly to left foot (4), and re-commence with right foot.

To reverse, take the forward step on 3 with the left foot and the backward step with the right foot, and turn to the left instead of to the right.

THE YORKE.

This dance is an evolution from the old Polka Mazourka, and is danced to the same music. This is in 3-4 time, but differs from the waltz rhythm in that each of the three beats receives some accent.

TWO MEASURES OF MUSIC

Counts, . . . .	. . . 1 . . .	. 2 .	. . . 3 . . .	. 4 .	. 5 .	. 6 .
Steps,	Slide, Change	Slide	Change, Hop	Slide	Change	Leap
First Time, . .	Right, Left	Right	Left, Left	Right	Left	Right
Second Time, .	Left, Right	Left	Right, Right	Left	Right	Left

The steps on 1, 2 and 3 are taken in a straight line to the side. On 4, 5 and 6, a half turn to the right is made. The directions given are for the lady. Gentlemen will substitute left for right and *vice versa*.

THE CAPRICE WALTZ

This is a popular variation of the waltz, and is danced to the same music. Eight measures are required for a single execution of the movements. The steps in the first four measures are taken straight to the side. A half turn is made in the fifth measure, in which the plain waltz step is used; also in the sixth, and again on the first two counts of the seventh measure. The last two slides are also made to the side.

Measures, . . . .	. . . . 1 . . . .	. . . . 2 . . . .	. . . . 3
Counts, . . . .	. 1 . . 2 . . 3 .	. 1 . . 2 . . 3 .	. 1 . . 2 . . 3 .
Steps,	Slide, Change and Hop	Slide, Change and Hop	Slide, Change- Slide, Change
Lady,	Right, Left	Right, Left	Right, Left- Right, Left

Measures, . . . . .	. . . . . 4 . . . . .	. . . . . 5 . . . . .	. . . . . 6
Counts, . . . . .	. 1 . . 2 . . 3 .	. 1 . . 2 . . 3 .	. 1 . . 2 . . 3 .
Steps,	Slide, Change	Leap, Slide- Change	Leap, Slide- Change
Lady,	Right, Left	Right, Left, Right	Left, Right-Left

Measures, . . . . .	. . . . . 7 . . . . .	. . . . . 8
Counts, . . . . .	. 1 2 3 .	. 1 . . 2 . . 3 .
Steps,	Leap, Slide-Change, Slide-Change	Slide, Hop
Lady,	Right, Left-Right, Left-Right	Left, Left

CHRISTMAS POLKA

The peculiarity of this dance is in the fact that each strain requires a different step or dance, the music being accented in accordance with the motions used. A couple may begin at any part of the music, but should be careful to commence with the motions assigned to that part, as follows :

1st strain.

Three-slide polka
or Esmeralda.

2d strain.

Bohemian or
heel-and-toe polka.
4 bars, alternating
with three-slide
polka. 4 bars also.

3d strain.

Racket.

4th strain.

The "Merry-
thought," a new
combination of
steps which is illus-
trated below.



1st measure.	2d measure.	3d measure.	4th measure.
Sideways, lady with right foot, gentleman with left.	Half turn, same as in Polka.	Sideways, lady with left foot, gentleman with right.	Half turn, as in second measure.

At each step a slight stamp is made with the foot. To the following four bars the three-slide polka is used; then the "Merry-thought" in the succeeding four bars and strain, finished with the three-slide polka.

The same succession of movements is executed at the repetition of the strain.

THE RACKET

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

Measures, . . .	. . . 1 . . .	. . . 2 . . .	. . . 3 . . .	. . . 4 . . .
Counts, . . . .	. 1 . . . 2 . .	. 1 . . . 2 . .	. 1 . . . 2 . .	. 1 . . . 2 . .
Steps,	Slide, Change- Change	Slide, Change, Change	Slide, Change, Change	Slide, Change, Change
Lady,	Right, Left- Right	Left, Right- Left	Right, Left- Right	Left, Right- Left
Gentleman, .	Left, Right- Left	Right, Left- Right	Left, Right- Left	Right, Left- Right

HIGHLAND SCHOTTISCHE

Usually danced to a strathspey.

This dance differs from the original Schottische in the introduction of motions (steps) taken from the Highland Fling; also in the length of the two phrases, which are extended to four bars each, instead of two. During the first phrase of four bars, while dancing the Highland Fling steps, the dancers do not take hands, but remain face to face. Those who are familiar with all the movements of the Fling raise one hand above the head, while resting the other upon the hip, as it is done when dancing that active dance.

Great latitude is taken at this part of the dance, as any steps (motions) belonging to the Fling may be introduced. One of the most familiar of these steps may be described as follows :

1. Hop on left foot; at same time extend right to second position.

2. Hop again on left foot; at same time bend right knee, and raise right foot behind left leg.

3. Hop a third time on left foot, extending right to second position.

4. Hop a fourth time on left, and pass right foot in front of left leg by bending the right knee.

These motions the same for opposite feet. The above would be a fling step with the right foot. Making the hops upon the right foot and swinging the left would be left-foot step.

THE DANCE

1st bar.	2d bar.	3d bar.	4th bar.	5th, 6th, 7th, & 8th bars.
Fling step. Lady right foot. Gentle- man left.	First phrase of Schot- tische. Lady to the right. Gentleman left.	Fling step. Lady left. Gentleman right.	First phrase of Schot- tische. Lady left. Gentle- man right.	Four revolu- tions with the second phrase of the Schottische.

This succession of motions is continued throughout the dance.



THE FAVOR

V

THE GERMAN, OR COTILLION

This dance, which is, as its name implies, of German origin, has been rightly pronounced "the highest evolution of the art of dancing." Every variety of step and rhythm may be introduced at the option of the leader. The constant interchange of partners renders this the most social of dances, and the element of refined humor entering into many of the figures gives an additional zest to the enjoyment of the dance. Any one can dance the German who understands the round dances and quadrille figures.

The dancers are seated, each gentleman having his partner at his right, around the sides of the room, leaving the floor clear for the execution of the figures. After dancing, each gentleman conducts the lady with whom he has just danced to her place beside her partner, and then returns to his original seat and partner.

The German is always under the supervision of some gentleman, previously engaged to act as leader,

who explains and directs the various figures. To be a successful leader requires a combination of tact, patience, courtesy, vivacity, and common sense. He must know exactly what programme is to be carried out, and arrange all the details beforehand so that there may be no delay or confusion. It is his place to call the different dancers to the floor, and to see to it that no one is neglected, but that, so far as possible, all have an equal chance to enjoy themselves. He signals to the musicians when the music is to begin, to stop, or to change to a different rhythm, and to the dancers when they are to stop dancing and to return to their seats. These signals are given by clapping the hands, or by blowing a whistle, the latter being the favorite method. Castanets are sometimes used for the same purpose. The figures to be danced should be selected with reference to the space available for dancing and the number of guests participating. A "property room" should be placed at the disposal of the leader, where he will collect everything that he will need in the course of the evening. He should make out a programme, giving the figures in the order in which they are to be danced, with the properties necessary to each and the number of dancers required. This programme should be fastened up in the property room, where he can easily refer to it.

When it is time for the dance to begin, the leader's first duty is to seat the dancers. This is generally done by lot. The chairs are numbered in pairs. Each couple draws a card, also numbered, and seat themselves in the chairs whose number corresponds to the number on the card. It is in every way desirable that there should be an equal number of ladies and gentlemen participating. In case there are any of either sex who have no partners, they are seated at the end of the line, and the leader will see that they receive a due share of attention from the others. Favors are used in many of the figures. These generally consist of little trifles made of bright-colored ribbons, tissue paper, tinsel, etc. They may be as inexpensive or as elegant as the taste and means of the hostess permit. Cut flowers may also be used. Those favors are most popular which can be pinned to the coat or dress and worn as decorations throughout the evening. Two tables are provided, one for the gentlemen's favors and one for those designed for the ladies. The leader may distribute the favors himself, but it is more customary to invite some lady to preside over each table. Favors may be used in any figure, and *should* be used in at least every other one.

When all are seated, the leader, as briefly and clearly as possible, explains the figure to be danced,

and calls the requisite number of dancers to the floor, beginning at the head of the line. The couples thus designated dance once around the room and then perform the figure as directed, which is repeated until all have danced. The leader should be constantly on the floor, directing and assisting where it is necessary to do so. He should exercise the greatest tact, and never assume the manner of *commanding*, which in many cases might prove offensive.

At the conclusion of the dance, the leader generally stands with the hostess to receive the adieux of the guests, an honor certainly due to the one upon whom the success of the evening chiefly depends.

It is the duty of the guests to cordially second the efforts of the leader. The closest attention should be given when he is explaining a figure, and all should be ready to enter into it with heartiness and animation. It is in bad taste for any couple to get up and dance on their own account, regardless of the figure which is being executed. It would seem as if this caution should be unnecessary, but, unfortunately, observation proves that even among well-bred people there are occasionally some who are thoughtless enough to offend in this way. In such cases the leader is fully justified in stopping the music and kindly but decidedly requesting the intruders to return to their seats. Original figures are often

introduced by leaders who have skill enough to invent them. The following are selected from the many in general use :

FIGURES BEGINNING WITH ONE COUPLE

1. THE WALTZ FAVOR

The leader and his partner waltz around the room. Both then select favors and seek new partners, to whom they present the favors, pinning them to the coat or dress. The *two* couples then waltz, separate, and seek new partners as before. This is repeated until all are on the floor.

2. CHOICE

The gentleman seats his partner in the centre of the room, then presents to her two gentlemen. The lady selects one of them as her partner and dances with him, and the other seats himself in the chair vacated by the lady. Her partner then presents to him two ladies, with one of whom he dances, the presenting gentleman dancing with the other.

3. EXCURSION

The gentleman selects two ladies, and his partner selects two gentlemen. The two lines of three stand facing each other about nine feet apart. All advance

and retire, advance again and dance with opposite partners.

4. CHEAT

The lady selects four other ladies, and all stand side by side in line. The gentleman selects five other gentlemen, and all join hands, pass in front of the ladies and around behind them, facing out so as to be back to back with them. At a signal the gentlemen turn quickly, and each secures the nearest lady for a partner. As there are five ladies and six gentlemen, one of the latter will be disappointed.

5. KANGAROOS

The lady is seated in the centre of the room. Her partner presents to her several gentlemen whom she successively refuses. The rejected gentlemen place themselves behind the lady's chair. When she finally accepts a partner and dances with him, the rejected ones follow them, each placing his left hand upon the shoulder of the one in front and hopping on one foot.

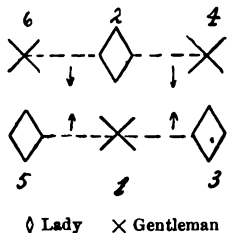
6. SERPENTINE

The lady selects four or more other ladies, and the gentleman selects one more gentleman than the number of ladies selected. The ladies form in line,

one behind the other and about three feet apart. The gentlemen form a line, joining hands. The gentleman at the head of the line leads the rest in a serpentine course in and out between the ladies. At a signal each strives to secure a partner. The one failing to do so returns to his seat.

7. THE LOVE-KNOT

The gentleman selects two ladies and the lady selects two gentlemen. The two lines of three each stand facing each other, as shown in the diagram. The two lines advance and retire during four measures of music. Then the leading lady and gentleman (1 and 2) advance alone, link right arms at the elbow, turn half round and separate. Then No. 1 joins left arms, in the same way, with lady No. 3, and No.



2 joins left arms with gentleman No 6 ; both couples make a complete turn, and separate. Nos. 1 and 2 again link right arms, turn half round, and separate ; No. 1 then swings No. 5 and No. 2 swings No. 4, turning entirely round, and separating. This restores all to original position. The two lines advance and each gentleman dances with his *vis-a-vis*.

8. THE ZIGZAGS

The first couple waltz, finishing at the head of the room. Other couples form in column behind the first, intervals of about three feet being left between the couples. The head couple waltz in a zigzag course in and out between the other couples, and stop at the end of the line about three feet behind the last couple. As soon as the first couple have danced past two of the other couples, the second couple also starts, and this is continued until all have danced the zigzag waltz, at which point the first couple will again be at the head of the column. All then waltz to seats.

9. THE CARDS

The leading couple dance once around the room. The gentleman then takes the four queens from a pack of cards and hands them to four ladies. The lady, at the same time, takes the four knaves and presents them to four gentlemen. Each gentleman then seeks as partner the lady holding the queen of the same suit as his knave, and all four couples dance.

10. THE DOLL

The gentleman leaves his partner in the centre of the room, and gives her a large doll-baby. He then selects three gentlemen, who stand facing her. The

lady and the three gentlemen advance and retire, again advance, and the lady gives the doll to one of the gentlemen, and selects another for her partner. The third gentleman secures a partner, and three couples dance. The gentleman to whom the doll was given must also dance, holding the doll in his arms.

11. THE FORFEITS

The lady carries around a tray or a hat, receiving in it from each lady a pledge, or forfeit (a ring, pin, handkerchief, etc.). The tray is then presented to the gentlemen, each of whom selects one article and seeks as partner the lady by whom the pledge was given. All then dance.

12. THE HAT

The gentleman leaves his partner in the middle of the room, and gives her a hat. The gentlemen then form a circle round the lady, having their backs toward her, and, joining hands, circle rapidly around to the left. The lady places the hat upon the head of one and dances with him, the other gentlemen returning to their seats.

13. THE SCARF

The lady leaves her partner in the centre of the room. The leader gives him a scarf of tarlatan or

veiling. The ladies all form a circle around the gentleman, turning their backs to him and joining hands. They then circle rapidly to the left. He places the scarf on the shoulders of one, and dances with her, the other ladies returning to their seats. This figure is the counterpart of 'The Hat.

14. THE BRIDGE

The lady selects another lady, and the two stand in the centre of the room with their hands joined and raised as high as possible. The gentleman then calls up other gentlemen, who pass under this bridge in couples, until two are accepted as partners by the two ladies, who lower their arms, thus capturing the favored ones. The rejected gentlemen either seek other partners or return to seats.

15. THE BROKEN CIRCLE

The gentleman leaves his partner and selects two other gentlemen, who, with him, form a circle round the lady by joining hands. The gentlemen then circle rapidly to the left. At a signal, the lady selects one to be her partner, and dances with him, the other two gentlemen dancing together to place.



THE LIGHTED TAPER

16. CIRCLES OF THREE

The gentleman chooses two ladies and the lady chooses two gentlemen. Each three forms a circle by joining hands, and all circle rapidly to the left. At a signal the single gentleman in one circle passes under the arms of the two ladies, meeting the single lady in the other circle, who passes simultaneously under the arms of the two gentlemen, and with whom he now dances. The two other couples also dance to place.

17. THE TAPER

The lady stands on a little platform or pedestal in the centre of the room, holding a lighted taper in her hand. Her partner selects two other gentlemen and the three join hands facing the lady. They then advance and retire, each trying as he approaches the lady to blow out the taper. This is repeated until one is successful. He then dances with the lady, and the other gentlemen seek partners with whom they dance.

18. THE COQUETTE

The gentleman seats his partner in the centre of the room, placing a cushion at her feet. He then presents several gentlemen to her, successively, re-

questing each one to kneel upon the cushion. When the lady wishes to refuse to dance with one of them, she draws the cushion away as he attempts to kneel, but when the favored gentleman appears she allows the cushion to remain. The rejected gentlemen form in line behind the lady's chair, remaining there until she has chosen a cavalier, when their own partners come to the rescue and dance with them.

19. THE SIGNAL OF DISTRESS

The leader calls a gentleman to the centre of the floor and hands him a bell or a tin horn. The gentleman must ring the bell or blow the horn until some lady volunteers to relieve him from his distressing position by dancing with him. The ladies, by preconcerted arrangement, may keep him in suspense a long time, or may plunge him into still deeper embarrassment by all rising simultaneously and claiming the privilege of dancing with him.

20. COLUMNS

The gentleman leaves his partner in the middle of the room. He then selects a gentleman whom he places back to back with this lady; he then selects a lady whom he places facing the gentleman just

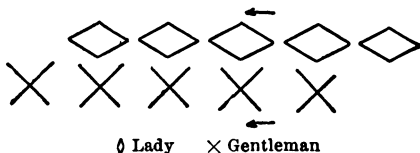
chosen, and so on until a column of ten or twelve is formed, terminating with a lady. At a signal all turn and dance with the one whom they are thus facing.

21. FLOWERS

The gentleman selects two ladies and requests each one to choose the name of a flower. He then presents the two ladies to a gentleman, naming the flowers and asking him to select one. The gentleman dances with the lady whose flower he has chosen, and the presenting gentleman with the other.

22. REJECTED COUPLES

The gentleman kneels on one knee in the centre of the room. His partner introduces to him several couples in succession, whom he rejects. As fast as rejected the couples form in col-



umn behind him. At last he accepts a couple, and dances with the lady around the room, leaving her partner at the head of the column. His own partner takes her place at the foot of the column. Having

danced around the room, the leading gentleman restores the lady with whom he has been dancing to her partner, who dances with her to place. The leading gentleman then dances with the next lady, and restores her to her partner, who dances with her to place. This is continued until he has danced with each lady in the column, when he dances with his own partner to seats.

23. THE CIRCLE OF DECEIVERS

The gentleman selects three ladies, whom, with his partner he places about five feet apart, forming the corners of a square. He then selects four gentlemen, and with them forms a circle of five within the square. Joining hands, the gentlemen circle round to the left with great rapidity. At a signal each endeavors to secure the nearest lady as a partner. The one who is left over returns to his seat.

24. PUSSY WANTS A CORNER

The lady leaves her partner in the centre of the room. Small rugs or pasteboard mats are placed at intervals of eight or ten feet in a large circle. The lady then selects other ladies whom she places, one by one, on the pasteboard "goals." All using the Two-Step, the ladies now endeavor to exchange goals while the gentleman's attention is diverted to some

other part of the circle. He constantly strives to secure one of the goals while it is temporarily deserted, and if successful, dances with the lady whom he has thus intercepted. The other ladies are joined by their own partners, and all dance once around the room and then to seats. This figure should be undertaken only when there is plenty of room available for its execution.

25. THE BASKET OF SIX

The gentleman selects two ladies and the lady selects two gentlemen. Two lines of three are formed, the leading lady and gentleman being in the centre of their respective lines. The two lines stand facing each other, the three in each line joining hands. All advance and retire, advance again and halt, the two lines now being close together. The leading gentleman, still holding the hands of the two ladies, raises both arms, and the two gentlemen in the other line, still holding the leading lady's hands, pass under. The first gentleman lowers his arms, and the two gentlemen who have passed through, join their disengaged hands behind him, while the two ladies, who are still holding the leading gentleman's hands, join their disengaged hands behind the leading lady. Each line of three has thus become a ring, the two rings being linked together. The leading gentleman

then steps backward, under the joined hands of the other two gentlemen, and the leading lady steps backward under the joined hands of the other two ladies. The six thus form a double ring, or "basket," with their arms intertwined, in which position they circle around to the left. All then disengage hands and perform a grand chain until the leading lady and gentleman meet, when all dance or promenade to seats.

26. THE RAFFLE

The leader leaves his partner seated upon a chair in the middle of the room. He then selects two gentlemen, to each of whom he gives a large paste-board die. Each throws his die as high in the air as possible, the one who makes the highest throw securing the lady for a partner, while the other sits down in her chair. Two ladies are then presented, who raffle, in the same way, for the privilege of dancing with the gentleman. This is continued until all have participated.

27. THE FAN

The leader places his lady in the centre of the room, and gives her a fan. He then presents two gentlemen to her. She presents the fan to one and

dances with the other. The one receiving the fan must follow the dancing couple around the room, fanning them all the time.

28. THE UMBRELLA

This is the counterpart of the Fan figure. The gentleman to whom the umbrella is given must open it and try to carry it over the heads of the dancing couple.

29. THE KNOTTED HANDKERCHIEF

The lady is left in the middle of the room. She ties a knot near one corner of a handkerchief, and then gathers the four corners together, allowing them to project, but being careful that the knot is not visible. Her partner now presents four gentlemen, each of whom takes hold of one corner of the handkerchief. The lady lets go of the handkerchief, and the gentleman who has been fortunate enough to select the knotted corner dances with her, while the other three seek partners elsewhere.

30. THE BASKET, RING, AND FLOWER

The gentleman gives to his partner a basket containing a flower and a ring. He then presents to her three gentlemen. To one she gives the flower, to another the ring, and to the third the basket.

The one receiving the flower dances with the lady; the recipient of the ring has the privilege of selecting a partner; the one to whom the basket was given must dance alone with the basket in his hands.

31. THE SCREEN

The leader selects a number of ladies, placing them behind a screen. He then selects an equal number of gentlemen. The ladies project their hands above the screen, and each gentleman takes possession of a hand, dancing with the lady thus selected.

32. THE MASKS

The leader selects a number of gentlemen who retire behind a screen and there assume masks. They then poke their heads above the screen, and an equal number of ladies, selected by the leader, choose partners from the interesting group.

33. PARALLEL CHAIRS

Two rows of chairs are placed back to back, six in each row. The leader seats his partner and selects five other ladies, whom he seats in alternate chairs, leaving a vacant chair on each lady's left. He then selects six gentlemen with whom he forms a chain by joining hands, and conducts them very rapidly

through any evolutions which his fancy may suggest, ending his eccentric movements by winding around the chairs in which the ladies are seated. At a signal he sits down quickly in one of the vacant chairs, the others do the same, and the gentleman who is left out in the cold returns to his own seat. Each gentleman then dances with the lady at his right.

34. TWO WINDMILLS

Two poles are provided for this figure. To the top of each are fastened five long ribbon streamers of different colors, those attached to one pole being exactly like those fastened on the other. The lady takes one pole and selects five gentlemen, each of whom takes the end of a ribbon in his hand: The gentleman takes the other pole and requests five ladies to take hold of the five ribbons. The leaders stand a little distance apart, so that those holding the ends of the ribbons can revolve around their respective poles, which they do once, after which each gentleman dances with the lady who holds the ribbon corresponding to his own.

35. BLIND MAN'S BUFF

Three chairs are placed in a line in the centre of the room, the middle one facing one way and the

others in the opposite direction. The leader selects a gentleman, whom he blindfolds and seats in the middle chair. The lady selects a gentleman whom she leads, walking on tip-toe, to one of the other chairs, and then seats herself in the third. The leader then asks the blindfolded man with which he will dance, the person on his right or the one on his left? If fortunate enough to select the lady, he dances with her. If he indicates the gentleman, he must waltz with him, while the lady dances with her partner.

36. THE ORACLE

A book is prepared in which are written such answers as, "Certainly not," "Many thanks," "Why, of course," "I never dance," "Some other time," "If you insist upon it," "With pleasure," "No, thank you," etc. This book and a paper-knife are handed to a lady. Several gentlemen are then presented successively to her, and each one asks her to dance with him. She hands him the paper-knife, which he inserts at random between the leaves of the book and there finds his answer. When a partner is accepted the book and knife are handed to another lady.

37. FOUR-IN-HAND

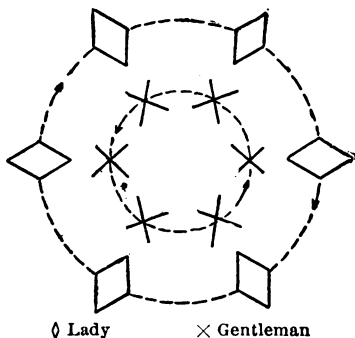
Two sets of ribbons are required for this figure. In each set are four ribbons, joined at one end. The

lady takes one set, and holding the joined ends, selects four gentlemen, to each of whom she gives the end of a ribbon. The gentleman in the same way selects four ladies, to each of whom he gives an end of the ribbons in his set. The leaders now drive their four-in-hands around the room in opposite directions. When the fours meet, they break away from their drivers and dance together.

FIGURES BEGINNING WITH TWO COUPLES

38. BASKET OF TWELVE

Each lady selects two ladies and each gentleman selects two gentlemen. The six gentlemen join hands, forming a circle facing outwards. The six ladies form a circle surrounding and facing the gentlemen.



The gentlemen circle around to the right and the ladies to the left. At a signal, the ladies raise their arms, allowing the gentlemen, still retaining hold of hands, to pass under, thus forming a basket.

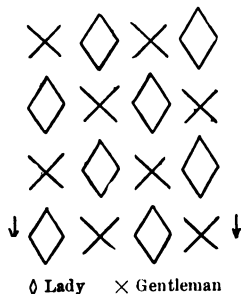
In this position all circle around to the left once ; then, releasing hands, execute a grand chain once around, and waltz to seats.

39. CHANGE OF LADIES

The two couples waltz around, gradually approach each other, exchange partners without losing time or step, waltz around with changed partners, again approach, again exchange partners, waltz around once more and then dance to seats.

40. THE PHALANX

The first lady selects two gentlemen and stands up between them in line, joining hands. The first gentleman selects two ladies, and standing between them, forms a line behind the other three. The second lady and gentleman do the same, forming four lines of three each. The two gentlemen of the first row join their disengaged hands, forming an arch above the head of the lady between them. The two gentlemen of the third line do the same. The two ladies in the second and fourth



lines join their disengaged hands over the heads of the gentlemen in their respective lines. All march, in this position around the room, keeping close together. Then the first line turns facing the second and the third line turns facing the fourth, and each gentleman dances with his *vis-à-vis* to place.

41. THE LADIES' MOULINET

Each gentleman selects a lady and each lady selects a gentleman. The eight form a circle, joining hands, and all circle to the left during eight measures, when they separate in couples, taking positions as for the Lancers. The ladies now join right hands, forming the moulinet, the gentlemen remaining in place. The ladies move entirely around and turn their partners with the left hand. The moulinet is then repeated, but this time, instead of turning their partners, the ladies move on and turn the next gentleman. This is repeated until each lady returns to her own partner, when all waltz.

42. THE TURNING HAT

The two couples waltz. One gentleman holds a hat in his left hand, and the other holds in his left hand a pair of gloves or a handkerchief, which he tries to throw into the hat while waltzing without losing time or step.

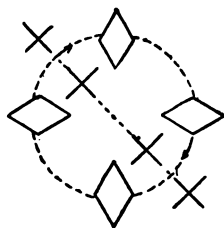
43. INVOLUTION

Each gentleman selects another gentleman, with whom he waltzes. Each lady selects another lady with whom she waltzes. At a signal all halt and form two rings side by side, the four gentlemen composing one ring and the four ladies the other. The two gentlemen nearest to the ladies' ring raise their joined hands, and the two ladies nearest them also raise their joined hands, thus forming an archway. The two remaining ladies, retaining hold of hands, pass under the double arch and draw the other two ladies after them into the inside of the gentlemen's ring. This will bring the ladies with their backs to each other and facing the gentlemen. The double ring is then dissolved, and each gentleman dances with the lady opposite him.

44. THE ROYAL ARCH

Each lady selects a gentleman and each gentleman selects a lady. The four couples form as for a quadrille. The four ladies join right hands in the centre, circle half way around to the left, disengage right hands, join left hands with opposite gentleman and swing half around. This movement is repeated, restoring the ladies to their original places. The two

head gentlemen advance two steps towards centre of set, facing each other. The four ladies join hands, thus forming a circle around the two gentlemen. The side gentlemen remain in place. The gentlemen inside the circle extend their arms over the ladies' arms, each giving one hand to each of the side gentlemen, the arms being raised to form a double arch on each side. The ladies circle around to the left under the arches until each regains her original place, when all waltz.



◇ Lady × Gentleman

45. THE RHYMES

Each gentleman presents to his partner two other gentlemen. She addresses some remark to them, and the one who can first make a reply rhyming with her speech has the privilege of dancing with her, the other returning to his seat.

46. THE DOUBLE WINDMILL

Each lady and each gentleman chooses a new partner, and the four couples form as for a quadrille. The four ladies advance, cross right hands, and circle half around to the left. At the same time

the gentlemen walk half way around to the right, thus meeting their partners on the opposite side of the set. The ladies drop right hands, and turn partners with left hands. The gentlemen now cross right hands in the centre and circle half around to the left, the ladies walking around to the right till partners meet in original positions. when they turn each other, with left hands, to place. All then waltz.

47. GRAND SCOTCH CHAIN

Each lady selects a gentleman and each gentleman selects a lady, and the four couples form as for a quadrille. The two head gentlemen advance, lock right arms, swing once and a half round, disengage arms, lock left arms with opposite lady, swing half round and remain on that side of the set. This movement is repeated by the side gentlemen, then by the head ladies, then by the side ladies; after which all waltz.

48. KNEELING KNIGHTS

Each lady selects a gentleman and each gentleman selects a lady, the four couples forming as for a quadrille. The four gentlemen kneel. The four ladies join right hands in the centre and dance around to the left, each passing her partner and giving her



THE KNEELING KNIGHT

hand to the next gentleman. The ladies disengage their right hands and each dances once around the kneeling gentleman whose hand she holds with her left. The ladies again join right hands, and these movements are repeated until each lady has danced around her own partner, when all waltz.

49. RINGS

Each lady selects a gentleman and each gentleman selects a lady, the four couples forming as for a quadrille. Head couples join hands in centre of set, thus forming a ring, and revolve, stopping with their backs to the side couples. In this position the First Couple passes under the arms of the Second Couple. The First and Third Couples now are facing and form a ring, while the Second and Fourth Couples do the same. Both rings revolve once, when the Third and Fourth Couples pass under the arms of the other couples and form ring in centre of the set. This leaves the Head Couples at the sides. The ring now revolves once, and the Third Couple passes under the arms of the Fourth and takes First Couple's place, the Fourth Couple stepping to Second Couple's place. The new Head Couples now dance the Right and Left with the couple at the right, which restores all to original position. All dance.

50. QUADRILLE

Each lady and each gentleman selects a new partner, and the four couples form as for a quadrille. The four ladies cross right hands in the centre and promenade half round. Each gives left hand to opposite gentleman, turns, and remains by his side. The four gentlemen now join right hands and promenade half round. Then each gives left hand to partner and turns. This leaves partners together, but occupying a position opposite to their original places in the set. The Head Couples now dance half right and left to places. The sides do the same. All dance.

51. THE TWISTED HANDKERCHIEF

The two gentlemen hold a handkerchief by opposite corners, in their left hands, lifting it up high. The two couples then waltz until the handkerchief is twisted tight.

52. ROUNDS OF FOUR

Each gentleman selects a gentleman and each lady selects a lady. The four gentlemen form a circle at one end of the room and the ladies do the same at the opposite end. Both rings circle around to the left. At a signal the first gentleman and his

companion pass under the arms of the other two gentlemen and advance to meet the first lady and her companion, who have simultaneously executed a similar movement. These form a ring and circle round once, when the two ladies pass under the arms of the gentlemen and move on to execute the same movements with the second gentleman and his companion, while the first gentleman and his companion execute the same movements with the second lady and her companion. These movements are again performed by the second lady and second gentleman with their respective companions. This will bring the four ladies together at the end of the room originally occupied by the gentlemen, and *vice versa*. Each four again forms a ring and circles around to the left, then form in line facing the opposite four. The two lines advance, and each gentleman dances with the lady opposite him.

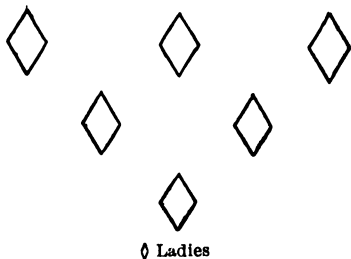
FIGURES REQUIRING THREE COUPLES TO LEAD

53. THE PYRAMID

The three ladies each select another lady, and the six form a pyramid. See page 164.

The three gentlemen each select another gentleman and the six join hands in line. The first

gentleman leads this line around the first lady, then around the two who stand back of her, then around the line of three.



The movement is then reversed, continuing until the first gentleman is again facing the first lady, when each gentleman takes the nearest

lady for a partner and all dance.

54. THE CHANGING STAR

Each lady selects a gentleman and each gentleman selects a lady. The second, fourth and sixth gentlemen, holding their partner's left hands in their right, form a moulinet by joining left hands, and all six revolve slowly to the left. At the same time the first, third and fifth gentlemen, with their partners, waltz around to the right in the space between each of the gentlemen in the moulinet and his partner and under their raised arms. At a signal, those who have been waltzing form the moulinet, and the others waltz.

55. THE PURSUIT

Three couples waltz, and the leader, who is not dancing, calls three other gentlemen to the floor, to act as rovers and rob the dancing gentlemen of their partners. A rover gets in front of a dancing couple and claps his hands, when the gentleman must relinquish his partner. He immediately seeks to indemnify himself, however, by securing one of the other ladies in a similar manner. If entered into with spirit and animation, this figure is very amusing, the gentlemen being forced to give up partners almost as soon as they secure them.

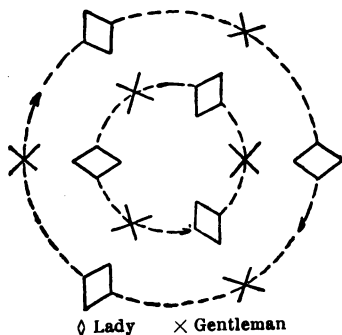
56. REVERSED ROUND

The three ladies stand in line, a little separated from each other, the first lady at the right-hand end of the line. The three gentlemen join hands, the first gentleman on the left, and pass to the left in front of the ladies. They then form a circle around the first lady, making a complete turn to the left. When the first gentleman again emerges between the first and second ladies, he drops the hand of the second gentleman, and they form a ring around the second lady, all facing outward, and making one full revolution. In a similar way they form a ring

around the third lady, all facing in, and making a complete turn. After this the gentlemen again pass in line in front of the ladies until each faces his own partner, when all waltz to seats.

57. THE ARBOR

The three ladies each select a gentleman, and the three gentlemen each select a lady. The six couples arrange themselves in two concentric circles, with



three couples in each, the inner circle facing out and the outer circle facing in. Both circles revolve, and stop with each gentleman facing a lady. The gentlemen in both circles join hands above and all the ladies join hands below,

the gentlemen raising their arms so that the ladies can pass under. The ladies now dance around in the space between the two rows of gentlemen. At a signal, the gentlemen lower their arms and dance with the partners whom they have thus captured.

58. THE HANDKERCHIEF CHASE

The gentlemen conduct their ladies to the centre of the room. The leader now selects one more gentleman, and the four form a circle around the ladies, joining hands and facing out. They then circle rapidly around to the left. At a signal the ladies toss their handkerchiefs into the air, and each gentleman tries to secure one, and if successful dances with its possessor. The one who is disappointed returns to his seat.

FIGURES REQUIRING FOUR OR MORE
COUPLES

59. THE TWO CIRCLES

Four couples dance, and at a signal, each lady selects another lady and each gentleman selects another gentleman. The gentlemen form a circle, with the leading lady in the centre, and the ladies form a circle with the leading gentleman in the centre. Both circles revolve to the left, the dancers holding their hands high. At a signal, the leading lady and gentleman each select a partner and dance. The others in each circle immediately form in line, the two lines facing each other. All forward and back, forward again, and each gentleman dances with opposite lady.

60. THE GRAND ROUND

Four couples dance, and then each lady selects another lady and each gentleman selects another gentleman. The sixteen dancers form a circle, the gentlemen forming one half of it and the ladies the other half, the leading gentleman being next to his partner. All join hands and circle around to the left. Still retaining hold of hands, the first lady and gentleman advance across the circle and pass under the raised arms of the opposite lady and gentleman. When outside the circle, the leading couple unclasp hands and the gentleman, drawing the other gentlemen after him, turns to the left and passes around outside the circle, the lady at the same time turning to the right and drawing the other ladies after her. When the leading couple again meet, they dance together to place, and each successive couple does the same.

61. THE CHRISTMAS TREES

Two small Christmas trees are provided, hung with duplicate gifts. The gifts on one tree are distributed to the ladies and those on the other are distributed to the gentlemen. Each gentleman then seeks as a partner the lady whose present is the duplicate of his own.

62. THE INCONSTANTS

Four couples are arranged in a column. The head gentleman turns around and links left arms with the gentleman behind him, with whom he changes place. He continues this movement until he reaches the front of the column, where he stops. The second gentleman (now at the head) performs the same figure, and each of the other gentlemen in turn does the same, until, finally, all have regained their own partners. Then all dance.

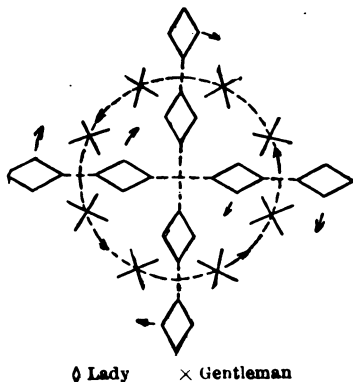
63. COUNTRY DANCE

Four couples form as for a quadrille. The first couple lead off by waltzing around the third couple, then around the second, then around the fourth, and back to place. The same figure is then executed by the second, third, and fourth couples successively, after which all waltz around the room.

64. STAR AND CIRCLE

Four couples waltz around. Then each dancer selects a new partner, and two lines are formed, with four couples in one line facing four couples in the other. The four ladies belonging to the two couples in the middle of each line cross right hands, forming a moulinet, and swing entirely around to the right,

then cross left hands and swing around to the left. The eight gentlemen now join hands, forming a circle around these four ladies, who still have their left hands crossed. The other four ladies now advance



and each gives her left hand to the right hand of one of the ladies forming the moulinet, their arms being lifted high above the heads of the gentlemen. This forms a star of ladies and a circle of gentlemen. The gentlemen swing

around to the right under the uplifted arms of the ladies, who at the same time move around to the left. At a signal, the gentlemen regain partners, and all waltz. To vary this figure, the gentlemen may form the star and the ladies the circle.

65. LITTLE ROUNDS

Four couples dance. Then each gentleman selects another gentleman and each lady selects another.

lady. The gentlemen place themselves two by two, one pair behind another, leaving a space of about four feet between the pairs. The ladies form in the same manner, but face in the opposite direction, so that the first two gentlemen in one column face the first two ladies in the other. The first two gentlemen and first two ladies join hands and turn to the left, making a complete circle; without stopping, the two gentlemen raise their arms, thus allowing the two ladies to pass under. The first pair of ladies is now face to face with the second pair of gentlemen, and the first pair of gentlemen faces the second pair of ladies. The same movements are repeated until the ends of the columns are reached. As they pass out of the end of the column the gentlemen form a line at right angles with the original column. The ladies do the same, and the two lines stand facing each other. All then forward and back, forward again, and each gentleman dances with the lady opposite to him.

66. CAPTIVES RELEASED

Four couples dance, after which each dancer selects a new partner. The eight couples then join hands, forming a circle. All forward and back, forward again and stop, letting go of hands. The ladies now join hands, thus forming an inner circle.

Then the gentlemen join hands and pass their arms in front of the ladies, thus forming a basket. Thus entwined all dance once around to the left. The first gentleman and the first lady each release the hand of the person at their right. The circle, thus broken, is then changed to a straight line, the leader and his partner stepping backward until this position is reached. The gentlemen then raise their arms, thus releasing the ladies, who run forward, followed by the gentlemen. On reaching the end of the room the ladies turn and each dances with the opposite gentleman.

67. OPPOSING COLUMNS

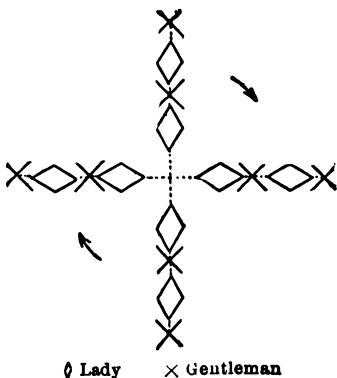
Four couples dance, after which each lady selects another lady and each gentleman selects another gentleman. The eight gentlemen and eight ladies now arrange themselves in columns, as in the "Little Rounds." At a signal each gentleman in the first pair gives his right hand to the lady opposite to him, passes her and gives his left hand to the lady next behind her, and so on to the end of the column. The ladies have been passing right and left through the gentlemen's column in the same manner, until the two columns are combined and every gentleman has a partner. Then all dance.

68. GENTLEMEN CHEATED

Four couples dance, after which the ladies place themselves one in each corner of the room. The four gentlemen each select another gentleman and the eight join hands and circle round one of the ladies. She selects one of them as her partner. The remaining seven then circle around another lady, who also makes her choice. Then six dance around the third lady, and when she has chosen her partner the remaining five circle around the fourth lady. When she has made her selection the four remaining gentlemen pair off and dance together.

69. MOULINET AND RINGS

Four couples dance, after which each dancer selects a new partner. The ladies of the original four couples join right hands, thus forming a moulinet, at the same time retaining in their left hands the right hands of the new partners whom they have selected.



Then the four other ladies give their right hands to the left hands of the gentlemen in the moulinet, and at the same time retain the hands of their partners. This brings two couples in line in each wing of the moulinet. The moulinet revolves once, then breaks into four rings, and each ring turns once to the left. The gentlemen then cross hands in the centre and form the moulinet reversed. Turn once, and break into four rings as before. Then dance the right and left, as in the Spanish dance, and end by all dancing with partners around the room.

70. GRAND CHAIN

Six couples dance, after which each dancer selects a new partner, and all form in a circle. Partners turn facing each other and Grand Right and Left is danced. At a signal all swing half round and reverse the direction of the chain. At a second signal the direction is again reversed. This is done several times, when at last the signal to dance is given, and each gentleman takes as partner the lady who happens to be facing him at the moment.

71. THE CHANGING WINDMILL

This figure requires six couples. The gentlemen, each retaining his partner's left hand in his right, form a moulinet by crossing left hands in the centre. One

complete revolution is made, when, still retaining partners' hands, the positions of the ladies and the gentlemen are reversed, the gentlemen stepping backward in turning. The ladies now form the moulinet, reversed, by crossing their right hands, and a complete revolution is made, after which the positions are again reversed, the gentlemen stepping forward this time in making the change. This may be repeated as often as desired, terminating with a general waltz.

72. THE CIRCULAR ROAD

Any number of couples may participate in this figure. A grand circle is formed. Each gentleman then swings his partner half round toward the centre of the set. The ladies thus form an inner circle, each lady facing her partner and about four feet distant from him. This space between the two rings is the "Circular Road." The leading gentleman and his lady now waltz all the way around in this space, and on regaining starting point the gentleman takes his partner's place in the inner ring and she takes his place in the outer circle. When all the couples, in succession, have waltzed around the circular road, the inner circle will be composed of gentlemen and the outer ring of ladies. All then waltz with partners. This is often used as the concluding figure of the German.

73. GENTLEMEN TO THE RIGHT

Any number of couples may be called upon to execute this figure. All form in a circle. Each gentleman then balances with and turns the lady at his right, then balances with and turns the next lady, and so on until each regains his own partner, when all waltz. This is also a good concluding figure, as all the couples may be called to the floor at once.

74. FINAL ROUND

All form a large circle by joining hands. The first gentleman and his lady separate from the circle, which must be at once reconnected, and waltz around inside the circle. At a signal, the lady passes through the circle and takes her seat. The gentleman then selects another lady from the circle, with whom he dances. At a signal, he retires from the circle to his seat, and the lady with whom he has just danced selects a new partner from the circle. This is repeated till only three couples remain on the floor, when the figure terminates with a general waltz. This is also a good closing figure.

75. ARCHWAY

Any number of couples may execute this figure. The gentlemen form in line down the middle of the

room, and the ladies form in line, each facing her partner. The first couple join hands and raise their arms, thus forming an arch. The second couple pass under, stop, turn, join hands and raise their arms, thus adding to the length of the archway. All the other couples do the same thing in succession. When the archway is completed, all dance.

76. IN AND OUT

Any number of couples may participate. Form in line, one couple behind another, all facing the same way. The first couple turns and passes beneath the joined hands of the second couple; then separate, passing outside of the third couple; then rejoin and pass under the hands of the fourth couple, and so continue to the end of the line. Each couple repeats the figure in turn. Partners then face each other, stepping back so as to form two lines, one of gentlemen and one of ladies. The two lines forward, and all dance with partners.

77. COVERED ARCHWAY

Couples form in column, one behind another, and march down the centre of the room. On reaching the head of the room, the first couple turn to the right, the second to the left, the third to the right,

the fourth to the left, and so on, thus forming two columns marching around the room in opposite directions. When the two columns meet, the couples constituting the column at the right join and raise their hands, forming a continuous archway under which the other column marches. Both columns continue marching until the last couple has emerged from the archway, when all dance. The two-step is best adapted to the execution of this figure.

78. FLYING SCARFS

Four couples dance. Two scarfs are tied together in the middle so as to form a cross. Each of the four gentlemen takes one of the ends of the scarfs in his left hand, holding it well above his head. The four couples then waltz, being careful to preserve the same distance from each other.

79. CONUNDRUMS

Cards are prepared, numbered in pairs. On one card of each pair is written a conundrum, and on the other is written the answer. The cards containing the answers are distributed to the ladies, and the others are given to the gentlemen. Each gentleman then reads his conundrum, and the lady who holds the answer reads it. The two then dance together.

80. DISTINGUISHED PEOPLE

Two sets of cards, equal in number, are prepared, one set containing the names of various male characters noted in history or fiction, and the other names of equally distinguished female characters. These cards are distributed among the gentlemen and ladies respectively. The leader also has duplicates of all the ladies' cards, and his partner has duplicates of the gentlemen's cards. When all the cards have been distributed, the leader, drawing at random from his cards, reads the name of a female character. The lady holding the corresponding card rises. The leader's partner, also drawing at random from her cards, reads the name of a male character, and the gentleman holding the corresponding card rises and offers his arm to the lady, with whom he promenades until all have been paired off in the same way, after which all waltz. Some very amusing combinations may occur, such as "Lady Macbeth" and "Simple Simon," "The Living Skeleton" and "Trilby," "Shakspeare" and "Gentle Annie," etc.

81. MITTENS AND HEARTS

An equal number of miniature mittens and hearts are cut out of cloth or paper, and enclosed in small envelopes. A pair of these envelopes is given to each

lady. She selects two gentlemen and presents an envelope to each. The one receiving the heart dances with her, while the one to whom the mitten is given returns to his seat.

82. DISCORD

Six couples are required for this figure. Six pairs of toy instruments (trumpets, fies, whistles, etc.) are provided, one of each pair being without sound. Each lady takes a pair of these instruments, and her partner selects another gentleman, with whom he stands before her. The lady gives an instrument to each gentleman, and dances with the one whose instrument proves to be dumb. The six gentlemen having the sounding instruments pair off and dance together, performing vigorously on their instruments at the same time.

83. FLAGS

Several pairs of flags are provided, each pair being different in design or color from the others. One of each pair is given to a lady, the corresponding flag being given to a gentleman. The gentlemen then dance with the ladies holding the flags similar to their own. At the conclusion of the dance, the gentlemen hand their flags to other gentlemen and the ladies hand their flags to other ladies, when the figure is repeated.



THE FLOWER GIRL

84. THE MAY-POLE

A pole, about ten feet in height, is inserted in a box filled with earth, or otherwise supported. To the top of the pole are fastened eight ribbons of different colors, each about four yards long and having a loop at the lower end. Four couples form a circle around the pole, each gentleman having his partner at his right hand. Each takes a ribbon by the loop, the gentleman holding his in the right hand and the lady holding hers in her left hand. All face partners. At a signal all move around as in the Grand Chain, but without touching hands, each gentleman passing first inside his partner, outside the next lady, and so on, until the ribbons are braided upon the pole. At a signal, which is given just as each gentleman faces his own partner, all turn half round, change the loop to the other hand, and reverse the movement, thus unbraiding the ribbons. Afterwards, all waltz.

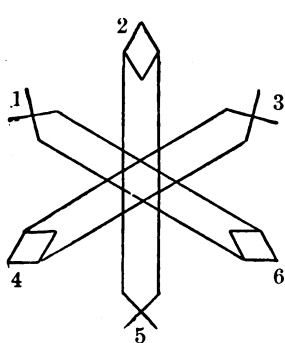
85. THE FLOWER GIRL

A number of fancy cards are provided, on one of which the words, "Flower Girl" are written. These cards, enclosed in envelopes, are distributed to the ladies. At a signal from the leader, the envelopes are opened, and the lady having the card marked "Flower Girl" is conducted to a seat at the end of

the room. The leader then selects a number of couples, giving to each one selected some cut flowers. The couples then waltz, and as they pass the flower girl, toss the flowers into her lap. She is then at liberty to gather them into a bouquet and preserve them as a souvenir of the occasion.

86. BRAIDING

This figure requires three tarlatan scarfs of different colors, each scarf being about three yards long and twelve inches wide. The leader calls up three couples, who arrange themselves in a six-sided set, each dancer constituting one side of the set, with



◇ Lady × Gentleman

partners opposite to each other. Each pair of partners holds a scarf between them (see diagram).

1, 2 and 3, and 4, 5 and 6 then commence braiding the scarfs simultaneously, by passing under one another's arms in turn. When the braiding is completed, the leader takes the scarfs and signals

the couples to dance. This may be executed simultaneously by any number of sets desired.

87. THE GRAB-BAG

A fancy bag is provided containing cards upon which are written the names of the ladies dancing. The leader calls a number of couples to the floor and they dance. At a signal from the leader they stop, and the ladies choose new partners. The gentlemen with whom they have been dancing cluster around the leader, who permits each one to draw a card from the bag, thus securing as partner the lady whose name is written thereon.

88. THE MULLIGAN GUARDS

Toy drums are supplied for all the ladies and large tin whistles or toy trumpets for all the gentlemen, the drums and trumpets being correspondingly numbered from 1 up. The leader distributes these favors at random, and then calls for numbers 1, 2, 3, 4, etc., to dance, calling up as many couples as will comfortably fill the room. The ladies and gentlemen having corresponding numbers dance together. At a signal, the couples form a column on the left side of the floor facing the top of the room, with the ladies on the inside. All then march forward, and when the first couple reaches the upper left-hand corner, the gentleman halts and faces about toward the bottom of the room, the lady moving to the right. The second gentleman takes his

place on the first gentleman's left, while the second lady follows the first ; and the other couples do the same. The ladies continue to march in single file, turning at the right upper corner, and passing down the right side and across the bottom, where they halt. Each lady is now opposite her partner, the line of gentlemen being across the top of the room, and the ladies across the bottom with the first gentleman and lady on the left. The leader calls "March," and the two lines advance toward each other, the ladies beating their drums and the gentlemen blowing their trumpets. When the lines meet, all dance.

89. THE KNOT

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

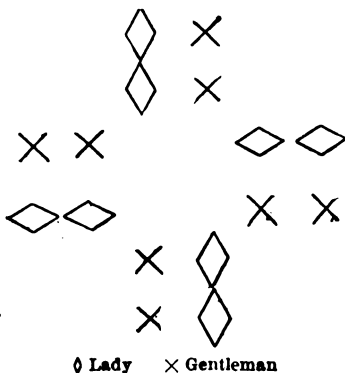
90. THE DOUBLE PASTOURELLE

Four couples form as for quadrille. The two gentlemen at the head retaining their partners' hands, take with their left hands the side ladies on their left, who leave their partners, thus forming two threes at the head; they forward and back four bars; the gentlemen pass the ladies to the side gentlemen, the lady on the left passing under their right arms; the threes forward and back four bars, the ladies going to the gentlemen at the head. This figure is repeated four times, when all dance.

91. DOUBLE QUADRILLE

Four couples dance, after which each dancer selects a new partner, and the eight couples form as for a double quadrille.

Inside head couples half right and half left; then inside side couples the same; outside head couples pass under the arms of the



couple in front, and half right and left; outside sides the same; the two ladies in each group take hands,

and the two gentlemen do the same, turning so that the ladies and gentlemen stand face to face; gentlemen raise their hands, while ladies pass round in couples under them; when they regain places, all take ladies and dance.

92. THE RENCONTRES

Six couples waltz. At a signal they stop, when each gentleman takes his lady's left hand with his right, and presents her to one of the other couples, making the salute when the exchange of ladies is made; at another signal the ladies are returned to their partners, when all waltz to seats.

93. THE GENTLEMEN BACK TO BACK

Any number of couples form a Grand Round; after going round once to the left, the gentlemen go together inside, facing outward, all taking hands, while the ladies all join hands, facing the gentlemen; the two circles then enlarge; gentlemen going forward, ladies backward; then diminish and again enlarge, when the two circles go round, each to the left; then, at signal, all the gentlemen take ladies and dance.

94. THE OPPOSITE ROUNDS

All the ladies form a Grand Round facing inward, going to the left; the gentlemen forming a circle

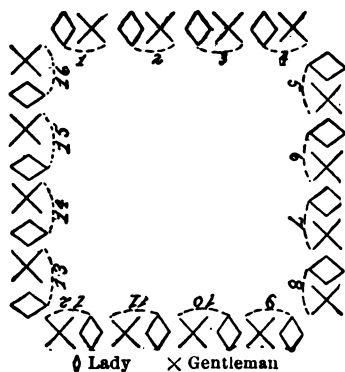
round that of the ladies, also going to the left, but facing outward, the two circles being thus back to back, and going round in opposite directions; at signal gentlemen turn and dance with opposite ladies. This is one of the concluding figures of the German.

95. LE BANDEAU

All the ladies form a line; all the gentlemen except one form a line opposite; the ends of the line join hands, forming a Grand Round going to the left: the single gentleman, whose eyes are blindfolded, stands in the middle of the circle; while the circle is in motion he touches one of the persons in the circle, and whether it is a gentleman or lady, he dances with that person; while the circle continues in motion, another gentleman is blindfolded, and the figure is repeated; after repeating the figure a number of times, the ladies and gentlemen separate, forming two lines, when all advance, and each dances with the one opposite.

96. A SUCCESSION OF MOULINETTS

Eight couples waltz, after which each dancer selects a new partner. A square is then formed with four couples on each side, thus:



Couples 1 and 2, 3 and 4, and so on, round the square, cross right hands, going half round; then cross left hands with the next couples, going half round; then right hands with next, and so alternating until they regain

places, when a general waltz follows.

97. LE CHAT ET LA SOURIS

After waltzing, the conductor calls all the gentlemen, designating one to stand outside, while the others form a round enveloping a lady; the outside gentleman then endeavors to catch the lady, passing under the arms of the gentlemen for the purpose; the gentlemen allow the lady to escape at will, but throw every obstacle in the way of the gentleman; if he is successful, he and the lady waltz together, and all join in a general waltz.

98. LE CARILLON DE DUNKIRQUE

All form a Grand Round ; at a signal all turn partners, leaving ladies inside, facing partners ; all then clap hands three times and stamp the foot three times ; all turn partners again, ending with ladies stopping each in front of the next gentleman to the left, the gentlemen all passing to the right ; the clapping of hands and stamping of feet, with the turn and passing round in the same direction, are repeated until each gentleman meets his partner again, when all waltz. This is one of the concluding figures, and is best adapted to the polka.

99. THE INSCRIPTIONS

A number of large cards are prepared ; upon one side of each is a number, and upon the other side a ludicrous inscription ; a gentleman and lady waltz ; the lady then takes her place by the table, upon which are the cards ; the gentleman presents a basket containing corresponding numbers with those on the cards to another gentleman, who after drawing one presents it to the lady ; she then selects the card having that number, and attaches it to the gentleman's back, with the inscription exposed to view ; they then waltz together.

100. LES DAMES ENSEMBLE

The ladies take partners together and waltz round ; three gentlemen then endeavor to form a hands round, around any of these couples. If successful, the ladies choose two of the gentlemen for a waltz ; the remaining gentleman joins with two others, and again makes an attempt to encircle two ladies ; when successful, these two ladies also select, and the remaining gentleman joins to two others, forming another circle, and so on until all the ladies have partners ; the last gentleman retires to his seat alone. This is one of the concluding figures.

VI

THE MINUET

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

PAS MARCHÉ.—This is a simple walking step, three steps being taken to a bar.

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

PAS GRAVE.—Place the feet in the fifth position, with the right foot in front. Bend both knees, rise on both toes, and descend on the left heel, bending the right knee by raising the right heel, and allowing the right toe to remain on the floor (one bar). This

is reversed when the left foot is in front, the left heel then being elevated. The *Pas Grave* always precedes the *Balancé*, the latter following on the succeeding measure. This motion is an exaggerated one, as, indeed, are most of the minuet movements. The bending of the knees should produce a decided dip of the body, and in all the motions a rather decided manner should be displayed.

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

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

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

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

In the original minuet the couples moved in a square space, but entirely independent of one another. The following dance, which is arranged as a quadrille, is the form of minuet generally favored nowadays.

THE QUADRILLE MINUET

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

FIRST MOVEMENT

Salutation to Partners 8 bars
Salutation to Sides 8

SECOND MOVEMENT

Head Couples forward with Pas Grave twice	. 4 bars
Pas Menuet to the Right	. 2 "
Two Balancés Forward	. 2 "
Pas Menuet to the Left	. 2 "
Cross to Opposite Places with Pas Marché	. 2 "
Balance	. 4 "
Right and Left to Places	. 2 "
Salute Partners	. 1 "

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

THIRD MOVEMENT

Salutation to Partners	8 bars
Salutation to Sides	8 "
All: Balance to Corners (as in the first movement)	4 "
Change at Corners	4 "
Salute	4 "
Return to Places	4 "

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

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

The capacity of the human form for graceful movement is demonstrated in this courtly dance, which, if properly executed, may really be regarded as one continuous movement that offers not the slightest hint of awkwardness or abruptness. When young children dance it, their positions are quite

exaggerated. When not joining hands with their partners during the Pas Marché, they place their arms akimbo, with the hands upon the hips, and bend their bodies backward from the waist, with their heads gracefully inclined toward their partners.

LA PAVANE

La Pavane is an old dance, of French origin, dating back at least two centuries. It is distinguished by the most courtly grace and elegance of carriage, combined with the stately, ceremonious manner peculiar to the old court of France.

The directions given below are for two couples facing each other. Any number of couples may dance, the number depending entirely upon the space available. About twelve feet is required between the couples.

Before the commencement of the music partners should stand facing each other, which of course places each couple with their sides toward the opposite couple.

SALUTE

Present hands as for ladies' chain, gentleman's right, lady's left, and slowly turn to face opposite line of couples, 4 bars.

Step forward three steps with a sliding motion and halt, 2 bars.

Salute all to right, 2 bars.

Salute all to left, 2 bars.

NOTE.—The first salute should be longer than the second.

Partners turn so as to face each other ; lady slides to left, gentlemen to right. Salute partners, 2 bars.

Salute partners again, lady slides to right, gentleman to left, 2 bars.

Again present hands and turn slowly so as to face the couple opposite, 2 bars.

FIRST FIGURE

Promenade across, as in quadrille—that is, each couple crosses the floor to opposite couple's place, passing round to the left. Four bars are occupied in this movement, and at the conclusion of the fourth bar the two couples should be in a line with the ladies back to back in the centre, and each gentleman facing his partner.

Each dancer now raises the left hand sufficiently high to be able to look under and beyond it. At the same time the left foot is thrust forward and tapped four times on the floor. In doing this the leg must be kept straight. One bar of music.

Change places with partners and raise right hands, making same taps as before, but with the right foot.

Change places again with partners, gentleman takes lady's left hand with his right, and both face in same direction. Promenade across to their original position, passing to left. When in position slide first to left—2 beats; then to right—2 beats; and salute, the salutation occupying 4 beats, or 1 bar.

SECOND FIGURE

Partners are now facing each other, sides to opposite couples. All make Pas Coupé to right, presenting left hands. Partners turn opposite ways—1 bar.

All make Pas Coupé to left, presenting right hands, hold hands until two Pas Coupé are made round to each other's place. Repeat these movements, which have taken 4 bars.

THIRD FIGURE

Balance to partners, pirouette with lady and change places.

Gentleman takes lady's left hand with his right. Turn and balance again. Lady passes to left, gentleman to right, the hand should be raised—1 bar.

Turn and balance to partners again, but in the

opposite direction. Gentleman to right, lady to left—1 bar.

With hands held up the lady passes backward under the gentleman's arm and turns, at the same time gentleman steps forward into the lady's place, while the lady occupies his, facing each other—2 bars.

Salute to left—2 bars.

Salute to right—2 bars.

Repeat the same movements, which will bring the dancers back to place.

FOURTH FIGURE

Partners are facing opposite couple. The two ladies advance toward each other with *Pas Marché*. Courtesy to left when half-way to centre. Courtesy again to right when close enough to touch hands—2 bars.

Now present hands and with promenade step perform the ladies' chain. The ladies walk past each other, give left hands to left hands of gentlemen, pass around the gentlemen so that each lady occupies the other's place, and each couple is facing the other—4 bars.

Salute right and left—4 bars.

Repeat these movements in order that the ladies may return to their original positions.

FIFTH FIGURE

Presenting hands, turn to face opposite couple—2 bars.

Forward three Pas Marché, turn to face partners—2 bars.

Salutes each way—4 bars.

Take hands and face opposite couple, salute opposite couple, both directions—4 bars.

Cross right hands with opposite couple, pass half round, Pas Promenade—2 bars, and salute to right—2 bars.

Cross left hands, pass half round and return to places—2 bars.

Salute again to right—2 bars.

Balance to partners as in third figure; repeat twice—4 bars.

Salute in slow and stately manner—2 bars, and disperse.

VII

ETIQUETTE OF BALLS AND PARTIES

On reaching the place where the ball or party is to be given, a gentleman first conducts his partner to the ladies' dressing room, and then proceeds to the gentlemen's dressing room. When ready to descend to the ball-room he seeks his partner at the door of the apartment where he previously left her; or, if a sitting-room be provided in addition to the dressing-room, the lady will meet her partner there. The lady invariably enters the ball-room in advance of her escort. In no case do they enter arm in arm. A chaperon will enter the room side by side with her charge. At private parties the guests first pay their respects to the hostess and those who may be receiving with her. Owing to the many demands upon the attention of the receiving party, these greetings should be brief, though cordial. Guests should not offer to shake hands unless the hostess herself takes the initiative, as the fatigue attendant upon receiving a large number in this way furnishes a

most reasonable excuse for omitting the form if desired.

A gentleman is supposed to dance the first dance with the lady whom he has escorted ; to see that she has a partner for every dance in which she cares to participate ; to take her out to supper, and, in short, to see that she receives every attention that can contribute to her pleasure.

In asking a lady to dance, a gentleman should use some such form of words as " May I have the pleasure of this dance ? " " May I have the honor of dancing with you ? " or some equally deferential expression. It is not in good taste to ask a lady if she is engaged for a particular dance. If she is, the fact will soon appear, and if she is not, there is an almost intangible humiliation in admitting the fact in response to a direct question. It involves one of those little points of tact and gracefulness of which gentlemen cannot be too observant. While the gentleman is supposed to be the favored party, and while this idea should always be reflected in the deference of his manner, the lady should show her appreciation of his courteous attention by an equally courteous acceptance of it. Having refused a dance to one gentleman a lady is not at liberty to accept a subsequent invitation from another gentleman for the same dance.

Dancing engagements, once made, should be strictly kept. It is an unpardonable offense for a gentleman to fail to claim a dance which he has solicited. While more allowance is made for a lady who offends in this particular, it is a very small and unworthy kind of vanity that is gratified by the contentions arising from carelessly promising the same dance to two or three different cavaliers. A thoroughly well-bred young lady will avoid being guilty of such conspicuous rudeness, even though her partners may have chivalry enough to suppress their private opinion of her conduct.

A lady may grant the same gentleman two dances in the course of an evening, but he is not at liberty to ask her for a third.

At a public ball a gentleman who has a limited acquaintance with those present will apply to the floor manager, who will introduce him to suitable partners. While the lady is at all times accorded the privilege of declining to dance, it is assumed that she *may* accept as a partner any gentleman thus introduced to her. The floor manager is supposed to understand the duties of his position, and if he does he will present only those gentlemen whom he knows to be unexceptionable. Such an introduction, however, does not entitle the gentleman to claim subsequent acquaintance with the lady, unless she

first recognizes him. Introductions given in a private house, on the contrary, are supposed to be permanently valid, and respect for one's hostess demands that acquaintances thus formed shall be recognized, unless there be some grave reason for a contrary course.

✓ A person's good breeding, or lack of it, is perhaps nowhere more clearly manifested than in dancing a square dance. In forming a set, while the position of head couple is naturally most desirable, it should on no account be made the subject of contention. It is far better even to yield one's rights than to argue such a point. During the intervals in which a couple are not dancing, they are, of course, at perfect liberty to converse. The conversation should consist of the "light and airy nothings" which entertain for the moment and are for that reason exactly suited to the occasion. It should never become so absorbing as to render one couple oblivious to the existence of others in the set, or make it necessary to remind them of the fact when it is their turn to dance. When a couple have once taken their places in a certain set they are not at liberty to leave it for another without apologizing to the other dancers and securing another couple to take their place. A gentleman should not converse with any lady in the set if he is unacquainted with

that lady's partner. A great deal of courtesy or of rudeness may be expressed in the manner of doing the simplest thing. A lady or gentleman who makes a profound bow, presumably to another person, and who at the same moment looks off in the distance as if unconscious of that person's existence, converts what is designed to be an expression of courtesy into an insult. The eyes should look frankly and pleasantly, for an instant, at least, into the eyes of the person saluted. When the figures of the dance temporarily bring together those who are unacquainted, the same friendly courtesy of manner should be observed by all. Each set should be careful to keep within its own allotted space and not encroach upon the rights of others in this respect.

When a gentleman claims a dance which has been promised to him, he presents himself before the lady with a bow, and offers her his right arm. They then promenade for a moment before beginning to dance. At the conclusion of the dance he conducts her to her seat and thanks her for the pleasure which she has given him. A bow and smile is a sufficient acknowledgment on her part. He should then remain chatting with her for a moment, but is under no obligation to prolong the conversation, especially if his attentions are due elsewhere.

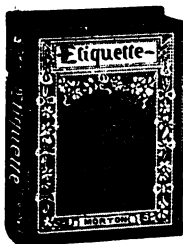
In any social gathering it should be the aim of

each guest, not to absorb and monopolize attention, but to contribute in every way possible to the enjoyment of all concerned. The pleasure of the ladies at a dancing party depends almost entirely upon the consideration and courtesy of the gentlemen present. For this reason the latter should be careful to distribute their attentions, not overlooking the plainer and less attractive ones. While all ladies are not equally charming, all have an equal claim upon the courtesy and chivalry of the gentlemen whom they meet under the roof of a common friend.

When about to leave, each guest should seek out the hostess and bid her good-night, with some courteous expression of the pleasure which he has enjoyed. Those who have been thus privileged should call formally upon their entertainer within a week or ten days after the event.

THE END

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Who does not make them? The best of us do. Why not avoid them? Any one inspired with the spirit of self-improvement can readily do so. No necessity for studying rules of grammar or rhetoric when this book can be had. It teaches both without the study of either. It is a counsellor, a critic, a companion, and a guide, and is written in a most entertaining and chatty style.



HANDBOOK OF PRONUNCIATION

By John H. Bechtel

What is more disagreeable than a faulty pronunciation? No other defect so clearly shows a lack of culture. This book contains over 5,000 words on which most of us are apt to trip. They are here pronounced in the clearest and simplest manner, and according to the best authority. It is more readily consulted than a dictionary, and is just as reliable.

PRACTICAL SYNONYMS

By John H. Bechtel

Any one with the least desire to add to his vocabulary or to improve his choice of words should have a copy of this book. It is designed mainly to meet the wants of busy merchants or lawyers, thoughtful clergymen or teachers, and wide-awake school-boys or girls who are ambitious to express the thoughts of the mind in more fitting phrases than they are at present capable of doing.

TOASTS

By William Pittenger

Most men dread being called upon to respond to a toast or to make an address. What would you not give for the ability to be rid of this embarrassment? No need to give much when you can learn the art from this little book. It will tell you how to do it; not only that, but by example it will show the way. It is valuable not alone to the novice, but the experienced speaker will gather from it many suggestions.



THE DEBATER'S TREASURY

By William Pittenger

There is no greater ability than the power of skillful and forcible debate, and no accomplishment more readily acquired if the person is properly directed. In this little volume are directions for organizing and conducting debating societies and practical suggestions for all who desire to discuss questions in public. There is also a list of over 200 questions for debate, with arguments both affirmative and negative.



PUNCTUATION

By Paul Allardyce

Few persons can punctuate properly ; to avoid mistakes, many do not punctuate at all. A perusal of this book will remove all difficulties and make all points clear. The rules are clearly stated and freely illustrated, thus furnishing a most useful volume. The author is everywhere recognized as the leading authority upon the subject, and what he has to say is practical, concise, and comprehensive.



ORATORY

By Henry Ward Beecher

It must be conceded that few men ever enjoyed a wider experience or achieved a higher reputation in the realm of public oratory than Mr. Beecher. What he had to say on this subject was born of experience, and his own inimitable style was at once both statement and illustration of his theme. This volume is a unique and masterly treatise on the fundamental principles of true oratory.



CONVERSATION

By J. P. Mahaffy

Some people are accused of talking too much. But no one is ever taken to task for talking too well. Of all the accomplishments of modern society, that of being an agreeable conversationalist holds first place. Nothing is more delightful or valuable. To suggest what to say, just how and when to say it, is the general aim of this work, and it succeeds most admirably in its purpose.

READING AS A FINE ART

By Ernest Legouve

The ability to read aloud well, whether at the fire-side or on the public platform, is certainly a fine art. The directions and suggestions contained in this work of standard authority will go far toward the attainment of this delightful and valuable accomplishment. The work is especially recommended to teachers and others interested in the instruction of public school pupils.

ELECTRICITY

By George L. Fowler

An interesting and thoroughly reliable presentation of the subject for the amateur or skilled electrician. If you wish to install an electric door-bell, construct a telephone, wire a house, or understand the workings of a dynamo, the telegraph systems, and many similar electrical appliances, this volume will furnish the required information. A practical book of inestimable value to everyone.

CONUNDRUMS

By Dean Rivers

Conundrums are intellectual exercises which sharpen our wits and lead us to think quickly. They are also a source of infinite pleasure and amusement, whiling away tedious hours and putting every one in a general good humor. This book contains an excellent collection of over a thousand of the latest, brightest, and most up-to-date conundrums, to which are added many Biblical, poetical and French conundrums.

PARLOR GAMES

By Helen E. Hollister

"What shall we do to amuse ourselves and our friends?" is a question frequently propounded on rainy days and long winter evenings. This volume most happily answers this question, as it contains a splendid collection of all kinds of games for amusement, entertrinement, and instruction. The games are adapted to both old and young, as all classes will find them both profitable and interesting.

ASTRONOMY: THE SUN AND HIS FAMILY

By Julia MacNair Wright

Can you tell what causes day and night, seasons and years, tides and eclipses? Why is the sky blue and Mars red? What are meteors and shooting stars? These and a thousand other questions are answered in a most fascinating way in this highly interesting volume. Few books contain as much valuable material so pleasantly packed in so small a space.

BOTANY : THE STORY OF PLANT LIFE

By Julia MacNair Wright

The scientific study of Botany made as interesting as a fairy tale. It is better reading than such tales, because of the profit. Each chapter is devoted to the month of the year in which plants of that month are in evidence. Not only is the subject treated with botanical accuracy, but there is given much practical information pertaining to the care and treatment of plants and flowers.



FLOWERS: HOW TO GROW THEM

By Eben E. Rexford

Every woman loves flowers, but few succeed in growing them. With the help so clearly given in this book no one need fail. It treats mainly of indoor flowers and plants—those for window gardening ; all about their selection, care, soil, air, light, warmth, etc. The chapter on table decoration alone is worth the price of the book.



DANCING

By Marguerite Wilson

A complete instructor, beginning with the first positions and steps and leading up to the square and round dances. It contains also a full list of calls for all of the square dances, and the necessary music for each figure, the etiquette of the dances, and 100 figures for the german. It is unusually well illustrated by a large number of original drawings. Without doubt the best book on the subject.

PRACTICAL PALMISTRY

By Henry Frith

There is to-day probably no more popular character study than that of Palmistry. Many more people would be interested in it if there were a convenient book that came within their comprehension and that was reliable. This volume furnishes full and trustworthy information on the subject, and with a little practice any person will be able to read character, recall past events, and forecast future occurrences upon examination of the hand. Fully illustrated

LAW

AND HOW TO KEEP OUT OF IT

By Paschall H. Coggins, Esq.

Most legal difficulties arise from ignorance of the minor points of law. This book furnishes to the busy man and woman information on just such points as are most likely to arise in every-day affairs, and thus forestalls them against mental worry and financial loss. Not only is this information liberally given, but every point is so explained by means of a practical illustration that the reader will not only understand the law on the subject, but cannot fail to remember it.

CLASSICAL DICTIONARY

By Edward S. Ellis, A. M.

All literature, even the daily papers, abound in classical allusions, but only a few persons understand their meaning. The interest and value of what is read and heard will be greatly enhanced by the possession of this unique volume. It contains all the classical allusions worth knowing, and so ready of access as to require little or no time in looking up. Its convenient size will cause it to be frequently consulted when a large and cumbersome volume would be untouched.

PLUTARCH'S LIVES

By Edward S. Ellis, A. M.

All modern biography finds not only its origin but its model in the lives of the ancient Greeks and Romans as set forth by Plutarch. In this condensed yet comprehensive work only such personages are mentioned as are most likely to be inquired about, and the information pertaining to them is of just such a nature as will be of the greatest interest. The book is especially adapted for use in public and private schools, and by busy men and women in every sphere of life.



GOLF

By Horace Hutchinson

There is no more popular outdoor sport than golf. No one desiring to keep up with outdoor athletics can afford to be without a knowledge of it. This book gives a complete history of the subject, together with instructions for the selection of implements, and complete directions for playing. There is in addition a complete glossary of golf terms, together with the rules and etiquette of the game. Illustrated.



MAGIC

By Ellis Stanyon

There is no more delightful form of entertainment than that afforded by the performances of a magician. This book so clearly states everything that anyone with ordinary intelligence can very soon learn to perform any trick that it contains. It embraces full and detailed descriptions of all the well-known tricks with coins, handkerchiefs, billiard balls, hats, flowers, and cards, together with a number of novelties not previously produced or explained. Fully illustrated.



NURSING

By S. Virginia Levis

No household is permanently free from sickness, and it generally appears when no provision has been made for it. Not everyone can afford or can secure a professional nurse, but no one need be without this valuable work. It is the next best thing to a trained nurse. The fullest particulars are given for the care of the sick in all the simple as well as the serious ailments from childhood to old age.

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