

Hillgrove's scholars' companion and ball-room guide ... With hints and instructions respecting toilet, deportment, &c. ... By Thomas Hillgrove ..

HILLGROVE'S SCHOLARS' COMPANION AND BALL-ROOM GUIDE, COMPRISING—
A DESCRIPTION OF ALL THE PRINCIPLE DANCES, AS THEY ARE NOW PRACTICED
IN NEW-YORK: AND ALSO OTHER POPULAR DANCES NOW IN VOGUE AMONG THE
“HAUT TON” OF EUROPE.

WITH HINTS AND INSTRUCTIONS RESPECTING TOILET, DEPORTMENT, &c., &c.

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The whole forming not only a complete guide to the modern Ball Room, but also rendering
the tyro perfectly “au fait” with the etiquette of public and private assemblies.

BY THOMAS HILLGROVE.

TEACHER OF DANCING, NEW-YORK CITY.

1858.

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in the Clerk's Office of the District Court of the United States for the Southern District of
New York.

DANCING TAUGHT IN ALL THE FASHIONABLE STYLES, BY T. HILLGROVE,

Where persons may be instructed privately or in classes at any hour not pre-occupied.

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Parents sending their children may rest assured that every pains will be taken to make them easy and graceful dancers; and no expense will be spared to secure for the pupils of this Academy every possible advantage that can be obtained.

The Afternoon Classes for ladies and children are designated to meet the wants and approbation of all respectable families.

The Evening Classes, which are principally for adults, will be conducted in the same careful manner, and in every way worthy of the patronage of those who wish to secure for themselves or their children the advantage of sound and correct instruction.

Schools and private classes attended within a reasonable distance from New York.

Contents.

Preface 7

Dancing 9

The Toilet 12

To the Ladies 14

Introductions 16

Private Dancing 17

The Ball Room 19

Deportment 23

The Quadrille 23

Library of Congress

Description of the First Sett of Quadrilles 31

Quadrille Basket 35

" Cheat and Jig 37

" Mach 39

" Minuet 41

" Star 43

Remarks on the Quadrilles 45

Hillgrove's Second Sett of Quadrilles 46

" Third " March Quadrilles 48

" Fourth " Sociable " 52

" Fifth " Social " 55

" Sixth " " " 58

" Royal Polka Sett 62

" Polka Redowa Sett, or Waltz Quadrille 64

6

The Waltz Quadrille 68

The London Polka Quadrilles 66

The Lancers Quadrilles 68

Library of Congress

The Caledonians 71

La Tempeate 74

Spanish Dance 76

Sicilian Circle 78

Rustic Reel 79

Virginia Reel 79

Pop Goes the Weazel 81

Swedish Dance 81

Contra Dances—Money Musk, Chorus Jig, The Waterman 83

Position of the Waltz, and other Round Dances 84

Zulma L' Orientale 86

Polka 86

Schottisch 91

Waltz 93

Polka Redowa 94

Esmeralda 95

Deux Temps 96

Library of Congress

Polka Mazourka 97

Varsoviennne 98

La Koska 99

Gorlitz 100

Redowa 101

Remarks 102

Conclusion 102

Preface.

Mr. T. Hillgrove , for the accommodation of his pupils, and in compliance with the wishes of many friends, has been induced to publish the following collection of Dances.

Convinced of the utility of such a little work, and in order to promote a general interest in the profession, that all may fully understand and practice the same dances alike, and have them taught in a manner that the pupils of different academies may mingle in the same dances without the least fear of a mistake; and to obviate all the difficulty that now arises at most public assemblies, has been the aim and object of the author in this publication.

Of late years, several new dances of considerable merit have been successfully introduced, both in Europe and this country, many of which are well adapted for the Ball Room or private parties, and are herewith presented.

The Dances are arranged by numbers; some for two or three, and others for four or more parts—therefore, 8 when a dance is called, the parties will only have to desire the band to play the number of parts required, agreeable to the one chosen. as particular instructions

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are given for the performance of the different dances, so that those who have never been engaged in them will be able to dance without the assistance of a master.

To place this subject in proper form before his pupils. To advance their progress and likewise to have it meet with general approbation before offering it abroad—And to have it published at a price to come within the reach of all who are desirous of acquiring such accomplishments, has been the principal design of the author in presenting this work to the reader.

When compiling this work, the writer would gladly have acknowledged the sources from which his materials have been drawn, were it possible for him to have done so. But these are so various and often so far from being original in the places where he obtained them—and not unfrequently, the same matter being found in several independent works that the thing is given up as impossible.

As to the form and method of this volume but little need be said, he would have been pleased had he been capable of doing better. But as it is, or with regard to any of its intrinsic excellencies it does not become him to speak, he only hopes that it will fully answer the intended design and also be found equally acceptable to the wants of the public.

Dancing.

An old author says:—"In classing this elegant accomplishment with the fine arts, we adopt the distinction made by the ingenious author of a work, entitled "*Les Beaux Arts reduits a un meme principe* ." He divides the arts in general into three kinds, with a view to their different ends. The first, he observes, have for their object, the necessities of man, whom nature seems to leave to himself as soon as she has performed the office of ushering him into the world. Exposed as he is to cold, hunger, and a numberless train of ills, the

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remedies and preservatives which he stands in need of seem ordained to be the price of his own labor and industry. This gave rise to the Mechanical Arts.

The next kind have pleasure for their object. These sprung wholly from the bosom of joy, and owe their existence to sentiments produced by ease and affluence. They are called by way of eminence, the Fine Arts. Such as Poetry, Painting, Sculpture, Music and Dancing.

“The third kind are those which are subservient to both usefulness and pleasure: Architecture, for example and Eloquence. Necessity first produced them, and taste has given them the stamp of perfection. They hold a sort of middle rank between the other two kinds, and may be said to share their utility and delight.

Dancing is, of all the Fine Arts, that which seems peculiarly devoted to cheerfulness and joy. It is the lively expression of these emotions by gestures and attitudes. It seems to have nothing but pleasure in view, yet, like music, its sweet accompaniment, it tends to refine our manners, and to give health, activity and vigor, as well as graceful ease and elegance to the human frame. People are too apt to look upon Dancing merely as a pleasant recreation, and seldom think of any important end which it can answer. A few lines may therefore be deemed well employed in the illustration of this point.

Few persons can be uninformed of the good effects of exercise in restoring and preserving health. But of all active exercises, dancing is undoubtedly to be preferred. The best medical writers seem only afraid of recommending it with too much earnestness, lest the pleasure it affords may often lead to excess. When kept within the bounds of moderation, it gives the salutary play to the organs of life—every muscle is in motion—the lungs are expanded—the stomach is strengthened—obstructions are prevented or resolved—the circulation of the blood, and the performance of all the necessary secretions are most desirably facilitated.

Let us next consider its happy influence on the mind. The usual cheerfulness of well-bred company, the sprightly dispositions which draw young people together on these

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festive occasions, and the charms of music give a spring to the spirits, arid dispel vapors, melancholy, and every sickness of the heart. Thus, then, we find that this agreeable amusement very fortunately contributes as much to health, both of body and mind, as to outward grace, to genteel demeanor, and to a becoming, yet modest assurance, not only in public assemblies, but in the narrow circles of private intercourse.

The lovers of the polite and fashionable recreation of Dancing, like those of the delightful science of Music, are ever fond of variety; and indeed, to give a true zest and to keep up the interest created by each, variety is, and ever will be essential.

As authors are naturally disposed to entertain a very elevated opinion on the subject on which they discourse', my readers need not be surprised to hear that the author regards the Art of Dancing not only as an agreeable and elegant pastime, but as one of the most efficient as well as delightful means of human civilization. So long as dancing is cultivated, civilization progresses; but no sooner is the interdict set forth against this elegant accomplishment and social amusement, than the 11 people who were once refined and polished by its inspiration, relapse into barbarism, or give place to others more splinted than they.

In every period of existence, the Art of Dancing facilitates the acquisition of ease and elegance in personal deportment, but especially when acquired in early life. Those who have learned to dance in childhood are ever distinguishable in manner from those, who have not. They enter a room and retire—they pace an apartment with greater ease and dignity of carriage. The graceful movement has become a second nature by early training and continued practice.

Nature alone will not teach good manners. Art is nature's younger sister, and comes in to finish what nature begins. Each has her beauties—each her imperfections. The one corrects the other. With nature alone we are awkward and simple—with art alone we are formal, cold and deceitful.

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Books alone are insufficient to teach art, Personal instruction and personal discipline are indispensable. A few lessons are sometimes sufficient for those who are gifted by nature with a delicate sensibility and quickness of apprehension. But a living model, a severe and friendly criticism, are necessary to make books of etiquette available, even to those who are naturally elegant. The untaught and the taught are easily distinguished, even in entering a room or rising from a seat. The “maintien” is the physical test of the gentlemen or the lady, and this art of personal deportment is naturally communicated to those who are capable of acquiring it, in the graceful evolutions and chivalrous attentions of the Dance.

The Toilet.

The first thing for a lady to consider is simplicity of attire, whether the material be cheap or costly—such simplicity as produces the finest effect with the least apparent labor and smallest number of articles.

The next thing to be considered is elegance of make and propriety of color. Fashion in general will determine the former, but the latter must be left to individual taste.

In the selection of colors a lady must consider her figure and her complexion. If slender and sylph-like, white, or very light colors are supposed to be suitable but if inclined to *embonpoint*, they should be avoided, as they have the reputation of apparently addicts to the bulk of the wearer.

Pale colors, such as pink, salmon, light blue, maize, apple green, and white, are most in vogue among the blondes, as being thought to harmonise with their complexions. Brilliant colors are more generally selected by the brunettes for a similar reason.

Harmony of dress involves also the idea of contrast. A pale girl looks more pite, and a brunette looks, less dark, contrasted with strong colors. But as the blonde and the brunette are both beautiful in themselves when the contour of the countenance and figure is good,

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a beautiful young girl, blond or brunette, may without fear adopt either style or both for a change for a uniform style of dressing assumes at last the character of mannerism and formality, a character which is incompatible with the highest excellence in any of the fine arts.

The material of the dress should be of the lightest description, the more gossamer-like the better.

A rich satin slip should always have either crape or 13 net over it, and it is the generally received opinion that the less trimming the dress has the better. On this point, however, individual taste may sometimes successfully make a deviation from the general rule.

Ladies should also remember that gentlemen look more to the effect of dress in setting off the figure and countenance of a lady than to its cost. Very few gentlemen have any idea of the value of ladies dresses. This is a subject for female criticism. Beauty of person and elegance of manners in woman will always command more admiration from the opposite sex than beauty, elegance or costliness of clothing.

It is the fashion at present to wear long dresses, but in having the dresses made, orders should be given not to have them so long as to touch the ground, for in that case they are apt to be torn before half the evening is over. It is almost impossible to tread the mazes of the dance without such an accident, if the dress should sweep the floor, except with a careful and accomplished cavalier.

The head dress should be in unison with the robe, though ladies who have a profusion of beautiful hair, require little or no artificial ornament—a simple flower is all that is necessary. To those who are less gifted in this respect, wreaths are generally thought becoming.

Tall ladies should avoid wearing anything across the head, as that adds to the apparent height. A chaplet or a drooping wreath would therefore be preferable.

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White satin shoes are worn with light colored dresses, and black or bronze with dark ones. The gloves should fit to a nicety.

Mourning in any stage—full mourning or half mourning—has always a sombre appearance, and is therefore unbecoming in a ball-room; but since the custom of decorating it with scarlet has come into vogue, an air of cheerfulness has been imparted to its melancholy appearance.

A lady may wear a black dress with scarlet flowers and trimmings. Many ladies wear black from preference, whether in mourning or not; in the latter case they trim it with such colors as their tastes dictates—But mourning black is decorated with scarlet only.

A black satin dress looks best when covered with net tarleton or crape; the latter to be worn only in mourning.

Gentlemen's ball attire varies but little, as they generally appear in black.

The black neckerchief at present prevails. With this the white waistcoat contrasts the best, and is generally adopted. White and lemon colored gloves are most fashionable.

To the Ladies,

To be accomplished the true lady or gentleman should be as much at ease in the ball room or private party as at their own homes—no person can derive pleasure in the consciousness of their own awkwardness—and the possession of confidence should be borne with the absence of all effrontery, which next to affectation, is a most disgusting attribute to either sex.—In illustration of which only see what a number of sins the cheerful good breeding of the French frequently covers. In mixed companies of the sexes whoever is admitted as a part of them, is for the time at least supposed to be on a footing of equality with the rest, and consequently every one claims, and very justly, an equal mark of respect. Ease is allowed, but carelessness and negligence is strictly forbidden.

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And therefore it is justly observed—That in all social intercourse the necessity of good breeding is as indispensable to all worldly qualifications as charity is to all christian virtues.

15

When conversing with your partner let it be done in an undertone, and avoid all affectation, frowning, quizzing or the slightest indication of ill temper, and particularly any criticising of others, either in dress, appearance, or otherwise.

Loud laughter, staring, or loud talking is unbecoming and to be strictly guarded against.

When dancing, a lady will consider herself engaged to her partner and therefore not at liberty to hold flirtation (between any of the figures) with another gentleman—and to remember that While dancing, it is the gentleman's part to lead the lady, and hers to to allow herself to follow his directions.

In all cases pay strict attention to the dance, but not so marked as to appear as if that attention was necessary to prevent a mistake.

At a private ball or party, the ladies should not manifest more preference for one gentleman than another, but should dance with all who ask properly.

At a public ball if a gentleman presumes to ask a lady to dance, without a proper introduction, she will positively refuse.

When a gentleman has been properly introduced and requests the honor of dancing with a lady, she will not refuse, without explaining her motive for so doing.

On no account should a lady be seen parading a ball-room by herself, and if possible not to enter the room alone.

Introductions.

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A gentleman writing on this subject has rather ridiculed the practice of introducing persons to each other in the ball room. And remarks that there is certainly no sense in making two persons acquainted with each other where it can be of no possible benefit to either. The proper rule is never to introduce one person to another without knowing that it is agreeable to both—the ladies should always be consulted beforehand; gentlemen are introduced to ladies—not ladies to gentlemen—or in other cases the younger to the elder.

Introductions are not absolutely necessary, therefore, if a lady meet an agreeable person in private society who seems desirous of making her acquaintance, there certainly can be no particular objection to the lady meeting the advances of a gentleman half way—although the ceremony of an introduction may not have taken place—as his presence in a friends house should be sufficient guaranty for his respectability, as no improper person should be expected to be there.

In private parties introductions are not considered necessary. The fact of your being invited, is a voucher for your respectability, as well as for all persons present.

But at a public ball, you must not only have an introduction by the manager or a previous acquaintance with a lady, but the permission of the gentleman who accompanies her as well as her own.

Private Dancing.

Many of the votaries of this accomplishment are impressed with the idea that the art and figures of dancing can be acquired without the aid of a master, as diagrams of figures are published, with a sort of description, impressing the belief that the whole can be imparted for a few cents. This is a radical error. They may facilitate the progress of the pupil—which is the principle object of our design—but cannot, without tuition, make even a superficial dancer. And the proposition that a person can acquire any more than the figures without a proper knowledge of the principles of dancing, is too ridiculous for refutation.

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Although the system of private dancing does not require of those who practice it, either very extraordinary abilities or impose intense application, yet there must be in them certain physical qualifications, and ordinary capacity, in order to insure success. Without any of these qualifications, a person would appear awkward and ridiculous in dancing. A knowledge of the theory of that species of dancing which is practised in polite society, and studied by well-bred and fashionable people, is a qualification almost indispensable as a finish to an accomplished education.

The art of stepping with ease—of making a bow—of introducing one's self—and of carrying one's self in company, are essential points, and such as ought to be rendered as natural as possible.

But that genteel air, or those graceful manners and pictures que actions which are looked for from those who have learned to dance, are not to be expected from all dancers, as many dancers are either unable or unwilling to practice this important effect.

18

To arrive at this desirable object, we shall more clearly explain ourselves in representing every position of which this species of dancing is capable, while carefully adhering to the dictates of taste and art. At the same time it is well to observe, that dancing and etiquette are inseparable; they must go hand in hand to impart pleasure, and secure a just moral result.

The best authors on this subject invariably agree that private dancing with correct department, above all other exercises, is that which is most conducive to the preservation of health especially in children, as those who are weak or feeble in limb will, by this exercise, imperceptibly acquire a new vigor; and pupils that are healthy and strong may increase and retain their strength by the practice of this graceful accomplishment. It also contributes in a most essential degree to the formation of the manners of children, by imparting to the learner a graceful and becoming address. As in teaching them to walk with

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propriety and ease, like every other study, when accomplished, it gives a moral confidence to their demeanor, with an elegance of manners which nature alone will not entirely supply.

With regard to the introduction of new things, we are friendly, if worthy of merit; but we would keep sacred those which are excellent in themselves, and which refined taste has adopted. In short, some rule must prevail with regard to dancing, as in all things else, or society generally cannot, satisfactorily, participate in the innocent gayety of a social soiree, or the public ball.

The Ball Room.

Ball Rooms , like tastes, vary so much that it is impossible to describe the particular form that prevails. But that which gives the greatest satisfaction is a room nearly square, one side being only a little longer than the other. The advantage of the nearly square form lies in this—that its width may be used for two or more rows of quadrilles, and also in forming a larger circle for the execution of the round dances, as circumstances may require.

Good flooring is also indispensably necessary for the ball room; but when the floor is rough, the evil may be remedied by waxing, or otherwise covering it with holland, tightly stretched, a practice which is much in vogue in Europe, and adds greatly to the comfort, and improves the appearance of the floor.

Good music should also be provided, for bad music will spoil the best dancing, and destroy both the beauty and the pleasure of the entertainment.

The top (or head) of a ball-room is generally that end of the room which is farthest from the principal entree or stair-case, and this is always important to be known, as the ladies or couples at that end always take the lead in a dance.

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When a lady or gentleman enters a private ball room, their first care should be to find their host or hostess, and make their obeisance. But on entering a public ball room, the gentleman merely takes the lady to a seat.

When a gentleman goes alone to a ball, he must make application to the master of ceremonies or to one of the managers who will, (if possible without infringing on the formal rights and etiquette of a ball) introduce him to a lady to dance with; and a gentleman so introduced should not be refused by the lady if she be not already engaged, for a refusal would be a breach in the law of good manners. As the master of ceremonies is entitled and expected to be very scrupulous upon this point, and careful not to introduce to a lady any gentleman who is not qualified in dancing, or who is in other respects exceptionable. But no gentleman who is unqualified should seek an introduction under any circumstances.

At a private ball, the necessary introduction is made by the host or hostess, or by a member of the family.

As ladies are not entitled to the privileges of asking gentlemen to dance, it is the duty of gentlemen to see that ladies do not sit long waiting for partners, as it is one of the greatest breaches of good manners that a gentleman can be guilty of in a ball room, to stand idling while ladies are waiting to dance. He has the appearance of one who is either peevish or too proud and contemptuous to dance with any but his own favorites.

Whatever preference may be felt, none should be shown in a public assembly of pleasure, which should be one large family, where universal urbanity and cheerfulness prevails. Perfect politeness conceals preferences, and makes itself generally agreeable. Favoritism is suitable only for private life. Lovers are apt to forget this in the ball room. and make themselves disagreeable and sometimes particularly offensive by their devotion to one another. The ball room is not the proper place for making love, but for general and agreeable association. Ladies especially ought to remember this, as no lady, however

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beautiful, accomplished, dignified, or opulent, can afford to lose the good opinion of the society in which she moves. Moreover, beauty without good manners speedily creates feelings very different from those of love.

A gentleman should not dance too frequently with one lady, nor engage a lady too many dances in advance. as it obliges her to dance more than may be agreeable to her, or perhaps to forego the pleasure of dancing with a particular friend, who may afterwards wish her to dance.

Never form an engagement during a dance, or while the lady is engaged with another. Never whisper to a lady, nor lounge about on chairs or sofas while the dance is proceeding.

Avoid all unfriendly or ungenerous criticism, ridicule, or satire, as such can never commend you to those whom you address, and may be repeated to your own prejudice. Besides, they are out of harmony with the spirit of the ball, which is, or ought to be an association of kind and generous hearts for soothing rather than irritating the feelings.

In private balls, where there are no programmes, engagements should not be made until the dance is announced.

When the dance is over, the gentlemen should conduct his partner to her seat, and, unless he chooses to sit down beside her, bows and withdraws.

If a gentleman should ask a lady to dance, and receive a polite refusal let him not exhibit any signs of dissatisfaction if he see her dancing with another; but he is certainly justified in never afterwards repeating the request.

It is said of a lady who once refused to dance with a gentleman, upon the plea that she was already engaged, that the gentleman requested permission to look at her programme,

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and finding it not filled up, put his name down for a late dance. The lady replied—you may put your name down, but I shall be at home when the dance is called.

If there be a supper, the gentleman should conduct to the supper room his last partner, unless he has a previous engagement, or is asked by the host or hostess to do otherwise. In the latter case, he must provide his partner a substitute, at the same time making a handsome apology.

If a gentleman be introduced to a lady at a ball, he is not thereby entitled to claim her acquaintance afterwards. He must not therefore bow to her if he meet her in the street, unless she first recognise him. Abroad, the gentleman is allowed to bow to the lady afterwards, but even this is contrary to etiquette in English society.

22

No gentleman should offer his services to conduct a lady home, without being acquainted with her, or requested so to do by the host or hostess.

When retiring from a private ball, retire privately, as it is not even necessary to say good night, for when people are observed to be leaving, it very often breaks up the party. A quiet opportunity, however, may previously be sought of intimating your intention to retire, which is more respectful and agreeable.

To a public ball, go a little before nine o'clock, as that is the usual hour for commencing to dance.

To a private ball, the time of going depends on the invitation. The hour should be adhered to as nearly as possible, as those who are punctual feel uncomfortable until the other guests arrive; besides, it looks as if you wished to appear of great importance, when you make your entree at a late hour.

Department, And what is considered to be proper in a Ball Room.

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These ceremonies vary in every country, but true politeness is everywhere the same, which is generally the result of good sense and good nature.

1. Never address a lady unless properly introduced.
2. If acquainted with a lady, not to engage or reengage her to dance without consulting her partner.
3. A ball room introduction should cease at the end of a dance, and not be acknowledged by a gentleman on meeting the lady afterwards, unless the lady should exhibit an inclination to receive it. But at private balls the introduction may furnish a guaranty to some further acquaintance; but under these circumstances, you must await any subsequent recognition to emanate from the lady, and only formally to be returned on your part.
4. It is improper for any two gentlemen to dance together, when ladies are present.

With regard to dress, there is no particular style. The dress of a well bred man is neatness, avoiding all show or attempt at personal decoration. But gentlemen who attend balls should provide themselves with gaiters, pumps, or dancing shoes (and are requested to do so), as they will find it much more agreeable than to dance in the same boots that are worn in the street; besides, it prevents in a great measure, the enormous accumulation of dust which is so annoying in most of the public rooms.

The vulgar practice of chewing tobacco in the ball room, which causes persons to be spitting about the floor, is strictly forbidden, as it is not only sickening to look at, but ruinous to ladies dresses; besides, staining the floor so badly that it cannot be washed out. It is therefore a practice that should at once be stopped as persons who really respect themselves or the company they are with, will not be guilty of this or any other degrading, ungentlemanly conduct.

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When a gentleman is going to a ball, accompanied by a lady, he will at once proceed to see her to the door of the ladies dressing room, and there leave her; and then repair to the dressing room of the gentlemen's apartments to divest himself of hat, boots, &c. In the meantime, the lady, after adjusting her toilet, will retire to the ladies sitting room, or wait at the door of the dressing room, according as the apartments may be arranged. After the gentleman has divested himself of hats, boots, &c., and placed the same in the care of the man in charge of the hat room, and received a check in return for the same, he will then (after adjusting his toilet) proceed to the ladies sitting room, or wait at the entree of the ladies dressing room for the lady or ladies that he accompanies, and with them enter the ball room.

When entering a private ball or party, the visiter should invariably bow to the company. No well bred person would omit this courtesy in entering a drawing room, and although the entrance to a large assembly may pass unobserved by all present its observance is not the less necessary. It is the thoughtless absence of good manners in all large and mixed companies that render them so annoying and unpleasant, and where a greater degree of studied politeness is the more indispensable. It is the prevailing rudeness in our mass of amusements that keep the respectable away from these pleasant resorts; and politeness, we regret to say is more honored in the breach than the observance.

At the commencement of a ball it is customary for the band to play a march, while the company make a grand entree and march round the room; at the conclusion of which the company should all be seated, or as nearly so as possible.

After the preliminary introduction to a ball and the music of the promenade has ceased, the dancers will all take their places on the floor at the sound of a cornet, or by some other signal from the orchestra—or otherwise, by the announcement of the master of ceremonies. But no position should be taken by any of the dancers until after the signal or announcement is given to do so.

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All sets should be formed with as little confusion as possible—running to obtain a position should be carefully avoided, and to strictly refrain from volunteering any directions about the dance, or otherwise, unless by request from the master of ceremonies

When forming for quadrilles,—if by any oversight you should accidentally crowd out or occupy another couples place, on being informed of the intrusion, you should immediately apologise to the offended party, and secure another position.

Contending for a position in quadrilles (either head or sides) is an indication of an irritable, quarrelsome disposition, and altogether unsuited for an occasion where all should meet with feelings of courtesy.

When a gentleman is waiting on a lady to a ball, he should invariably dance the first set with the lady he accompanies; and afterwards may introduce a friend, or exchange partners, or otherwise dance again, as circumstances or inclination may dictate.

A gentleman having two ladies in charge, may, in the absence of friends, address a stranger, and offer him a partner, asking his name previous to an introduction, and mentioning that of the lady to him or not, as he may think most proper to do.

Persons who are unacquainted with the figures should not attempt to dance in the ball room, as it exposes their own awkwardness, and annoys all the rest who may be dancing with them.

At the commencement of a quadrille, bow to your own partner, and then to the lady on the left. This is generally omitted in private society.

When passing through a quadrille, let your arms hang easily by your side, and avoid any display of agility or extreme knowledge of steps.

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When dancing with a lady to whom you are a stranger, be cautious in all your conversation, and say as little as a pleasant dialogue will admit, without being considered unsociable. Be neat and graceful in all your deportment leading your partner gently through the dance, and simply taking, not rudely grasping her hand. At the end of the dance, conduct your partner to her seat, and as the lady seats herself, politely bow and then retire.

If a lady politely refuses to dance, bear the declination with a becoming grace, and if you perceive her afterward dancing with another, seem not to notice it, for in these matters ladies are exempt from all explanations.

In social intercourse, place all at ease in your presence, so far at least as depends upon your own actions, which is said to be one of the best proofs of a perfect gentleman.

Avoid all cause of quarrel in the ball room and remember what is due to your own dignity as well as to that of the company. And also; that deviations from propriety may as frequently occur on the part of another from ignorance or stupidity as from any design on their part to annoy or insult. Should you be annoyed by any trival deviations from correct conduct pass it in silence as unworthy of notice.

If you receive an indignity, or even a gross insult, resent it not at the moment, by sign, motion, or if possibly any expression of your features; but let your high toned chivalry still in graceful repose pay evenly attention to all present, so as not to mar the least pleasure of the entertainment. But if absolutely necessary, let an adjustment be sought at some future time, as the ball room is not a proper place for the settlement of a personal affair.

In small matters ladies can punish offenders better than their cavaliers. But should a gross breach of propriety be perpetrated, a man of honor and a gentleman will readily understand and promptly carry into effect whatever the circumstances of the case may require.

Innovations of any kind should never be attempted on any of the implied or understood practice of a room, especially in the manner of executing the figures, which is an unpardonable wrong, and particularly so, if occasioned by persons who are visitors only. But there are some persons who will aim at notoriety by their absurd attempts at exclusiveness, and others again, who attempt innovations by introducing novel figures of their own conception, or those picked up at the last ball or party they were at; or by dictating to the dancers in the sett in which they themselves are dancing—or leading off with a figure different from the mode in which the majority of the dancers were taught—or perhaps audibly suggesting their notions, and commenting on the general style of the dress, dancing, etc.; all of which is a gross violation of good breeding, and a breach in the rules of a well regulated assembly, and especially so, if it occur at a party of a teacher of dancing, wherein such persons may by chance be dancing themselves. Therefore if by any conduct so palpably wrong they become an instrument of disorganization, such aberration from all established rules should meet with instant rebuke from the master of ceremonies.

The Quadrille.

This favorite dance is not only the most social, but is the most universally approved of all the fashionable dances, because it more frequently admits of an agreeable conversation, and a continual exchange of partners (through the various figures which it is successively transformed), than in any other dance. Of all the various dances that have been introduced, the Quadrille still holds its position as one of the most fashionable, and is adapted to all classes. The old—the young—the stout or slender—may all mingle in its easy and pleasant evolutions with equal satisfaction.

Some persons appear to be averse to this dance, and exhibit extreme bad taste in meeting their friends and most intimate acquaintances with averted countenances, and assuming all sorts of pompous airs and indifferent looks, which seem to say that they reluctantly

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condescend to dance at all; and this is, therefore, a style of dancing that is unbecoming to a lady or gentleman, and no compliment to either. Although the majority have an aversion to such airs, there are too many of this rude class who assume to be something, and are never satisfied unless they are spinning round the room in a polka, or flying off in a redowa, to the perfect annoyance of all present, and who are frequently observed to possess no sort of etiquette whatever, but persist in their wild, extravagant style of dancing, in which they go whirling through the adjoining sets in a most reckless manner, occasionally upsetting some of the dancers, and sometimes stopping the entire quadrille in which they are dancing themselves, and frequently cause more trouble and ill-feeling than any other class of dancers, through their rude, direct opposition to all the formal customs of a quadrille, where nothing but sociability and a mutual exchange of 29 kind feeling should exist, through the modest spirit of the dance.

Many times have friends observed, in speaking of the above recklessness that instead of acting the part of a lady or gentleman, and conforming to the modest customs of a quadrille, they are too apt to flatter themselves that they possess some superior outward appearance, or a superabundant amount of accomplishment, and, as a matter of course, require great attention. In the better class of society this is not the case, as a lady or gentlemen is always willing to conform to the manners and customs of the society in which they are placed, and pride themselves in being as agreeable as possible to others.

It is also observed that the best dancers always dance in quiet easy style—avoiding all show or affectation—and those persons who rush and romp about, dragging their partners with them until they are covered with perspiration, are either poor dancers or persons of very little refinement.

At the present time, a great difference prevails in the manner of dancing quadrilles. While some are willing to conform to the proper mode in which they should dance, others again, from an excessive pride in waltzing, convert all the figures of the balance or promenade

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into that of a waltz, thereby destroying all their variety and pleasing character, as formerly designed by the author.

The figures for a set of quadrilles consists of five parts or numbers, and the music for a quadrille is always composed of eight bars to a part, and each bar to correspond equal to two steps in the time.

Of late, the style has become so simplified, that nothing more than a graceful walk, with a correct musical step and a thorough knowledge of the figure, is deemed requisite for taking part in any of the fashionable quadrilles.

Before commencing to dance, the company should all know or ascertain which is the head of the room, as the top or head at rays commence the figure.

30

In forming for Quadrilles, the ladies are always on the right of the gentlemen; the first couple towards the head of the room—the second couple opposite the first—the third couple on the right hand of the first couple—the fourth couple opposite the third.

All quadrilles are formed in the same manner. Thus—

Position of the dancers before the figure commences.

•Notes to refer to:

O Means a lady.

X For a gentleman.

(Bars) means for music.

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As soon as the dancers are perfectly arranged, the musicians commence with the first part.

At the commencement of a quadrille, each gentleman should bow to his own partner, and his lady courtesy. and then bow to the lady on the left, commencing with the music, which occupies eight bars. In private society, this is generally omitted, but should be strictly observed at all public balls, as a matter of courtesy that we all owe to each other.

In dancing Quadrilles, after the first part is over, there are always eight bars of music played before the commencement of each figure.

In the present style of walking through the figures, the movements should all consist of either four or eight steps.

31

With these simple descriptions, I shall now proceed to explain the figures of the first set, which is commonly called a plain Quadrille, and is really the only popular that has ever been introduced; and is so universally approved that it has never been superseded by any other as a general dance, although it has had many rivals.

In all the following descriptions the words that are printed in Capitals are those called by the musicians, or the director of ceremonies, and should be strictly observed, as the different figures, wherever they occur, are always danced the same, unless otherwise specified.

DESCRIPTION OF THE FIRST SET OF QUADRILLES, AS DANCED IN NEW YORK— COMMONLY CALLED A Plain Quadrille.

FIRST FIGURE.

Music —Four parts.

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RIGHT AND LEFT—The first and second couple forward and pass to opposite places, each lady passing between the opposite couple; the gentlemen then present heir left hand to the left hand of their partners, and turn them half round, and then turn themselves, so that each couple may face the opposite couple, having only exchanged places. (Music —Four bars.) This is repeated, both couple returning to their own places in the same manner. (Four bars.)

BALANCE—The first and second couple face their partners, joining hands with the right hand uppermost, and chassez across the sett—passing to the right of the opposite couple, and returning in the same manner, and turn their partners to place. (Eight bars.)

32

LADIES CHAIN—The first and second lady cross to opposite places, giving the right hand as they pass each other, and the left hand to the opposite gentlemen; both gentlemen turn the ladies round with the left hand, and then turn themselves (four bars), after which the ladies return to their own places, taking the opposite lady by the right hand, as they pass each other, and give their left hand to the left hand of their partner, and turn to place. (Four bars.)

BALANCE—The same as before. (Eight bars.)

Repeated by the side couples.

SECOND FIGURE.

Music —Three parts.

FORWARD TWO—The first and second couple join hands and advance forward four steps and back the same (four bars), forward again, and cross to opposite places—each lady passing between the opposite couple—and finish, facing their own partner (four bars); then chassez across each other four steps, and back the same, the gentlemen passing on

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the outside of the ladies (four bars), after which they recross to place, each lady passing between the opposite couple. (Four bars.)

BALANCE—The same as the first figure. (Eight bars.)

All repeated four times—twice by the head couples and then by the sides.

THIRD FIGURE.

Music —Four parts.

RIGHT HAND ACROSS—The first and second couple cross to opposite places each lady passing between the opposite couple, presenting the right hand to the opposite partner as they pass each other, and return in the same manner, taking the opposite partner by the left hand, which is retained, and giving to her own partner the right hand; then each lady has to turn half round and pass her right arm over the left in order to give her own partner the right hand; the gentlemen do not cross their arms. (Eight bars.)

BALANCE—The four then balance (or set) in a circle—eight steps—holding each other's hands (four bars), and then half promenade, both couples passing to the right round to opposite places, the ladies turning on the outside of their partners, and finish, facing the opposite couple. (Four bars).

LADIES FORWARD—The two ladies forward towards each other four steps, and back the same. (Four bars).

GENTLEMEN FORWARD—The two gentleman then forward and back, the same as the ladies. (Four bars.)

FORWARD FOUR—Both couple take their partners by the hand and forward towards each other four steps and back the same (four bars), and then half right and left to places,

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each lady passing between the opposite couple, giving her left hand to the left hand of her partner, and turn to place. (Four bars.)

All repeated—twice by the head couples and twice by the sides.

FOURTH FIGURE.

Music —Four parts.

FORWARD FOUR—The first and second couples each take their partners by the hand and advance forward four steps, and back the same (four bars); forward again, and the first lady leaves her partner and takes the left hand of the opposite gentlemen, who receives the left hand of the first lady, and with his right hand takes the right hand of his own partner, and retires to place with both ladies—the first gentleman returning alone. (Four bars).

FORWARD THREE—The second gentleman then forwards with the two ladies four steps towards the opposite gentleman, who remains in his place, and back the same (four bars); forward again, and turn both ladies quite round, while the first gentleman advances and receives them, and returns with the two ladies to place, 34 and the second gentleman then retires alone. (Four bars).

FORWARD THREE—The first gentleman and the two ladies then forward and back (four bars), forward again, and after the ladies have turned the second time, they form a circle, joining hands, (four bars,) and the four four hands half round, turning half round to the left, and retire backwards to opposite places (four bars), and then return half right and left to their own places. (Four bars.)

All repeated—The second couple then take the lead, after which the third and fourth couples repeat the same.

FIFTH FIGURE.

Music —Four parts.

ALL PROMENADE—Each couple face their own partner, joining both hands, with the right hand uppermost, and all promenade, with a chassez or gallop step, passing to the right in a circle round to their own places, being careful not to extend beyond the limits of their own set. (Eight bars.)

FORWARD TWO—Same as the second figure. (Sixteen bars.)

BALANCE—The same as the first figure. (Eight bars).

All repeated—twice by the head couples, and twice by the sides, after which they

ALL CHASSEZ—Each couple facing their own partner, and chassez across each other four steps, the gentlemen passing to the outside of the ladies and back the same, finishing with a bow and courtesy. The gentlemen then offers his hand or arm to his lady, and conducts her to her seat, which is the proper termination to every set of Quadrilles. (Eight bars.)

HANDS ALL ROUND.

Music —One part—Eight bars.

In this figure, the four couple all join hands, forming 35 a circle, and passing round to the left, until all regain their own places.

N. B.—This figure is frequently introduced in place of “All Promenade,” and requires the same length of music, which is eight bars.

RIGHT AND LEFT ALL ROUND.

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Music —Two parts, or 16 bars.

In this figure, the gentleman all pass round to the right, while the ladies are passing round to the left, in an opposite direction. It is generally the last figure in a quadrille, and is performed in the following manner:

Each gentleman faces his partner, taking her right hand, and passing her on the outside, presents the left hand to the next lady on the right, passing her on the inside, giving the right hand to the next lady, the left hand to the next, and so on passing their own partner, giving the right and left hand alternately until all have regained their own places, and turned their partners entirely round. (16 bars.)

SECOND SET.

Quadrille Basket.

The first four numbers of this dance are the same as the first set.

BASKET DANCE.

FIFTH FIGURE.

Music —“ *Life let us Cherish .*”—Six parts.

FORWARD TWO—Same as the first set. (16 bars)

BALANCE—Same as the first set. (8 bars.)

FOUR LADIES HANDS ROUND IN THE CENTRE The four ladies forward to the centre, and join hand 36 forming a circle, and then four hands round, passing round to the left and back again, then stop, keeping hold of each other's hands, and standing close together in the centre. (8 bars.)

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FOUR GENTLEMEN HANDS ROUND ON THE OUTSIDE—The four gentlemen join hands on the outside of the ladies, and dance round to the left and back again, finishing on the left of their partners. Here the music should pause, while the gentlemen raise their hands, holding fast, and the ladies, keeping hold of hands, stoop, pass backwards, and rise on the outside of the gentlemen's arms, forming a Basket, each lady being careful to keep on the right of her own partner. (8 bars.)

ALL BALANCE—Here they all balance (or set) in circle, holding hands (four bars); then separate, and turn their partners to places, turning to the right. (8 bars.)

All repeated four times—the first and second times by the top and bottom couples commencing the figure, the ladies passing round in the centre. The third and fourth times the side couples commence the figure, then the gentlemen join hands in the centre and the ladies outside.

N. B.—Previous to this figure, where the ladies advance and go round in the centre, the musicians may call any of the Quadrille figures that do not require more than three parts, or 24 bars of music. The above figures, however, are those most generally danced.

37

THIRD SET.

Quadrille Cheat and Jig.

In this Dance, the first three figures are the same as in the first set.

FOURTH FIGURE.

THE CHEAT, or COQUETTE.

Music in Two Four Time —Four parts.

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FIRST COUPLE BALANCE TO THE RIGHT—The first couple forward to the couple on the right and back (four steps each way), forward again and turn, giving both hands to the Opposite person. (8 bars.)

BALANCE TO THE NEXT COUPLE—The first couple then balance to the next couple on the right, and turn the same as before. (8 bars.)

BALANCE TO THE NEXT COUPLE—Then pass on to the next couple, balance, and turn in the same manner. (8 bars.)

BALANCE TO PARTNERS—The first couple then balance to their own partners, and turn to place. (8 bars.) (Music, 32 bars.)

All repeated by the other couples, as follows:

The next couple then balance to the right (which is the third couple in the set), and repeat the dance in the same manner as the first couple. (Music, 32 bars.)

The next, or second couple then balance to the right, and perform in the same manner as the other couples. (Music, 32 bars.)

The next, or fourth couple then balance to the right, and repeat same as above. (Music, 32 bars.)

Sometimes, after the fourth couple has completed the figure, the first gentleman will balance alone to the next lady on the right, and then to every lady in the set, the same as in couples; this is also repeated by each of the other gentlemen in the set, which makes a very long 38 and tedious figure, and there is so much sameness about it that it is seldom danced. The music, however, for this is the same as in the above figure, being thirty-two bars for times repeated.

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This figure derives its name from the privilege allowed, after balancing, either to turn the opposite person or not, and thus a lady may extend her hands to a gentleman, and when he attempts to take them, may suddenly withdraw, and turn by herself or run and turn any other person in the set (and thus cheat the first), without violating any rules of the dance. But either gentleman or lady have the same privilege of refusing, or not, at pleasure, and hence the title of Cheat.

FIFTH FIGURE.

THE JIG.

Music in Common Time .

HANDS ALL ROUND—The four couples all join hands in a circle and dance round to the left, until all regain their own places. (8 bars.)

LADIES BALANCE TO THE RIGHT—The four ladies leave their partners and balance to the next gentleman on the right, and turn with both hands, the gentleman all remaining in their places. (8 bars.)

BALANCE TO THE NEXT—The four ladies pass on to the next gentleman, balance and turn as before. (8 bars.)

BALANCE TO THE NEXT—Pass on to the next gentleman, balance and turn as above. (8 bars.)

BALANCE TO PARTNERS—Then pass to their own partners, balance and turn to places. (8 bars.)

HANDS ALL ROUND—The same as above. (8 bars.)

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GENTLEMEN BALANCE TO THE RIGHT—The gentlemen then all balance to the right, and turn the same as above, the ladies all remaining in their places. (8 bars.)

BALANCE TO THE NEXT—And turn the same as above. (8 bars.)

39

BALANCE TO THE NEXT—And turn as above. (8 bars.)

BALANCE TO PARTNERS—And turn to place. (8 bars.)

HANDS ALL ROUND* —The same as above. (8 bars.)

Sometimes the figure of right and left all round is Introduced for the last time, in place of the above figure, and occupies sixteen bars music. See description, page 35.

ALL CHASSEZ—Same as the first set. (8 bars.)

FOURTH SET.

March Quadrille.

In this dance the first figures are danced the same as the first two or three numbers of the first set, and then the march follows.

THE MARCH, COMMENCING WITH A PROMENADE.

Music —One Part—Eight bars.

FIRST COUPLE PROMENADE ROUND—The first couple join hands, passing entirely round inside of the set, stopping in their own places, but facing the head of the room in a contrary way from the first position. (8 bars.) Then the second couple promenade round,

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and take their places behind the first, facing the same way. (8 bars.) The other two couples then promenade round, and finish behind the second. (8 bars.)

After this the music ceases, and the managers then arrange the sets in proper lines—each lady taking the arm of her partner—and the march then follows.

THE MARCH.

The music for the March must be played until the 40 marching has ceased, and the dancers have all separated from each other.

THE LADIES MARCH TO THE RIGHT AND GENTLEMEN TO THE LEFT—ALL FORWARD—Commencing with the music, all march forward to the head of the room, the couples separating at the top—ladies turning to the right and gentlemen to the left—and march separately to the lower end of the room, where they meet their partners and join arms again, and march up between the lines until the first couple arrives at the head of the room, where they stop or march again. This may be repeated two or three times, as the managers may direct. After the march is finished, the column separates, forming in two lines facing each other, the gentlemen standing directly opposite their partners.

The march music then stops and is followed by a jig, which is played until the top couples arrive at the head again.

THE JIG.

TOP COUPLE BALANCE—Commencing with the music, the top couple balance (or set) to partners and turn (8 bars), and then promenade down the middle, taking their positions below the last couple.

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As soon as the first couple commences to promenade down the middle, the next couple begin to balance and and turn; and when the second couple has gone down the middle, the next couple commences, and so on for all the rest.

As fast as they leave from the top, the entire lines move up, so that every couple starts from the same place, and take their position below the previous couple, until the first couple have finally arrived at the head again.

The music then stops, and commences again for the dancers to resume the Quadrille. which requires one part of twelve bars, although some of the musicians only play eight, but eight bars are not sufficient for the dancers to get back again in the form of a quadrille.

ALL FORWARD AND BACK—The two lines then 41 all forward and back (4 bars), forward again, and turn partners to places. (8 bars)

Here every person should be careful to recollect who were dancing in the set with them, and invariably take the same head or side that they occupied previous to the promenade.

FINALE.

Music —Four parts.

FORWARD TWO—Same as first set, (16 bars.)

RIGHT AND LEFT ALL ROUND. (16 bars.) See description, page 35.

All repeated four times, twice by the head couples and twice by the sides; and then,

ALL CHASSEZ—to finish. (8 bars.)

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N.B.—The leader may, for the first time in this figure, call “All Promenade,” in order to fill out the music; else call “Right and left all round” first (commencing with the music), and then “Forward two” afterwards.

FIFTH SET.

Quadrille Minuet.

The first three figures are danced the same as the first set.

FOURTH FIGURE.

MINUET, OR GAVOTE.

Music —Seven parts.

LADIES CHAIN—Same as the first set. (8 bars.)

SIDES FOUR—The first and second couples both forward to the couples on the right and back, as follows: The first and fourth and second and third couples join hands, and all forward towards each other, and back, 42 forming two parallel lines, forward again and change partners, the gentlemen taking each other's places, and the ladies remaining in their own places opposite their partners. (8 bars.)

FIRST LADY FORWARD TWICE—The two lines remain still while the first lady forwards toward her partner, who stands opposite to her, and back; forward again and back to place. (8 bars.)

OPPOSITE GENTLEMEN FORWARD—The first gentleman forward toward his partner, and back; forward again, and back to place. (8 bars.)

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RIGHT HAND ACROSS—The first lady and opposite gentleman cross to opposite places, passing each other on the right hand, and returning in the same manner, passing each other on the left, and back into places, eight steps each way. (8 bars.)

FORWARD TWO—The first lady and opposite gentleman forward towards each other, and back to places. (4 bars).

DOS-A-DOS—Which means to forward and pass round the opposite person, back to back, without turning, and back again to places. (4 bars.)

ALL FORWARD AND BACK (sides four)—Forward again, and turn partners to places. (8 bars.)

All repeated four times: the two first times the top and bottom couples lead to the right, which brings the first and second ladies on the ends of the line; the third and fourth time the side couples lead to the right, reversing the position of the figure, and bringing the third and fourth ladies on the outside of the line.

Thus the first, second, third and fourth couples take the lead alternately, as above described; and each couple, as they take the lead, are invariably on the outside of the line.

FIFTH FIGURE.

FINALE.

Music —“ *The White Cockade* .—Three parts.

FIRST COUPLE BALANCE TO THE RIGHT—The 43 first couple forward to the couple on the right. (4 bars.)

HANDS FOUR ROUND—The four join hands in a circle, and four hands round, turning to the right, and swing entirely round to places. (4 bars.)

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BALANCE TO THE LEFT—The first couple then balance to the couple on the left the same as before. (4 bars.)

HANDS FOUR ROUND—The same as before, and swing to places. (4 bars.)

HANDS ALL ROUND—(8 bars.) The next couple then balance to the right, which is the third couple; then the next or second couple; then the next, or fourth couple—each taking the lead alternately, as above described. All being repeated four times, and then all chassez.

SIXTH SET.

Quadrille Star.

The first three figures are the same as the first set.

FOURTH FIGURE.

FIGURE OF SIDES FOUR.

Music —Six parts.

FORWARD TWO—The first and second couple forward and back. (4 bars.)

DOS-A-DOS—Forward and pass round the opposite person, back to back, without turning, and back again to place. (4 bars)

SIDES FOUR—The same as the minuet. (8 bars).

ALL PROMENADE—Passing round to the right until all regain their places. (8 bars.)

LADIES CHAIN ALL—Thus: the first and third, the 44 second and fourth couples face each other, and in this position the ladies all chain, the same as in the first set. (8 bars.)

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ALL FORWARD AND BACK (sides four)—Forward again, and turn partners to places. (8 bars.)

HANDS ALL ROUND—All join hands, and dance round to the left in a circle, until all regain their places. (8 bars).

All repeated four times—the first and second time the head couples lead to the right, and the third and fourth times the side couples take the lead, reversing the figure.

FIFTH FIGURE.

THE STAR FIGURE.

Music —Four parts.

FOUR LADIES FORWARD TO THE CENTRE AND BACK. (4 bars.)

FOUR GENTLEMEN FORWARD TO THE CENTRE AND BACK. (4 bars.)

FOUR LADIES CROSS RIGHT HAND IN THE centre, and go half round, turning to the right, change hands and turn back to the left, holding fast with the left hand, and give the right hand to partners. (8 bars.)

ALL BALANCE—Then all balance in the form of a cross or star (four bars), and turn partners to places, (turning to the right four bars.) (8 bars.)

ALL PROMENADE—Passing round to the right until all regain their places. (8 bars.)

All repeated four times—the two first times the ladies take the lead and go round in the centre; the third and fourth times the gentlemen take the lead, the same as above. Or otherwise take the lead alternately, first ladies and then gentlemen, and then “All Chassez” for finale. (8 bars.)

Remarks on the Quadrilles.

I would here propose an alteration of the present mode of dancing the first set of Quadrilles, which is generally performed with but little variation, viz.: having collected a variety of promiscuous figures from various other Quadrilles, and arranged them so that each set will be different and complete in itself, forming a variety of sociable figures, which will be found quite interesting to all lovers of the dance, and I hope equally acceptable to my reader. But in these matters there is no accounting for public taste, especially when we see that ease and elegance of deportment, so essential to the ball-room, sacrificed by the awkwardness and clown like character of the dancers in performing either steps or figures of a dance. And the reason is obvious, as the greater part of our ball room dancers have never received any proper instructions.

I simply call attention to these remarks, not wishing to trespass upon the opinions of others, nor yet to intrude my own ideas, regarding the rules of etiquette, upon any of the received public ideas or its established customs. But I may be permitted to say that the most popular dances are not only the most animated, but are those which preserve a graceful and respectable deportment during their performance.

46

SECOND SET.

Hillgrove's Favorite Quadrilles.

FIRST FIGURE.

Music —Four parts.

RIGHT AND LEFT 8 bars.

BALANCE 8 "

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LADIES CHAIN 8 "

BALANCE 8 "

Repeat twice, first by the head couples and then by the side.

SECOND FIGURE.

THE BASKET DANCE.

Music —“ *Life let us Cherish* ”—Six parts.

FORWARD TWO 16 bars.

BALANCE 8 "

FOUR LADIES HANDS ROUND IN THE CENTRE 8 "

FOUR GENTLEMEN HANDS ROUND ON THE OUTSIDE*

Here the Musicians must pause while the dancers form in the basket figure.

8 "

ALL BALANCE (in a circle) and turn partners to places 8 "

All repeated—twice by the head couples and twice by the sides.

47

THIRD FIGURE.

THE STAR FIGURE.

Music —Four parts.

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FOUR LADIES FORWARD TO THE CENTRE AND BACK 4 bars.

FOUR GENTLEMEN FORWARD 4 "

FOUR LADIES CROSS RIGHT HANDS (round and back forming the Star Figure) 8 "

ALL BALANCE and turn to place 8 "

ALL PROMENADE 8 "

Repeat four times—the ladies taking the lead first and then the gentlemen alternately.

FOURTH FIGURE.

THE MINUET.

Music —Six parts.

FORWARD FOUR 4 bars.

DOS-A-DOS 4 "

SIDES FOUR 8 "

LADLES CHAIN, ALL 8 "

RIGHT HANDS ACROSS 8 "

CROSS RIGHT HAND round and back 8 "

ALL FORWARD (sides four) and turn to place. 8 "

Repeat four times, the head couple taking the lead for the first and second time. and then the side couples take lead for the third and fourth time, reversing the figure.

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FIFTH FIGURE.

“ *The White Cockade* .”

Music —Three parts.

FIRST COUPLE BALANCE TO THE RIGHT. 4 bars.

48

HANDS FOUR round to places 4 bars.

BALANCE TO THE LEFT 4 "

HANDS FOUR, round to places 4 "

HANDS ALL ROUND 8 "

Repeated four times.

FINALE.

THIRD SET.

Hillgrove's March Quadrille .

FIRST FIGURE.

Music —Six parts.

THT TWO HEAD COUPLES LEAD TO THE RIGHT, AND RIGHT AND LEFT with the side couples 8 bars.

ALL BALANCE (set to partners) and turn 8 "

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HEAD COUPLES LEAD TO THE LEFT, AND RIGHT AND LEFT (with the other side couples) 8 "

ALL BALANCE (set to partners and turn) 8 "

LADIES GRAND CHAIN*

Ladies Grand Chain is performed as follows:—The four ladies cross right hands turning half round in the centre. give the left hand to the opposite gentleman and turn him round, and then return back in the same manner and turn partners to places.

(or four ladies chain) 8 "

ALL PROMENADE (or all waltz round—Polka. 8 "

All repeated—the side couples lead to the left reversing the figure.

49

SECOND FIGURE.

Music —Four parts, repeated.

ALL CHASSEZ 8 bars.

LADIES CHAIN 8 "

SIDES FOUR 8 "

ALL FORWARD, and turn to place 8 "

TWO LEADING LADIES FORWARD AND BACK 4 "

DOS-A-DOS 4 "

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TWO GENTLEMEN FORWARD & BACK 4 "

DOS-A-DOS 4 "

FORWARD FOUR AND BACK 4 "

FOUR HANDS ROUND TO PLACES 4 "

HANDS ALL ROUND 8 "

Repeated twice, first by the head couples and then by the sides.

THIRD FIGURE.

Commencing with a Promenade.

Music —One part, eight bars.

FIRST COUPLE PROMENADE ROUND. 8 bars.

SECOND 8 "

THIRD, AND FOURTH COUPLES the same, both couples passing round together 8 "

The whole forming two lines, the gentlemen on one side and the ladies on the other, and then march as follows:

THE GRAND MARCH.

THE LADIES MARCH TO THE RIGHT AND GENTLEMEN TO THE LEFT—ALL FORWARD—the 50 dancers marching round the room as directed by the master of ceremonies. The Musician playing a march until the dancers stop and separate from each other—and then play a jig.

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THE JIG.

TOP COUPLE BALANCE, (the top couple balance and turn partners, and then promenade down the middle, taking their position at the bottom of the line). 8 bars

This is repeated by all the other dancers, and then the music stops.

- After this, the Musicians will play one part, or twelve bars, for the dancers to resume the Quadrille and then

ALL FORWARD—The two lines all forward and back, forward again, and turn partners to places 12 bars

- See description page 39.

FOURTH FIGURE.

THE CHEAT OR COQUETTE.

Music in Two-Four Time —Four parts.

FIRST COUPLE BALANCE TO THE RIGHT,(and turn) 8 bars.

BALANCE TO THE NEXT (and turn) 8 bars.

BALANCE TO THE NEXT " 8 "

BALANCE TO PARTNERS " 8 "

All repeated by the other couples, as follows:

THE NEXT, OR THIRD COUPLE then balance 51 to the right and turn—which is repeated four times 32 bars.

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THE NEXT, OR SECOND COUPLE, repeat the same 32 "

THE NEXT, OR FOURTH COUPLE, repeat in the same manner 32 "

FIFTH FIGURE

THE JIG

Music in Common-Time .

HANDS ALL ROUND 8 bars.

LADLES ALL BALANCE TO THE RIGHT, and turn 8 "

BALANCE TO THE NEXT, and turn 8 "

BALANCE TO THE NEXT, " 8 "

BALANCE TO PARTNERS, " 8 "

HANDS ALL ROUND 8 "

THE GENTLEMEN ALL BALANCE TO THE RIGHT, and turn 8 "

BALANCE TO THE NEXT 8 "

BALANCE TO THE NEXT 8 "

BALANCE TO PARTNERS 8 "

HANDS ALL ROUND 8 "

ALL CHASSEZ 8 "

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FINALE.

52

FOURTH SET.

Hillgrove's Social Quadrilles.

FIRST FIGURE.

Music —Four parts, four times repeated.

HEAD COUPLES RIGHT & LEFT 8 bars.

SIDE COUPLES RIGHT & LEFT 8 "

LADLES BALANCE TO THE RIGHT 8 "

ALL PROMENADE 8 "

HEAD COUPLES LADIES CHAIN 8 "

SIDE COUPLES LADIES CHAIN 8 "

LADIES BALANCE TO THE RIGHT 8 "

ALL PROMENADE 8 "

HEAD COUPLES FORWARD FOUR and back, and four hands round to places 8 "

SIDE COUPLES FORWARD FOUR and back, and four hands round to places 8 "

LADLES BALANCE TO THE RIGHT 8 "

ALL PROMENADE 8 "

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HEAD COUPLES CROSS RIGHT HAND, go round to the right and back again to places 8 "

SIDE COUPLES CROSS RIGHT HAND, go round and back again to place 8 "

LADIES BALANCE TO THE RIGHT 8 "

ALL PROMENADE 8 "

N. B.—In each figure, the dancers all have a new partner, and is repeated four times, which will bring all back again to their own places.

53

If this be all repeated, the second time the gentlemen should balance to the left, and hands all round.

SECOND FIGURE.

Music —Four parts, repeated.

FORWARD TWO 4 bars

DOS-A-DOS 4 "

SIDES FOUR (the gentlemen all change places) 8 "

ALL PROMENADE 8 "

LADLES CHAIN ALL 8 "

HANDS ALL ROUND 8 "

ALL FORWARD (sides four) and turn to place 8 "

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RIGHT AND LEFT ALL ROUND 16 "

Repeated twice, first by the head couples and then by the sides.

THIRD FIGURE.

Music —Four parts.

ALL CHASSEZ AND TURN PARTNERS 8 bars.

FOUR LADIES FORWARD (to the centre and back 4 "

FOUR GENTLEMEN FORWARD 4 "

FOUR LADLES CROSS RIGHT HAND (round and back, forming the starfigure) 8 "

ALL BALANCE, and turn to places 8 "

Repeated twice, the second time the gentlemen forward first, and cross hands in the centre.

FOURTH FIGURE.

Music —Four parts, three times repeated.

ALL CHASSEZ 8 bars.

HANDS ALL ROUND 8 "

LADIES CHAIN 8 "

54

SIDES FOUR (the gentlemen all change places). 8 bars

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ALL FORWARD AND BACK (side four) and turn partners to places 8 "

HANDS ALL ROUND 8 "

FOUR LADIES FORWARD AND BACK AND four hands round to places 8 "

FOUR GENTLEMEN FORWARD AND BACK and four hands round to places 8 "

FOUR LADIES CROSS RIGHT HAND, round and back, forming the star figure 8 "

ALL BALLANCE, and turn to place 8 "

RIGHT AND LEFT ALL ROUND 16 "

Repeated twice, first by the head couples and then by the sides.

FIFTH FIGURE.

Music —Four parts.

ALL CHASSEZ 8 bars.

LADIES GRAND CHAIN 8 "

BALANCE TO CORNERS (and turn) 8 "

ALL PROMENADE 8 "

Repeat twice, and then finish with a jig.

THE JIG.

HANDS ALL ROUND 8 bars.

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LADIES BALANCE TO THE RIGHT (and turn) 8 "

BALANCE TO THE NEXT (and turn) 8 "

BALANCE TO THE NEXT 8 "

BALANCE TO PARTNERS 8 "

HANDS ALL ROUND 8 "

ALL CHASSEZ 8 "

FINALE.

55

FIFTH SET, Hillgrove's Social Quadrilles.

FIRST FIGURE.

Music —Four parts

RIGHT AND LEFT 8 bars.

LADIES CHAIN 8 "

FORWARD TWO 4 "

DOS-A-DOS 4 "

HALF PROMENADE 4 "

HALF RIGHT AND LEFT—to places 4 "

Repeated twice, first by the head couples and then by the sides.

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SECOND FIGURE.

Music —Four parts, repeated.

FORWARD TWO (same as the first set) 16 bars.

BALANCE 8 "

TWO LADIES FORWARD AND BACK, forward again, and cross to opposite places 8 "

TWO GENTLEMEN FORWARD AND BACK, forward again, and cross to opposite places
8 "

FORWARD FOUR 4 "

HALF RIGHT AND LEFT TO PLACES 4 "

RIGHT AND LEFT ALL ROUND 16 "

Repeated twice, first by the head couples and then by the sides.

THIRD FIGURE.

Music —Four parts, repeated.

RIGHT HAND ACROSS 8 bars.

56

BALANCE AND HALF PROMENADE 8 bars.

TWO LADIES FORWARD 4 "

TWO GENTLEMEN FORWARD 4 "

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FORWARD FOUR 4 "

HALF RIGHT AND LEFT TO PLACES 4 "

LADIES CHAIN 8 "

SIDES FOUR (gentlemen change places) 8 "

ALL FORWARD AND BACK, FORWARD again and turn partners to places 8 "

HANDS ALL ROUND 8 "

Repeated twice, first by the head couple and then by the sides.

FOURTH FIGURE.

Music —Four parts, repeated.

LADIES CHAIN 8 bars.

FORWARD TWO 4 "

DOS-A-DOS 4 "

BALANCE TO CORNERS, and turn to place 8 "

HANDS ALL ROUND 8 "

TWO LADIES FORWARD AND BACK, FOR-ward again, and turn with both hands to places 8 "

TWO GENTLEMEN FORWARD AND BACK, forward again, and turn with both hands to places 8 "

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FORWARD FOUR AND BACK 4 "

HALF RIGHT AND LEFT 4 "

BALANCE TO CORNERS, and turn 8 "

HANDS ALL ROUND 8 "

FORWARD FOUR AND BACK, and half right and left to places 8 "

RIGHT AND LEFT ALL ROUND 16 "

Repeated twice, first by the head couples and then by the sides.

57

FIFTH FIGURE.

Music —Four parts, repeated.

ALL CHASSEZ 8 bars

FOUR LADIES FORWARD AND BACK 4 "

FOUR GENTLEMEN FORWARD 4 "

FOUR LADIES CROSS RIGHT HAND (round and back, forming the star figure) 8 "

ALL BALANCE, and turn partners to places 8 "

LADIES BALANCE TO THE RIGHT and turn 8 "

BALANCE TO THE NEXT, and turn 8 "

BALANCE TO THE NEXT, " 8 "

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BALANCE TO PARTNERS, 8 "

ALL PROMENADE 8 "

FOUR GENTLEMEN FORWARD 4 "

FOUR LADIES FORWARD 4 "

GENTLEMEN CROSS RIGHT HAND (round and back) 8 "

ALL BALANCE, AND TURN TO PLACE 8 "

GENTLEMEN BALANCE TO THE LEFT, and turn 8 "

BALANCE TO THE NEXT, and tram 8 "

BALANCE TO THE NEXT, " 8 "

BALANCE TO PARTNERS 8 "

HANDS ALL ROUND 8 "

ALL CHASSEZ 8 "

FINALE.

58

SIXTH SET.

Hillgrove's Social Quadrilles.

FIRST FIGURE.

Music —Four parts.

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RIGHT AND LEFT 8 bars.

SIDES FOUR 8 "

LADLES CHAIN, ALL 8 "

ALL FORWARD AND BACK, forward again, and turn partners to places 8 "

Repeated twice, first by the head couples and then by the sides.

SECOND FIGURE.

Music —Four parts, repeated.

LADIES CHAIN 8 bars.

FORWARD TWO 16 "

BALANCE AND TURN PARTNERS 8 "

FOUR LADIES FORWARD AND BACK, forward again, and four hands round places 8 "

FOUR GENTLEMEN FORWARD AND BACK forward again, and four hands round to places 8 "

RIGHT AND LEFT ALL ROUND 16 "

Repeated twice, first by the head couples and then by the sides.

THIRD FIGURE.

Music —Four parts, repeated.

RIGHT HAND ACROSS 8 bars.

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BALANCE, and half promenade 8 "

59

TWO LADIES FORWARD AND BACK 4 bars.

TWO GENTLEMEN FORWARD & BACK 4 "

FORWARD FOUR AND BACK, and half right and left to places 8 "

BALANCE TO CORNERS, and turn to places 8 "

FORWARD FOUR AND BACK 4 "

HALF RIGHT AND LEFT 4 "

BALANCE TO CORNERS, and turn to place 8 "

FORWARD FOUR AND BACK 4 "

HALF RIGHT AND LEFT TO PLACES 4 "

Repeated twice, first by the head couples and then by the sides.

FOURTH FIGURE.

Music —Four parts, repeated.

LADIES BALANCE TO THE RIGHT 8 bars.

ALL PROMENADE 8 "

FOUR LADIES FORWARD AND BACK, and four hands routed to places 8 "

FOUR GENTLEMEN FORWARD & BACK and four hands round to places 8 "

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LADIES BALANCE TO THE RIGHT 8 "

HANDS ALL ROUND 8 "

FOUR LADIES CROSS RIGHT HANDS, round and back, forming the star figure 8 "

ALL BALANCE, and turn to place 8 "

LADIES BALANCE TO THE RIGHT 8 "

ALL PROMENADE 8 "

ALL FORWARD AND BACK; forward again 60 and leave the ladies in the centre facing their partners, and the gentlemen retire alone 8 bars.

ALL BALANCE, or Chassez to the right and left, and turn partners to places 8 "

LADIES BALANCE TO THE RIGHT 8 "

HANDS ALL ROUND 8 "

FOUR LADIES HANDS ROUND IN THE CENTRE, and stop 8 "

FOUR GENTLEMEN HANDS ROUND ON THE OUTSIDE (and form in the basket figure)
8 "

ALL BALANCE and turn to places 8 "

ALL CHASSEZ 8 "

RIGHT AND LEFT ALL ROUND 16 "

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When these figures are repeated, the gentlemen should all balance to the right, in place of the ladies.

FIFTH FIGURE

Music —Four parts, repeated.

LADIES CHAIN 8 bars.

FORWARD TWO 4 "

DOS-A-DOS 4 "

SIDES FOUR (the gentlemen all change places) 8 "

HANDS ALL ROUND 8 "

FOUR LADIES FORWARD AND BACK 4 "

FOUR GENTLEMEN FORWARD 4 "

LADIES BALANCE TO THE RIGHT, and turn 8 "

RIGHT AND LEFT ALL ROUND 16 "

ALL FORWARD (sides four) 4 "

DOS-A-DOS 4 "

LADIES BALANCE TO THE RIGHT and turn 8 "

ALL PROMENADE 8 "

61

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LADIES CROSS RIGHT HANDS, round and back, forming the star figure 8 "

ALL BALANCE and turn to place 8 "

LADIES BALANCE TO THE RIGHT and turn 8 "

HANDS ALL ROUND 8 "

GENTLEMEN CROSS RIGHT HAND, round and back, forming the star figure 8 "

ALL BALANCE, and turn to places 8 "

LADIES BALANCE TO THE RIGHT and turn 8 "

RIGHT AND LEFT AND ROUND 16 "

ALL FORWARD AND BACK (sides four), forward again, and turn to partners to places 8 "

When this figure is repeated, the gentlemen should balance to the right in place of the ladies.

FINALE.

62

SEVENTH SET.

Hillgrove's Royal Polka Set.

Any Quadrille music will do for this, but a Polka set is preferable.

FIRST FIGURE.

Music —Four parts.

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RIGHT AND LEFT 8 bars.

WALTZ FOUR (the top and bottom couples waltz round each other to places) 8"

LADIES GRAND CHAIN*

Ladies Grand Chain is performed as follows: The four ladies cross right hands in turning half round in the centre, give the left hand to the opposite gentleman and turn him round, and then return back in the same manner and turn partners to places.

8 "

ALL WALTZ ROUND 8 "

Repeated twice.

SECOND FIGURE.

Music —Four parts, repeated.

FORWARD TWO 4 bars.

DOS-A-DOS 4 "

SIDES FOUR (same as the minuet) 8 "

LADIES CHAIN (same as the first set) 8 "

ALL FORWARD AND BACK; forward again, and turn partners to places 8 "

Repeated four times, twice by the head couples and twice by the sides.

THIRD FIGURE.

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Music —Four parts.

EIGHT HAND ACROSS. (The step for this is a slide, 63 hop and turn 8 bars.

CROSS RIGHT HAND, and turn round in the centre, half round with the right hand, and back with the left. (Heel and toe step) 8 "

WALTZ FOUR, round each other to places 8 "

ALL WALTZ ROUND 8 "

Repeated four times, twice by the heads and twice by the sides.

FOURTH FIGURE.

Music —Four parts.

FORWARD FOUR, and back 4 bars.

FORWARD AGAIN, and change partners, the ladies changing places 4 "

WALTZ FOUR 8 "

RIGHT HAND TO CORNERS—(swing once round and back to partners with the left hand, and turn to place 8 "

FORWARD FOUR AND BACK 4 "

HALF RIGHT AND LEFT 4 "

Repeated four times, twice by the head couples and twice by the sides, and then all will regain their places.

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FIFTH FIGURE.

Music —Six parts.

HEAD COUPLES RIGHT AND LEFT 8 bars.

SIDE COUPLES RIGHT AND LEFT 8 "

ALL BALANCE (to partners and turn) 8 "

LADIES GRAND CHAIN 8 "

LADIES BALANCE (to the right and turn) 8 "

ALL WALTZ ROUND 8"

In this figure, the dancers all have a new partner every time it is repeated, which must be four times, and then all will regain their places.

64

EIGHTH SET.

Hillgrove's Polka Redowa, or Waltz Quadrille.

The music for this dance is in three-four time, and played in the same style as for a Polka Redowa.

FIRST FIGURE.

Music —Six parts.

LADIES CHAIN 8 bars.

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HEAD COUPLES LEAD TO THE RIGHT, and right and left with the side couples 8 "

WALTZ FOUR (the top and bottom couples waltz round each other to places) 8 "

LEAD TO THE LEFT, and Right and Left with the other side couple 8 "

ALL BALANCE TO PARTNERS, and turn 8"

ALL WALTZ ROUND 8 "

Repeated by the side couples.

SECOND FIGURE.

Music —Four parts.

FORWARD TWO 16 bars.

BALANCE TO PARTNERS, and turn 8 "

WALTZ FOUR 8 "

Repeated four times, twice by the head couples and twice by the sides

THIRD FIGURE,

Music —Four parts.

FOUR LADIES FORWARD AND BACK 4 bars.

FOUR GENTLEMEN FORWARD & BACK 4 "

65

FOUR LADIES CROSS RIGHT HAND (round and back, forming the star figure) 8 bars

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ALL BALANCE, and turn to place 8 "

ALL WALTZ ROUND 8 "

Repeated four times, first the ladies and then the gentlemen taking the lead alternately, as above described.

FOURTH FIGURE.

Music —Four parts, repeated.

RIGHT AND LEFT 8 bars.

BALANCE TO PARTNERS, and turn 8 "

FORWARD FOUR, and back 4 "

FORWARD AGAIN, and change partner, the ladies changing places 4 "

WALTZ FOUR, round to places 8 "

LADIES CHAIN 8 "

SIDES FOUR (same as the Minuet) 8 "

ALL FORWARD AND BACK, and turn partners to places 8 "

FORWARD FOUR, and back 4"

FORWARD AGAIN, and change partners, turning to place 4 "

Repeated twice, first by the head couples and then by the sides.

FIFTH FIGURE.

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Music —Four parts, repeated.

FORWARD TWO 16 bars.

BALANCE TO PARTNERS, and turn 8 "

WALTZ FOUR, round to place 8 "

LADIES GRAND CHAIN (same as the "Royal Polka" set) 8 "

FORWARD FOUR, and back 4 "

66

DOS-A-DOS 4 bars.

RIGHT HAND TO CORNERS, turn once round and back again to places, turning partners with the left hand 8 "

ALL WALTZ ROUND 8 "

Repeated twice, first by the heads and then by the sides, and then

ALL CHASSEZ.

Waltz Quadrille.

The music for this dance is composed of a Set of Waltzes, but the figures are generally danced the same as the first set, or Plain Quadrille; the only difference is that they all waltz round at the end of each figure.

The figures of the Polka Redowa set would make a pretty Waltz Quadrille.

The London Polka Quadrille.

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MUSIC BY S. GLOVER.

FIRST FIGURE.

Music —Four parts.

FORWARD FOUR (4 bars), change hands, and return to place. (4 bars.)

WALTZ FOUR. (8 bars.)

BALANCE AND TURN PARTNERS half round with 67 the right hand* (4 bars). Ditto back to places with the left hand* (4 bars)

The figures marked with a star (*) require the heel and toe step.

FROMENADE FORWARD (4 bars), and waltz to places (4 bars.)

Repeated by the side couples.

SECOND FIGURE.

Music —Three parts.

THE FIRST COUPLE lead or waltz to the opposite couple (8 bars); then turn their vis-a-vis (the persian below them,) half round with the right hand* (4 bars), and turn back again with the left hand* (4 bars).

FIRST COUPLE WALTZ to their places. (8 bars.)

The second, third and fourth couples repeat the same.

THIRD FIGURE.

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Music —Four parts.

THE FIRST COUPLE WALTZ round to the couple on the right, ending with the hands across (8 bars); turn half round with the right hand* (4 bars), and turn back with the left hand* (4 bars), and first couple waltz to their places* (8 bars); half promenade with their vis-a-vis (4 bars), and waltz back to place (4 bars).

Repeated four times.

FOURTH FIGURE.

Music —Four parts.

FIRST COUPLE FORWARD IN WALTZ POSITION, changing the lady from the right to the left hand and left to right four times* (8 bars).

The four take hands round and pass the ladies from the left to the right hand four times, reforming the round after each pass* (8 bars).

FIRST COUPLE WALTZ back to their places (8 bars)

PROMENADE FOUR (4 bars); waltz to places (4 bars.)

Repeated four times.

68

FIFTH FIGURE.

Music —Four parts.

HANDS ALL ROUND (8 bars.)

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RIGHT HAND TO CORNERS, and turn quite round (4 bars), back to places and turn partners with the left hand (4 bars).

The first lady crosses over, followed by her partner (4 bars); the gentleman dances back to his place followed by the lady (4 bars), with the arms placed akimbo.

FIRST COUPLE WALTZ once round* (8 bars).

Repeated four times, and then the

FINALE.

ALL WALTZ ROUND (8 bars).

ALL CHASSEZ, thus: The gentlemen all face their partners and chassez across each other eight steps and turn (4 bars); back to places in the same manner, finishing with a bow and courtesy.

The Lancers Quadrille.

This elegant dance is a great favorite in England, and when well performed, is one in which the skill of the dancer may be displayed to great advantage.

FIRST FIGURE.

Music —Three parts.

The first lady and opposite gentleman forward and back (4 bars); forward again and turn with both hands, and return to their places (4 bars). The first couple then join hands and cross over between the opposite couple, while the latter pass outside to opposite places; then the leading couple separate, and the opposite couple pass between them, hands

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joined, to their own places (8 bars). All four couples set to corners and turn to places (8 bars).

The second couple then take the lead, and the figure is repeated; then the third and fourth couples take the lead in succession, so that the lead is repeated four times.

SECOND FIGURE.

Music —Three parts.

The first couple forward and back, the gentleman holding the lady's left hand (4 bars); they forward again, and the gentleman leaves the lady in the centre of the quadrille and retires alone (4 bars); then set or chassez to the right and left (4 bars), and turn partners to place (4 bars). The side couples then join the top and bottom couples, forming four in a line, thus: the third gentleman and fourth lady join with the first couple, and the third lady and fourth gentleman join with the second couple; when so placed they all advance and retire in two lines (4 bars), and turn their partners to places (4 bars).

Repeated four times—the first, second, third and fourth couples taking the lead in succession.

THIRD FIGURE.

Music —Two parts.

The first lady and opposite gentleman forward and back (4 bars); forward again and stop in the centre, —here the musicians must pause while the drainers bow and courtesy— (2 bars). Both retire back into places (2 bars), and then the four ladies cross right hands in centre, go half round, change hands and left hand back again to places; while the gentlemen lead round the outside to the right half round and back again, turning partners to places, (8 bars).

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Repeat four times—the first, second, third and fourth lady each taking the lead in succession.

70

FOURTH FIGURE.

Music —Three parts.

The first couple forward to the couple on the right and bow and courtesy (4 bars); then pass to the couple on their left hand, and again bow and courtesy (4 bars), and then they chassey across and back, the ladies passing in front (4 bars), and turn partners to places (4 bars). The top and bottom couples right and left (8 bars), the other couples taking the lead successively, thus repeating the figure four times

FIFTH FIGURE.

Music —Six parts.

This figure commences with the music. Each gentleman times his partner, and takes her right hand, and passing her on the outside, presents his left hand to the lady on the right, then his right hand to the next lady, and so on, alternately, until all regain their places, all commencing at the same time* (16 bars.) The first couple promenade inside the set and return to their own places, finishing with their faces turned outside the quadrille; then the couple on the right advance behind the top couple, and the couple on the left advance behind the other two couples—the bottom couple remain in their place as they were—the whole forming two lines the gentlemen on one side and the ladies on the other (8 bars); then all chassey across each other, the ladies to the left and the gentlemen to the right (4 bars) and then back again to places in the same manner, the gentlemen passing behind their own partners each time (4 bars); then the ladies east off to the right and the gentlemen to the left, and they meet partners at the bottom of the quadrille, and pass up in

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the centre to their own places; all the ladies at the same time follow the top lady and all the gentlemen follow the top gentleman (8

In this figure the dancers should all make a stop: every time they give the right hand, to bow and courtesy.

71 bars); then the four ladies join hands, and the gentlemen do likewise, forming two lines facing each other, and all forward and back (4 bars), forward again, and turn partners to places (4 bars)

Repeated four times, and then all promenade, passing round to the right until all regain their places (8 bars) and then all chassez (8 bars).

The Caledonians.

FIRST FIGURE.

Music —“ *Bold Rob Roy* ”—Four parts.

FIRST AND OPPOSITE COUPLES CROSS RIGHT hand round and back 8 bars.

SET TO PARTNERS, and turn 8 "

LADIES CHAIN 8 "

HALF PROMENADE 4 "

HALF RIGHT AND LEFT TO PLACES. 4 "

Repeated by the side couples.

SECOND FIGURE.

Music —“ *The Campbells awa* ”—Three parts.

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FIRST GENTLEMAN FORWARD TWICE, and retire 8 bars.

FOUR LADIES BALANCE TO THE RIGHT, (all set to the gentleman on their right, and turn with both hands, each taking the next lady's place) 8 "

ALL PROMENADE 8 "

Repeated by the second, third and fourth gentleman, and all will regain their places.

72

THIRD FIGURE.

Music —“ *Donald of the Border*”—Four parts.

FIRST LADY AND OPPOSITE GENTLEMAN FORWARD and back; forward again and turn with both hands to places 8 bars.

FIRST COUPLE JOIN HANDS, and cross over between the opposite couple, and return outside of them to places, while the second couple cross over outside of the first and return on the inside to places, joining hands 8 "

ALL SET (or balance) to corners, and turn with both hands to places 8 "

ALL FORWARD AND BACK in a circle, joining hands; forward again, and turn partners to places 8 "

Repeated by each of the other couples in succession.

FOURTH FIGURE.

Music —“ *Bonnie Bob McCawley*”—Six parts.

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FIRST LADY AND OPPOSITE GENTLEMEN FORWARD and stop; then their partners forward immediately, and both couples turn with their partners to places 8 bars

FOUR LADIES BALANCE TO THE RIGHT, and turn, each taking the next lady's place, and stop 8 "

FOUR GENTLEMEN BALANCE TO THE left, and turn, each taking the next gentleman's place, and stop 8 "

LADIES BALANCE TO THE RIGHT, and turn, (as above) 8 "

73

GENTLEMEN TO THE LEFT, and turn, (as above 8 bars.

ALL PROMENADE 8 "

Here each couple is in the opposite place to where they belong.

Repeated four times, and all will regain their places.

FIFTH FIGURE.

Music —“ *Prettie Peggie* ”—Six parts.

FIRST COUPLE PROMENADE round inside the figure 8 bars

FOUR LADIES FORWARD, offering the right hand, and back again 4 "

FOUR GENTLEMEN FORWARD and back the same 4 "

ALL SET TO PARTNERS, and turn 8 "

RIGHT AND LEFT ALL (or Grand Chain) half round 8 "

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PROMENADE TO PLACES, and turn partners. 8 "

ALL CHASSEZ ACROSS—the gentleman passing to the outside of the ladies (eight steps each way) and back again to places*

This part of the figure may be danced thus: All chassez across (four steins) giving the right hand to corners and turn. (4 bars)—back again to place and turn partners with the left hand, (4 bars).

8 "

Repeated by each of the other couples in succession and then

ALL PROMENADE, for Finale 8 "

And ALL CHASSEZ 8 "

74

La Tempete.

This dance was lately introduced into Paris, and is now in high repute in the *soirees dansantes* and the fashionable circles in England, and may be truly represented as a general favorite, as it only requires an intimate knowledge of the figures to make it both agreeable and suitable for all ages; and like the Country Dance, it establishes a cordial feeling amongst all who engage in it.

The figures of this dance admit of only two couples in breadth; but as many sets of four couples as the room will hold may be thus arranged, as follows:

Arrange two couples in a line across the room, and see that each gentleman has his lady on his right hand, standing with their backs to the end of the room; opposite these, arrange two other couples *vis-a-vis* ; then two more couples with their backs to the preceding ones, with two other couples *vis-a-vis* , and so on with any number of four couples that

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the room and the company will admit of. Accordingly, four new comers can always form an additional line. The dance is commenced by all the couples at the same time, who advance and retire twice, with hands joined.

EXPLANATION OF THE FIGURE OF LA TEMPETE.

Music —Six parts.

Position of the dancers before the figure commences

1. ALL FORWARD, and back twice (hands joined, forming two lines of four). (8 bars).
- 2 ALL CHASSEZ ACROSS, and back, the right couple passing in front each time. (8 bars).

75

3. ALL FORWARD, and back twice (hands joined). (8 bars).
4. CROSS RIGHT HAND, round and back. Here the four in the centre dance together, while the couples on the ends dance separately. Thus: the four in the centre and the outside couples cross right hand and turn half round to the right, change hands, and return with the left hand back to place. (8 bars).

HANDS ROUND, and back. Thus: the fourth the centre join hands forming a circle; the two outside couples do the same, and all turn to the left, passing round in a circle, and back again to places.

6. ALL FORWARD, and back; forward again, and pass through between the opposite couples into the next set, where they meet a new vis-a-vis, with whom they recommence the figures as above described. (8 bars.)

As the dancers are passing through to the adjoining sets, the head couples raise their hands and the opposite couples pass underneath, and each set, as they pass to the top,

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or end of the dance, must turn round and wait for the next set to join them as vis-a-vis, the gentlemen taking care to have the ladies always on the right hand. And thus, at the conclusion of each figure, a general change of vis-a-vis has taken place: for as the top lines 76 are passing down the bottom lines are passing up till top line reaches the bottom and the bottom the top, where they turn round and proceed in a similar manner to their original places. Here, if the party be large, the dance terminates; but it may be repeated at pleasure by going down and up again.

It may be well to remark that when the first pass or exchange of places is made, the new top and bottom lines are left without a vis-a-vis, but the next move will reward their patience by presenting the welcome face of a vis-a-vis to each.

When the figure is properly performed the dance is particularly social, cheerful and amusing, and combines the excitement of the country dance with the grace and elegance of the quadrille; while, at the same time it symbolically illustrates the singular vicissitudes of the social condition the land which gave it birth—or at least celebrity—the top going down and the bottom going up.

Spanish Dance.

This dance may be danced by an unlimited number of persons, formed in the following manner:

The first couple at the head of the room, with their backs to the wall; the next couple facing the first; the third couple with their backs to the second; the fourth couple facing the third; and all the rest are formed in the same manner, every two couples facing each other, without regard to numbers.

As soon as the dancers are properly arranged, the music commences, and after the first eight bars has been played, all commence the dance at the same time.

Library of Congress

DESCRIPTION OF THE SPANISH DANCE.

This dance is performed to a slow Waltz.

Music —Four parts.

1. ALL FORWARD.—All forward and back, joining hands; forward again, and exchange partners, turning quarter round and face each other, but at right angles from the first position. (4 bars.)

All forward again, and exchange partners as before which will bring all opposite to the first position. (4 bars).

Forward again, and repeat in the same manner for the third and fourth times, bringing all back to original places. (8 bars.)

2. CROSS RIGHT HAND, round and back—Each lady giving the right hand to opposite lady, and the gentlemen joining right hands the same (above the ladies hands,) forming a star and turning half round to the right; change hands, and return with the left hand back into places. (8 bars.)

3. ALL WALTZ ROUND (or Promenade)—Each couple passing to the right once and a half round, which will bring each couple opposite to a new couple (or visa-vis), with whom the same figure is repeated. (8 bars.)

At the conclusion of each figure, a general change of places takes place, and each couple will find themselves facing a different couple; so that a lady and gentleman commencing at either end of the room may pass to the bottom or top before the music ceases, which in this dance depends entirely on how long the master of the ceremonies allows the company to keep the floor, as there appears to be no particular time to stop, and is danced *ad libitum* .

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As each couple arrives at the end of the room, they must turn round and wait for the next couple to meet 78 them, the gentlemen being careful to have their ladies always on the right hand.

With new beginners, this dance is a great favorite, but the majority of the more apt scholars take little or no interest in it.

Sicilian Circle.

This dance is formed precisely the same as the Spanish Dance, and the figures are danced the same as the first number of a Quadrille, as follows:

Music —Four parts.

1. RIGHT AND LEFT. (8 bars.)
2. BALANCE TO PARTNERS, and turn. (8 bars.)
3. LADIES CHAIN. (8 bars.)
4. ALL PROMENADE—Passing once and a half round and finish facing the next couple, with whom the same figure is again repeated. (8 bars.)

Each time the figure is repeated the dancers will all face a new couple, and the dance is finished at the option of the master of ceremonies.

This dance was formerly a great favorite at all public balls, but is now very seldom danced, on account of the rude manner of performing it. For, instead of setting to their partners and turning in places, or passing once and a half round in the promenade, the majority of our rude dancers rush off with a gallop, sometimes passing more than half the length of a ball room, and are frequently at a crowded ball unable to find the places where they left off. When properly danced, however, it is a very social dance.

Library of Congress

79

Rustic Reel.

In this dance each gentleman has two ladies, and is formed in the same manner as the Spanish Dance, by each three facing three. Thus:

Position of the dancers before the music commences.

Music —Three parts.

1. Both gentlemen take the opposite lady on their right hand, and with them chassey to the right across the room and back (8 bars), and then take the other lady and chassey to the left in the same manner, and back again to places (8 bars.)
2. All forward and back (joining hands); forward again, and pass through between each other, meeting the next set, with whom the same figure is repeated (8 bars).

This dance is continued in the same manner, until the master of ceremonies thinks proper to stop.

Virginia Reel.

This is formed, like all Country Dances, with the gentlemen all in one line and the ladies in another, opposite their partners. There should not be more than six or eight couples formed in a set.

The top lady and bottom gentleman commence each figure, and are immediately followed by the bottom lady and top gentleman, in the following manner:

1. The top lady and bottom gentleman forward and 80 back (4 bars), and then the top gentleman and bottom lady repeat the same (4 bars).

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2. Top lady and bottom gentleman forward and turn with the right hand, and back again to places (4 bars); the top gentleman and bottom lady repeat the same (4 bars.)

3. Top lady and bottom gentleman forward and turn with the left hand, and back into places (4 bars); top gentleman and bottom lady repeat the same (4 bars).

4. Top lady and bottom gentleman forward and turn with both hands (4 bars); top gentleman and bottom lady repeat the same. (4 bars.)

5. Top lady and bottom gentleman forward and dos-a-dos (4 bars); top gentleman and bottom lady repeat the same (4 bars.)

Then the top couple join right hands and turn once and a half round; the top lady then turns with the left hand every gentlemen down the line, while her partner turns every lady the same (between each of them turning their own partner with the right hand); when they arrive at the bottom they turn partners and pass up inside to the head again, and then separate, the lady turning to the right and passing down on the outside of the ladies line, and the gentleman turning to the left and passing down on the outside of the gentlemen, and all follow, meeting their partners at the bottom, and return up on the inside to places; the first couple then join hands, chassez down the middle, and take their position below the last couple. Then the figure commences with a new couple at the head.

In this dance the musicians must play until each couple has gone entirely through the dance, and the first couple has arrived back to their own places at the top.

And then all Chassez, all forward and back, bow and courtesy, and see their ladies to their seats.

81

Pop Goes the Weasel.

Library of Congress

Music —Four parts.

This is performed in the same manner as the Country Dance, the ladies and gentlemen being placed in lines opposite to each other.

The couple at the top begin the figure. They run forward within the line and back, and then without the line and back again the same, each occupying four bars. (16 bars).

After which they form a round of three, with one of the ladies next to them on the line, and turn once round to the right and once to the left, at the end of which making the one they have chosen pass quickly underneath their arms to her place—all singing “Pop goes the Weasel.” (8 bars.)

They then turn quickly to the other line, and repeat the same figure with the partner of the last selected. (8 bars.)

After this they have to run forward and backward, inside and outside the line, and repeat the same figure with the next couple. When they have passed three couples, the lady and gentleman at the head begin and repeat the same figure, and so on for all the rest.

Swedish Dance.

Music —Four Parts.

Situation of the dancers before the figure commences.

This dance will be found particularly useful in parties 82 where there happens to be a large majority of either ladies or gentlemen. The party, being placed as above in lines of three, a gentleman and two ladies, or a lady and two gentlemen, as vis-a-vis, and the dance proceeds with as many sets as can formed from the company, each three facing three, and formed in the same manner as our Spanish Dance, and is commenced by all the

Library of Congress

dancers at the same time, and finished at the pleasure of the party, or on the authority of the director of ceremonies.

FIGURES FOR THE DANCE.

1. ALL FORWARD AND BACK TWICE, joining hands. (8 bars.)

EACH GENTLEMAN BALANCE (or set) to the opposite lady on their right hand, and turn. (8 bars.)

BALANCE TO THE LADY ON THE LEFT HAND, and turn in the same manner, and back into places. (8 bars.)

ALL FORWARD AND BACK, forward again, and pass through into the next set. (8 bars.)

2. ALL FORWARD AND BACK TWICE. (8 bars,)

TOP LADIES AND OPPOSITE GENTLEMEN hands three round and back again to places. (8 bars.)

TOP GENTLEMEN AND OPPOSITE LADIES hands three round and back again to places. (8 bars.)

ALL FORWARD AND BACK, forward again, and pass through into the next set. (8 bars.)

3. ALL FORWARD TWICE. (8 bars.)

FOUR LADIES CROSS RIGHT HAND round and back again to places. (8 bars.)

HANDS ALL ROUND, and back to places. (8 bars.)

ALL FORWARD AND BACK, forward again, and pass through into the next set. (8 bars.)

Library of Congress

All repeated in succession.

83

CONTRA DANCES.

MONEY MUSK.

First couple give the right hand, and swing once and a half round; then go below one and forward and back six; right hand to partner, and swing three quarters round; forward and back six; swing to place, and right and left four.

CHORUS JIG.

First couple down outside and back; down the centre and back; swing contra corners; balance, and swing to place.

THE WATERMAN, OR DURANG'S HORNPIPE.

First lady balance to the third gentleman, and turn the second; first gentleman balance to the third lady, and turn the second; down the middle and back; cast off. and right and left.

At the end of each figure pass one couple.

THE POSITION OF THE WALTZ, AND OTHER ROUND DANCES.

In order to begin the Waltz, or any of the round dances, the gentleman, in the first place, must hold and guide his partner with his right arm well encircling her waist, and with his left hand takes hold of the lady's right, the lady placing her left hand and gracefully resting it on the gentleman's right shoulder.

The gentleman, when holding his partner's hand, should keep his arm extended about the height of the waist, and should face the lady's right shoulder, having the body slightly

Library of Congress

bent forward. The lady should keep her head opposite to her left hand, which is resting on the gentleman's right shoulder; she must hold her head in its natural position, and avoid turning it either to the right or the left, the most simple attitude being that which is best adapted to the waltz, or any of the round dances.

The knees should be slightly bent—when too rigid they engender stiffness. But this flexibility of the legs should not be too great, indeed almost imperceptible. The waltzer himself should be sensible of it, rather than make it apparent to the eyes of others; too great a bending is not only ungraceful, but is as injurious to the waltz as too great a stiffness.

When dancing, the lady should allow herself to be guided entirely by the gentleman, who alone will impart to her the direction of the dance. A lady is reputed so much the better dancer or waltzer as she obeys with confidence and freedom the evolutions directed by the gentlemen who conducts her.

The gentleman should hold the lady neither too close nor too far distant from him; for, in the first place, it deprives the lady of the power of turning with that ease which is necessarily required in waltzing, while too great a distance from each other would render it very difficult if not impossible to make the turns in proper time for the dance. In short, the gentleman must determine this by his own good taste and discretion. For once a bad habit is acquired, it is difficult to lose it, and a single false attitude will sometimes irretrievably spoil their waltzing, and the person remain stiff, formal and ungraceful for the want of proper directions at the commencement.

As soon as the music commences the whole company take their positions on the floor as is above directed, with the ladies all on tide outside of the circle.

Library of Congress

After this, they set off dancing round the room *ad libitum* ; but, at the same time, each couple are required to keep within the limits of the circle, so that they may not interfere with the other dancers.

Any couple stopping from fatigue, or otherwise, should be careful to retire to the centre of the room, or else withdraw from the circle, and thereby, avoid any confusion with the other couples who may be following them.

To waltz or perform any of the round dances well it requires considerable practice, especially on the part of the gentleman who is expected to guide the lady gently through the confusion into which these dances usually form themselves, and also to preserve the step and time and perform the various evolutions in a graceful and easy manner, and to avoid all collisions with the other couples in whirling by them. For herein lies the skill of the dancer, and if sustained by an easy dexterity of his (or her) partner they may glide gently through the maze of our modern ball rooms without the least apparent exertion.

86

Zulma L' Orientale.

A New Dance—Music in Common Time .

DESCRIPTION OF THE STEPS .

The gentleman commences with the left foot and executes two Polka steps, turning round, (which occupies 2 bars of music).

Then place the point of the left foot in the fourth position (count one)—then bring the heel of the left foot back into the hollow of the right, (third position-count two)—make a slight spring on the right foot and slide the left foot forward, bringing the right foot up behind the left in third position (count three)—then slide the left foot forward again and turn half round

Library of Congress

finishing on the left foot with the right foot behind (count four).—Occupying two bars. In all four bars.

For a lady the directions are the same, except reversing the feet.

The Polka.

Music in Two-four Time .

What can be said about the Polka that has not already been said, will be the probable exclamation of many under whose eyes this little guide may fall. We reply very little indeed, if it were intended to retrace the origin and to relate the history down to the present day, of that dance, now so generally practised in different countries of the globe. Whether the Polka be German or Hungarian by birth, is a question frequently discussed by writers on the subject. It has, in fact, during the last few years been so completely remodelled in France that it may almost be said to have taken its rise there. All the violent gestures that characterized it on its first appearance in France and England have been abolished, 87 the promenade by hand and changing arms, the heel and toe. or double step, all these, which are very suitable perhaps for a national dance, or to express the rude mirth of the peasantry, have been substituted by a movement more in accordance with the rules of good taste, and more congenial to the quiet refinement of a ball-room. What this movement really is, and what are the rules for acquiring it, form part of the object which the author of this little volume has in view.

The Polka affords a remarkable instance of the rapidity with which a fashion spreads over the world. In the year 1843, this dance made the grand tour of Europe in a few months. So great was the excitement which it created that its introduction into fashionable society may be regarded as the commencement of a new era in the art of dancing. The young, the old and the middle aged were roused by its attractions into a state that bordered on enthusiasm. Judges, senators, lawyers and physicians, unable to resist the soft persuasion, divested themselves of the soberness and sage-like gravity of age and

Library of Congress

profession, became young again, and took lessons in dancing once more. The movement thus given to this elegant divertisement still continues, and most probably will increase with time. Nor will morality ever have reason to regret that the movement was given, since a graceful accomplishment, which brings the two sexes together into social and respectful communion, has a decided tendency to cultivate the tastes of both, to wean the male sex from those gross habits of drinking, smoking, gambling and reveling to which it is naturally prompted when left to itself, and to develop in the female sex those elegances and graces which have their root in woman, but which man alone can thoroughly cultivate by means of his chivalrous attentions and agreeable society.

The origin of the Polka is unknown, but it is generally believed to be an ancient Scythian dance, as it has been immemorially known and practised in the northern countries of Europe, namely, Russia, Servia, Bohemia, Germany and Hungary. Among military tribes, it is danced with spurs on the heels and hatchets in the right hands of the men in a sort of disorderly melee, resembling a charge in battle, whilst a furious beating of time with the feet, at intervals, takes place, as if on purpose to represent the tramping of horses or the din of war.

There is only one Polka known or recognized in the fashionable world, but the style of dancing it varies considerably. The most elegant people and the best dancers always dance it in a quiet, easy style; and those gentlemen who rush and romp about, dragging their partners along with them, until they become red in the face, and covered with the dew drops of a high corporeal temperature, are both bad dancers and men of little refinement.

The gentleman should pass his right arm round the lady's waist holding her with sufficient firmness to be able to take her through the mazes of the dance with perfect safety. Her right hand should be held in his left hand, which he should raise towards his left shoulder in such a manner that he may be able to turn her round as with a lever, or point out as with an index the movement which he contemplates. The lady rests her left hand on the gentleman's right shoulder, her head slightly inclined towards the left.

THE STEP OF THE POLKA.

The Polka step is very simple: it consists merely of three steps and one rest. The gentleman begins with a slight spring on his right foot, at the same time sliding the left foot forward; this is the first movement (the toe of the left foot being pointed outward, and the heel pointed towards the right foot). The right foot is then brought up to where the left is, at the same time raising the left foot;—this is the second movement. Then fall on the left foot, raising the right foot behind; this is the third movement. After a rest of one quaver, spring with the left foot and slide with the right forward, thus reversing the movement, and do as before with the opposite feet. As the lady begins with the right foot springing on her left, the above directions reversed, apply to her.

The Polka consists of two opposite linear movements, one right, another towards the left. At the same time a circular movement goes on, which completes one half of the circle in moving to one side, and the other half in moving to the other side, and a progressive movement at the same time goes on in the orbit of the great circle. The step can also be executed moving forward in a straight line, the one partner going forward while the other goes backward, and vice versa. And the circular movement can be made either from right to left, or left to right at pleasure, but it always begins with right to left, so that the other is called the reverse turn, but the step is precisely the same in both.

The general figure of the Polka consists of two circles, a great and a small, like those of a planet in its orbit. The planet revolves round the sun and on its axis at the same time—so each couple is not only moving in a great circle, but is wheeling round in small circles of eight steps each, or six steps and two rests. As the dance is an *ad libitum* dance, in which much individual liberty is allowed, the great circle is frequently broken up into a melee of apparent confusion. But it is usual to begin with the great circle in perfection, each couple following the other in regular succession. This makes a very beautiful figure, but it requires every gentleman to be thoroughly master of the step. After that, as it is reasonable to suppose that some may feel disposed to giddiness by the circular movement, the forward

Library of Congress

and backward movement may be indulged in at pleasure, and the couples may go within or without the great circle, or do the reverse, turn as they may feel disposed. It is the province of the gentlemen to take the lead in all these changes, and they ought to be frequent. When the lady expresses a desire to pause for a little while, the gentleman takes her aside and waits until she feels refreshed, and inclined once more to join the whirling maze.

The Polka requires considerable practice on the gentleman's part to dance it well, for the gentleman has to guide his partner through the mazes of the disorderly melee into which it usually forms itself, and this he must do in such a manner as not only to preserve the step and time, but also to avoid collisions with other couples by gracefully and easily wheeling round or passing between them, as circumstances demand. The lady, being passive in this movement, has much less to learn.

Ladies, however, not being all alike, either in figure or facility of movement, should consider well whether or not they are imposing a severe task on their partners by their passivity, and generously assist them when they seem to require it. A lady who dances well can easily do this, and however ponderous in person, may make herself as light in the arms of a partner as a slender girl of eighteen. Many ladies of magnitude, however, object to do this, and play the passive young girl, and thus convert a light and agreeable pastime into a task of extreme toil and hardship to the gentlemen who dance with them. The gallantry of the gentlemen seldom makes more of this than material for an innocent joke; but even this may very easily be avoided by a little more activity on the part of the lady. It is all very well for slender young ladies to be led, but a woman of mature figure and stately appearance aspires to lead, and the leadership becomes her when dancing with boys, even though the boys be old ones.

The lady in leaning on the shoulder of the gentleman should bear as lightly as possible, for the dance is never well or agreeably executed until all sensation of weight or labor is

Library of Congress

thoroughly removed, and in the accomplishment of this end more depends on the lady than on the gentleman.

Every accomplishment has its vulgarities, and so has the Polka; but a person of refined taste can at once perceive the difference between the elegant and the inelegant, the delicate and the indelicate, it is only when well practised that any of the fine arts can improve the tastes and morals of the people; when otherwise practised they must corrupt them. Painting, and sculpture, and poetry itself can be made instrumental to the basest 91 of passions; so may dancing. The best gifts of God may be abused. Gold itself, the most incorruptible of metals, is the most corrupting of them all.

All romping, dragging, hugging, leaning or stooping over the shoulders of partners, is decidedly objectionable, and only fit for places of loose resort. In respectable private houses, it is universally discouraged, but it must be confessed, and with extreme regret the confession is made, that public balls, even those of a high pretension, are very far from being so decorous in this respect as they ought to be. Much of what is objectionable to a delicate taste perhaps arises from bad dancing, but there are good dancers who yield themselves up to the excitement of the moment, forget the proprieties of social etiquette and descend into the vulgarities of low and irresponsible society, that has no character to support.

The Schottisch.

Music in Four-Four Time .

Of all the new dances that have been introduced within the last few years, there is none that appears to be a more general favorite than the Schottisch. But although it ranks among the new dances with us, it is a dance of immemorial antiquity, with a tradition from olden times like the Polka, the origin of which seems to be totally unknown to the profession, and is in recta German peasant dance.

Library of Congress

The Schottisch is now become quite universal. It does not require so much practice as many of the other dances, and when properly danced it is a very elegant and pleasing movement. As it is a combination of two movements, a polka and a circular hop, the two combined make up a most agreeable variety.

The step is very easy, but the double movement requires 92 much more care and attention than the Polka, that it becomes more difficult for the gentleman to guide his partner through the mazes of the Schottisch without encountering many of those awkward mishaps, such as treading upon toes and dresses, to which unskilful dancers are constantly subject.

It is chiefly in the circular or hop movement that the difficulty is experienced; for, if the time be not precisely kept, so as to make the two hops perfectly simultaneous, a collision is perfectly inevitable, and a solemn pause immediately follows, to the great disappointment of both parties, but especially of the gentleman, on whom the chief responsibility lies. It is perhaps unfortunate for the cultivation of the art of dancing that the gentleman's part is really more difficult, and requires greater practice, while gentlemen in general devote less time and attention than ladies to the acquisition of the accomplishment.

THE STEP OF THE SCHOTTISCH.

The gentleman holds the lady in the same manner as in the polka. He commences with his left foot, merely sliding it forward; then he brings up the right foot to the place of the left foot, again sliding the left foot forward, then he springs or hops on the left or forward foot. He repeats this movement to the right beginning with the right foot, sliking it forward, bringing up the left foot to the place of the right, and sliding the right forward again, then hopping on the right.*

This part of the Schottisch should invariably be taken across the room and not to advance and retire as is sometimes done as it is very apt to cause collisions, which is always

Library of Congress

prudent to guard against, for even good dancers are liable to encounter them from the awkwardness of the unskilful. These collisions are far less likely to occur in the right and left than in the forward and back movement.

Immediately after this, the movement changes into a series of double hops and a double rotation. Spring twice on the left foot, turning half round—twice on the right foot, turning half round—twice again on the left foot, turning half round—and then twice again on the right foot, turning half round; then begin again, and proceed as at first. The lady's step is the counterpart of the gentleman's, she beginning with the right foot.

The Schottisch, like other round dances, may be varied by means of the reverse turn, or even by going in a direct line round the room. You may also double each part by giving four bars to the first part, and four bars to the second or circular movement, The gentleman is expected to regulate all these matters according to circumstances, sometimes for variety, sometimes to avoid collision in a crowded room, and it is only necessary for him to apprise his partner of his intentions, by saying “double,” or “four bars,” and she repeats the sliding step instead of proceeding to the hop.

Some introduce the Deux Temps step into the circular part, but this destroys the character of the dance, and confounds two dances together.

The Schottisch is easily acquired. The time is the same as the Polka, but much slower, although it is now danced much faster than it was originally.

The Waltz.

The Waltz, now called the common or plain Waltz, to distinguish it from the more modern ones, has been known for many years, and is still danced at all public balls; and as it is quite probable that the old waltz will still retain its position in the ball room for some time to come, a short description of it may prove quite useful.

DESCRIPTION OF THE WALTZ.

The Gentleman commencing with the left foot and the Lady with the right .

1st. The gentleman slides his left foot diagonally forward in front of his partner.

2d. He then slides the right foot past the left in the same direction, little back of the fifth position, with the 94 heel raised and the toe to the floor, slightly turning the body.

3d. He then turns upon both feet—on the toes—so as to bring the right foot forward in the third position, turning half round.

4th. He then slides the right foot forward between his partner's feet.

5th. He then slides the left foot forward again, slightly turning the body.

6th. Turn on both feet, and bring the right foot in front to the third position.

And thus:—In the first three counts they turn half round, and in the second three half round again, which completes the circle.

The lady has to do exactly the same, commencing with the right foot at the same moment as the gentleman, and executes the fourth, fifth and sixth time, and then continues with the first, second and third times, or steps, and so on, constantly turning and following the couple before them.

The Polka Redowa.

Music in Three-Four Time .

This dance is precisely the same as the three first movements of the Polka, with the fourth step or interval being omitted; and is danced in three-four time, the same as a Mazourka,

Library of Congress

which makes a more graceful and easy dance than the Polka, and one which is a great favorite.

The gentleman has to hold his partner the same as in the Waltz or Polka. (See page 84) There is no particular rule in which the Polka Redowa should be performed. This is left to the option of the individual to decide. It may be danced turning to the right or to the left, backward or forward; or in cases where there is not sufficient space to proceed, the step and position may be preserved in making a kind of balance or set. It is the part of the gentleman to guide the lady, and a good dancer is easily discerned by the skill which he shows in regulating his steps and guiding his partner, so as to avoid other couples.

In a room where four or five inferior couples would be limited for space, twenty good couples would dance with great ease.

THE STEP OF THE POLKA REDOWA.

There are only three steps in the Polka Redowa, which are as follows, and occupy one bar of music:

1st. To begin, the foot is raised a little behind, the gentleman using his left and the lady her right foot, the gentleman then for the first step springs lightly on the right foot and almost simultaneously slides the left foot forward, finishing on both feet.

2d. The right foot is then brought up to the left foot in the third position, at the same time raising the left foot, extended in front a little from the floor.

3d. Then fall on the left foot, raising the right foot, behind, and without stopping spring on the left foot, and proceed in the same manner with the right foot:

The lady does the same, only as I have mentioned, beginning with the right foot.

The Esmeralda.

Library of Congress

Music in Two-Four Time .

THIS dance is composed of four steps of the Gallopade in passing straight down the room, and then two steps of the Polka in turning. The gentleman commences with his left foot and the lady with her right, and the position is the same as for the waltz or polka.

96

1st. Commence with four sliding steps, the gentleman keeping his left foot forward and the lady her right, finishing on the fourth step with a hop, and turning half round (2 bars); then take two polka steps in turning completely round (2 bars.)

After this, they commence with the sliding step again—the lady commencing with the left foot and the gentleman with the right, the same as before, and so on, alternately commencing with first one foot and then with the other, at pleasure.

The Deux Temps.

Music in Two-Four Time .

The Deux Temps contains “*three times*,” only they are otherwise divided and accented—two of the times being included in one. or rather one of the times divided in two. The first step consists of a glissade or slide; the second is a chasseur, including two times in one. (A chasseur is performed by bringing one foot near to the other, which is then moved forward, backward, right, left or round.)

The position for this dance is the same as for the polka or waltz, (see description, page 84). The dance is very simple, and may be easily acquired in a single lesson, as it is precisely the same as that of the gallop.

1st. The gentleman begins by sliding to the left with his left foot, then performing a chasseur towards the left with his right foot, without turning at all during the first two times.

Library of Congress

2d. He then slides his right foot backwards turning half round, after which he places his left foot behind to perform with it a chassez forward, again turning half round at the same time. He must finish with his right' foot forward, and begin again with his left foot as before.

To dance the Deux Temps well, it must be danced 97 with short steps, the feet sliding so smoothly over the surfaces of the floor that they scarcely ever seem to be raised above it. Anything like jumping is altogether inadmissible; moreover, though a very quick dance, it must be danced very quietly and elegantly, and every inclination to romping or other vulgar movements must be carefully checked and corrected. This is the besetting sin of dancing; a sin, however, which is committed by bad dancers only, because it is easier to do anything wrong than to do it right or well.

A gentleman should practice this dance long in private before he attempts it in public, for he looks exceedingly vulgar and clownish if not quite *au fait* , and he subjects his partner to all sorts of inconveniences, not to speak of the kicks and bruises. Many bold, foolish, or conceited young men, misled by the apparent easiness of the step, undertake to lead a lady through the Deux Temps after one or two private lessons, and perhaps to their own great satisfaction, they do get through it. But little are they aware of the discomfort, perhaps pain, which they occasion; and if they only saw themselves in a glass (what they look like), they would blush at the inferior position which they occupy in a gay and graceful assembly.

The Deux Temps should not be danced long without stopping, for after a few turns it becomes laborious, and where labor is very apparent, grace is wanting.

The Polka Mazourka.

Music in Three-Eight Time .

Library of Congress

This is a round dance, and a combination of the Polka and Mazourka. The music is in “three-eight time.” It is very simple and easily acquired, the position being the same as for the waltz or polka.

98

THE STEPS.

The gentleman rests on the right foot, with the left slightly raised behind—then slide the left foot forward to the left (count one)—then bring the right foot up to where the left foot is and at the same time raising the left foot in front (count two)—then spring on the right; foot and pass the left foot behind without touching the floor with it (count three.) (One bar.) Then slide the left foot forward (count four)—then bringing the right foot up to the left foot's place, and at the same time raising the left foot in front (count five)—then fall on the left foot, raising the right foot behind (count six)—and then recommence with the right foot as before. (One bar.)

In the first three counts, turn half round; in the second three, half round again, which completes the circle.

The lady merely reverses the foot.

Varsovienne.

Music in Three-Four Time .

This is a very easy and graceful dance, and maybe readily acquired in one or two lessons by persons who are familiar with the other round dances.

THE STEPS.

First Part —The gentleman rests on his right foot, with his left foot slightly raised behind, and he commences with a slight slating on his right foot, and slides the left foot forward

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(count one)—then bring the right foot up to where the left is, raising the left foot in front (count two)—then fall on the left foot raising the right foot behind, and at the same time turning half round (count three—then step forward with the right foot, the heel being raised and the toe touching the floor, and there pause (counting four and five)—then bring the right foot back behind the left, slightly raised (count six). This occupies two bars. Then spring on the left foot and slide the right foot forward, repeating the Same as before four times. In all eight bars.

Second Part —Then take two steps of the mazourka without turning, springing on the right foot and sliding the left forward each time (two bars); then take one complete step of the polka redowa in turning half round, and pause as before (two bars.)

The same is repeated with the opposite feet (four bars), thus making in all sixteen bars for the entire dance.

For the lady the directions are precisely the same, only reversing the feet, that is right for left and left for right. It may be danced *ad libitum* , turning either to the right or the left.

THE NEW POLISH DANCE

La Koska

Music in Three-Four Time .

This dance is now a great favorite, and was originally introduced in 1850, by Miss C. C. Williams , who taught school at the Apollo Rooms in Broadway, she having arranged the dance with four figures; two of the figures being rather too difficult too ever become popular, have since been omitted, and in its present simple form has met with great success. The music for this dance requires to be played in three-four time, the same as a Mazourka, The steps are composed of the mazourka and polka redowa. The position is the same as any of the other round dances.

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STEPS.

1st. The gentleman takes three mazourka steps with the left foot, springing on the right foot each time, and 100 passing straight down the room, and then take one polka redowa step in turning half round round (four bars); then commence with the other foot, and repeat the same. (4 bars.)

2d. Take four polka redowa steps in turning to the right, and then four reverse in turning to the left. (8 bars.)—In all, 16 bars.

The step for the lady is precisely the same, only reversing the foot, that is, right for left, and left for right.

The Gorlitza.

Music in Two-Four Time .

This dance was introduced by Veran, in Paris and in London, in the spring of 1851. It is a Polish dance, much in vogue before the fall of Poland. It requires much practice to dance it gracefully, the movements being much varied. It is danced in Schottisch time, rather slow.

First Part .—The gentleman takes the lady, as in the Polka, and commences with the Polka step, with the left foot moving to the left, at the same time turning half round; then slide the right foot to the right,— bring the left foot behind the right, in fifth position; glisade with the right foot, finishing on both feet, with the left foot in front, for the lady as well as for the gentleman. All this occupies two bars. Spring on the right foot, at the same time raising the left foot in front; let the left foot fall behind the right; glisade with the right foot to the right, finishing with the left foot in front. Spring again on the right foot, at the same time raising the left foot in front; let the left foot fall behind the right, glisade with the right foot to the right, finishing with the left foot in front. This occupies two bars. This is one half of the dance. The last two bars are performed, turning round, without progressing.

Library of Congress

101

Second Part .—Begin with the Polka Mazourka step, commencing with the right foot, and turning half round; then the Cellarious step, (or slide-and-hop step), with the left foot to the left—the right foot falls behind, and stamp with each foot while counting one, two three.*
Four bars—in all eight bars.

The last part of this figure was originally danced thus,—the right fool fails behind; then glisade with the left foot, finishing with the left foot behind.

For the lady the directions are the same, only reversing the foot, except in the last two bars of the first part, and there each begins with the same foot.

- In this dance each part may be repeated twice, and it is sometimes danced so. In this case, the gentleman, after repeating the first part twice, has to begin the Polka Mazourka step with the left foot, and in repeating it he commences with the right.

The Redowa.

The Redowa is a Waltz that was introduced into London in the year 1846. The simple and charming style of this dance had secured a most complete success for it in Paris, where it was brought out a few years previous. To those persons who are already acquainted with the other dances, the step of the Redowa will not be found difficult to acquire.

The position for the Redowa is the same as for the Waltz (see page 84), and same as in the Polka; the couples may turn either to the right or to the left, or go forward or backward.

The Redowa step is only a *pas de basque* . The rhythm of this Waltz is two in each bar. The music is in threefour time, like the Mazourka, the first of the two movements occupying two intervals of the bar, and the second movement occupying the third.

102

Library of Congress

Remarks.

Before concluding, it may be well to remark that there are several other beautiful dances, the greater part of which would have to be seen to be admired, and can be learned only by tuition. The most of these dances are performed with some peculiar characteristic steps, of which it would be almost impossible to give a description that would enable any one to dance them without personal instruction.

Conclusion.

With regard to the plan of this little book, it should be remembered what it stated in my preface; and all those who have read it through can judge what degree of merit may be assigned to it.

Having completed my essay on Ball Room Dancing, I may here at least do myself the justice to remark that my materials for this work have been gathered during the series of years that I have devoted to the teaching of dancing.

But in this respect I do not wish to claim the author-ship of all the remarks and instructions that are here collected; and I would state that a portion of them have been selected from the best English and French authors on the subject.

In conclusion—this little work, which is principally designed for the use of my pupils, in order to facilitate their progress and cause them to appear with every advantage, has been my principal object. And therefore, if I have only been able to make myself properly comprehended by them, I shall feel perfectly satisfied with the result,

And remain their humble servant, THOMAS HILLGROVE.