THE

PROMPTER:

CONTAINING

FULL DESCRIPTIONS OF ALL THE QUADRILLES, FIGURES OF THE GERMAN COTILLON, ETC.

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CONTENTS.

	Page.
Preface,	7
Etiquette of the Ball Room,	9
The Position in Quadrille,	11
Quadrille Français Double,	14
Common Jig Figure,	17
"Balance to the Right,"—Jig Figure,	18
"Cheat," or Coquette,	18
Basket Figure,	19
Star Figure,	19
Quadrille Sociable,	20
Gavotte, or Minuet—the full Figures,	20
Gavotte, or Minuet—abbreviated,	21
March Quadrille,	22
The Lancers Quadrilles,	24
Caledonian Quadrilles,	27
Le Prince Impérial Quadrilles,	29
Le Quadrille Français	32
Les Variétés Parisiennes,	34
Technical Terms,	38
Spanish Dance,	44
Sicilian Circle,	46
Sir Roger de Coverley, or Virginia Reel,	46
"Round or Revolving Dances,"	48

THE COTILLON.

No.			
1.	L'Avant Trois Double,	Forward Three Double	5
2.	Les Chaises,	The Chairs,	5

David Mann 5-6-52

No.			Page.
3.	L'Éventail, . . .	The Fan, ...	53
4.	Le Chapeau, . .	The Hat, ...	53
5.	L'Écharpe, . . .	The Scarf, ...	53
6.	La Pyramide, . .	The Pyramid, . . .	54
7.	Le Verre de Vin, . .	The Glass of Wine, . .	54
8.	Les Gages, . . .	The Pawns, . . .	55
9.	Les Drapeaux, . .	The Flags, ...	55
10.	Le Colin-Maillard, .	Blindman's Buff, . .	55
11.	Les Rangs de Chaises, .	The Rows of Chairs, .	56
12.	Les Dames Assises, .	The Ladies Seated, . .	56
13.	Les Bouquets et les Rosettes	. . . . .	57
14.	Les Cartes, . . .	The Cards, ...	57
15.	La Chasse aux Mouchoirs,	The Handkerchief Chase,	57
16.	Le Portier du Convent,	The Convent Porter, . .	57
17.	La Corde. . . .	The Rope, ...	58
18.	Le "8," . . .	. . . . .	58
19.	Le Mouchoir Entortillé, .	The Twisted Handkerchief,	59
20.	Les Cavaliers Changeants,	The Changing Gentlemen, .	59
21.	Le Mouchoir, . .	The Handkerchief, . .	59
22.	Le Changement de Dames,	Exchange of Ladies, . .	60
23.	Le Cavalier Trompé, .	The Cheated Gentleman,	60
24.	Le Couple Assis, . .	The Seated Couple, . .	60
25.	Les Ondulations, . .	The Undulations, . .	61
26.	Le Coussin, . . .	The Cushion, . . .	61
27.	Le Chapeau Fuyant, .	The Fleeing Hat, . .	62
28.	Le Trompeur, . .	The Deceiver, . . .	62
29.	Le Coussin Mobile, .	The Moving Cushion, .	62
30.	Les Zigzags, . . .	The Zigzags, . . .	63
31.	Les Fleurs, . . .	The Flowers, . . .	63
32.	Le Miroir, . . .	The Mirror, . . .	63
33.	Le Serpent, . . .	The Serpent, . . .	64
34.	Les Couples Présentés,	The Couples Presented, .	64
35.	Les Dames Refusées .	The Rejected Ladies, .	65
36.	Les Quatre Coins, .	The Four Corners, . .	65

No.			Page.
37.	Les Quatre Chaises,	The Four Chairs,	65
38.	Le Rond Trompeur,	The Deceiving Circle,	66
39.	Les Écharpes Volantes,	The Flying Scarfs,	66
40.	La Corbeille,	The Basket,	66
41.	Les Bras Entrelacés,	The Arms Entwined,	67
42.	Les Colonnes,	The Columns,	67
43.	Les Dés,	The Dice,	68
44.	Le Drap Mystérieux,	The Mysterious Sheet,	68
45.	Les Mains Mystérieuses,	The Mysterious Hands,	68
46.	La Phalange,	The Phalanx,	69
47.	Le Berceau,	The Arbor,	69
48.	Le Contredanse,		70
49.	Le Quadrille Double,		70
50.	La Double Pastourelle,		70
51.	Les Portes,	The Gates,	71
52.	Le "X" des Cavaliers,	The X of the Gentlemen,	71
53.	Le "X" du Cavalier et de la Dame,		72
54.	Les Génuflexions,		72
55.	Les Génuflexions à Quatre,	The Genuflections with Four,	73
56.	Le Moulinet,	The Mill,	73
57.	Le Moulinet Changeant,	The Changing Mill,	74
58.	Le Moulinet Changé,	The Changed Mill,	74
59.	Le Moulinet des Dames,	The Ladies' Mill,	74
60.	Le Double Moulinet,	The Double Mill,	75
61.	La Croix Étendue,	The Extended Cross,	75
62.	Le Triangle Changeant,	The Changing Triangle,	76
63.	Les Chaînes à Quatre,	The Chains with Four,	76
64.	Les Chaînes Croisées,	The Crossed Chains,	76
65.	Les Chaînes en Ligne,	The Chains in Line,	77
66.	La Chaîne Anglaise,	The English Chain,	77
67.	Les Chaînes Continues,	The Continuous Chain,	77
68.	Les Chaînes Variées,	The Varied Chains,	7
69.	Les Cavaliers Ensemble,	The Gentlemen Together	7
70.	Les Petits Ronds,	The Little Rounds,	79

No.		Page.
71. Le Rond Brisé. . .	The Broken Round, . .	79
72. Les Ronds à Trois, .	The Rounds of Three, .	80
73. Les Ronds à Quatre, .	The Rounds of Four, .	80
74. Le Rond à l'Envers, .	The Reversed Round, .	81
75. Le Grand Rond, . .	The Grand Round, . .	81
76. Les Cercles Jumeaux, .	The Twin Circles, . .	82
77. La Triple Passe, . .	The Triple Pass, . .	82
78. Les Dames Dos-à-Dos,	The Ladies Back to Back,	83

FINAL FIGURES.

79. La Poursuite, . . .	The Pursuit, . . .	83
80. L'Allée Tournante, .	The Winding Alley, .	83
81. Les Deux Lignes, . .	The Two Lines, . . .	84
82. La Dame à Gauche, .	The Lady to the Left, .	84
83. Le Colimaçon. . . .	The Snail, ...	85
84. La Réunion des Couples,	The Reunion of Couples,	85
85. Le Grand Moulinet, .	The Grand Mill, . .	85
86. Le Labyrinthe, . . .	. . . . .	86
87. Le Rond Finale, . .	The Final Round, . .	86

ADDENDA.

Les Menus Plaisirs Quadrilles, ... 87

PREFACE.

In response to the frequent inquiry, "Have you a book, describing the figures of the Quadrilles?" and at the solicitation of many pupils, this little book is offered. Care has been taken to render it correct in the minutest technicality. For this purpose, no definition of a technical term is given unless sanctioned by standard authority (English and French,) or fashionable usage.

The figures of the different Quadrilles herein described, are those now in vogue, as accepted in this country. Some of the dances, however, such as the Gavotte or Minuet, Spanish Dance, Sicilian Circle, Virginia Reel, and all round dances, except the Polka, Polka-Redowa, Galop, Valse à Deux Temps, Waltz and Redowa, are not considered fashionable; yet they are in considerable demand, and are almost universally taught.

All dances not nerein contained have received such little favor, or have been so long in fashionable disuse, as to preclude their insertion.

THE PROMPTER.

ETIQUETTE OF THE BALL ROOM.

Gentlemen should dance the first set with the ladies under their escort.

Among persons not previously acquainted, the acquaintance ends with the dance; and if the gentleman desires to dance again with the same lady, he must be introduced again; in short, his acquaintance ends with every dance, and he has no claim to her acquaintance at any subsequent time, or other place, unless the lady first recognizes him, and desires to continue the acquaintance.

A gentleman, meeting a lady friend at a public ball, and wishing to dance with her, should be introduced by her escort, before taking upon himself the right of dancing with said lady. He should not engage himself to the same lady friend, for any subsequent dance, without the approval of the lady's escort. And all introductions to a lady at a public ball, must be made exclusively by her escort, except when the escort delegates, with the lady's consent, the privilege to the floor manager, or some other person. This is a good rule, and a protection to the gallantry of gentlemen who take company with them, preventing those who take no ladies from assuming and relinquishing at pleasure the place of the responsible escort.

A gentleman will not take the liberty, nor be guilty of th

impoliteness of introducing another gentleman to a lady whose temporary acquaintance he, himself, had formed in the ball-room.

Floor managers have no right to introduce partners to ladies, unless by request or permission.

At private parties, where all are acquainted, introductions are unnecessary.

Contentions must be avoided in the ball-room.

It is an insult to leave one set to join another, except when the change is occasioned by dispute as to the pre-occupancy of place.

Disputes as to the pre-occupancy of a place in a set, are to be settled by the floor manager, or master of ceremonies.

If there are more gentlemen than ladies present, the former should not dance together under the plea that there are not enough ladies, or that they want to fill up a set. Ladies do not wish to dance in a set where two gentlemen are the *vis-à-vis*.

Gentlemen will not congregate around the dressing room and entrance doors, so as to prevent ease of ingress and egress.

Gentlemen should remember that random and grotesque movements of the legs and body, in dissonance with the movements of their partners,—going forward when they should be retreating, and *vice versa*, altogether out of harmony with the measure of the music, and the figure—do not contribute to beauty of motion; and it would be better to refrain from any burlesque of obsolete Quadrille steps, and to substitute a more gentle and gliding movement, more in harmony with the present accepted mode.

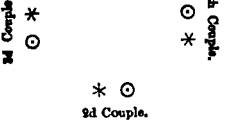
THE POSITION IN QUADRILLE.

Before attempting a Quadrille, first ascertain which is "the head of the room." Many suppose it to be where the music is located. This is an error. The orchestra is frequently upon the side, and sometimes over the entrance, of large ball rooms, but the head is never on the side, nor at the entrance.

The head is generally that part of the room *opposite, or farthest from the entrance.* But when the entrance is upon a side of the room, then *custom* determines which end, to the right or left of the entrance, is the head.

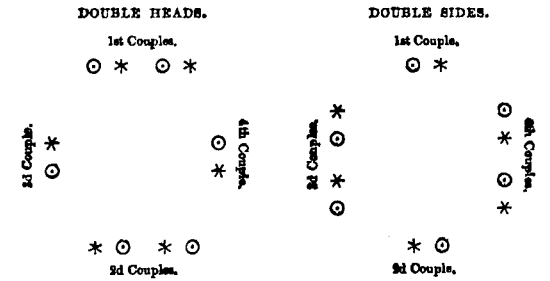
At private houses there is no established rule for determining the head. It may be near the front windows, or at the opposite end,—at the option of the master of ceremonies.

Having ascertained the head of the room, the next thing to know is the manner in which the couples are numbered. The complement of each set is four couples. The first couple in each set is nearest, and have their backs to, the head of the room; the second couple is opposite, and faces the first; the third couple is to the right of the first, and the fourth opposite the third. The four couples thus form a square, each couple standing on the middle of its respective side. Dances in this form are called Quadrilles, or Square Dances. The ladies stand at the right of their partners, thus:



* Represents a Gentleman. ⊙ Represents a Lady.

Sometimes there may be two extra couples. In such cases, when the figures to be executed permit, "double heads" or "double sides" may be formed, thus:



These forms should be avoided, unless you know the figures will be practicable.

A Quadrille is one Number of Figures.

Two or more Figures constitute a Number: as in 1st No. Plain Quadrille, "Right and Left" is a figure; "Balancé" is the next figure; "Ladies Chain" the next; and "Balancé" the last; altogether, these figures constitute a Number.

A Figure usually takes a strain of eight measures of music. "Forward Two," in 2d No. Plain Quad.; "Grand Right and Left," and also, "Ladies to the Right" (tourbillon figure,) in 5th No. Prince Impérial, each take 16 measures.

Frequently, parts of two figures are combined and constitute one figure, as "Half Promenade," and "Half Right and Left."

A Figure is sometimes subdivided, as "Forward Two" in 2d No. Plain Quad.; the separate parts being "forward and back," "cross over," "chassé croisé and back," "re-cross to places."

Five Numbers usually constitute what is termed "a set of Quadrilles;" as the "Lancers Quadrilles," "Caledonian Quadrilles," "Le Prince Impérial Quadrilles," etc.

It is common to designate Numbers as Figures,—*i. e.*, instead of 1st No., 2d No., &c., they are sometimes called 1st Fig., 2d Fig., &c. The former definitions are preferable;—the term "Numbers" according with the five Numbers or different pieces of music set to the Quadrilles. Figures accord with the strains of music.

The phrase "Let us form a set," means to form a set of four couples in Quadrille form. [*See diagram.*] When dancing with strangers, it is advisable to take a side.

As soon as the sets are all formed, the floor manager gives a signal to the orchestra to begin. When the music commences, the dancers all salute partners. Immediately after, they salute corners,—that is, the ladies courtesy to the gentlemen on their right, and at the same time the gentlemen bow to ladies on their left. These salutations are made during the introductory, or first strain of eight measures of music.

At the commencement of the second strain the figure begins. During the first eight measures of each number, after the first, the dancers remain standing; the figure always commences with the second strain, except in the fifth number of the Lancers, and sometimes, the fifth number of the Prince Impérial.

The numbers at the right of the following pages, indicate the number of measures of music required. For example:

RIGHT AND LEFT, ... 8

means that eight measures of music are required for that figure.

In Quadrille dancing, two walking steps are required for each measure of music. For example:

FORWARD AND BACK. 4

requires four steps forward and four backward.

Having ascertained the preliminary details, we will now proceed with the figures of the different Quadrilles, as now danced.

QUADRILLE FRANÇAIS DOUBLE.*

[Commonly known as *Plain Quadrille.*]

No. 1.

	Measures.
RIGHT AND LEFT,†—(1st and 2d couples,) . . .	8
BALANCÉ, ‡	8

---

* This set of Quadrilles is the basis of all Quadrille dancing, and must be thoroughly understood in order to move understandingly through any of the other Quadrilles. Notes of reference to "Plain Quad." refer to this set.

† "Right and Left" means right hand and left hand. It is executed as follows: The two couples move forward, meeting in the centre, and pass each other, each person giving the right hand to his or her *vis-à-vis;* each couple then passes to the opposite couple's place, and, partners joining left hands, turn half round, bring the lady on the right, facing the centre; each couple then returns to its place in the same manner, again givingright hands in passing at the centre, and joining left hands in turning into its original position. In passing at the centre, the ladies pass between the two gentlemen. Giving the right hand to opposite person is, however, usually omitted.

‡ The *Balancé* is performed by giving both hands to partners, crossing hands, facing partner and executing a sliding step sidewise to the opposite side, passing to the right of the opposite couple, and returning on same side, without turning partner. The sliding step is executed by the gentlemen in the same manner as "side step to the left" in military tactics, but twice as quick, and not so stiffly,—more of a galloping step,—without

Measures.

LADIES' CHAIN, * 8

BALANCÉ, † 8

Side couples the same.

No. 2.

FORWARD TWO:—‡

Forward and back, (1st and 2d couples,)	4	16
Cross Over—Ladies passing between,	4	
Chassé Croisé and back, §(cross & re-cross partners)	4	
Re-cross to places—Ladies passing between,	4	

BALANCÉ, (same as in No. 1,) 8

Repeated by Head couples—sides the same.

No. 3.

RIGHT HAND ACROSS: ‖ —1st and 2d couples cross over (without turning partners,) all giving right hand to *vis-à-vis* in passing. 4

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lifting the feet; at the same time, the ladies do the same step, with the right foot in advance. Return to places, with [redacted] other foot in advance. Or, instead of the sliding step, walk across eight steps, (bringing the feet together on eighth step,) and return in same manner.

* "Ladies Chain" is executed in this way: the two ladies advance to centre, give right hands, pass on, and turn opposite gentlemen round with left hands, and return to places in same manner.

† "Balancé" same as before.

‡ For remarks upon this figure, see p. 41.

§ *Chassé [redacted]é et déchassé*, (usually called by Prompters, Chassé across,) meaning, to cross and re-cross,—to move across and back, *i. e.*,—the partners face each other; each then takes four steps forward and four backward, the partners passing and re-passing each other, the ladies always passing in front—nearest the centre.

‖ Giving the right hand to opposite person in going across may be omitted.

LEFT HANDS BACK:—In returning, all give the left hand to *vis-à-vis*, and pass, retaining left hands, and give right hands to partners, forming a circle in centre of set, (the ladies hands being crossed, and the gentlemen's apart,) 4

BALANCÉ IN CIRCLE, (*Sur place.*) See p. 39. . . 4

HALF PROMENADE TO OPPOSITE COUPLE'S PLACE:—Give both hands (crossing hands) to partner, and make a half circle to opposite couple's place; *going to the right of opposite couple,* 4

TWO LADIES FORWARD AND BACK, (four steps each way,) 4

TWO GENTLEMEN FORWARD AND BACK, ... 4

FOUR FORWARD AND BACK, ... 4

HALF RIGHT AND LEFT TO PLACES, ... 4

Head couples repeat all the above;—sides the same.

No. 4.

FORWARD FOUR:—(1st and 2d couples forward and back,) 4

Forward again, and leave first lady with opposite gentleman, who returns with the two ladies to place of second couple; (the first gentleman retires alone to his place,) 4

FORWARD THREE:—(forward and back,) 4

Forward again, and leave both ladies with opposite gentleman, who advances to receive them, and with them retires to place of first couple; the second gentleman retires to his place,) 4

FORWARD THREE:—(forward and back,) 4

Forward again, and form circle of four, ... 4

HANDS FOUR HALF ROUND:—moving to the left and exchange places with opposite couple, ... 4

Measures.

HALF RIGHT AND LEFT TO PLACES, ... 4

Repeated by the first and second couples; except that the second lady will be first left opposite. Counterpart for the others.

No. 5.

ALL CHASSÉ CROISÉ AND BACK:—(pass and re-pass partners, the ladies passing in front of gentlemen, both times.) See p. 40. 8

FORWARD TWO, } Same as No. 2. { 16
BALANCÉ, } { 8

Repeat. Third and fourth times, side couples take the lead. After the fourth "Balancé" finish with—

ALL CHASSÉ CROISÉ and back, and salute partners. . 8

COMMON JIG FIGURE.

HANDS ALL ROUND, ... 8

ALL THE LADIES BALANCÉ TO THE RIGHT:—(each lady balancés to, and turns, with both hands, the gentleman on her right.) See p. 39. 8

Balancé to, and turn, next gentleman on the right, . 8

Balancé to, and turn, next gentleman, ... 8

All balancé to partners, and turn, ... 8

HANDS ALL AROUND, ... 8

ALL THE GENTLEMEN BALANCÉ TO THE RIGHT:—(executing the figure in same manner as ladies,) . . . 32

HANDS ALL ROUND, ... 8

ALL CHASSÉ CROISÉ AND BACK, ... 8

"BALANCÉ TO THE RIGHT"*—JIG FIGURE.

	Measures.
HANDS ALL ROUND, ...	8
FIRST COUPLE BALANCÉ TO RIGHT, AND FOUR HANDS ROUND,	8
SAME COUPLE BALANCÉ TO LEFT, AND FOUR HANDS ROUND,	8
HANDS ALL ROUND, ...	8

Counterpart for the others in their order. †

Finish with ALL CHASSÉ CROISÉ AND BACK.

"CHEAT," OR COQUETTE.

FIRST COUPLE BALANCÉ TO RIGHT:—Forward (first couple towards third couple; and at same time, third couple towards first couple,) and back; forward again, and turn with both hands,—(the first lady turns third gentleman, and first gentleman turns third lady,)	8
Balancé to next couple, (second) and turn, .	8
Balancé to next couple, (fourth) and turn, .	8
Balancé to partner and turn; or, all balancé to partners and turn, ...	8

Counterpart for the others in their order. †

It is optional whether you turn the person to whom you balancé, or exercise the privilege, from which this figure takes its name, to "cheat" that person by making a feint to turn, and suddenly moving away, turn somebody else. Or, you may be about to turn with some person, and some one else may hold you.

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* This figure is usually danced to the tune of the "White Cockade," and is frequently called by that name.

† The order in which the couples take their turn, in these figures, is to the right; that is, the first couple will perform the figure first; third couple next; second couple next; fourth couple last.

BASKET FIGURE.

Measures.

FORWARD TWO, BALANCÉ, } Same as No. 2, Plain Quad., p. 15 { 16 . 8

ALL THE LADIES JOIN HANDS IN CENTRE,* . . . 4

GENTLEMEN JOIN HANDS OUTSIDE THE LADIES, . . 4

GENTLEMEN HANDS ROUND, ... 8

Here a pause occurs, or (as is usual,) one of the musicians will execute a cadenza, during which the "Basket" is formed by the gentlemen passing their hands over the ladies' heads, (all retaining hands as before,) . . . . . *ad. lib.*

ALL BALANCÉ, (*sur place*) hands being still joined, . 4

TURN PARTNERS TO PLACES, ... 4

Repeat all the above. Same for side couples.

STAR FIGURE.

ALL PROMENADE, ... 8

FOUR LADIES FORWARD AND BACK, ... 4

GENTLEMEN THE SAME, ... 4

FOUR LADIES CROSS RIGHT HANDS AND GO HALF ROUND, 4

LEFT HANDS BACK,—and retaining left hands, give right hands to partners, ... 4

ALL BALANCÉ, (*sur place,*) 4

TURN PARTNERS TO PLACES, ... 4

Repeat. Third and fourth times, gentlemen forward and back first, "Cross right hands," &c. Finish with All Chassé Croisé and back, and salute partners.

* Third and fourth times, gentlemen join hands in the centre. In forming the "Basket," the ladies should always be at their partners' right.

QUADRILLE SOCIABLE.*

Measures.

HEAD COUPLES RIGHT AND LEFT, ... 8

SIDES THE SAME, ... 8

ALL THE LADIES BALANCÉ TO RIGHT and exchange partners, (each lady going into next lady's place to the right,) 8

ALL PROMENADE, ... 8

HEAD COUPLES LADIES' CHAIN, ... 8

SIDES THE SAME, ... 8

ALL THE LADIES BALANCÉ TO RIGHT and exchange partners, ... 8

ALL PROMENADE, ... 8

Repeat all the above.

GAVOTTE, OR MINUET.—(*The Full Figures.*)

LADIES' CHAIN, ... 8

SIDES FOUR:—The first and second couples lead to the couples on their right, then retire; forward again in same direction and exchange partners,—the gentlemen exchanging places, ... 8

While the head couples lead this figure—first and second times—the side couples lead to the left; thus, instead of forming a square, the couples will be formed in two diagonal lines, parallel with each other, and all dancing. After exchanging partners—

FIRST LADY FORWARD AND BACK TWICE, ... 8

---

* Prompters often call figures in the "Sociable" to suit their fancy, introducing the "Star Figure," "Grand Chain," etc.

Measures.

First Gentleman the Same, (being opposite his partner,) 8
Right Hand Across, (same two) 4
Left Hand Back, ... 4
Forward Two, (same two forward and back,) . . 4
Dos-à-Dos—(same two,) forward and go round each other back to back, and return backward to exchanged partner, ... 4
All Forward and Back:—All forward and back; forward a second time, and turn partners to (original) places, ... 8
Repeat all the above;—the second couple doing the same as first couple has done
Third and fourth times, side couples lead to the right, in "Sides Four," causing head couples to move to the left.

GAVOTTE, OR MINUET.—(*Abbreviated.*)

First and Second Couples Forward and Back, . 4
Dos-à-Dos:—(Forward and go round the opposite person back to back, and return backward to places, . 4
Sides Four, and Exchange Partners, (as previously described,) 8
Ladies' Chain All:—Same as Ladies' Chain in 1st No. Plain Quad., except that it is performed with the same couple that you exchanged partners with,—the entire set executing the figure at the same time. 8
All Forward (toward original partners,) and Back, . 4
Turn Partners to Places, ... 4
Repeat all the above; after which, side couples lead the figure

MARCH QUADRILLE.

Measures.

First Couple* Promenade Round inside and face outward, ... 8

Third Couple † Promenade Round first couple, and fall in behind first couple, ... 8

Second Couple † Promenade Round first and third couples, and fall in behind third, ... 8

Fourth Couple † Promenade Round the first, third and second, and fall in behind second couple, . . 8

The floor managers then form the sets in proper lines.

Ladies March to the Right,—Gentlemen to the Left, as follows:

The "top lady." ‡ turns to the right;—and, at same time, "top gentleman" turns to the left, (all the ladies following

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*First Couple Promenade Round Inside.—Some persons erroneously think that the couples should promenade *outside* their own set. They should always keep within its limits, and not interfere with any other set, as would be the case when the sets are close together.

† There are local differences in executing this figure, in forming for the March:—First, the one already described, occupying eight measures of music for each couple—thirty-two measures in all; or, they may fall in, in the same order, but without promenading around the other couples, and taking but eight measures in all; or, as in 5th No. of Lancers, taking in all but eight measures of music. The form first described, however, is the correct one.

‡ "Top lady," "top gentleman," "top couple,"—so-called in contradistinction to the first couple of each set; the top couple being immediately at the head of the room, and the leading couple in the march. In calling figures, when in Quadrille form, the couples should be designated as "first and second couples," or "Head couples," and not "Top and bottom couples," or "Tops;" "Third and Fourth couples," and "Side couples," are both correct.

top lady, and all the gentlemen following top gentleman,) and they march round to the foot of the room, where partners meet, and march, in couples, to the head of the room. This may be repeated two or three times; or, it may be varied, by the top couple marching to the right, next couple to the left, next couple to the right, and so on,—every other couple marching to the right or left,—meeting at the foot, and marching up to the head, four abreast. Here they may divide as before, and come up again, four abreast; or, right or left wheel at the head of the room, and march round four abreast to the foot; then, march up four abreast again to the head, separate in couples to right and left, march around to the foot, where they meet and march up in couples, (taking original places in line of march,) and stop as soon as the top couple reaches the head of the room.

At the end of the march, face partners, separate from partners, forming two lines, gentlemen on one side, partners opposite.

Top Couple Balancé: *—Forward and back; forward again and turn once and a half round, then chassé down the middle, taking place below last couple. (The sliding step described in "Balancé," 2d No. Plain Quad., may be used in "Chassé down the middle;" or, take waltz position and polka.) As soon as the top couple commences to "Chassé down the middle," the next couple will forward, back, &c., and take place on the lower end of the line; and so on, till all the couples have gone through, then,—

All Forward and Back.

Turn to Places:—(Forward again, and turn to original

* Sometimes, four couples, (an entire set,) forward and back, turn, and chassé down the middle together, in couples.

places in Quadrille,)—after which, one or two numbers may be danced.

If the March Quadrille is the last dance before supper, it is usual, after marching round the room a few times, to march down to supper, without doing the subsequent figures described.

THE LANCERS-QUADRILLES.

No. 1.

Measures.

First and Second Couples Forward and Back, . 4

Forward Again and Turn:—(Turn the opposite person with both hands, and return to places,) . . 4

Cross Over, (Les Tiroirs:)—First couple passing between second, (without turning partners,) . 4

Return to places: Second couple passing between first, ... 4

All Balancé to Corners:—(All the ladies balancé to gentlemen on their right; at the same time all the gentlemen balancé to ladies on their left,) turn with both hands, and return to places, ... 8

Repeated by head couples. Second time in "Cross over," second couple first passes between.

Counterpart for the others.

No. 2.

First and Second Couples Forward and Back, . 4

Forward again and leave Ladies in Centre, (facing partners,) 4

Chassé to Right and Left, (See p. 40,) . . . 4

Turn to Places, (giving both hands,) 4

All Forward and Back in Two Lines, . . . 4

Turn Partners to Places, ... 4

Repeated by head couples,—ditto sides.

In forming two lines, first and second times, the side couples join the nearest head couples,—the partners separating,—the ladies joining head couples on their right, and gentlemen joining head couples on their left,—making four on a side; the third and fourth times, the head couples separate and join side couples.

No. 3.

Measures.

FIRST AND SECOND COUPLES FORWARD AND BACK, . 4

FORWARD AGAIN AND SALUTE,—(courtesy and bow,) and back to places, ... 4

FOUR LADIES CROSS RIGHT HANDS,* and go half round; at same time gentlemen promenade singly in opposite direction, ... 4

LADIES CROSS LEFT HANDS * and return; at same time gentlemen return to meet partners, whom they turn to places, ... 4

Repeated by head couples—ditto sides

No. 4.

There are two fourth numbers to the Lancers Quadrilles, the most popular of which is given first.

FIRST AND SECOND COUPLES LEAD TO THE RIGHT AND SALUTE 4

LEAD TO THE COUPLE ON THE LEFT AND SALUTE, . . 4

Return to places and Salute Partners, . . . 4

RIGHT AND LEFT, (first and second couples,) same as 1st No. Plain Quad., ... 8

The second time the head couples perform this

* "Ladies' Chain," or "Double Ladies' Chain," is sometimes substituted.

figure, they lead to the couples on their left * and salute; then, around to the couples on their right and salute. After which, they return to places and salute, and "Right and Left."

Same for side couples.

No. 4. Measures.

This number has a greater quantity of music—four measures more than the preceding No. 4, and is more in accordance with Quadrille music, the second part having sixteen measures,—the second part of the other No. having but twelve.

FIRST AND SECOND COUPLES LEAD TO THE RIGHT AND SALUTE, 4
LEAD TO LEFT AND SALUTE, ... 4
CHASSÉ CROISÉ ALL, and turn to places, . . . 8
RIGHT AND LEFT,—(first and second couples,) . . 8

Repeated by head couples leading to the left * and afterward to the right, &c.

Same for side couples.

No. 5.

The figure begins with the music.

GRAND CHAIN, (described on page 39,) . . . 16
FIRST COUPLE FACE OUTWARD:—(The gentleman with his right hand takes his partner's left, passes her before him, and both face outward in place;) then, couple on the right take position behind leading couple; next, couple on the left of leading couple, fall in; the opposite couple remain in place, . . . 8

* N. B.—According to the rule for this figure, the couples should always visit the couples to their right first, and the couples to their left afterward. Custom, however, seems to sanction the other way as correct also; at any rate, it is the most fashionable.

Measures.

ALL CHASSÉ CROISÉ and back, (pass and re-pass partners, ladies passing in front of partners,) . . . 8

PROMENADE * around, (counter march,) ladies to right, gentlemen to left, meeting at the foot and coming up with partners; then separate in two lines—ladies on one side, gentlemen opposite, ... 8

ALL FORWARD AND BACK, ... 4

FORWARD AGAIN AND TURN PARTNERS TO PLACES, . . 4

The entire Number is executed four times. The other couples, in their order, lead the figure. After the fourth time, finish with the GRAND CHAIN.

CALEDONIAN QUADRILLES.

No. 1.

FIRST AND SECOND COUPLES CROSS RIGHT HANDS, and go half round, ... 4

LEFT HANDS BACK, and return to places, ... 4

BALANCE TO PARTNERS AND TURN, ... 8

LADIES' CHAIN, ... 8

HALF PROMENADE, ... 4

HALF RIGHT AND LEFT, ... 4

Same for side couples.

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* Always keep within the limits of your own set in this March or Promenade. The last couple in line of march, may march round with the others, or stand still—separating sufficiently to allow the other couples to march behind and between them. Or, instead of turning outward, the leading couple may march down the middle and up again—the others following.

No. 2.

Measures

First and Second Couples Forward and Back, . . 4
Forward again, Salute and return to places, . . 4
All Balancé to Corners, ... 4
Ladies Change Places to the Right,—turning with both hands the gentlemen to whom they "Balancé,"—each lady passing into the next lady's place, . . . 4
All Promenade,—(with new partners,) 8

This number is done four times—all finishing in places.

No. 3.

First and Second Couples Forward and Back, Twice, . 8
Cross Over:—First Couple passing between second, (without turning partners,) 4
Return—second couple passing between, . . . 4
Balancé to Corners, turn, and return to places, . . 8
All join Hands, forward (to the centre,) and back, twice, 8

Repeated by head couples—same for sides.

No. 4.

First and Second Couples Forward and Stop, . . 4
Turn Partners to Places, ... 4
Four Ladies Change Places to the Right,—(each lady passing into the next lady's place,) 4
Gentlemen Change Places to the Left, . . . 4
Ladies again to the Right, ... 4
Gentlemen to the Left,—(meeting partners in opposite places,) 4
Promenade to Places, and turn Partners, . . . 8

4 times; third and fourth times, side couples forward and stop, &c.

No. 5.

Measures.

FIRST COUPLE PROMENADE round inside, . . . 8
FOUR LADIES FORWARD AND BACK, ... 4
FOUR GENTLEMEN FORWARD AND BACK, ... 4
ALL BALANCÉ TO PARTNERS, ... 4
TURN PARTNERS, ... 4
HALF GRAND CHAIN, (meeting partners in opposite places,) 8
HALF PROMENADE TO PLACES, AND TURN PARTNERS, . 8

After the fourth time, finish with ALL CHASSÉ CROISÉ, and back.

LE PRINCE IMPÉRIAL QUADRILLES.

Composed by the Société Académique des Professeurs de Danse de Paris, Artistes du Théâtre Impérial de l' Opéra.

No. 1.—*La Chaîne continue des Dames.*

FIRST AND SECOND COUPLES LEAD TO RIGHT AND SALUTE, 4
TAKE LADY FROM THE SIDE AND CHANGE PLACES: (First and second gentlemen still retaining partner's hand, each with left hand take hand of lady on the side, and each trio go backward to head couples' places—second to first couple's place, first to second couple's place, facing the centre,) 4
LADIES RIGHT AND LEFT AROUND: The four ladies (without the gentlemen,) cross over, and each give right hand first to lady directly opposite, (from head to head;) pass on, and give left hand to next lady, (from side to side;) then right hand from head to head; and lastly, left hand from side to side, ending by

Measures.

facing partners,—the four ladies having their backs to centre of set.* 8

ALL CHASSÉ TO RIGHT AND LEFT, ... 4

TURN PARTNERS, ... 4

The first and second couples repeat the above which bring all to their own places. Side couples repeat.

No. 2.—*La Nouvelle Trénis.*

FIRST GENTLEMAN AND OPPOSITE LADY FORWARD AND TURN WITH BOTH HANDS, (finish in centre, with lady on the right, and both face lady standing alone,) . . 4

CROSS OVER AND TURN WITH LEFT HANDS: The lady standing alone passes between the couple in centre, and with left hand, turns the opposite gentleman; at the same time, the couple in centre turn (with left hands) into the place just made vacant, . . 4

FORWARD FOUR AND BACK, ... 4

LADIES' HALF CHAIN, ... 4

ALL CHASSÉ CROISÉ AND TURN CORNERS WITH RIGHT HAND, 4

TURN PARTNERS WITH LEFT HAND, ... 4

Repeated by the others successively.

No. 3.—*La Corbeille.*

FIRST LADY TO THE CENTRE: The gentleman places his lady in centre, facing him, salutes her, and retreats alone to his place, ... 4

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* This movement is similar to "Grand Chain." A very common fault in this figure, is for the ladies to crowd in the centre, frequently causing them to give the hand to the wrong person. To obviate this, perform the figure in a circle—making the circle as large as possible within the limits of the set.

Measures.

OPPOSITE LADY TO THE CENTRE, ... 4
LADY ON THE RIGHT (3d lady) TO THE CENTRE, . . 4
LADY ON THE LEFT TO THE CENTRE, ... 4
LADIES HANDS ROUND. (Ladies being back to back, or back to centre, take hands and move round to their right,) 4
FOUR GENTLEMEN FORWARD AND TAKE HANDS OF LADIES, (giving right hand to partner and left hand to next lady, forming a grand ring, Gentlemen facing inward and Ladies outward,) 4
ALL BALANCÉ, (*sur place,*) with hands joined, . . 4
TURN PARTNERS TO PLACES. (Gentlemen drop the hands of Ladies on the left, and turn partners to places,) . 4
Counterpart for the others in their order. Four times.

No. 4.—*La Double Pastourelle.*

1ST AND 2D COUPLES FORWARD AND BACK, ... 4
LEAD TO THE RIGHT, LEAVE 1ST LADY AND 2D GENTLEMAN: 1st Lady on the left of 3d Gentleman and 2d Gentleman on right of 4th Lady. (1st Gent. and 2d Lady retire to places,) 4
SIX FORWARD AND BACK TWICE, ... 8
FORWARD TWO, (The Lady and Gentleman standing alone, forward and back,) 4
FORWARD AGAIN, SALUTE and go to partners, . . 4
HANDS FOUR HALF ROUND, (on each side) and change places: 3d and 4th couples retreat to the places of 1st and 2d couples respectively, ... 4
HALF RIGHT AND LEFT TO PLACES, ... 4
Repeated by the others in order.

No. 5.—*Le Tourbillon.*

LADIES TO THE RIGHT. (They turn each Gentleman, except partners, with the right hand,) 16
FIRST GENTLEMAN AND OPPOSITE LADY FORWARD AND BACK, 4
FORWARD AGAIN AND TURN HALF ROUND WITH RIGHT HANDS, finishing so that each will face his or her partner, 4
CHASSÉ TO RIGHT AND LEFT, ... 4
TURN PARTNERS with both hands to places, . . 4

Same for the three other couples respectively, the forward two being always preceded by the tourbillon (whirligig), in 16 measures—all the Ladies turning the Gentlemen.

After the Tourbillon has been executed a fifth time, to finish all, the gentlemen lead their ladies to centre, (the ladies take position back to back,) gentlemen retire to places and all salute partners.

LE QUADRILLE FRANÇAIS.

In France, the Quadrille Français differs materially from the English and American form. There, they dance in lines, extending the length of the room, and perform the figures in some respects in a similar manner to the original Quadrille. The Balancé is omitted. The second figure (forward two,) takes 20 measures—a bow and a courtesy completing the 24 measures.

In the former country, the leading gentlemen with their ladies face the music; but in England and this country, the leading gentlemen with their ladies face the left of the room, the same as third couples in a square set. The following are the figures of the QUADRILLE FRANÇAIS, in lines:

No. 1.

	Measures.
RIGHT AND LEFT, (without giving hands,) . . .	8
SALUTE PARTNERS, (4 measures;) face *vis-à-vis*, (4 meas.,)	8
LADIES' CHAIN, ...	8
HALF PROMENADE, ...	4
HALF RIGHT AND LEFT, ...	4

No. 2.

FORWARD TWO :—*		
Forward, obliquely to the right and back, . .	4	20
Repeat, ...	4	
Cross over—(they pass each other to the left, turning half round as they pass, and facing each other as they turn, walking backward four steps to the opposite side,)	4	
Forward, obliquely to the right and back, .	4	
Recross to places, passing to the left, &c., as before,	4	
SALUTE PARTNERS, ...		4

No. 3.

FORWARD (obliquely to the right,) AND BACK,* . .	4
Give left hand to *vis-à-vis*, and right hand to partner,	4
BALANCÉ, in line, (*sur place*,)	4
EXCHANGE PLACES WITH OPPOSITE COUPLE, . . .	4
FORWARD TWO,† obliquely to the right and back, twice,	8
FORWARD AND BACK, FOUR, ...	4
HALF RIGHT AND LEFT TO PLACES, ...	4

* This figure is performed the first time by the leading gentleman and opposite lady; second time by the other two.

† Same two who commenced the figure.

No. 4.

Same as No. 4 in Quadrille Français Double, (p. 16,) with the exception of the order in which the gentlemen leave their ladies opposite. The leading gentleman nearest the head of the room leaves his lady opposite; the next gentleman on the same side takes the opposite lady; the next leaves his lady, and so on down the line. The second time the figure is performed, the order is reversed.

No. 5.

Same as No. 2, preceded each time by "ALL FORWARD AND BACK IN TWO LINES:" (They all join hands on each side, and forward and back twice, taking 8 measures of music.) After the "FORWARD TWO" has been performed twice, finish with ALL FORWARD AND BACK twice, in two lines.

LES VARIÉTÉS PARISIENNES.

A new Quadrille, composed by the "Société Académique des Professeurs de Danse de Paris," etc. Introduced in America by WILLIAM B. DEGARMO.

NOTE.—This Quadrille is danced by four couples, but they are numbered differently from the ordinary way, the leading couple being No. 1; couple to the right, No. 2; opposite couple, No. 3; couple to the left, No. 4. Each figure is danced four times. In the following explanation of the figures it will be seen that the Round dances are blended with

Quadrille movements,—the latter part of each number changing into Valse or Polka time. The music is published by Messrs. William A. Pond & Co., 547 Broadway, N. Y., and may be ordered at any music store.

EXPLANATION OF THE FIGURES.

No. 1.

L'INVITATION.—*Valse.*

	Measures.
First couple advance with four steps to the couple on their right, and salute (2 meas.); retire to places (2 meas.)	4
Lead to the couple on the left, salute and return to places,	4
Right and left with opposite couple,	8
All waltz around,	16

Repeated by the other couples in their order.

No. 2.

L'ÉTOILE.—*Polka.*

First gentleman and opposite lady forward and back, terminating by facing partners, and having their backs to the centre,)	4
Chassé to the right, (2 meas.); turn half round with left hand, bringing the lady on the left, (2 meas.)	4
First gentleman and opposite lady repeat the figure to regain places,	8
The four couples turn with two polka steps to the place of the couple on their right,	2
Balancé (towards the centre and back, one polka step each way,)	2

Mesures.

Polka to the next place on the right, and balancé as before, continuing until the tour has been completed, 12

Repeated by the others in their order.

No. 3.

LE PRISONNIER.—*Valse.*

The first gentleman leads successively each lady to the centre to form a round; he first gives his left hand to the lady on the left, and leads her forward; then right hand to the opposite lady, then left hand to the lady on the right, and lastly, right hand to his partner, and turning with her, places himself in the centre.* 8

Ladies join hands and turn to the left, ... 4

Gentlemen give right hands to partners and conduct them to places, ... 4

All form a square dos-à-dos in the centre: (the gentlemen giving right hand to their partner's left, turn to the centre, and all place themselves back to back, forming a square dos-à-dos.) 4

Waltz, (taking waltz position,) to places, ... 4

All dos-à-dos to centre, and waltz to places again, . 8

Repeated by the others in their order.

No. 4.

L'ALTERNANTE.—*Polka-Mazurka.*

First couple turn with both hands to the centre, . . 4

Demi-Moulinet of three at corners. (The first gentle-

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*He passes before the ladies to whom he presents his left hand, and behind those to whom he presents the right hand.

Measures.

man separates from his lady, and turns *en moulinet* by crossing right hands with the couple on the left, while his lady performs the same movement with the couple on the right.* 4
First gentleman and lady advance to the centre, . . 2
Chassé to the right (diagonally,) 2
Turn with left hand to place, ... 4
First and opposite couples cross over with three Mazurka steps, and turn into opposite places with one polka step, † 4
The two other couples perform the same movement, . 4
First and opposite couples repeat Mazurka movement to regain places, ... 4
Same for the two other couples, ... 4
The entire figure repeated by the others in their order

No. 5.

La Rosace.—*Valse.*

First gentleman and opposite lady forward and back, . 4
Salute and form two lines. (First and opposite couples salute partners; after which, form two lines as in No. 2 of the Lancers,) 4
All forward and back, ... 4
Ladies cross right hands—left hands to partners, . . 4
Balancé, (commencing with left foot,) 2
Gentlemen advance with two steps to next lady, and give the left hand, ... 2

* In order to perform this figure, the couple on the left will join right hands, and at the same time the leading gentleman will place his right hand upon the right hands of that couple, as if four persons were crossing hands, and in this manner they move around—counterpart for the other three.

† Polka-Redowa may be substituted.

Measures.

Balancé and advance to each lady until the tour has been completed, finishing in places, ... 12

All waltz round, ... 16

Repeated by the others in their order.

After the fourth Valse Générale, ALL SALUTE PARTNERS.

TECHNICAL TERMS USED IN QUADRILLE DANCING.

FORWARD AND BACK,—to move toward the centre and back, four steps each way.

RIGHT AND LEFT, (*Chaine Anglaise.*) See No. 1, Plain Quad., page 14.

RIGHT HAND ACROSS—Give right hand to *vis-à-vis*, and exchange places.

LADIES' CHAIN—Two opposite ladies advance to the centre, give right hands, pass on and turn opposite gentlemen with left hands, and return to places in the same manner.

LADIES' DOUBLE CHAIN, OR DOUBLE LADIES' CHAIN: Same as Ladies' Chain, except that the side couples perform the figure at the same time with head couples, thus: the four ladies cross right hands, go quarter round and turn opposite gentlemen with left hand; cross right hands again and turn partners with left hand.

LADIES' CHAIN ALL.—Described in "Gavotte, or Minuet," p. 21

LADIES' GRAND CHAIN, (*La Chaine Continue des Dames,*) called also,

LADIES' GRAND RIGHT AND LEFT.—Described in No. 1, Prince Impérial Quad., p. 29.

Sometimes musicians and prompters for Quadrille dancing,

when they intend "Double Ladies' Chain," call "Ladies' Grand Chain." This is wrong: the figures are entirely dissimilar.

GRAND CHAIN, called also, GRAND RIGHT AND LEFT, or, RIGHT AND LEFT ALL ROUND, is performed by the entire set in this manner: face partners, give right hand to partner, pass partners, and give left hand to next person, right hand to next, left hand to next, and meet partners in opposite places, pass partners again, and continue in same manner (going round the entire circle,) until you regain places.

N. B.—When the Grand Chain is performed in the Lancers, salute partners upon meeting in opposite places, and again salute, (bow and courtesy) upon regaining places.

BALANCÉ,—To move toward a designated person or couple, and then back. The person to whom you balancé will also perform the same movement at the same time, toward you and back. The entire movement occupies 4 measures of music. It is usual to turn (with both hands) the person to whom you balancé.

BALANCÉ *sur place*, (on the spot.)—To move as little as possible from the position in which you stand,—performed by 4 or 8 persons, the hands being joined *en moulinet* or in circle; or, in line, as in No. 3, Quad. Franç., p. 33. A little glissé (sliding) step should be used here, moving gently and very slightly forward and backward, or from side to side. This step occupies 4 measures of music,—counting 2 to each measure. (See No. 3 Quad. Franç. Doub. p. 16; 2d Balancé, Basket Figure, p. 19; Star Figure, p. 19, etc.)

BALANCÉ in 1st, 2d and 5th Nos. Plain Quad. is different. (See note to Balancé, No. 1 Pl. Quad., p. 14.)

ALL PROMENADE; 1ST, 2D, 3D, OR 4TH COUPLE PROMENADE.—Move in a circle *to the right*, giving both hands to partners—the hands crossed. In this figure, as in all others, never go without the limits of your set.

HALF PROMENADE.—To promenade half way round the set. The term PROMENADE is also used for MARCH. (See No. 5, Lancers, p. 27.)

HANDS ALL ROUND.—All join hands in a circle, and glide around to the left.

FOUR HANDS ROUND.—Four persons join hands in a circle, and move around to the left.

TURN PARTNERS (with both hands.)—Turn to the left, and keep the hands apart, not crossed.

CHASSÉ TO THE RIGHT.—To move to the right.

CHASSÉ TO THE RIGHT AND LEFT.—To move to the right, and afterward to the left, (4 steps—2 measures,—each way.)

CHASSÉ CROISÉ.—To move across partners.

DÉCHASSÉ.—To return.

CHASSÉ CROISÉ ET DÉCHASSÉ,* (Chassé across and back.)—To cross and re-cross partners, 4 steps, 2 meas., each way (See No. 2, Plain Quad., p. 15.)

ALL CHASSÉ CROISÉ ET DÉCHASSÉ.*—Same as the preceding, but performed by the entire set at the same time, and taking 4 measures of music each way. (See No. 5, Plain Quad., p. 17.)

LES TIROIRS.†—The first and second couples cross over with-

* Usually abbreviated by Prompters to "Chassé Across" and "All Chassé." When Déchassé is performed by two or four persons only, it requires but 2 measures of music, and the step may be made forward or backward; but when it is performed by the entire set, it requires 4 measures of music and a forward step.

† *Tiroir*—meaning a slide, slide-box or drawer; technically, one couple passing between the opposite couple.

out turning partners, 1st couple passing between 2d; returning to places, 2d couple pass between 1st. Upon the repetition of the figure, 2d couple passes between 1st; returning to places, 1st couple passes between 2d. Counterpart for the side couples. (See No. 1, Lancers. No. 3, Caledonian.)

MOULINET—a mill or turnstile.

MOULINET DES DAMES, (*Ladies' Mill.*)—The four ladies cross right hands, go half round, and return by crossing left hands. (See Star Fig., p. 19.)

BALANCÉ EN MOULINET.—The ladies having their left hands *en moulinet*, give right hands to the right hands of their partners, and all *balancé sur place.*

DEMI (half)-MOULINET DES DAMES.—The four ladies cross right hands, and move round to places.

DEMI-MOULINET À TROIS, (Half-Moulinet with three.)—See No. 4, Les Variétés Parisiennes, p. 36.

DOS-À-DOS, (back to back.)—Two opposite persons go round each other back to back. (See Gavotte, p. 21.)

DOS-À-DOS EN CARRÉ, (Square Dos-à-dos.)—See Les Variétés Parisiennes, No. 3, p. 36.

VIS-À-VIS.—The opposite person, couple, or place.

"FORWARD TWO," (2d No. Quad. Franç. Double, p. 15.)

This means forward two persons, though now performed by four. It may as well be here stated that the figures of the old Standard Quadrilles, ("Plain Quadrille," Lancers Quadrilles, Caledonian Quadrilles, etc.,) are called by their old names, and, with the exception of the figure "Forward Two," governed by the old rules, with this difference,—that the old fancy Quadrille steps are omitted, and there are no solos, and all old dances that do not, or cannot, be made to

accord with the present style, are obsolete, the only variations admissible being those which are not likely to disconcert others performing the figure at the same time, or to cause collision with another person or couple.

Originally, this figure (Forward Two,) was executed by the "first two," (first lady and opposite gentleman,) in this manner:

Forward and back,	4	
Cross over,	4	
Chassé to right and left,	4	16
Re-cross to places,	4	

The second time the forward two was performed by the 2d lady and opposite gentleman, and so on. According to this rule, in passing the opposite person, when crossing over and re-crossing to places, you should go *to your own left;* thus, (in double figures) causing the ladies to pass between in changing places, and the gentlemen to pass between in returning—without turning your partner throughout the entire figure.

Since the introduction of the double figures, a great deal of uncertainty has always been manifested in this figure; yet the simplest and most popularly recognized form is the one given on page 15, *i. e.*

Forward and back, (1st and 2d couples,)	4	
Cross over,—ladies passing between,	4	
Chassé Croisé, (cross and re-cross partners,)	4	16
Re-cross to places—ladies passing between,	4	

In fact, in all the figures of the plain Quadrille, as now recognized by fashionable society in this country, the "cross over," and "re-cross to places," are performed by the ladies passing between opposite couples—the gentlemen outside.

I dwell upon this figure not because of its departure from

the rule,—though all the other figures are executed according to the rules given in the old English books of authority, —but because similar innovations (oftentimes creating technical perversion, or ambiguity,) are frequently caused by persons who know little or nothing of dancing, and by the false calls of some Prompters.

And, it is to be regretted also, that there is a lack of uniformity among teachers of dancing, who, sometimes, adopt the errors occasioned by the causes above mentioned, and thus establish local errors of custom, and also introduce their own notions in Standard Quadrilles, in violation of the established rules. So, in Boston, they dance in their peculiar way; in the New England States, at some balls, Contra Dances, that were fashionably obsolete, when Quadrilles were first introduced, yet reign supreme. In Philadelphia, they yet do the Glover's London Polka Quadrilles, Schottisch Quadrilles, Mazurka Quadrilles, &c.

And in other places, the round dances, "La Gorlitza," "Valse à Cinq Temps," (Five Step Waltz,) and the Contra Dance, "La Tempête," are in use.

Lest some persons may think me over-zealous in what may seem a thing of little importance, I would say that I believe in the maxim, "Whatever is worth doing at all, is worth doing well," and, in common with other teachers, desire a uniform system, so that a person visiting another city or town, or going abroad, may mingle in the dance without embarrassment. It would be singular, indeed, if an art so old as dancing, were not reduced to rule and system. There are rules, but greatly disregarded. When we recognize any new dance, or new style of doing an old dance, (by this I do not mean to discard admissible variations,) it must, in order to

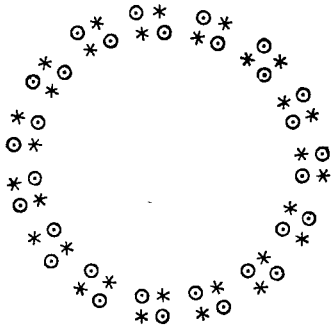
become universal, proceed from, or be indorsed by, an association of prominent teachers, a union, which, unhappily, does not yet exist in this country, but does in Europe, whence we take our fashions.

In addition to the Standard Quadrilles, there are given in this book, the Spanish Dance, Sicilian Circle, and Sir Roger De Coverley or Virginia Reel—Dances that are not considered fashionable, yet are more or less done all over the country and may be taken as the bases of the various local and fashionably obsolete Country or Contra Dances.

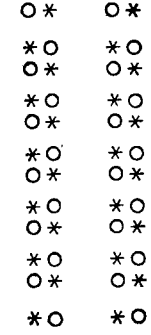
SPANISH DANCE.

Danced to Slow Waltz Music.

Form in Circle all round the room, thus:



Or, in lines, thus



N. B.—The couples nearest each other, in diagrams, have their backs to each other, and dance in opposite directions; half the couples face one way, and half the other.

If there are too many couples to form one circle, two circles may be formed, one within the other. The couples are not numbered in this dance.

At the commencement of 2d strain— Measures.

ALL FORWARD.*—They all forward towards *vis-à-vis*, (1 measure); back (1 measure); forward again and change partners, (2 measures), which causes a quarter turn to the left, ... 4

Repeat, to regain partners, (which causes another quarter turn to the left,) 4

Repeat the whole, (ending by facing as at first,) . . 8

CROSS RIGHT HANDS, and go half round, (the two gentlemen give right hands to each other, and two ladies the same—crossing hands—the gentlemen's hands above the ladies',) 4

CROSS LEFT HANDS, and return, ... 4

WALTZ OR PROMENADE, once and a half round, to next couple, ... 8

(The next couple is the one facing the same as your late

---

* The gentleman takes lady's left hand in his right. They forward toward vis-à-vis—the gentleman advances one step with left foot, and then brings right foot to and behind left—taking one measure of music; he then steps back with right foot, and draws left foot to and in front of right foot—taking another measure of music.

The lady does the same step at same time, but advances with the right foot and steps back with left. After which, exchange partners, &c.

As the couples advance toward each other, the hands which are joined should be slightly moved toward vis-à-vis; and, as they retire, the hands are brought back again. This movement of the hands and arms, when gently and gracefully executed, harmonizes prettily with the step, the movement of the body, and the measure of the music.

vis-à-vis.) Re-commence the figure with next couple, and repeat it round the circle or down and up the line, until the music ceases.

SICILIAN CIRCLE.

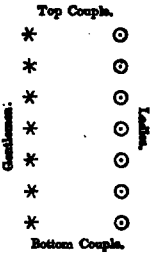
Form in Circle, as in Spanish Dance.

	Measures.
RIGHT AND LEFT, ...	8
LADIES' CHAIN, ...	8
ALL FORWARD AND BACK, ...	4
PASS THROUGH TO NEXT COUPLE, (ladies passing between,)	4

Repeat round the circle till music ceases.

SIR ROGER DE COVERLEY, OR VIRGINIA REEL.

Form in sets of seven couples—in two lines—ladies on one side, partners opposite, thus:



TOP LADY AND BOTTOM GENTLEMAN FORWARD AND BACK.
(They dance toward each other, and back to places,) 4

Immediately after,

Measures

TOP GENTLEMAN AND BOTTOM LADY FORWARD AND BACK, 4

TOP LADY AND BOTTOM GENTLEMAN GIVE RIGHT HANDS AND TURN; BOTTOM LADY AND TOP GENTLEMAN SAME, . 8

TOP LADY AND BOTTOM GENTLEMAN GIVE LEFT HANDS AND TURN; BOTTOM LADY AND TOP GENTLEMAN SAME, . 8

TOP LADY AND BOTTOM GENTLEMAN GIVE BOTH HANDS AND TURN; BOTTOM LADY AND TOP GENTLEMAN SAME, . 8

TOP LADY AND BOTTOM GENTLEMAN *Dos-à-dos.* (They forward towards each other, go round each other back to back, and return backward to places,) . . . 4

BOTTOM LADY AND TOP GENTLEMAN *Dos-à-dos,* . . 4

TOP COUPLE GIVE RIGHT HANDS AND TURN once and a half round, after which, the top lady turns each gentleman round with left hand; and at same time, top gentleman turns each lady round with left hand. Every time, after turning each lady and gentleman round with left hands, the top couple meet and turn with right hands, until they get at bottom of line, when they join hands, (crossing their hands,) and chassé up the centre, take their places at head of line; then promenade (countermarch) down the outside; all follow—ladies to the right, gentlemen to the left; join partners at bottom, chassé up to places; after which, top couple join hands and chassé down the middle, and take places below last couple, and thus become the bottom couple. The couple that was next to the top couple at commencement, now becomes top couple, and re-commences and performs the figures as above described. After all the couples have gone through the figures, and regained original places, they ALL FORWARD AND BACK, forward again and turn partners, thus ending the dance.

"ROUND OR REVOLVING DANCES."

Polka, Schottisch, Polka-Redowa, Polka-Mazurka, Varsovienne, Galop or Galopade, Valse à Deux Temps, Esmeralda, Danish Dance, Waltz, and Redowa Waltz.

To describe these dances accurately, would require much more space than can be given in this little book, (its design being principally to assist beginners under instruction;) and to the *novice* it might not be of much practical benefit, inasmuch as it is necessary for a beginner to receive verbal and

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practical instruction from a competent teacher to enable him to dance with grace and skill. However, a few general remarks upon Round Dancing may not be out of place.

The position is of utmost importance. The lady takes position on the gentleman's right, as in Quadrille dancing. The gentleman places his right arm round the lady's waist; the hand must lie flat upon the waist, with the fingers together, and not spread apart. He should hold her firmly, yet gently, with the right arm.

The lady's left hand rests lightly upon the gentleman's right shoulder. The fingers should be together and curved, but should not spread apart nor grasp the gentleman's arm or shoulder. The lady's arm should not bear down upon the gentleman's—the arms should not touch.

The gentleman with his left hand, holds the lady's right. In giving her right hand, the lady turns the palm downward, the back of the hand slightly turned in toward the gentleman (so that the little finger is higher than the fore-finger—the fingers together.) The gentleman places the inner side of the fingers of his left hand, against the inner side of the fingers of the lady's right, his thumb being alongside and touching his fore-finger and covering the knuckle of the lady's little finger, and thus clasps the hand.

The lady's right arm should be straight, but not stiff; the gentleman's left arm bent at an angle of forty-five degrees, the elbow about seven inches from the body and inclined slightly backward; the hand at the height of the elbow.—(See cut, page 48.)

When the gentleman's arm does not rest firmly upon the lady's waist, the hand is continually slipping away, and the gentleman, losing his position, is grasping at the lady's waist

the lady has no support, and dances with an ill grace, simply because *the gentleman does not hold her well enough, does not turn himself sufficiently, or does not step in unison with her.*

Beginners are apt to draw the right shoulder too near the lady's left, the gentleman bending his elbow too much and thereby drawing the lady too close. The gentleman's right shoulder and the lady's left should be nearly as far apart as the other shoulders.

While standing in position of Round Dancing, or "Waltz position," the heels should be together and the toes turned out naturally and at equal angles.

As the dancing is upon the front part of the feet, the weight should be inclined forward—never backward. Do not allow the body to touch your partner. Do not look in your partner's face, but over the right shoulder, (your position being a little to your partner's right—your own left,) but do not lean over it. There are many false positions, the inelegancies of which could be more easily demonstrated ocularly than in a written description.

The lady, in all round dances, commences with the right foot, and the gentleman with the left.

The present style of Round Dancing is to slide, instead of stepping so solidly, and to keep the toes to the floor instead of hopping and leaping so high, as in the old style, (retaining, however, the attendant springs—the bendings and risings,) and to keep the feet in a more natural position, producing a more gliding and graceful movement.

The guiding—turning to the right, reverse, forward, retreat—depends entirely upon the gentleman; and, if he does not hold his partner properly, causing the difficulties before mentioned, or permits himself and partner to rūn against, or be run against by other couples, the lady will soon wish to be led to a seat.

LE COTILLON.

"THE GERMAN."

In Europe, the Cotillon is the dance by which a ball is always terminated; but in the United States, at many parties it has recently been used to the exclusion of almost every other dance. It is executed to Galop or Valse music. The step to the Valse music may be Valse à deux temps, Valse à trois temps, or the Redowa Valse.

A "leader" or "gentleman conductor" having been chosen or previously designated, the company arrange themselves in couples around the room in a half or complete circle, (according to the number of waltzers,) leaving as much space as possible in the centre of the room for convenient dancing. Each gentleman should have his lady at his right. The place which the first couple ("gentleman conductor" and his lady) occupy, is termed "the head of the Cotillon."

It is considered that all taking part in a Cotillon are formally introduced; and upon no condition whatever must a lady (so long as she remains in the circle) refuse to dance with any gentleman whom she may chance to receive as a partner.

In the arrangement of the following figures, (nearly all of which have been compiled from original French descriptions,) the simple and single figures, the rounds, the enchainments, and the final figures, are placed by themselves; and it is left entirely to the discrimination of the gentleman conductor which figures he will choose. Many of the figures may be combined or varied to suit the pleasure of the conductor, or he may introduce figures of his own invention. He is to be obeyed in every-

thing. The music must commence and cease only at his direction.

A "Tour de Valse or Galop" is performed by the leading couple as an introduction to each figure. The term "Tour de Valse or Galop" is used technically, meaning that the couple or couples performing it will dance in Waltz or Galop once around the room. Should the room be small, they may make a second tour. As soon as the figure is terminated, and all have regained their seats, the next couple or couples (according to the number who start) should immediately recommence it, (first performing the Tour de Valse or Galop,) and so on for the others in their order.

When the conductor claps his hands to warn those who are prolonging the Valse, they must immediately cease dancing.

THE FIGURES OF THE COTILLON.

1.

L'AVANT TROIS DOUBLE—(FORWARD THREE DOUBLE.)

The gentleman conductor, after having performed a Tour de Valse or Galop with his lady, leaves her and brings forward two other ladies; his lady brings forward two other gentlemen. The two trios place themselves opposite each other; then forward and back, and each gentleman with the lady in front of him performs a Tour de Valse or Galop. Should the company be large, two or more couples may start together—each couple choosing other ladies and gentlemen in the same manner as first couple.

2.

LES CHAISES—(THE CHAIRS.)

After the Tour de Valse or Galop, the gentleman conductor

places his lady in a chair in the centre of the room. He then brings forward two gentlemen and presents them to the lady, who chooses one of them; after which he seats the gentleman refused, and brings to him two ladies. He also selects a partner, and the conductor dances with the lady refused to her place. This figure may be performed by any number of couples.

3.

L'ÉVENTAIL—(THE FAN.)

The first couple perform a Tour de Valse or Galop. The gentleman conductor seats his lady upon a chair in the centre of the room, and brings two gentlemen (one by each hand) in front of the lady, who offers to one of the two her fan, and dances with the other. The gentleman who receives the fan must follow the dancing couple round, fanning them at the same time.

4.

LE CHAPEAU—(THE HAT.)

After having performed a Tour de Valse or Galop, the conductor leaves his lady in the middle of the room, giving her, at the same time, a hat. All the gentlemen then form a ring around the lady, with their backs toward her, and turn rapidly to the left. While the gentlemen turn, the lady places the hat upon the head of one of them with whom she wishes to dance. The other gentlemen return to their places.

5.

L'ÉCHARPE—(THE SCARF.)

After the Tour de Valse or Galop, the gentleman stands in the middle of the room, holding a scarf in his hand, whilst his

lady places the other ladies around him. They join hands and turn rapidly to the left; during which, he places the scarf on the shoulders of one of the ladies, with whom he performs a Tour de Valse or Galop. The other gentlemen then come forward and conduct their ladies to their places. (This figure is the companion of the preceding.)

6.

LA PYRAMIDE—(THE PYRAMID.)

Three couples perform a Tour de Valse or Galop; after which, each gentleman brings forward another gentleman, and each lady another lady. The first lady stands alone and represents the head of the Pyramid, two for the second row, and three for the third. The gentlemen form a loose chain by taking hands; the gentleman conductor leads them rapidly behind the last rank of ladies, winds around between the second and third ranks, then between the first and second, and when he arrives in front of his partner at the head of the Pyramid, claps his hands and leads her off in a Valse or Galop; the other gentlemen, at same time, dance with the ladies who are *vis-à-vis* with them. The Pyramid may be made larger by starting five couples instead of three.

7.

LE VERRE DE VIN—(THE GLASS OF WINE.)

Three chairs are placed on a line, the middle one being turned in the opposite direction from the other two. The first couple perform a Tour de Valse or Galop; after which, the gentleman seats his lady upon the centre chair, hands her a glass of wine, and then brings two gentlemen whom he seats upon the two vacant chairs. The lady passes the glass of wine to one of the gentlemen, for him to drink, and dances with the other.

8.

LES GAGES—(THE PAWNS.)

After the gentleman conductor with his lady have made a Tour de Valse or Galop, the gentleman hands his lady a hat, which she presents to a number of ladies (according to the number of couples), who each deposit in it a fan, or handkerchief, or some such article. She then takes the hat around to the gentlemen, who each take, at random, one of the articles, and dance with the lady to whom it belongs.

9.

LES DRAPEAUX—(THE FLAGS.)

Five or six duplicate sets of small flags, of national or fancy devices, must be in readiness. The gentleman conductor takes a flag of each pattern, and his lady the duplicates. They perform a Tour de Valse or Galop; the conductor then presents his flags to five or six ladies, and his lady presents the corresponding flags to as many gentlemen. The gentlemen then seek the ladies having the duplicates, and with them perform a Tour de Valse or Galop, waving the flags as they dance. Repeated by all the couples.

10.

LE COLIN-MAILLARD—(BLINDMAN'S BUFF.)

Three chairs are placed on a line in the middle of the room. First couple perform a Tour de Valse or Galop. The gentleman conductor brings forward another gentleman and seats him upon the middle chair, after bandaging his eyes. The lady brings, on tip-toe, another gentleman, whom she places on one of the other chairs, taking the third one herself. The conductor invites him who is blindfolded to choose the right or left. If he chooses the lady, he dances with her to her place; if the

gentleman, he dances with him, whilst the conductor dances with the lady.

11.

LES RANGS DE CHAISES—(THE ROWS OF CHAIRS.)

Two rows of chairs (six in each row) are placed back to back. First couple perform a Tour de Valse or Galop. The gentleman seats his lady and proceeds to select five other ladies, whom he also seats, leaving a vacant chair between each lady; after which he brings forward six gentlemen, with whom he forms a chain, and conducts them rapidly in different parts of the room, which he prolongs or varies, at his pleasure, and finally winds around the rows of chairs occupied by the ladies. He then takes a seat, the others do the same, and each gentleman dances with the lady at his right. The gentleman without a lady returns alone to his place.

12.

LES DAMES ASSISES—(THE LADIES SEATED.)

Two chairs are placed back to back in the centre of the room. The first two couples perform a Tour de Valse or Galop, after which the gentlemen seat their ladies on the chairs, and select two other ladies with whom they perform a Tour de Valse or Galop. The gentlemen then regain their own ladies whom they conduct to their places, whilst the other two ladies take the chairs. The next two gentlemen perform the same figure, and so on for the others. After all the gentlemen have performed the figure there remain upon the chairs two ladies, whose partners come and reconduct them to their places. Four couples can perform this figure by placing four chairs in the centre of the room.

13.

LES BOUQUETS ET LES ROSETTES.

A number of small bouquets and rosettes are placed upon a table or in a basket. The first couple perform a Tour de Valse or Galop; they then separate; the gentleman takes a bouquet, and the lady a rosette. They now select new partners, to whom they present the bouquet and rosette, the lady attaching the rosette to the gentleman's coat. They perform a Tour de Valse or Galop with their new partners. Repeated by all the couples.

14.

LES CARTES—(THE CARDS.)

The conductor presents to four ladies the four queens of a pack of cards, whilst his lady presents the four kings to four gentlemen. The gentlemen seek the ladies having their colors or suit, and dance with them. Repeated till all the couples have danced.

15.

LA CHASSE AUX MOUCHOIRS—(THE HANDKERCHIEF CHASE.)

The first three or four couples perform a Tour de Valse or Galop. The gentlemen place their ladies (each having a handkerchief in her hand) in the middle of the room. The gentlemen turn their backs to the ladies and form a circle around them, turning rapidly. The ladies throw their handkerchiefs in the air, and dance with the gentlemen who catch them. Repeated by the others in their order.

16.

LE PORTIER DU CONVENT—(THE CONVENT PORTER.)

The leading couple perform a Tour de Valse or Galop. The

conductor takes from the circle several ladies, whom, with his own, he conducts into an adjoining apartment, leaving the door standing ajar. Each lady designates, in a low voice, a gentleman whom the conductor calls aloud, to come and dance with the lady naming him. The conductor reserves for himself one of the ladies. This figure may be performed by the lady conductress, who imprisons the gentlemen chosen, and calls the ladies designated by them.

17.

LA CORDE—(THE ROPE.)

Three couples perform a Tour de Valse or Galop; they then separate and each chooses a new partner. The ladies go to one end of the room, and the gentlemen to the other. The leading couple take a rope and hold it across the room, and the gentlemen successively jump across the rope to reach their partners. Great merriment is occasioned by the mishaps of gentlemen who are designedly tripped by the raising of the rope. After all have reached their partners, they perform a Tour de Valse or Galop, and regain their seats. Repeated by the other couples.

18.

LE "8."

Two chairs are placed in the middle of the room, at proper distances apart. The first couple start in a Valse or Galop, and pass round the two chairs in a manner to form the figure 8. This is difficult to execute, and he who performs it well may be considered a good waltzer.

19.

LE MOUCHOIR ENTORTILLÉ—(THE TWISTED HANDKERCHIEF.)

The first two couples start in a Valse or Galop, each gentleman holding in his left hand a corner of a handkerchief, sufficiently raised to be able to pass under at every turn in the Valse. They waltz until the handkerchief is twisted like a cord. This figure may be performed by as many couples as the dimensions of the room will admit.

20.

LES CAVALIERS CHANGEANTS—(THE CHANGING GENTLEMEN.)

The first three or four couples range themselves in order, one couple behind the other. The first gentleman turns round and gives the left arm, crossed at the elbow, to the left arm of the gentleman behind him, with whom he changes place. He continues in this manner to the last lady; then the second gentleman being at the head executes the same figure, and so on until all have regained their places. A Tour de Valse or Galop terminates the figure.

21.

LE MOUCHOIR—(THE HANDKERCHIEF.)

First couple perform a Tour de Valse or Galop; the lady remains in the centre and ties a knot near one of the corners of a handkerchief, whilst the gentleman brings forward four other gentlemen and places them in front of the lady. The lady gathers the four corners of the handkerchief, holding it so that the knot cannot be seen, but allowing the four corners to project so that the gentlemen may choose. The lucky gentleman who draws the knot dances with her, whilst the others choose

ladies from the ring. This figure is performed by the other couples successively.

22.

LE CHANGEMENT DE DAMES—(EXCHANGE OF LADIES.)

The first two couples make a few turns of the Valse or Galop; they then approach each other and exchange partners, without losing step or time. After having danced with each other's partners, they regain their own partners and waltz or galop to places.

23.

LE CAVALIER TROMPÉ—(THE CHEATED GENTLEMAN.)

Five or six couples perform a Tour de Valse or Galop. They afterward place themselves in ranks of two, one couple behind the other. The lady of the first gentleman leaves him and seeks a gentleman from the column. While this is going on the first gentleman must not look behind him. The first lady and the gentleman whom she has selected, separate and advance on tip-toe on each side of the column, in order to deceive the gentleman at the head, and endeavor to rejoin each other for a Waltz. If the first gentleman is fortunate enough to seize his lady, he leads off in a Valse or Galop; if not, he must remain at his post until he is able to take a lady. The last gentleman remaining dances with the last lady.

24.

LE COUPLE ASSIS—(THE SEATED COUPLE.)

Two chairs are placed back to back. The first couple perform a Tour de Valse or Galop; after which, the gentleman

brings forward another lady, whilst his lady brings forward another gentleman; they cause the two to be seated in the chairs; then the conductor brings forward still two more ladies, and places himself before the lady who is seated; the lady of the conductor, at the same time, brings forward two other gentlemen and places herself before the gentleman who is seated. At a signal, each gentleman takes his *vis-à-vis* for a Tour de Valse or Galop. This figure may be performed double by placing four chairs instead of two, and in starting two couples at once.

25.

LES ONDULATIONS—(THE UNDULATIONS.)

The first four couples lead off; they form a circle with the leading couple in the centre. The leading couple waltz at pleasure, and endeavor to deceive the other couples, who must follow all its movements without dropping hands. At a signal the next couple place themselves in the centre and perform the same play, while the first couple join hands in the round. The others execute the figures successively. A *valse générale* terminates the play.

26.

LE COUSSIN—(THE CUSHION.)

The gentleman conductor (holding a cushion in his left hand) performs, with his lady, a Tour de Valse or Galop; he then hands to the lady the cushion, which she presents to several gentlemen, inviting them to kneel upon it. The lady withdraws it from those whom she wishes to cheat, and drops it before the gentleman she desires to dance with.

27.

LE CHAPEAU FUYANT—(THE FLEEING HAT.)

The first two couples start in a Valse or Galop; the gentleman conductor holds in his left hand, behind him, a hat with the opening uppermost. The second gentleman holds a pair o gloves rolled up in his left hand, which he endeavors to throw into the hat, without losing step or time. When he has succeeded, he takes the hat, and gives the gloves to the other gentleman, who performs the same play.

28.

LE TROMPEUR—(THE DECEIVER.)

Two or three couples perform a Tour de Valse or Galop. Each gentleman chooses a gentleman, and each lady a lady. The conductor alone chooses two gentlemen. They form two lines, ladies on one side, gentlemen opposite, with their backs toward each other. The conductor remains out of the ranks, and places himself before the line of the ladies. He claps his hands and selects a lady; whereupon all the gentlemen turn round, and each dances with the lady before him. The gentleman who is without a lady in consequence of the choice of the conductor, returns to his place, unless some lady in the "circle" takes pity on him, and consents to dance with him.

29.

LE COUSSIN MOBILE—(THE MOVING CUSHION.)

First couple perform a Tour de Valse or Galop. The gentleman seats his lady upon a chair in the centre of the room, and places at her feet a cushion, before which he brings successively several gentlemen, inviting each to put a knee upon it; the lady withdraws it to signify refusal, leaving it immovable for the gentlemen with whom she desires to dance. The gentlemen

refused form in line behind the chair; their ladies come and liberate them, and conduct them in a Valse or Galop to places.

30.

LES ZIGZAGS—(THE ZIGZAGS.)

Eight or ten couples start together, and place themselves in ranks of two—one couple behind the other—at proper intervals. The first couple commences waltzing, and describes a zigzag course between all the couples, and takes position behind the last. The second couple then performs the same figure, and so on to the last, until the conductor regains his place at the head of the column. They terminate by a *valse générale*.

31.

LES FLEURS—(THE FLOWERS.)

The first couple perform a Tour de Valse or Galop; they then separate in the centre of the room; the gentlemen selects two ladies and the lady two gentlemen. The conductor requests the ladies each to name a flower. He then presents the two ladies to another gentlemen, naming to him the two flowers, that he may choose one of them. He makes his choice and dances with the lady, while the conductor dances with the other lady. The lady of the first gentleman performs the same figure with the two gentlemen chosen by her. This figure may be performed by two or three couples.

32.

LE MIROIR—(THE MIRROR.)

First couple perform a Tour de Valse or Galop; the gentleman seats his lady upon a chair in the centre of the room, and presents her with a small mirror. The conductor then selects

a gentleman from the circle, and conducts him behind her chair. The lady looks in the mirror, and if she chooses to decline the partner offered, shakes her head or wipes the mirror with her handkerchief. The conductor continues to offer partners until the lady accepts. The gentlemen refused return to their seats, or select partners and join in the Valse or Galop.

33.

LE SERPENT—(THE SERPENT.)

First couple perform a Tour de Valse or Galop; the gentleman leaves his lady in a corner of the room, her face turned toward the wall, and then brings three or four ladies whom he places behind his own, leaving a proper distance between them. He then chooses an equal number of gentlemen, (himself included,) with whom he forms a loose chain, and leads them rapidly in a serpentine course between the ladies, until he reaches his partner, when he claps his hands and each gentleman dances with the lady in front of him.

34.

LES COUPLES PRÉSENTÉS—(THE COUPLES PRESENTED.)

The leading couple perform a Tour de Valse or Galop; the gentleman places one knee on the floor in the centre of the room, while his lady chooses from the circle several couples whom she presents to him, and whom he refuses successively. These couples form a column behind the kneeling gentleman, who at last accepts a lady, with whom he dances. He then reconducts the lady to her partner, who is standing at the front of the column. This couple then waltz or galop to their seats; the leading gentleman dances with each lady, and finally reconducts his own lady (who has remained behind the column) to her place.

35.

LES DAMES REFUSÉES—(THE REJECTED LADIES.)

This figure is analogous to the preceding. The leading couple perform a Tour de Valse or Galop; the gentleman kneels in the centre of the room; his lady chooses several ladies from the circle, whom she presents to him and whom he refuses successively. These ladies place themselves in file behind the kneeling gentleman, who at last accepts a lady, with whom he dances. The rejected ladies are liberated by their partners, who conduct them to their places in a Valse or Galop.

36.

LES QUATRE COINS—(THE FOUR CORNERS.)

Four chairs are placed in the middle of the room, at certain intervals to mark four corners. The gentleman conductor, after having performed a Tour de Valse or Galop with his lady, places her upon one of the chairs, and brings forward the next three ladies and places them upon the three other chairs. He places himself in the middle; the ladies who are seated perform the changes of the play, not in running, but in holding hands to change chairs. When the gentleman can seize a chair left vacant by the movement of the ladies, he dances with the lady who is dethroned. The next gentleman takes the centre, and another lady the vacant chair. When the last gentleman has taken the chair of one of the last four ladies, the gentlemen of the remaining ladies reconduct them to places.

87.

LES QUATRE CHAISES—(THE FOUR CHAIRS.)

Four chairs are placed in the centre of the room to represent four corners. Four couples perform a Tour de Valse or Galop, and place themselves each couple behind one of the four chairs.

At a signal, each couple dances round the chair in front of them, then round the next, and so on, passing to the right. This figure should be performed by all with uniformity, so that there may be no collision. Return to places in Waltz or Galop.

38.

LE ROND TROMPEUR—(THE DECEIVING CIRCLE.)

The gentleman conductor, after having performed a Tour de Valse or Galop with his lady, leaves her to bring forward three other ladies, whom he places, with his own, at certain distances apart, as in the four corners. He next chooses four gentlemen, and forms with them a ring within the square formed by the ladies. The five gentlemen turn rapidly until the conductor claps his hands, when each gentleman turns round and dances with the lady behind him. The gentleman victim returns alone to his place.

39.

LES ÉCHARPES VOLANTES—(THE FLYING SCARFS.)

Two scarfs are tied together in the middle to form a cross. Four couples place themselves as in the ring play. Each gentleman takes in his left hand one of the ends, holding it above his head. Each couple waltzes in turning, taking care to keep the same distance. At a signal, all regain their places.

40.

LA CORBEILLE—(THE BASKET.)

Three or four couples perform a Tour de Valse or Galop; then each gentleman selects another lady, and each lady another gentleman. They all join hands in a circle; forward and back, forward again, and when near each other, the gentlemen take hands above and the ladies below as in the Basket Quadrille.

They now all turn to the left; the conductor drops the hand of the gentleman on his left, and all arrange themselves into a straight line without dropping hands. The gentlemen then raise their arms to free the ladies, who pass under and commence dancing, pursued by the gentlemen. At a signal, the ladies turn round and dance with their gentlemen, who should be near them.

41.

LES BRAS ENTRELACÉS—(THE ARMS ENTWINED.)

First couple perform a Tour de Valse or Galop. The gentleman selects two ladies, and the lady two gentlemen. They all forward and back, (8 measures,) forward again, and the gentleman who has the two ladies raises his arms, when the two gentlemen pass under (without dropping the hands of the leading lady) and join their disengaged hands behind the leading gentleman. The two ladies chosen by the leading gentleman take hands behind the leading lady. With their hands thus joined, they all balance, and at a given signal, without dropping hands, the leading gentleman passes under the arms of the two other gentlemen, and the lady under the arms of the two other ladies —the six persons have then their arms entwined. At a signal, the hands are dropped, and they form an ordinary round and turn to the left. The gentleman at the left of the leading lady then commences a *chaîne plate* (flat chain) with the right hand, which is continued until the leading gentleman finds his lady. The figure terminates with a Tour de Valse or Galop.

42.

LES COLONNES—(THE COLUMNS.)

The conductor performs a Tour de Valse or Galop with his lady, and leaves her in the centre of the room. He selects a gentleman whom he places back to back with his lady, and then

brings a lady whom he places facing the gentleman he has just chosen, and so on until he has formed a column of five or six couples. At a signal, each one turns round and dances with his or her *vis-à-vis*. Two or three columns may be formed by starting two or three couples at a time.

43.

LES DÉS—(THE DICE.)

The gentleman conductor performs a Tour de Valse or Galop with his lady, and places her in a chair in the centre of the room. He then chooses two gentlemen, to each of whom he presents a pasteboard die, about six inches square; the two gentlemen throw the dice, and the one who throws highest leads the lady off in a Tour de Valse or Galop, while the losing gentleman takes the chair. The conductor then brings forward two ladies, who raffle in the same manner; the lady throwing highest dances with the seated gentleman, while the conductor dances with the other lady.

44.

LE DRAP MYSTERIEUX—(THE MYSTERIOUS SHEET.)

Three couples perform a Tour de Valse or Galop. Each gentleman selects a lady, and each lady a gentleman; the six gentlemen arrange themselves behind a sheet, (held by two persons as a screen,) which they take hold of in such a manner as to show only the ends of their fingers. The ladies in front then select partners by taking the ends of their fingers.

45.

LES MAINS MYSTÉRIEUSES—(THE MYSTERIOUS HANDS.)

The leading couple start in a Valse or Galop; the gentleman

leaves his lady in an adjoining apartment, and proceeds to select several other ladies, whom he also conducts to the same apartment. The conductor brings as many gentlemen as there are ladies hidden; each lady slips her hand through the door ajar, and the gentlemen take each one of the hands exposed, and dance with the ladies thus selected. The conductor may also choose one of the hands.

46.
LA PHALANGE—(THE PHALANX.)

The first two couples perform a Tour de Valse or Galop. Each gentleman selects two ladies, and each lady two gentlemen. The first gentleman gives right hand to the lady on his right, and left hand to the lady on his left; the two ladies take hands behind him, so as to form the old figure called the Graces. The lady of the conductor places herself in the same way with her two gentlemen. The other groups arrange themselves next in the same position, and hold themselves near each other so as to form a phalanx, which starts executing a Valse without turning. At a signal from the conductor, the gentlemen who are between the two ladies turn with them, and each one dances with his *vis-à-vis* to her place.

47.
LE BERCEAU—(THE ARBOR.)

Four couples perform a Tour de Valse or Galop. They form a circle in the middle of the room; then, without dropping hands, they face outward. Four other couples form around the first, but without turning themselves. In this position the gentlemen take hands above, the ladies below. The gentlemen raise their arms high enough to leave a free circular passage, through which the ladies pass around, without letting go hands.

At a signal, the arms of the gentlemen are lowered to stop the ladies, who dance with the gentlemen in front of them. This figure may be performed by any number of couples.

48.
LE CONTREDANSE.

Four couples arrange themselves in form of Quadrille. The first couple starts in a Waltz or Galop around the couple at the right, and makes in the same manner the tour of the other couples. The three other couples repeat the same figure; after which, they all return to places in Waltz or Galop.

49.
LE QUADRILLE DOUBLE.

Four couples perform a Tour de Valse. Each couple chooses a *vis-à-vis*, and the eight couples form a double set. The head couples perform a half right and left; then side couples the same; after which, "Ladies' Chain All," at corners, as in the third figure of the Lancers of 16. All the ladies take four steps forward and face partners; the gentlemen advance, take the right hand of their ladies, and the left hand of the ladies at their left; all balancé holding hands, the ladies facing outward, the gentlemen inward; turn with right hands to places. The entire figure is repeated to regain places. The gentleman conductor claps his hands, and they all perform a Tour de Valse.

50.
LA DOUBLE PASTOURELLE.

The first four couples arrange themselves in form of Quadrille. The first and second gentlemen still retaining partners' hands, take the ladies on their left, and forward and back. The two gentlemen then cross the ladies in front of them, causing

those on the left to pass under their right arms: the 1st lady goes over and stands to the right of the 4th gentleman, while the 4th lady goes over and stands to the left of the 3d gentleman; and at same time, the 2d lady goes over and stands to the right of 3d gentleman, while the 3d lady goes over and stands to the left of the 4th gentleman. The ladies now being on the sides, the figure is recommenced. By performing the figure four times all the ladies regain their places, and then perform a Tour de Valse or Galop.

51.

LES PORTES—(THE GATES.)

Four couples perform a Tour de Valse or Galop; then each couple takes from the circle another couple for a *vis-à-vis*. They all form together a Quadrille of sixteen. The gentlemen advance and form a circle, facing outward. The ladies take hands and form a free chain, then pass under the arms of the gentlemen in winding about them, and at a signal by the foot on the floor, all the gentlemen take the ladies before them, and perform a Tour de Valse or Galop.

52.

LE "X" DES CAVALIERS—(THE X OF THE GENTLEMEN.)

The first two couples perform a Tour de Valse or Galop. Each gentleman, still retaining the hand of his lady, takes with his left hand another lady. The two gentlemen with their ladies place themselves opposite each other. They forward and back; then the gentlemen advance without the ladies and take right arms crossed at the elbow, and make a complete turn; then take left arms in the same manner with their partners, and turn with them. The two gentlemen advance again and

turn by the right arm; then turn by the left arm the next lady at the right, and so on. When they have turned with the four ladies, they each take two ladies, (their own and those chosen,) and commence a promenade around the room, upon which the partners of the ladies chosen come to meet their ladies—the ladies on the left then pass under the right arms of the gentlemen by whom they were chosen, and meet their own partners. A Tour de Valse or Galop terminates the figure.

53.

LE "X" DU CAVALIER ET DE LA DAME—(THE X OF THE GENTLEMAN AND LADY.)

The first couple perform a Tour de Valse or Galop. The gentleman selects two ladies, and the lady two gentlemen. The conductor and his lady, with the ladies and gentlemen chosen, place themselves in front of each other. They all forward and back; then the conductor and his lady approach, (leaving the others in their places,) and, taking each other by the right arm, crossed at the elbow, make a complete turn; after which the gentleman gives the left arm crossed in the same way with the lady whom he held by his right hand; his lady does the same with the gentleman whom she held by her right hand. The conductor and lady meet again in the centre to make a turn by giving right arms; they then turn by left arm with the other lady and gentleman. They now place themselves in the same position as at the commencement; all six forward and back; forward again, and each gentleman dances with his *vis-à-vis* to her place.

54.

LES GÉNUFLEXIONS.

The first two couples perform a Tour de Valse or Galop.

The gentlemen place one knee upon the floor, at a certain distance from each other. In this position, (the gentlemen holding their ladies' left hands in their right,) the ladies turn twice around their partners; after which, the two ladies give right hands to each other, and each passes over to the other gentleman, whom they turn as before with left hand. The two ladies give right hands again and rejoin their partners, who rise and conduct them in a Valse or Galop to places.

55.

LES GÉNUFLEXIONS À QUATRE—(THE GENUFLECTIONS WITH FOUR.)

Four couples perform a Tour de Valse, and place themselves in form of Quadrille. At a signal, the gentlemen place one knee on the floor, and the ladies (giving left hand to partner's right) move once around them. The ladies then cross right hands in the centre, and giving left hand to right hand of opposite gentleman, turn around him. They cross right hands in centre again, and upon reaching partners, terminate in a Tour de Valse.

56.

LE MOULINET—(THE MILL.)

Three couples perform a Tour de Valse; then each gentleman chooses a lady, and each lady a gentleman. The gentlemen all place themselves en Moulinet, and take left hands, giving their right to the ladies, while the latter give the left hand. The first, third and fifth couples waltz in the intermediate space, whilst the others walk slowly. At a signal the dancing couples stop, to allow the other three couples to perform the same figure. A *valse générale* terminates the figure.

57.

LE MOULINET CHANGEANT—(THE CHANGING MILL.)

The first three couples commence, select new partners, and take position in the Moulinet as in the preceding figure. At a signal from the gentleman conductor, the ladies each advance to the next gentleman, and without leaving their order in the Moulinet, dance with him. At another signal they stop dancing, in order to dance with the next gentleman, until each gentleman regains his own lady, when they terminate the figure with a *valse générale*.

58.

LE MOULINET CHANGÉ—(THE CHANGED MILL.)

The first four or six couples perform a Tour de Valse. The gentlemen, retaining their partners' left hands, form in Moulinet by giving left hands, and walk entirely around. At a signal, without dropping partners' hands, they exchange places, (the ladies crossing hands in the centre,) the gentlemen turning backward and placing their ladies in front. In this position they again walk entirely around. At another signal they change again, (the gentleman turning forward,) and again describe the circle in Moulinet, terminating with a *valse générale*.

59.

LE MOULINET DES DAMES—(THE LADIES' MILL.)

The first two couples perform a Tour de Valse. Each lady takes a gentleman, and each gentleman a lady. They all form a grand ring and turn to the left during eight measures. The ladies place themselves *en Moulinet* by giving right hands; the gentlemen remain standing. The ladies go entirely around and turn partners with left hands. They cross right hands again,

and go once and a quarter round to the next gentleman, whom they turn with the left hand. They perform the figure in this manner until they regain the gentleman with whom they commenced. They finish with a Tour de Valse.

60.

LE DOUBLE MOULINET—(THE DOUBLE MILL.)

The first two couples perform a Tour de Valse. Each gentleman takes a lady, and each lady a gentlemen. They all form a grand ring and turn to the left; each gentleman turns in his place, causing his lady to turn around him. The ladies then form the Moulinet by crossing right hands; and as they move around, the gentlemen promenade in the contrary direction until each one recovers his lady to give her the left hand, and take his place in the centre. The ladies go around in the opposite direction to that which the gentlemen now take. After having been twice in the centre and twice outside, the gentlemen take, with their right hands, the left hands of their ladies, and start off in a Valse.

61.

LA CROIX ÉTENDUE—(THE EXTENDED CROSS.)

Four couples perform a Tour de Valse; they then place themselves *en Moulinet:* the gentlemen cross left hands and give right hands to partners. Each lady calls a gentleman, who gives her the left hand. These last gentlemen call other ladies who place themselves *en rayon.* All the couples describe a circle, executing a Valse together; they then separate and regain their seats couple by couple.

62.

LE TRIANGLE CHANGEANT—(THE CHANGING TRIANGLE.)

The first three couples perform a Tour de Valse or Galop. The gentlemen (retaining with their right hands their ladies' left) place themselves *en moulinet* by giving left hands. In this position they commence turning, and at a given signal, the leading gentleman turns quickly, gives the left arm crossed at the elbow to the gentleman behind him, with whom he changes places and ladies. He performs the same movement with the next gentleman. When he reaches the third gentleman, the second commences and executes the same figure. Counterpart for third gentleman. Finish with Waltz or Galop.

63.

LES CHAÎNES À QUATRE—(THE CHAINS WITH FOUR.)

The first four couples perform a Tour de Valse or Galop, and place themselves in front of each other—two couples on one line, the other two opposite. Each couple performs with the opposite couple a *demi-chaîne anglaise*, (half right and left,) then turn partners; after which, each couple faces the couple on the same line with them, and perform together a half right and left; then turn partners. By performing the figure four times, the dancers describe a square, and find themselves in their original places. Finish with Waltz or Galop.

64.

LES CHAÎNES CROISÉES—(THE CROSSED CHAINS.)

Four couples perform a Tour de Valse or Galop; they then place themselves as in the preceding figure. Each couple performs, with the opposite couple, a *chaîne anglaise*, (right and left,) after which each couple faces the couple on the same line with them, and perform together a right and left; then the

leading couple perform, with the couple diagonally opposite, a half right and left; same for the other two couples. Repeat the oblique *demi-chaînes* and terminate with a Valse or Galop Générale.

65.

LES CHAÎNES EN LIGNE—(THE CHAINS IN LINE.)

The first four couples perform a Tour de Valse or Galop. Each gentleman selects a gentleman, and each lady a lady. The gentleman place themselves together in double file.

The ladies place themselves before the gentlemen in the same way. At a given signal, the two first gentlemen commence by right hand a flat chain with the two first ladies, and so on through—each giving right hand and left hand alternately. The two last gentlemen have the two first ladies, who reach them through the *chaîne*. A Waltz or Galop terminates the figure.

66.

LA CHAÎNE ANGLAISE—(THE ENGLISH CHAIN.)

The first two couples perform a Tour de Valse or Galop. They then place themselves facing each other, and make a *chaîne anglaise* (right and left) lengthened out. The two couples forward, and the gentlemen give to each other the left arm, crossed at the elbow, and make a rapid half turn to change ladies; then turn the ladies. The gentlemen cross left arms again, regain their own ladies, and waltz or galop to their places.

67.

LES CHAÎNES CONTINUES—(THE CONTINUOUS CHAIN.)

The first four couples perform a Tour de Valse or Galop.

Each gentleman chooses a lady, and each lady a gentleman. The gentlemen place themselves in line, and the ladies form a line opposite. The first gentleman on the left gives right hand to right hand of his lady, and turns entirely around with her. He gives left hand to left hand of next lady, whilst his lady does the same with the next gentleman. The gentleman and lady again meet and turn with right hands, and then turn with left hands the third lady and gentleman, and so on to the last couple. As soon as the conductor and his lady reach the fourth couple, the second couple should start, so that there may be a continuous chain between the ladies and gentlemen. When all have regained their original places in line, they terminate the figure by a Tour de Valse or Galop.

68.

LES CHAÎNES VARIÉES—(THE VARIED CHAINS.)

The first four couples perform a Tour de Valse or Galop; they then place themselves in form of Quadrille. The first and second couples perform with the side couples, on their respective right, a *chaîne anglaise*, (right and left), after which, *demi-chaîne des Dames*, (half ladies' chain) which brings the ladies opposite their partners; all turn new partners. The figure is recommenced by the side couples leading to the right; third time, head couples lead to the right; fourth time, sides to the right, bringing all the ladies to original places. Terminate with *valse or galop générale.*

69.

LES CAVALIERS ENSEMBLE—(THE GENTLEMEN TOGETHER.)

The first two gentlemen choose each a gentleman to waltz with, and the two ladies each a lady to waltz with them. At a

signal from the gentleman conductor, the four gentlemen stop and form a round, the ladies forming another round. Two ladies advance toward the round of the gentlemen, passing under the arms of the two other ladies, and entering into the round of the gentlemen, where they form a round reversed. Each gentleman waltzes with the lady before him to her place.

70.

LES PETITS RONDS—(THE LITTLE ROUNDS.)

The first three or four couples perform a Tour de Valse or Galop. Each gentleman selects a gentleman, and each lady a lady. The gentlemen form two by two, one couple behind the other; the ladies form in same manner, but face in the contrary direction, so that the first two gentlemen face the first two ladies. The first two gentlemen perform with the first two ladies a Chaîne Anglaise, (right and left,) they then make a hands four round to the left, and, without stopping, the two gentlemen raise their arms so that the ladies may pass under. The two first gentlemen now face the two second ladies, and the two first ladies now face the two second gentlemen, with whom they repeat the entire figure. When the first two gentlemen have passed all the ladies, all the gentlemen form a single line with the first two gentlemen in the middle; the ladies form opposite in the same manner. All forward and back in two lines during eight measures; forward a second time, when each gentleman performs a Tour de Valse or Galop with the lady before him.

71.

LE ROND BRISÉ—(THE BROKEN ROUND.)

The first couple perform a Tour de Valse or Galop. The gentleman leaves his lady in the middle of the room and

chooses two gentlemen, with whom he forms a round of three about the lady. The gentlemen turn rapidly to the left, and at a signal the lady selects one of the gentlemen to dance; the two other gentlemen return to their seats. When the figure is performed among intimate friends, the two gentlemen perform together a Tour de Valse or Galop.

72.

LES RONDS À TROIS—(THE ROUNDS OF THREE.)

First couple perform a Tour de Valse or Galop; after which the gentleman brings forward two ladies, and the lady two gentlemen. They form two rounds, of three persons each, who stand *vis-à-vis*. The two rounds turn rapidly. At a given signal the gentleman passes under the arms of the two ladies with whom he has just turned, and moves toward his own lady, who has just turned with her two gentlemen. Each of these gentlemen dances with the lady in front of him.

73.

LES RONDS À QUATRE—(THE ROUNDS OF FOUR.)

The first two couples perform a Tour de Valse or Galop. Each gentleman selects another gentleman, and each lady another lady. The gentlemen form a round of four at one end of the room, and the ladies another at the other end. The two rounds turn to the left; then the gentleman conductor and the gentleman he has chosen pass under the arms of the two other gentlemen, to meet the lady conductress and the lady she has chosen, who pass under in the same way. The two gentlemen and two ladies form a round and make a complete turn to the left. The gentlemen then raise their arms to give passage to the two ladies, and make another turn with the two other ladies, whilst the first two ladies perform the same with the other two gentlemen, thus making two rounds of four. The gentlemen

raise their arms to allow the ladies to pass under; the first two gentlemen turn round, advance and form a line, which the other two gentlemen soon join. The ladies form a similar line. The four gentlemen form a round together again as at first; the ladies do the same. After a tour to the left, they form in two lines:—ladies on one side, gentlemen opposite; they then approach each other, each gentleman retakes his lady, and the figure terminates in a Valse or Galop Générale.

74.

LE ROND À L'ENVERS—(THE REVERSED ROUND.)

The first three couples perform a Tour de Valse or Galop. The gentlemen place their ladies in line, the leading lady on the right. The gentlemen take hands and form a chain, the leading gentleman on the left. The conductor passes to the left with the two other gentlemen, before the three ladies. Upon reaching the lady conductress they form a round about her, and make a complete turn to the left; the conductor then drops the hand of the gentleman at his left, and passes to the lady in the centre to form a round à l'envers (reversed) about her, that is, the gentlemen form in a circle round the lady with their backs toward her, and move round her in this manner. The conductor again drops the hand of the gentleman on the left, to make a circle in the ordinary way round the third lady. He then conducts the gentlemen in chain before the ladies, as at the commencement, passes behind them, and when the gentlemen arrive in front of their partners they lead off in a Valse or Galop.

75.

LE GRAND ROND—(THE GRAND ROUND.)

Four couples perform a Tour de Valse or Galop. Each gentleman selects a gentleman, and each lady a lady. They

form a circle, the gentlemen holding hands on one side and the ladies on the other. They turn to the left; then the gentleman conductor (who holds his lady's left hand in his right) advances without quitting her, and cuts the circle in the middle, *i. e.* between the last lady and last gentleman. He turns to the right with all the gentlemen, whilst his lady turns to the left with all the ladies. The conductor and his lady after having described a half circle reversed, meet and waltz together. The second gentleman takes the second lady, and so on until the chain is exhausted. This figure may be performed by as many couples as the dimensions of the room will admit.

76.

LES CERCLES JUMEAUX—(THE TWIN CIRCLES.)

Four couples perform a Tour de Valse or Galop. Each gentleman selects a gentleman, and each lady a lady. The gentlemen form a round, and the ladies another round opposite. The leading gentleman places himself in the round of the ladies, and the leading lady in that of the gentlemen. The two rounds turn rapidly to the left. At a signal the leading gentleman chooses a lady to dance with; the leading lady also chooses a gentleman, while the other gentlemen form themselves into line, and the ladies in another. The two lines approach each other, and each gentleman dances with his *vis-à-vis*. This, like the preceding figure, may be performed by as many couples as the dimensions of the room will admit.

77.

LA TRIPLE PASSE—(THE TRIPLE PASS.)

Two couples perform a Tour de Valse or Galop; then form a round of four and turn to the left. At a given signal, the gentleman conductor and his lady drop the hands of the other couple and pass under their arms. The round is imme-

diately reformed, and the other couple pass under the arms of the first couple in same manner. The first couple pass under again, and, without dropping hands, reform the round and turn to the left. They return to seats in Waltz or Galop.

78.

LES DAMES DOS-À-DOS—(THE LADIES BACK TO BACK.)

The first four couples perform a Tour de Valse or Galop; they then join hands in a circle. The ladies take position back to back, facing outward; the gentlemen face the centre. At a given signal, they expand the circle, then close circle; expand circle again, and perform the Grand Chain. Finish with a Tour de Valse or Galop.

FINAL FIGURES.

79.

LA POURSUITE—(THE PURSUIT.)

Three or four couples perform a Tour de Valse or Galop. Each gentleman of the Cotillon has the right to go behind any of the dancing couples and substitute himself for the gentleman partner, clapping his hands first to warn them of the fact. This figure continues until each gentleman recovers his lady to conduct her to her place. In order to give animation to the figure, as soon as a gentleman seizes a lady, he should be replaced by another.

80.

L'ALLÉE TOURNANTE—(THE WINDING ALLEY.)

The first couple promenade, the other couples fall in behind

in their order, each gentleman holding the hand of his lady Two circles are formed, one within the other: the ladies, by themselves, forming the inner circle, the gentlemen, the outer one. The gentleman conductor starts with his lady and waltzes through the winding alley, formed by tho two circles, until he reaches his place. He then exchanges places with his lady, *i. e.* she takes his place in the gentlemen's circle, and he takes her place in the ladies' circle. The next couple then perform the same figure, and so on for all the others. They finish with a *valse générale.*

81.

LES DEUX LIGNES—(THE TWO LINES.)

All the couples promenade round the room, as in the preceding figure. The gentleman conductor forms with the other gentlemen a single line; the ladies form a line opposite. The first couple start waltzing, pass down behind the line of ladies, and still waltzing, pass between the two lines, and behind the ladies a second time; they stop below the last couple, the gentleman goes on the side of the ladies, and the lady on the side of the gentlemen. Each couple executes successively the same figure. They finish with a *valse générale.*

82.

LA DAME À GAUCHE—(THE LADY TO THE LEFT.)

All the couples form a grand ring and turn to the left, (four measures;) turn partners, each gentleman leaving his lady to the left, (four measures.) They all join hands again and turn to the left, (four measures;) all the gentlemen turn the ladies on their right and place them to the left. The movement is continued till each gentleman meets his lady. This figure is designed for the Cotillon Mazurka.

83.

LE COLIMAÇON—(THE SNAIL.)

All form a general round. They turn to the left, and at a signal the gentleman conductor drops the hand of the lady on his left, (the others still retaining hands,) enters the circle and continues to move to the left, forming a *colimaçon* (snail,) while the lady moves to the right, outside the circle. The leading gentleman and last lady each draw the others after them. When the chain is entirely coiled, and all are near each other, the leading gentleman passes under the arms of one of the couples to get outside; all follow without dropping hands. The conductor shapes his line so as to reform the general round. They terminate with a *valse or galop générale.*

84.

LA RÉUNION DES COUPLES—(THE REUNION OF COUPLES.)

The first couple make a short promenade, and then take the second couple to form a round of four. A half turn to the left is made, then the conductor drops the hand of the second lady and turns to the left, drawing the others after him, to find the third couple, with whom a round of six is made. After the half turn to the left, the conductor again drops the hand of the lady at his left, to take the next couple, and so on until he has taken all the couples, when a *rond générale* is formed. They turn to the left, (eight measures;) then to the right, (eight measures;) all turn partners. They terminate with a Galop or *valse générale.*

85.

LE GRAND MOULINET—(THE GRAND MILL.)

This figure is executed by all the couples. They form as for

a Quadrille. The gentlemen cross left hands, and give right hand to their ladies' left. They then move round until the gentleman conductor claps his hands, when each lady advances from one gentleman to another until they regain their own partners, with whom they perform a Tour de Valse or Galop.

86.

LE LABYRINTHE.

All form a grand ring and turn to the left. At a signal, the conductor drops the hand of the lady at his left, and continuing to turn to the left enters the circle, forming a *colimacon*, (see figure 83,) while the lady moves to the right, outside the others. A circular space should be maintained in order to waltz freely. In this position the leading gentleman and lady commence waltzing, and follow the windings of the labyrinth formed by the *chaîne générale* coiled upon itself, until they arrive at the last couple, to take place in the coiled chain. As a new couple arrives, it takes its place next the last arrived. When all have arrived, a *galop or valse générale* terminates.

87.

LE ROND FINAL—(THE FINAL ROUND.)

All form a general round. The conductor and his lady separate from the circle (which is immediately reconnected) and perform a Valse or Galop in the midst. At a signal, he stops, and his lady passes out of the circle. He chooses another lady, with whom he also dances within the circle. He passes out of the circle in his turn, and the lady chooses another gentleman, and so on for the others. When only two or three couples remain, all the couples join in the Valse.

ADDENDA.

THE LATEST FRENCH QUADRILLE,

LES MENUS PLAISIRS.

This Quadrille may be danced in lines or in square, to the music of the ordinary Quadrille. If in lines, the first figure will be danced once, the other figures twice. If in square, the first will be danced twice, the others four times.

No. 1.—Pantalon.

	Measures.
Forward four	2
Chassé croisé	2
Exchange partners (the two gentlemen giving right hands to opposite ladies, turn completely around to places, thus exchanging ladies)	4
Chassé croisé et déchassé, (pass and repass exchanged partners,)	4
Two ladies cross over, (the two ladies advance, give both hands, make a half turn and walk four steps backward to original places,)	4
Two ladies forward and back	4
Two ladies cross over again (without giving hands)	4
Forward four	2
Chassé croisé	2
Turn to places, with right hands	4

No. 2.—Été.

First couple forward and back	4
Forward again and turn half around with the right hand, the gentleman placing his lady in the centre in front of him	4
Second couple turn half around with right hands, then the two ladies join left hands, retaining partner's right, the four thus forming a right line	2
Balancé sur place	2
Half promenade (to opposite places)	4
Forward four and back	4
Half promenade to places	4

No. 3.—Poule.

	Measures.
First gentleman and opposite lady cross over,	4
Turn half around with right hand to the centre,	4
Chassé croisé to the right and turn half around with left hand,	4
Chassé croisé to the left and turn partners with right hand to places,	4
Form Square: The two gentlemen taking, with their left hands, the left hands of their partners, pass their ladies before them to the centre and give right hands to opposite ladies—the four forming a square, the ladies back to back,	2
Balancé,	2
Turn ladies dos-a-dos: Breaking the square, the gentlemen retaining their ladies' left hands, turn them completely around and place them back to back to the centre in front of them, forming a right line,	4
Chassé croisé to the right and left,	4
Turn to places,	4

No. 4.—Pastourelle.

Forward four and back,	Same as in 4th figure of Plain Quadrille. 4
Forward again, and leave first lady with opposite gentleman—the latter retiring with the two ladies,	4
Three forward and back,	4
Three cross over: the gentleman resting alone passes between the two ladies while they go to the vacated place and cross each other,	4
Demi-tour de moulinet: The same three give right hands, go half around and walk four steps backward to the places they occupied previous to the "cross over of three."	4
Forward three and back,	4
Three cross over,	4
Turn to places with right hands,	4

No. 5.—Finale.

Continued right and left: The first and second couples advance, each one giving right hand to vis-à-vis, pass on and give left hand to partner, pass partner and give right hand to vis-à-vis again, then give left hand to partner and go to places,*	8
Forward four and back,	4
Forward again and exchange partners: The gentlemen taking with their right hands their partners' left, pass before them, take left hands of opposite ladies and go backwards with them,	4
Hands four half around and four steps backward,	4
Half right and left,	4
Cross right hands and go half around,	4
Turn with left hands to places,	4

* This Figure is performed in the same manner as the "Continued Ladies' Chain" in the first figure of "Le Prince Imperial Quadrilles," and is similar to the "Grand Chain" of the "Lancers," but performed by two couples only, and commenced by giving right hand to vis-a-vis.

DE GARMO'S

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Classes open from October 1 to May 1.