



Washburn
13th and Chestnut Sts.
PHILAD'A.



CONSTANTINE CARPENTER,

TEACHER OF

Fashionable and Select Dancing,

ETIQUETTE, ETC.

GLIDES, WALTZES, GALOPS, QUADRILLES, ETC.

N. W. Cor. Thirteenth and Chestnut Streets.

PHILADELPHIA:

NEW EDITION FOR, 1879.

**ETIQUETTE AND DANCING AS ACCOM-
PLISHMENTS.**

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For a graceful mien, trust to "art, not chance,
As they move easiest, who've learned to dance."

Gracefulness of mien and suavity of disposition, being essential accomplishments to every lady and gentleman, those social entertainments that tend to their highest development, merit the special attention to all, especially the young.

Says Chesterfield in his "Letters to his Son :"—"Next to good breeding is a gentle manner and carriage, wholly free from those ill habits and awkward actions to which many worthy persons are addicted."

* * * "Actions that would otherwise be pleasing, become ridiculous by the manner of doing them. The worst bred man in Europe, if a lady let fall her fan, would certainly take it up and give it to her; the best bred man in Europe could do no more. The difference, however, would be considerable; the latter would please by doing it gracefully, the former would be laughed at for doing it awkwardly. I repeat it, and repeat it again, and shall never cease repeating it to you—*air, manners, graces, style, elegancy, and all those ornaments*, must *now* be the *chief object* of your attention; it is *now or never*, that you must acquire them." * * * "In short you cannot conceive how advantageous a graceful carriage and a pleasing address are, upon all occasions."

"Now to acquire a graceful air, *you must attend to your dancing*; no one can either *sit, stand, or walk well*, unless he *dances well*. In learning to *dance* be particularly attentive to the *motion of your arms*, for a stiffness in the wrist will make any man look awkward.—If a man walks well, presents himself well in company, wears his hat well, moves his head properly, and his *arms gracefully*, it is almost all that is necessary."

Dancing not only constitutes an art of pleasing and being pleased, but is highly productive of

ETIQUETTE.

Indeed so essentially are dancing and etiquette associated together that they are inseparable. But dancing not only serves to improve the manners and create grace and harmony in all the motions, but constitutes an elegant accomplishment itself. A lady or gentleman can scarcely render themselves more agreeable, especially if they be graceful and accomplished dancers, than by engaging in a social Quadrille, where intelligence, sprightliness, conversation, wit, mirthfulness and hilarity, may all be combined to enhance the enjoyment of the occasion. How vastly superior in dignity and serenity to the performance of many of those silly and even ridiculous, plays and games indulged in by even some otherwise well informed persons, where the accomplishment of dancing, either from ignorance or prejudice, is unfortunately ignored. For such trifles are not only destitute of all improvement, mental or physical, but also any real enjoyment; while the act of dancing is susceptible, when properly conducted and regulated, of improving both body and mind. The figures and steps of our modern dances are so systematically and scientifically arranged, that their skillful execution requires considerable application and attention. Their natural tendency is to create quickness and method in perception and motion, and to improve the taste by cultivating the faculties of *ideality* and *imitation*.

Added to this the salutary influence that results from the combination of music and exercise, and all further comparisons may be safely dispensed with.

PLAIN QUADRILLE.

As danced in Philadelphia, and at CONSTANTINE
CARPENTER'S ACADEMY.

First Figure.

First and opposite couples right and left, return, galop, ladies' chain, galop, repeat for side couples.

Second Figure.

First and opposite couples forward four steps and return, cross over, forward again and return, then forward across to place, galop. Repeat four times.

Third Figure.

First and opposite couples right hand across, left hand return, retain hold of hands and give the other hand to partner, balance, using glide step. half promenade with partners to opposite place, all turn corners, then turn present partner, all promenade or galopade round quadrille. Repeat four times till you get your partner.

Fourth Figure.

First and opposite couples forward and back, forward again and give the partner to the leading gentleman, forward three and back, forward and bow, the gentlemen opposite, forward and turn each lady, then four hands half round, and half right and left to place. Repeat four times.

Fifth Figure.

All turn corners, then turn partners, leading couples forward and return, cross over, forward and return again, cross to place, galop, all turn corners. Repeat four times.

FRENCH LANCIER QUADRILLE.

As danced in Philadelphia, and at CONSTANTINE
CARPENTER'S ACADEMY.

First Figure.

First and opposite couples forward and back, forward again and turn the opposite, first couple galop across while the opposite couple execute the same, all balance and turn corners. Repeat four times.

Second Figure.

First and opposite couples forward and back, forward again and leave the ladies in the centre, facing partners, reverse to right and left, turn partners and form line with leads, forward all and back, and turn partners to places. Repeat four times.

Third Figure.

First and opposite couples forward and back, forward again, bow and courtesy to place, ladies chain. Repeat four times.

Fourth Figure.

First and opposite couples forward to side couples to the right, bow and courtesy, change to side couples to the left, bow and courtesy, go to places, bow and courtesy, right and left. Repeat four times.

Fifth Figure.

All give right hands to partners, and grand chains, first lead promenade round centre of quadrille and face outward, two side couples in line back of leads, all reverse and return, first lead march down the centre and return, form lines forward and back, and turn partners to places, grand chain again, form lines with opposite lead. Repeat for side couples.

NEW POLKA QUADRILLE.

As danced in Philadelphia, and at CONSTANTINE
CARPENTER'S ACADEMY.

First Figure.

First and opposite couples promenade round, waltz round, balance, and waltz round. Side couples the same.

Second Figure.

First couple waltz to side couple, change of ladies, the same to bottom and side couple, first and opposite couple waltz round to places. Repeat for the side on the right, then bottom and side couples, until all get partners.

Third Figure.

First and opposite couples waltz round, outside, cross hands, with side couple, then change ladies and waltz to places, side couples waltz around, cross hands with the leads, change ladies and waltz to places. Repeat four times.

Fourth Figure.

First and opposite couples waltz round to the centre, make the passes or balance, then change of ladies and waltz to lady's place. Repeat for side couples.

Fifth Figure.

All give right hands to corners, all turn a full circle round or balance to each, then left hand to next until they get to partner, then all waltz to places, ladies cross with right hands, the gentlemen with right hand with lady's left hand, all promenade round or to places. Repeat as above, and with the same time as the old polka quadrilles.

MAZOURKA QUADRILLES.

As danced in Philadelphia, and at CONSTANTINE
CARPENTER'S ACADEMY.

First Introduction—hands round to the left, then to the right to places; all make a little tour round; then a little waltz in place.

First Figure.

First couples promenade round inside of Quadrille to place, execute the square balance and a little waltz. Counterpart for the other couples.

Second Introduction—all in waltz position, then slide quarter round, with the Mazourka step, or jetes, then waltz until all are half round, repeat to places.

Second Figure.

First couple forward to first side, to the right four hands round, then to bottom couple, cross hands, then to side couple, four hands round, forward to place and a little waltz. Repeat for the other couples.

Third Introduction—all waltz round.

Third Figure.

First couple forward to side couples, and take two ladies to centre of quadrille, three hands round to left, then to right, leave your partner with side gentleman, do the same to bottom and side couples, take the last lady to place, and execute the little waltz, repeat until all get their partners.

Fourth Introduction—all promenade half round, then make a little tour, all repeat to places.

Fourth Figure.

First and opposite couple waltz, repeat for sides.

Fifth Figure.

All hands round to the left, then to the right, all make the little tour and little waltz, all face partners, all promenade round to each quarter of quadrille, and execute the little waltz, gentlemen to the right, ladies to the left, until all get partners.

SCHOTTISCHE QUADBILLE.

As danced in Philadelphia, and at CONSTANTINE
CARPENTER'S ACADEMY.

First Figure.

Leading couples forward four and back, forward four again and back, leading couples right and left and return to places, balance, leading couples, waltz round to places. Repeat side couples.

Second Figure.

Leading couples forward and change partners, forward again and change partners, ladies' chain, leading couples waltz around. Repeat side couples.

Third Figure.

Leading couples balance, and waltz to center; cross hands; go half round; change partners; leading couples go to side couples, balance, change partners, and all waltz to place. Repeat side couples.

Fourth Figure.

First couple balance, and waltz to opposite couple; right hand across, left hand return; first couple waltz to place. Repeat side couples.

Fifth Figure.

All waltz round; Ladies' chain; leading ladies cross over; waltz and return to place with changed partner, ladies chain again, then the leading couples waltz round, all waltz. Repeat.

POLACCA QUADRILLE.

As danced in Philadelphia, and at CONSTANTINE
CARPENTER'S ACADEMY.

First Figure.

Introduction.—All take hands, go round to the left, turn your partners once round, all waltz to places, (sixteen bars.) leads forward to centre, change ladies and walk across (eight bars), sides the same, all balance ladies cross to partners, and all waltz to place (sixteen bars). Repeat.

Second Figure.

Introduction.—Gentlemen to the right, ladies to the left, meeting partners half round (eight bars), all waltz to places (eight bars) leads forward, change ladies and forward to the sides (eight bars), balance, change partners and all waltz to place (eight bars). Repeat four times.

Third Figure.

Introduction.—All promenade half round and waltz to places, first couple waltz to first side, cross hands, then pass left hand to ladies' right hand, making all hands joined together and go round polacca step or four beats with left foot (cage fig.) change partners and waltz to next couple, to third couple, and then to place—repeat for second, third and fourth couples.

Fourth Figure.

Introduction.—Half grand chain, gents to the left, ladies to right, meet partners (eight bars), all waltz to places (eight bars), leads balance to centre, right hand across, pass through, taking the ladies' hands, and forming a square (eight bars), turn with left hand and give right to sides, forming a line on leads balance and turn ladies on the right, and meet your partner (eight bars), waltz to places (eight bars). Repeat four times.

Fifth Figure.

All balance, four ladies half chain, balance again, four ladies chain to places, all balance to corners, take ladies' right hand, and waltz back, then waltz position and waltz to place without turning (sixteen bars), all waltz round (eight bars). Repeat four times.

DOUBLE LANCERS.

Quadrille by eight couples, as danced in Philadelphia, and at
CONSTANTINE CARPENTER'S ACADEMY.

First Figure.

Four leading couples forward and return; forward and turn the opposite; return to place; first two leading couples gallop through centre of opposite couples; then return allowing opposite couple to gallop through to place, all balance corners and turn. Repeat four times.

Second Figure.

Leading couples forward and return, forward and leave lady in centre, bow and courtsey, all reverse, turn partners to places. all form lines with leads, all forward and return, turn partners to places. Repeat four times.

Third Figure.

Leading couples forward and return, forward bow and courtsey, ladies chain with side lady to the left turning gentleman and return and turn partner. Repeat four times.

Fourth Figure.

Leading couples take hands forming line, all forward to the side couples to the right, all bow and courtsey, leading couples right about face, remaining in line, right and left through, bow and courtsey to side couples, all forward to places with partner leading couples face side couples, right and left and return. Repeat four times.

Fifth Figure.

All take hands forming a circle, all forward to centre, break and turn partners to places, repeat the same, first two couples forward round inside of quadrille and face outward, couples on each side fall in line back of leads, all forward and return, all advance and return, second time divide off in couples march and follow the lead on each side (the first leads turning outward) forward up the centre, all take hands, all turn partners to places. Repeat four times.

The Double Lancers are sometimes danced by the leading couples repeating the figure over the second time without stopping and side couples the same.

POLKA QUADRILLE.

As danced in Philadelphia, and at CONSTANTINE
CARPENTER'S ACADEMY.

First Figure.

First and opposite couples forward, change hands and return to places, waltz round to places, balance and waltz round again. Repeat for side couples.

Second Figure.

First couple double waltz twice, until they get to opposite, rights hands across and left hands back, then first couple waltz to place. Repeat four times.

Third Figure.

First couple waltz round outside to the side couple on the right, cross with right hands, then with left hands, then first couple waltz round side couple to place, leading couples waltz round to places. Repeat four times.

Fourth Figure.

First couple forward or use heel and toe, step to opposite couple, execute passes, or right and left, then first couple waltz to place. Repeat four times.

Fifth Figure.

All promenade round, all balance, first couple waltz backward with lady, turn and return to place, then waltz round inside of quadrille. Repeat four times.

Finale.—All balance and waltz round quadrille.

LONDON LANCERS.

As danced in Philadelphia, and at CONSTANTINE
CARPENTER'S ACADEMY.

First Figure.

First lady and opposite gentleman forward and back, forward again and turn each other once round and return to places, leads galop across, while side couples divide and galop and return, four gentlemen take left hands across, balance, [in crossing hands you keep the right hand of your lady], then four ladies cross hands the same as gentlemen, balance and turn to places. Repeat four times.

Second Figure.

First lady and opposite gentlemen forward and back, reverse to right and left, all balance to corners, turn and form lines with the sides, forward all and back, turn partners to places. Repeat four times.

Third Figure.

First lady forward to centre, opposite gentlemen forward and bow to lady, return to places, four ladies cross hands, go full round, and then cross with left hands and return, turning your partner with right hand. Repeat four times.

Fourth Figure.

Leads and side couples to the right of leads, forward and back twice, take the lady from the side gentlemen and forward again and bow courtesy, four hands half-round, break off to the opposite place and half right and left to place. Repeat four times.

Fifth Figure.

All Grand Chain, first couple lead off facing outwards, then two side couples fall in line, while the opposite lead will keep their place, all reverse to the right and left, first lead march down centre and back from lines each side of quadrille, forward and back, all turn partners to places, (then execute the Grand Square), leads forward to centre, change partners and go to the sides, while sides go the lead's places, then sides forward to centre, change partners and go to your own place, while leads go to their own place. Repeat.

CALEDONIAN QUADRILLES.

As danced in Philadelphia, and at CONSTANTINE
CARPENTER'S ACADEMY.

First Figure.

First and opposite couples forward and cross hands, go once round to place; first and opposite balance and turn partners; ladies' chain; half promenade and half right and left Repeat for the side couples.

Second Figure.

First gentleman forward and back twice; four ladies balance to the right and turn the gentlemen on the corner: four ladies promenade round with the gentlemen. Repeat four times until they get their own partners.

Third Figure.

The first lady and opposite gentlemen forward and back, forward again and dos a-dos; first couple galop across, while opposite couple pass outside across; repeat to place; all balance corners and turn partners; all take hands, forward and back, forward and turn partners.

Fourth Figure.

First lady and opposite gentleman forward; first gentleman and opposite lady forward; then turn partners to their places; four ladies forward to the right to each lady's place, and turn the gentlemen with right hand; four gentlemen forward to the left and turn the ladies with right hand; repeat twice over, all promenade round to places and turn partners. Repeat for the side.

Fifth Figure.

First couple forward round inside of quadrille to their places; four ladies forward and courtesy, and back four gentlemen forward and bow; all balance and turn partners with right hands; half grand chain round, and promenade to places, and turn with right hands; all chassez, turn the one you meet at the corner with right hand; turn partners with left hands. Repeat four times.

Finale.—All promenade, all reverse.

FIGURES FOR PLAIN QUADRILLE.

Very often danced by omitting the third or fourth figure and adding any one of the figures below.

Figure Coquette.

The first lady on first lead forward to first gentleman on the right both balance, the gentleman may turn the lady if she allows him, the lady may cheat the gentleman and turn whom she likes, balance to three or four gentlemen, after returning to partners, all balance and turn partners, repeat for remainder of ladies and also repeat for gentlemen, the Glide step is used for a balance.

Basket Figure.

Leading couples forward and return, cross over, forward and return, cross over to place, four ladies go to centre and take hands, four gentlemen go to centre and take hands forming a circle round ladies, the ladies will courtesy while gents will raise their hands and ladies pass under, in that position all balance, and turn partners to places, side couples will then forward same as leads, four ladies to centre and cross hands for gents to centre and cross hands, all balance and turn to places, leading couples forward as above once more, four ladies to centre take hands, four gents to centre, take hands and pass round to left until you return to partner, turn to places, side galop couples forward, etc., same as above, all take hands and round in circle.

New Year Figure.

First lead forward to side couple to the right of quadrille, return, forward, and cross hands with right, then left, return, the same to second and third couples, forward to place all balance and turn partners, all Grand Chain or right and left half round, the quadrille slowly, bow to each, meet partner, then Grand Chain quickly to place. Repeat the above for each couple.

Tempete.

All hands round, form lines with leads, first side go to first lead, all forward and return, forward once more, the centre four cross with right hand and go round while the lady or gent on each side will take right hand and go round the same, all reverse and take left hand, and return to place, all forward and return, forward and pass, or march through to next four, can repeat as many times as desired.

FIGURES OF THE GERMAN.

The Course.	The Cushion.
The Trio Circles.	The Course Assises.
The Handkerchief.	The May Pole.
The Broken Ring.	The Columns.
The Ophidian.	The Bouquette.
The Pyramid.	The Favours.
The Triangle.	The Basquette.
The Serpent.	The Chairs.
The Mirror.	The Scarfs.
The Buff.	The Fan.

Together with numerous other figures adapted for private Soirees, Drawing Rooms, &c.

All Glides, Waltzes, Galops, Hops, &c., will be taught for the Cotillion. All round dances, Quadrilles, &c., will be taught correctly in the very latest style by

CONSTANTINE CARPENTER,

N. W. Cor. THIRTEENTH AND CHESTNUT STREETS,

PHILADELPHIA, PA.

MINUET LANCIERS.

As arranged and taught by PROF. LOOMIS.

First Figure.

Balance to corners, first four lead to right and salute, take side ladies, and fall back to opposite places, and salute; forward and back six, forward and turn partners. Four times through.

Second Figure.

Four gents give left hands, all promenade. All forward and back, forward and leave the ladies in the centre, face partners and salute, all chassez, turn partners to place. Four times through.

Third Figure.

Four ladies grand chain, all join hands, forward and back, forward and salute. Four times through.

Fourth Figure.

Salute partners, salute at corners, first four lead to right and salute, exchange partners and form two lines, facing partners, salute lady on right, all forward and back, turn partners to places. Four times through.

Fifth Figure.

All salute, commence with grand square, first four in centre, sides separate, sides in centre, first four separate, partners to places. Repeat figure with sides in the centre, &c.

First couple lead out, sides in centre. Four times through. All chassez.—March: Gents and ladies down outside, gents passing around ladies, forming two lines on opposite sides, all forward and back, turn partners to places.

