Prof. L. E. DARE'S

FASHIONABLE

QUADRILLE · MANUAL,

CONTAINING ALL THE LATEST

QUADRILLES, LANCERS, AND RULES OF ETIQUETTE AS TAUGHT AT HIS ACADEMY,

HARRISBURG, PA.

PROF. L. E. DARE,

TEACHER OF

ETIQUETTE,

Fashionable Dancing,

AND

LIGHT CALISTHENICS.

THE LATEST

Waltzes, Gallops, Quadrilles, &c.,

AS TAUGHT AT HIS ACADEMY,

SECOND AND LOCUST STREETS,

HARRISBURG, PA.

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From the collection of Richard Powers

Prof. L. E. DARE

Being a member of the National Association of Teachers of Dancing, enables him to instruct in all the latest and most fashionable dances used in America.

"Then shall the virgin rejoice in the dance, both young men and old together."—*Jer. xxxi, 13.*

Dancing is an innocent, and even a useful and a Scriptural pleasure, when enjoyed with a mind free from willful sin, with propriety in dress and behavior, and with moderation and thankfulness.

We read that after the deliverance of the children of Israel from Egypt, Miriam, the prophetess, "took a timbrel in her hand, and all the women went after her with timbrels and with dances."—*Exodus 15 : 20.*

In like manner we find that in bringing up the ark, "David danced before the Lord with all his might."—*2 Psalm xiv, 23.*

Solomon says "There is a time to mourn, and a time to dance."—*Eccles. iii, 4.*

Dancing is usually, yet innocently practiced as a means of mere pleasure. But it may also be turned to direct useful account, even independent of affording pleasure, and even by an individual, when alone, of either sex, as a means of indoor exercise in inclement weather, or when it is not possible or convenient to take outdoor exercise, and also, as a prevention to cold and other ailments, by keeping up the circulation, or by creating a re-action after a chill, or when used in moderation, by promoting the healthy action of the system generally, and it may be added that proper dancing is very well calculated to promote gentleness and refinement of taste, deportment and manner.

Etiquette of the Ball Room,

FOR THE PUPILS OF

PROF. L. E. DARE'S DANCING ACADEMY.

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

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

A lady or gentleman should finish their toilet before entering the saloon for dancing, as it is indecorous in either to be drawing on their gloves, or brushing their hair with their fingers. Finish your toilet in the dressing rooms.

Always recognize the lady or gentleman, or the Director of Ceremonies, with becoming politeness. A salute or bow is sufficient.

A lady should have an easy, becoming and graceful movement while engaged in a quadrille or promenade. It is the pleasure of a gentleman.

A lady must be careful to remember Ball Room engagements. To forget one is an unpardonable offense to the gentleman which he does not readily forget. Its too fatigueing to engage in every dance, but any refusal to dance must be given politely and respectfully, and after refusing one gentleman, no other must be accepted for the same dance, or the lady will be accused of partiality. No lady should refuse the escort of any gentleman to supper, no matter what her preferences may be, or who attended her to the party.

A lady should never engage herself more than for the following set, unless by the consent of the gentleman who accompanies her.

It is very impolite and insulting either in lady or gentleman while dancing a quadrille, to mar the pleasure of others by galloping around or inside of the next set.

A gentleman who conducts a lady to a cotillion or quadrille should have the politeness to remain until finished, and not leave it to go into another set, as it is an insult to those you have left.

It is very indecorous and out of place to give way to immoderate laughing, sneering or commenting at those who are present. It certainly shows the want of refinement.

If a gentleman wishes to dance with a lady with whom he is not acquainted, respectfully ask the Director for an introduction.

If a gentleman without a proper introduction should ask a lady, with whom he is not acquainted, to dance or promenade, the lady should positively refuse.

In introduction, a gentleman's name should always be given to the lady, and on no pretence should a lady's name be given to the gentleman, unless by her consent.

Nothing is more indicative of a selfish vulgarity than the habit of beating time with your feet, or clapping the hands in the ball room. The truly polite man is always mindful of the comfort of those about him.

Recollect, the desire of imparting pleasure, especially to the ladies, is one of the essential qualifications of a gentleman.

Some young ladies seem to court distinction by staring modest people out of countenance, or by the loudness of their merriment; this shows a great want of good sense, and should be carefully avoided.

A lady or gentleman is always known by the perfect ease and tranquility of their manners.

Engaged persons should not dance together too often. It is in bad taste.

After a private ball it is etiquette to call at the house within a week, but it is sufficient to leave a card.

Flowers are the proper ornaments for the head and dress.

Jewelry should be sparingly used. A single bracelet is quite sufficient for those who dance, as jewelry is not fashionable of late.

Ladies and gentlemen should always wear light slippers. White gloves are suitable.

Gentlemen should wear a black dress coat, black trowsers, and a black or white vest as suits taste of the wearer, and a white necktie.

Never attempt to stand up in a cotillion without knowing something of the figure. Do not kick or caper about, nor sway your body to and fro, lead your lady gently, only by the fingers, not to grasp her hand.

Ladies in particular, be not too hasty in filling your Programme on your entrance in the ball room, as you may have cause to regret, to the great annoyance of a friend who may enter the saloon through the course of the evening.

In any private party or dancing school room, where programmes are not provided, it is impolite to ask the Master of Ceremonies or dancing teacher as to what is next; be patient and he will announce it in due time to procure partners.

All should be at ease in the ball room or private party, as if at home.

No person can be pleased in the consciencness of being awkward.

Ease is to be admired, but carelesness and negligence are contrary to good manners.

Whosoever is admitted to a company of ladies and gentlemen, is supposed to be, for the time at least, on an equality with all present, and should be treated with equal respect.

The gentleman should take care that his lady be provided with a partner whenever she desires to dance.

Give your opinions but do not argue them.

Do not contradict.

Never loose control of your temper or openly notice a slight.

Never seem to be conscious of an affront, unless it be of a very gross nature.

In company, one is not required to defend friends, unless the conversation be personally addressed.

Speak frankly or not at all.

Nothing charms more than candor when united with good breeding.

Do not speak in a loud tone, indulge in boisterous laughter, nor tell long stories.

Be careful not to speak upon subjects of which you are ill-informed.

Never seem to understand indelicate expressions, much less use them.

Avoid slang phrases and pet names.

Call all things by their proper names, the vulgarity is in avoiding them.

Never repeat in one company a scandal or personal history you have heard in another.

Anxiety to accommodate and make all happy is a distinguishable mark of a lady or gentleman.

If you have in any manner given offense do not hesitate to apologize.

Never forget that ladies are first to be cared for, and are entitled in all cases to your courteous protection.

Do not cross a room in an anxious manner, nor force your way to a lady to merely receive a bow, as by so doing you attract the attention of the company to her.

If you are desirous of being noticed by any particular person, put yourself in their way in an unobtrusive manner.

When meeting friends in public, you salute them the first time, and not every time of passing.

In ascending a staircase with ladies, go at their side or before them.

While conversing with your partner let it be done in an undertone, avoiding all affectation, frowning, quizzing, or the slightest indication of ill-temper.

It is the gentleman's part to lead the lady, and her's to follow his direction.

On no account should a lady be seen promenading a ball room alone, nor should she enter it unaccompanied.

Do not form an engagement during a dance or while a lady is engaged to another.

Dancing is subject to much abuse by the thoughtless acquirements of bad habits. True politeness costs nothing but yields the largest interest and profit to the possessor, of any known securities.

QUADRILLE,

AS DANCED AT

PROF. L. E. DARE'S ACADEMY.

FIRST FIGURE.

Leading couples right and left, gallop; ladies chain, gallop. Sides repeat.

SECOND FIGURE.

Leading couples forward and back, cross over, forward and back again, cross to place, gallop. Repeat four times.

THIRD FIGURE.

Leading couples right hands across, salute, then left hand back, keep hold of the hand of the opposite, and form a square, giving your right hand to your partner; you then balance and half promenade to opposite place. Leading couples forwardand back, forward again and turn the opposite with both hands quite round, forward and back, cross over to places. Repeat four times.

FOURTH FIGURE.

Leading couples forward and back, forward again and leave the lady on the leading side; forward and back three; forward again and leave the lady opposite; forward and back three, forward again and four hands half around, cross to places. Repeat four times.

FIFTH FIGURE.

All turn corners, or hands around; leading couples forward and back; cross over; forward and back again cross to places, gallop; repeat four times.

P. S.—If double set, you will turn corners and not hands all around.

New Year,

AS DANCED AT PROF. L. E. DARE'S ACADEMY.

Wait eight bars. First couple forward with the side couple on the right, retire; forward and cross hands with right, then with the left hands, go to the second and fourth couples and do the same. All grand right and left slowly round until you meet your partners, then continue by quick time of grand right and left, to places.

All balance and turn partners.

Repeat for the other three couples.

Basket.

Leads forward and back, cross over, forward and back, and cross to place. Sixteen bars.

Four ladies in the center.

Four gentlemen hands round on the outside. Eight bars.

Gents' hands over ladies' heads. Four bars.

All turn partners to places. Four bars.

Sides same. Repeat four times.

First time, ladies in centre. Second, gents. Third, ladies. Fourth, gents.

La Tempete.

Join hands forward and back. Four bars. Hands all round. Eight bars. Forward and back. Four bars. Right hand across, left hand back. Eight bars. Forward and back. Four bars. Right and left through to next set. Four bars.

Coquette.

First lady to the right.

The first lady forwards to the gentleman on the right, balances and turns with him or any other gentleman in the set. She next balances with the second gentleman, and turns whom she pleases, and then with the third.

All balance and turn partners.

The lady here returns to her own place, and all balance and turn their own partners, each lady repeats successively, in all four times. Then each gentleman commencing with the first lady executes the same.

Celebrated Opera Reel.

Six couples in a set.

First couple balance down the centre to foot of set. Second the same. First and second couples right and left at foot of set. First and second couple up the centre. First couple down the outside and remain at the foot, repeated by the other couples.

French Four.

First couple balance and cross over, (go below one couple,) balance again and cross back to place, first couple down the centre, back cast off, right and left four.

Irish Washer Woman.

First three couples forward and back, all turn partners half around, six forward and back again, all swinging partners to places. First two couples down the centre, back, first couple go below second couple, right and left four.

The Virginia Reel.

Form in two lines, six couple in set.

First Figure.

The top lady and bottom gent forward and back. Then the top gentleman and bottom lady repeat the same.

Second Figure.

The top lady and bottom gentleman forward, and turn with the right hand once around, and back again to places.

The top gentleman and bottom lady repeat the same.

Third Figure.

Top lady and bottom gentleman forward, and turn with left hand, and back into places.

Top gentleman and bottom lady repeat the same.

Fourth Figure.

Top lady and bottom gentleman forward, and turn with both hands, and return to places.

Top gentleman and bottom lady repeat the same.

Fifth Figure.

Top lady and bottom gentleman forward, and dos-a-dos.

Top gentleman and bottom lady repeat the same.

Then the head couples give right hands, and turn once and a half round. The head lady then turns with the left hand every gentleman down the line, alternately turning her partner with the right hand, while the gentleman turns every lady with his left hand, and his lady with right hand. When at the bottom, turn your partner, then pass up inside to the head; then separate and pass down outside of the line. All follow, meeting their partners at the bottom, and return upon the inside to places. The first couple will gallop down the middle and remain.

Then the figure commences with a new couple at the head, and repeat as above, until finished.

The New Society Quadrille.

As Danced at Prof. L. E. Dare's Academy.

Figure 1.—Leads with the right sides; right and left; all gallop; ladies' chain; all gallop; sides repeat the above with the right leads.

Figure 2.—Leads to right sides forward and back; cross over, forward and back, cross to places; all gallop; sides repeat the above with right leads; danced four times.

Figure 3.—Leads with right sides; right hands cross to opposite ladies; pass by and salute; left hand back; form square, balance, go to opposite places; forward and back; forward and turn opposite lady; forward and back, cross to place; sides with right leads repeat the above in all four times.

Figure 4.—Hands all around or turn corners; leads with right sides, forward and back, &c., same as second figure; all gallop; hands all round, sides with right leads repeat the above in all four times, finish with hands all round or promenade to seats.

French Lanciers Quadrille.

As Danced at Prof. L. E. Dare's Academy.

First Figure.

Salute, leads forward and back, forward and turn opposite lady, first lead cross through while second passes to opposite place outside, returning through centre. All balance corners and return. Repeat four times.

Second Figure.

Lead couples forward and back, forward again and leave the ladies in the centre, facing partners, salute, chassez to the right and left and turn partners; form lines of four with forward all and back; forward again and turn partners in places. Repeat four times.

Third Figure.

Lead couples forward and back; forward again, bow and courtesy, to place. Double ladies' chain. Repeat four times.

Fourth Figure.

Leads to right side, salute, to left side, salute, to places, salute. Leads right and left, sides same. Leads to left sides, repeat above. Sides same.

Fifth Figure.

Salute, grand chain, form in lines with first lead, promenade in centre of set, turn, facing outward, chassez; fall back in two lines, first couple promenade down the centre and back, all forward and back, turn partner to places. Repeat four times,

FOR DOUBLE LANCIERS.

Dance first, second, third and fourth same as single set of lanciers.

Fifth Fifure.

All forward and back, turn partners, repeat all forward, &c., first couple turn out, third and fourth fall in behind, second lead in rear, gallop to right and left, march. Forward and back, four steps, twice turn partners to place. Repeat four times.

Saratoga Lanciers.

COMPOSED BY THE SOCIETY OF PROFESSORS OF DANCING, NEW YORK.

As Danced at Prof. L. E. Dare's Academy.

First.—Salute, leads lead to the right side, forward and back, turn opposite lady. Leads pass through the sides, sides return through the leads. All balance and turn corners. Repeat four times.

Second.—All forward and back, ladies in centre, salute, chassez; turn partners to places, all promenade. Repeat four times.

Third.—All forward and back, forward and salute. Four ladies' double chain. Repeat four times. Second and fourth times gents' double chain.

Fourth.—Leads lead to right sides, salute, take side ladies to next side, salute, leave side ladies at sides, and return to place with your own partners, then leads right and left with sides on their right. Sides the same, and take leads' ladies away, and place at next lead's place. Repeat again to bring ladies to places.

Fifth.—Salute, all grand chain half round, turn partner full around and back to place. First lead promenade in, turn out, third and fourth in behind, all gallop, march, pass at the bottom, ladies marching inside in full circle and gents outside in circle. All forward and back, in two lines, turn partners to places. Repeat four times.

Loomis Minuet Lanciers.

As Danced at Prof. L. E. Dare's Academy.

First Figure.

Leading couples lead to the right and salute, take side ladies and fall back to opposite places, and salute, forward and back six, forward and turn partners to places. All balance to corners. Four times through.

Second Figure.

All forward and back. Forward and leave ladies in the centre, face partners and salute. Gentlemen to the centre, ladies to places, face partners and salute. Turn partners and all promenade, first and third times ladies crossed hands in centre, second and fourth times gentlemen crossed hands in centre. Four times through.

Third Figure.

All join hands, forward and back, forward and salute. Four ladies' chain. Repeated four times. First and third times ladies' chain, second and fourth times gentlemen's chain.

Fourth Figure.

Leading couples lead to right and salute, exchange ladies 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. Grand square. Leads in centre, sides separate, sides in centre, leads separate, return to place. Repeat figure with sides in centre. First couple promenade and face out, side face in, all chassez. Two gentlemen with hands joined cross over in a diagonal line to opposite side and two ladies, hands joined, cross under gentlemen's hands in a diagonal line to opposite side, and return to places.

All forward and turn partners to places. Repeat four times.

Polka Quadrille.

As Danced at Prof. L. E. Dare's Academy.

First Figure.

Lead couples promenade round, waltz round, balance, and waltz round. Side couples the same.

Second Figure.

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

Third Figure.

Lead couples waltz round, leads to the right, sides cross right hands with side couple, then change ladies and waltz to places; side couples waltz round outside, cross hands with right, leads change ladies and waltz to places. Repeat four times.

Fourth Figure.

Lead couples waltz round to the centre, make the passes, then change of ladies and waltz to each lady's place. Repeat for side couples. Four times repeat.

Fifth Figure.

All give right hands to corners, all turn a full circle round, then left hand to next until they all get to partners opposite of their places, then all waltz to places; ladies cross with right hands, the gentleman with right hand with lady's left hand; all promenade round. Repeat as above, and with the same time as the old Polka Quadrilles. The old promenade can be used if so desired.

Schottische Quadrille.

As Danced at Prof. L. E. Dare's Academy.

First Figure.

Lead couples forward four and return to places; forward again and return to places. Right and left, balance; lead couples waltz round inside to places. Repeat.

Second Figure.

Lead couples forward and change partners; forward again and change partners. Double ladies' chain. Lead couples waltz round inside. Repeat.

Third Figure.

First couple waltz to opposite couple; cross hands, go half round; change ladies and balance and change ladies again; go to the side couple; balance, and change ladies again, all waltz round to gentlemen's places. Repeat four times, until all get partners.

Fourth Figure.

First couple balance and waltz in place; right hands cross and left hands back; first couple waltz round inside. Repeat four times.

Fifth Figure.

All waltz round; ladies' half chain; balance and waltz; ladies cross over, gents follow; top and bottom waltz inside, then all waltz round. Repeat.

P. S.—This is a very graceful dance if danced with grace. Use jetta vollets for balance.

Asher's Mazourka Quadrille.

AS DANCED AT PROF. L. E. DARE'S ACADEMY.

INTRODUCTION OF FIRST FIGURE.

Grand round to the left (ladies facing outwards) and back to place, eight bars; promenade round partner and turn on station, eight bars.

Figure 1.—Leads to opposite place, four bars; Redowa waltz to place, four bars; Chasse Redowa and waltz on place, eight bars. Sides repeat, sixteen bars. Leads waltz on place, four bars; Chasse Redowa on place, four bars; waltz (Redowa) to opposite place, four bars; promenade to place, four bars; sides the same, sixteen bars.

INTRODUCTION OF SECOND FIGURE.

All in waltzing position, slide step and turn Redowa, four bars; (gent with left foot and lady with right;) slide step and turn Redowa, four bars; (gent right foot and lady with left;) promenade to opposite place. Repeat to place.

Figure 2.—Leads to the right couples, four bars; cross right hand around, four bars; and left hand back, four bars; promenade to the right, four bars; hands round and back, eight bars; promenade to place and waltz, eight bars. Sides repeat, thirty-two bars. Leads to left, thirty-two bars; sides to left, thirty-two bars.

INTRODUCTION OF THIRD FIGURE.

All promenade to centre of set and back to place, eight bars.

Figure 3.—Leads to centre, four bars; right hands to opposite ladies and left to partners, (ladies facing outwards,) hands round and back, eight bars; promenade to opposite place, four bars; waltz on place, four bars; swing corners, eight bars. Sides same. Leads same. Sides same. Leading couple promenade to right side couple, four bars; change partners and waltz to the next couple, four bars; promenade to next couple, change partners, and waltz to place, four bars; then leads waltz across and back, eight bars. The right side repeat. Sides waltz across and back, eight bars. Second lead repeat. Leads waltz across and back, eight bars. Left side repeat. Sides waltz across and back, eight bars. Finish by all waltzing, sixteen bars.

INTRODUCTION OF FOURTH FIGURE.

Waltz half round, four bars; all ladies change, four bars; waltz to place, four bars: ladies to place, four bars.

Figure 4.—Redowa pass, (leads to right, sides to left,) four bars; promenade around partner on station, four bars; passes, four bars; promenade around partner on station, four bars; leads waltz across and back, eight bars; passes, four bars; promenade, four bars; passes, four bars; promenade, four bars. Sides waltz across and back, eight bars. All promenade to centre, four bars, Ladies

cross right hands and promenade around, while gents promenade singly outside to the right, four bars; reverse to place, four bars; all promenade around partners on place, four bars.

INTRODUCTION OF FIFTH FIGURE.

All grand chain half around, eight bars; waltz to place, eight bars.

Figure 5.—Leads lead into the centre, taking opposite ladies to sides' place while sides separate and go to leads' place, and then to centre, all to place, twelve bars. Sides lead into the centre, taking opposite ladies to leads' place, while leads separate and go to sides' places, then to center; all to place, twelve bars; promenade around partner and waltz on station, eight bars.

Lawn Tennis Quadrilles.

BY THE PROFESSORS OF DANCING OF NEW YORK.

AS DANCED AT PROF. L. E. DARE'S ACADEMY.

NO. 1. MEASURING THE GROUND.

Leads forward from square. Leads balance with couples on their right, exchange partners, leads balance with couples on their left, and exchange partners. Ladies' half double chain, turn partners with both hands. Repeat the entire figure third and fourth times, counterpart for side couples.

NO. 2. THE VARIED CHAINS.

Leads right and left with side couples on right. Ladies' half chain. Turn new partners; all balance at corners and turn; leads right and left with side couples on their left. Ladies' half chain. Turn new partners; all balance at corners and turn. Repeat all the above to bring ladies to their original places.

NO. 3. THE ROUNDS.

Leads only, grand chain; all forward and back; leave ladies in centre, dos-a-dos and salute. Half grand chain, four ladies forward and back. Ladies' half double chain, lead couples hands round, with side couples on their right, and form lines on lead's places; gentlemen hands round the lady; turn partners with right hands to places. The entire figure is repeated by the leads. Three and four times sides.

NO. 4. THE DOUBLE PASTOURELLE.

Leads six forward and back; ladies on the left pass under; six forward and back; ladies on the left pass under; six forward and back; ladies on the left pass under; six forward and back; lady on left pass under; four ladies for-

ward and back; four gentleman forward and back; all balance to partners and turn. The entire figure is repeated by leads; three and four times sides.

No. 5. Lawn Tennis, (the net.)

All forward and back; third and fourth couples wheel into line; first lady and second gentleman chasse to the right; dechasse to the left; all turn partners to places; all promenade half round; turn partners; turn corners with right hands; turn partners with left hands; all promenade to places; turn partners both hands. Repeat four times. Final all forward and salute. The above must be executed in a very graceful walk.

Dancing is, in motion, what poetry is in language, and what music is in sound—it is the elegant adaptation of motion.

THE END.