

BALL-ROOM
GUIDE:

A Manual of Dancing.

BY

H. D. WILLOCK,
Teacher of Dancing,
GLASGOW.

REVISED EDITION,
CONTAINING

THE LATEST AND MOST
FASHIONABLE DANCES.

GLASGOW: JOHN CAMERON;
LONDON: F. PITMAN.

[186-?]]

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PREFACE.

THE unexampled success that has attended the former editions of the Manual, and the many new dances recently introduced, together with the various modes of performing the same figures, have necessitated the production of this new and enlarged edition. Need I say that it cannot lay claim to any literary merit, being simply a compilation from various sources, and the result of many years' investigation and experience in the profession. Containing all that is practised by the *élite* of society, I may safely leave it in the hands of a discerning public, with the assurance that it will recommend itself to their good opinion.

H. D. WILLOCK.

GRAHAM 161 37/11/00

MR. H. D. WILLOCK

Having been appointed corresponding member of the "Société Académique des Professeurs de Danse de Paris," is prepared to issue copies of the Theory, (in the original, or with the English translation,) together with the music, of all the new dances published by the Society.

LIST OF NEW DANCES.

Mazurka Quadrille,	Par la Société.
Quadrille Prince Imperial,	" "
Quadrille des Dames,	" "
La Czarine Valse Russe,	" "
Intermede Bal,	" "
Quadrille Varieties Parisiennes,	" "
L'Americaine,	" "
Les Menus Plaisirs,	" "
La Taglioni,	Par Marie Taglioni.
La Piemontaise,	Mme. Renaux.
L'Agile,	Mme. Michaz.
The Royal Marchioness,	" "

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INTRODUCTION.

DANCING is now an acknowledged branch of a liberal education. It imparts a graceful mien and becoming address. It is an exercise healthful as it is pleasant, and useful as it is ornamental. It has been recommended by the most eminent medical men. No exercise or recreation (in their opinion) serving the purpose of developing, in fair proportions, the muscular and nervous energies half so beneficially as dancing.

It is not intended by reading this book that you will thereby become accomplished dancers. Many book-makers, in their efforts to make their works saleable, promise many extravagances, as, for example, how to do this or that without a Master. In nothing (perhaps) could there be a greater mistake than in the art of dancing, yet, strange to say

there is none in which so many attempts are made to dispense with a teacher. Thus many, in the most clumsy and undignified manner, with the aid of a book, will attempt to find their way through a Quadrille, jostling and inconveniencing every one around them. It is painful to contemplate the *entrees* of these parties into the society of the accomplished. They there become the special objects of sympathy, every one being kept in a state of excitement by their awkwardness. In contrast with this, the drawing-room or assembly should exhibit the *ne-plus-ultra* of elegance and fashionable ease. The least deviation from grace, the least want of polite attention, is there remarked and laid open to ridicule. I cannot, therefore, do better than recommend my readers to place themselves under the care of any respectable teacher, and with the aid of this little work, one season's training will do more to further their progress in this delightful accomplishment than a life-time's study and practice without a Master.

It is impossible, within the space allotted for this

book, to attempt giving a complete code of the laws which regulate good society. I will, therefore, not enter upon the subject, but will content myself by simply reminding my readers that in all things a sensitive regard for the feelings of others is the essence of true politeness.

THE BALL-ROOM.

The top of the ball-room is generally the end furthest from the door, but in cases where the orchestra is at one end, the orchestra end is the top. It is always of importance to know and remember the top of the ball-room, as ladies and couples at the top always take the lead in the dance.

In all dancing assemblies there ought to be a Professional Master of Ceremonies in charge; and as the enjoyment and happiness of those forming the party very much depend upon his management, they should promptly obey his requests and regulations, accept his decisions unquestioned, and support him in his official authority.

When a dance has been announced, the gentleman

should offer his right arm to the lady, and conduct her to a place in the set, never, on any account, walking through a set already formed. He should give his undivided attention to his partner and to the dance. Whatever is worth doing, is worth doing well, and they are guilty of great rudeness who interfere with the pleasure of others by not being prepared to join in the dance at the proper time, and to conduct themselves with courtesy and decorum while it continues. No one should sit down or leave a dance before it is finished, as doing so implies a want of respect towards the others. At the conclusion of the dance, the gentleman should bow to his partner, and presenting his arm, conduct her to a seat. I may here notice that the custom of saluting partners and *ris-a-ris* couples before beginning to dance has now become obsolete in fashionable society.

If a gentleman is unaccompanied by a lady, he may request the Master of the Ceremonies to favour him with an introduction; but, at public assemblies, every gentleman should provide himself with a

partner, or arrange for introductions through mutual friends.

A lady cannot, in politeness, refuse to dance with a gentleman if she is disengaged, unless in cases of indisposition, or a desire to sit during that dance. If engaged, the gentleman may request the favour of her hand for some future dance.

When gentlemen are in the room, it is not *ton* for ladies to dance together, and it is highly improper for gentlemen to do so when ladies are present.



Fourth Figure.

Bars.

- | | |
|---|---|
| 1. Lady No. 1 and gentleman No. 2 advance, | 2 |
| 2. Their partners advance, - - - | 2 |
| 3. Both gentlemen turn partners to places, - | 4 |
| 4. The four ladies move to their right, each into the place of the other, - - - | 2 |
| 5. The four gentlemen move to their left, each into the place of the other, - - - | 2 |
| 6. These movements are repeated by the ladies and gentlemen, when each will have regained their own partners, - - - | 4 |
| 7. All promenade to places and turn partners, | 8 |

This figure is repeated in the same order as third figure.

Fifth Figure.

- | | |
|--|---|
| 1. Couple No. 1 waltz, pousette, or promenade inside the square, - - - | 8 |
| 2. The four ladies advance, give right hands, and retire, - - - | 4 |
| 3. The four gentlemen do likewise, - - - | 4 |
| 4. All set to and turn partners, - - - | 8 |
| 5. Grand chain, half round, - - - | 8 |
| 6. Promenade to places, and turn, - - - | 8 |
| 7. All change sides and turn at corners, - - - | 8 |
| 8. Return to places and turn partners, - - - | 8 |

Couples No. 2, 3, and 4, repeat the figure, and finish with promenade all round.

REMARKS ON QUADRILLE DANCING.

The different classes of society have each their own peculiar style of dancing.

Allow me to divide the dancing community into three sections. The first I will notice is composed of those who enter with great vigour and energy into their dancing, introduce a great variety of steps, turn their ladies like a *teetotum*, swing their partners to the imminent danger of their necks, and introduce so many uncount attitudes, that it is positively dangerous to dance in the same set, or to be near the set in which they dance. In contrast to the foregoing is the dancing of the Upper Ten, as they have been designated. We there find, especially among young men (the middle aged are models of neatness, grace, and elegance), a languid affectation of ease, a perfect indifference to the proper performance, or the time of commencing the figures, an entire listlessness or uselessness, if I may be allowed the expression, that can only be understood by supposing that the objects of my remarks had been hanging on a clothes-line in the wet for a fortnight before.

The characteristic of the first is a superabundance of health and spirits, of the second exhaustion and indifference.

It is quite understood that dancing assemblies may conveniently enough afford a proper opportunity for

conversation and social intercourse; but, while admitting the greatest latitude for this, it is surely unseemly and disrespectful to those engaged in a quadrille, for any one by inattention to hinder its proper performance. Many seem to think, that it is undignified and ungentlemanly to show that they have the slightest acquaintance with the figures. I think, and most sensible people will agree with me, that those in such a state of mind should really absent themselves, and not insult intelligent ladies and gentlemen who are above such mawkishness.

Let us now approach a more agreeable subject and consider what, for want of a better name, we will call the middle class. Theirs is the best style of dancing. Vigorous without rudeness or display, easy and graceful without being languid, they enjoy all the opportunities for conversation and social intercourse without interfering with the enjoyment of others, and feel that it is not beneath their dignity to do properly what, by implication, they have undertaken to do.

LA RUSSE POLISH DANCE.

- | | |
|--|-------|
| | Bara. |
| 1. All eight <i>chasse</i> across, set at the corners, | |
| and turn, - - - - - | 8 |

- | | |
|---|-------|
| | Bara. |
| 2. The same back to places, set and turn, - | 8 |
| 3. First couple promenade round inside the figure, - - - - - | 8 |
| 4. Same couple pousette round, - - - - - | 8 |
| 5. First couple cross to second couple's place; second couple, at same time, passing on, outside, to first couple's place: the same reversed to places, - - - - - | 8 |
| 6. Repeat No. 5, - - - - - | 8 |
| 7. Double ladies' chain, or hands round, - | 8 |
| 8. All promenade, - - - - - | 8 |

The others repeat the figure.

LA TAGLIONI.

This Quadrille is danced by four persons, who stand in couples facing each other, in the same order as in the Parisian Quadrille.

First Figure.

(This figure is danced with the Polka Marurka or Three Time Waltz.)

- | | |
|---|----|
| 1. Both couples waltz once round the space occupied for the figure, - - - - - | 16 |
| 2. Gentleman No. 1 and lady No. 2 waltz in the centre, - - - - - | 4 |

3. They retire to places and waltz with partners, Gentleman No. 2 and lady No. 1 repeat 2 and 3, - - - - - 4
4. Couple No. 1 waltz across between No. 2; couple No. 2 waltzing singly to opposite place, - - - - - 4
- The same reversed to regain places, - - - - - 4
5. The two couples advance; each gentleman with his right hand takes the left of the opposite lady and retires with her to his own place, Repeat this three times (four in all), - - - - - 12
6. Repeat No. 1. - - - - - 16

Second Figure.

(This figure is danced with the Polka.)

1. A profound salutation by each couple in their own place, - - - - - 16
2. Half promenade, the gentlemen holding with right hand the left hand of their partner, - - - - - 4
3. Ladies join hands in the centre, and, without quitting the hand of their partner, turn with them once round to finish with them on the opposite side, - - - - - 4
- Repeat No. 2 and 3 to places, - - - - - 8
4. The two couples advance, each gentleman turns half round with the opposite lady, - - - - - 4

5. Cross over with partners, - - - - - 4
- Repeat No. 4 and 5 to regain places, - - - - - 8
6. The two couples give right hands across, half round, each person going backwards to corners, - - - - - 4
7. Advance and retire, - - - - - 4
8. Turn partners, - - - - - 4
- Repeat No. 6, 7, and 8, but doing hands across with left hands, - - - - - 16
- Repeat No. 2 and 3, - - - - - 16

Third Figure.

(This figure is danced with the step of Minuet.)

1. Each gentleman takes with his right hand the left of his partner, places her before himself and bow, - - - - - 4
2. The same, to place themselves facing their *vis-a-vis* and bow, - - - - - 4
3. Each gentleman takes with his right hand the left of his *vis-a-vis* lady, making with her a quarter turn, so that the couples stand back to back, - - - - - 2
4. Each couple return to place and bow, - - - - - 3
5. *Balancé*, or set in places, - - - - - 2
6. The four advance, - - - - - 2
7. Turn the *vis-a-vis* lady with both hands, - - - - - 2
8. *Balancé*, or set to her, - - - - - 2

3. They retire to places and waltz with partners, Gentleman No. 2 and lady No. 1 repeat 2 and 3, - - - - -
4. Couple No. 1 waltz across between No. 2; couple No. 2 waltzing singly to opposite place, - - - - -
The same reversed to regain places, - - - - -
5. The two couples advance; each gentleman with his right hand takes the left of the opposite lady and retires with her to his own place, Repeat this three times (four in all), - - - - -
6. Repeat No. 1. - - - - -

Second Figure.

(This figure is danced with the Polka.)

1. A profound salutation by each couple in their own place, - - - - -
2. Half promenade, the gentlemen holding with right hand the left hand of their partner, - - - - -
3. Ladies join hands in the centre, and, without quitting the hand of their partner, turn with them once round to finish with them on the opposite side, - - - - -
Repeat No. 2 and 3 to places, - - - - -
4. The two couples advance, each gentleman turns half round with the opposite lady, - - - - -

- | | |
|---|----|
| 5. Cross over with partners, - - - - - | 4 |
| Repeat No. 4 and 5 to regain places, - - - - - | 8 |
| 6. The two couples give right hands across, half round, each person going backwards to corners, - - - - - | 4 |
| 7. Advance and retire, - - - - - | 4 |
| 8. Turn partners, - - - - - | 4 |
| Repeat No. 6, 7, and 8, but doing hands across with left hands, - - - - - | 16 |
| Repeat No. 2 and 3, - - - - - | 16 |

Third Figure.

(This figure is danced with the step of Minuet.)

1. Each gentleman takes with his right hand the left of his partner, places her before himself and bow, - - - - -
2. The same, to place themselves facing their *vis-a-vis* and bow, - - - - -
3. Each gentleman takes with his right hand the left of his *vis-a-vis* lady, making with her a quarter turn, so that the couples stand back to back, - - - - -
4. Each couple return to place and bow, - - - - -
5. *Balancés*, or set in places, - - - - -
6. The four advance, - - - - -
7. Turn the *vis-a-vis* lady with both hands, - - - - -
8. *Balancés*, or set to her, - - - - -

9. They join left hands, and passing his lady before him, gives his right hand to his own lady, leads her to her place, and bow, - 4
 Half ladies' chain, they finish facing *vis-a-vis* gentlemen, all bow, ladies repeat the half chain to return to their own partners, and bow, - - - - - 9

Fourth Figure.

(This figure is danced with the Three Time Waltz.)

1. Each gentleman crosses hands with his lady and advance, they change, crossing hands with the lady *vis-a-vis* and waltz together to her place, - - - - - 8
 Repeat the same figure that gentlemen may regain places, - - - - - 8
 2. The four join hands and turn half round, each gentleman with the left hand takes their partner's left hand and cross over with them, they turn once round and, without stopping, cross over to places, - - - 16
 Repeat Nos. 1 and 2, - - - - - 16
 3. Half ladies' chain, finishing at corners, - - - 8
 4. The two ladies cross over to the centre, they give both hands across and turn once round, they retire to their place and turn in the same manner their own partner, - - - 8
 Repeat Nos. 3 and 4, - - - - - 16

Fifth Figure.

(This figure is danced with the Galop step.) Barr.

1. The four advance and retire, each gentleman with his right takes the left hand of *vis-a-vis* lady and makes her pass before him a quarter turn, - - - - - 8
 2. Advance and retire (right hand holding left of *vis-a-vis* lady), half right and left to regain places, - - - - - 8
 3. The two couples galop to the right, half ladies' chain, - - - - - 4
 Repeat No. 3 three times, - - - - - 12
 4. The two couples advance and retire at corners in all four times, - - - - - 16
 5. Half promenade, - - - - - 6
 6. Half right and left, - - - - - 6
 8 March slowly forward to each other, all bow, 7

LES VARIETIES PARISIENNES.

This Quadrille is danced by four couples. Each figure is repeated four times.

- The leading couple is designated - No. 1.
 The opposite couple, - - - - - No. 3.
 The couple on the right, - - - - - No. 2.
 The couple on the left, - - - - - No. 4.

First Figure—L'Invitation.

WALTZ.

- | | |
|--|-------|
| | Bara. |
| 1. The first gentleman leads his partner to the couple on the right, bows, and retires to place, - - - - | 4 |
| Repeat the same with the couple on the left, - - - - | 4 |
| 2. Right and left, - - - - | 8 |
| 3. The four couples waltz round, - - - - | 16 |

Second Figure—L'Etoile.

POLKA.

- | | |
|---|----|
| 1. The first gentleman and opposite lady advance and retire, each finishing <i>vis-a-vis</i> their own partner, - - - - | 4 |
| 2. All <i>chasse</i> to their right and half turn with their left hand to change places, - - - - | 4 |
| Repeat Nos. 1 and 2, each finishing at their own place, - - - - | 8 |
| 3. The four couples turn with two steps of the Polka and take the place of the couple on their right, - - - - | 2 |
| 4. <i>Balancés</i> , with one step advancing and one retiring - - - - | 2 |
| Repeat Nos. 3 and 4 three times, - - - - | 12 |

Third Figure—Le Prisonnier.

WALTZ.

Bara.

- | | |
|---|---|
| 1. The first gentleman offers his hand to each lady successively to place her in a circle, first his left hand to the lady on the left, then his right to the opposite one, then again his left hand to the lady on the right, and his right hand to his own lady, and turning this last with his right hand, he remains alone in the centre, - - - - | 8 |
| 2. The four ladies joining hands turn round to the left, - - - - | 4 |
| 3. Each gentleman takes his lady by the right hand and leads her to her place, - - - - | 4 |
| 4. The four couples, the gentlemen taking the left hand of the lady in their right, advance with four steps of the waltz, while the ladies go back to form a square back to back in the centre, - - - - | 8 |
| 5. Waltz to places, - - - - | 4 |
| Repeat Nos. 4 and 5, - - - - | 4 |

Fourth Figure—L'Alternants.

POLKA MAZURKA.

- | | |
|---|---|
| 1. The first gentleman gives both hands to his partner and, turning her once round, brings her into the centre, - - - - | 4 |
|---|---|

- | | Bars. |
|--|-------|
| 2. They then separate, and at the same moment the gentleman takes right hands across with the couple on his left, finishing in the centre, opposite to his lady, she having meanwhile done hands across with the couple on her right, finishes at her place, opposite her partner, - - - - | 4 |
| 3. They advance, <i>chassé</i> to the right, and turn with left hand to places, - - - - | 8 |
| 4. First and opposite couples cross over with three steps of the Polka Mazurka and one of the Polka, - - - - | 4 |
| 5. The side couples cross in the same manner, Repeat Nos. 4 and 5, - - - - | 8 |

Fifth Figure—La Rosace.

WALTZ.

- | | |
|--|---|
| 1. The first gentleman and opposite lady advance and retire, - - - - | 4 |
| 2. They salute their own partners and fall back to form two parallel lines on sides, - - | 4 |
| 3. The eight advance and retire, - - - - | 4 |
| 4. The four ladies give right hands across, - - | 2 |
| 5. The four gentlemen advance and give the left hand to their partner, - - - - | 2 |
| 6. In this position all <i>balancez</i> , - - - - | 2 |

- | | Bars. |
|--|-------|
| 7. Then with two waltz steps they advance to the next lady and <i>balancez</i> , - - - - | 4 |
| Repeat No. 7 until all regain partners, - - | 12 |
| 8. All waltz round, - - - - | 16 |

Bow to partners.

WALTZ COTILLON.

- | | |
|---|----|
| 1. The first couple waltz inside the figure, - | 16 |
| 2. The first and opposite ladies waltz to each other's places, - - - - | 8 |
| 3. The first and opposite gentlemen do the same, - | 8 |
| 4. The side couples repeat this figure, - - | 16 |
| 5. First and second couples waltz to places; side couples do likewise, - - - - | 16 |
| 6. Each gentleman takes his partner's right hand, they balance with a waltz step, the gentleman then passes the lady under his right arm; she passes to the next gentleman, and he to the next lady; this figure is repeated by the others until all regain places, - - - - | 32 |
| 7. The gentlemen give arms to partners, and march round, - - - - | 16 |
| 8. All waltz round to places, - - - - | 16 |

LA TEMPÊTE.—FIRST SET

Stand, for this dance, two couples in a line, with their backs to the top of the room—ladies on the gentlemen's right hand. Other two couples stand opposite these or vis-a-vis, and so on with any number of couples, standing in the same position, which the room may contain.

- | | |
|--|-------|
| | Barr. |
| 1. Each two couples in line join hands, advance and retire twice, - - - - | 8 |
| 2. The four in the centre give right hands, across, and back with left; at same time the couples at each side turn with right hands, and back with left to places, - | 8 |
| 3. Those in the centre do four hands round to left and back to right; at same time, those at sides do likewise, but with two only, - - - - | 8 |
| 4. All in line join hands, advance, and retire, advance again, the second couple passing underneath the first couple's arms, - | 8 |

LA TEMPÊTE.—SECOND SET.

- | | |
|---|---|
| 1. Each two couples in line join hands, advance and retire twice, - - - - | 8 |
| 2. Change places by the couples on the left | |

- | | |
|--|---|
| passing between those on the right, and return to places, passing behind said couples, - - - - | 8 |
| 3. Repeat No. 2, - - - - | 8 |
| 4. The two couples on each side give right hands across, and back with left, - - | 8 |
| 5. Then four hands round and back, - - | 8 |
| 6. As No. 4 in first set, - - - - | 8 |

LA DANSE ECOSSAISE.

Stand up in lines of two couples each, and all the couples face the leading couples, who stand with their backs to the top of the room.

- | | |
|--|---|
| 1. The first four couples advance and retire, advance again, each gentleman turning the opposite lady by the right hand to places, - - - - | 8 |
| 2. Ladies' chain, - - - - | 8 |
| 3. Right and left, - - - - | 8 |
| 4. The four ladies give right hands across return with left hands, and give right hands to partners, - - - - | 8 |
| 5. All set in the form of a cross, and turn partners to places, - - - - | 8 |
| 6. The four couples advance and retire, the first couple leading between the second couple in passing to next place, - - | 8 |

CIRCASSIAN CIRCLE.

This dance is but of modern introduction, and has the advantage of being joined in by all the company present. The couples are arranged in a circle round the room, every two couples facing each other; the ladies being placed on the right hand of the gentlemen.

The figures are various, but that which is generally danced is as follows:—

	Bars.
1. Right and left, - - - -	8
2. Set and turn partners, - - - -	8
3. Ladies' chain, - - - -	8
4. Pousetta and pass to next couple, - - - -	8

The Guaracha Waltz figure may be introduced with a pleasing effect.

INTERMEDE BAL

Is composed of three dances viz:—a Polka sort of Contredanse or Quadrille and a Galop. all the figures are so arranged that two couples are sufficient for their execution. Every two couples stand vis-a-vis as in the Parisian Quadrille.

First Figure.—Polka.

When partners are chosen, and places taken as for the Quadrille, the dance begins with a Polka ad libitum for all the couples.

Second Figure.

When the music changes, all return to original places, as at first, during 8 bars.

	Bars.
1. Gentlemen take partners by the hand, advance to centre and retire, - - -	4
2. Half ladies' chain. - - -	4
Repeat No. 1 and 2 in order that ladies may regain partners, - - -	8
3. All the couples <i>chasse croisé</i> (that is they change places with partners, gentlemen passing behind the ladies), - - -	2
4. All advance and retire with hands joined, -	4
5. <i>Chasse croisé</i> to regain places, - - -	2
6. The two ladies advance, move to their left, cross over and bow to <i>vis-a-vis</i> gentlemen, -	8
7. Set and turn, - - -	6
8. Right and left, - - -	8
Nos. 6 and 7 are now repeated in order that ladies may regain places, - - -	16
9. The four join hands and turn half round to left, each couple into the place of the other, -	4
10. Promenade to places, - - -	4

Third Figure.—Galop.

Gentlemen take partners as for a waltz.

1. Advance and retire, - - - -	4
2. Cross to place of <i>vis-a-vis</i> , - - - -	4

- | | | |
|---|---|----|
| Repeat Nos. 1 and 2 to regain places, | - | 8 |
| 8. Each gentleman now takes his partner by the hand and advances to centre, | - | 2 |
| 4. Each gentleman takes hold of the two hands of the lady opposite him, and in this position galops with her forward or to his left, then to his right, then to his place, passing the other couple back to back, and then to left, | - | 10 |
| 5. They advance; each gentleman takes his own partner by the right hand and returns to place, | - | 4 |
| 6. Half ladies' chain, | - | 4 |
| 7. Galop forward and backward, | - | 4 |
| Repeat Nos. 6 and 7 to regain places, | - | 8 |
| 8. Each gentleman holding his partner by the right hand advances, | - | 2 |
| 9. <i>Chasse croiser</i> ; take with right hand the left of <i>vis-a-vis</i> lady, and make a quarter turn so that each face their own partner, | - | 2 |
| 10. Each Gentleman with the lady he now holds galops to left, | - | 2 |
| 11. Turn the lady with left hand so as to face the centre, | - | 2 |
| Repeat Nos. 8, 9, 10, 11, so that each may regain places and partners, | - | 8 |

FINALE

Waltz or Galop by all the couples *ad libitum*

CIRCLE DANCING.

The position in Circle dancing is perhaps the most important point; and, being almost similar in every case, may be described as follows:—The gentleman stands opposite his partner, rather to her right, with his right hand around her waist. The lady places her right hand in the gentleman's left—her left hand resting gracefully on his right shoulder. The body should be quite upright; the lady's head turned a little towards her left shoulder; that of the gentleman somewhat less towards his left, so as to preserve the proper balance. The hands ought to be slightly extended from the body, and raised to about the level of the chest.

It is the duty of the gentleman to guide the lady, and as he is responsible for her safety while engaged in the dance, she ought to obey with confidence and freedom all the evolutions which he directs.

When, from fatigue, or other motive, it is found desirable to retire from the dance, do so in such a manner as not to interfere with the other dancers.

THE ORIGINAL WALTZ.

This Waltz is composed of six movements, which may be described thus:—

The gentleman slides his left foot forward, brings up his right behind it, and turns half round. Simultaneously with the gentleman's movements, the lady

slides her right foot towards his left, brings the left foot towards the right toe, and turns half round. Re-commence by the lady sliding forward the left, and the gentleman the right foot, each repeating what the other has already done.

THE NEW VALSE, A TROIS TEMPS.

The new Valse, which by its rapidly increasing popularity, promises to supersede all others, is a graceful variation of the original valse; striking the happy medium between that valse and the Deux Temps, and thus meeting the necessities of the times it is destined to become an established favourite.

Gentleman's step. Jette on left foot, and glissade on right and left foot finishing with left in second position for the first bar. Jette on right foot, and glissade with left and right foot, finishing with right in fifth position in front, for the second bar.

Lady begins with her right foot reversing the movements throughout.

THE NEW VALSE, PIEMONTAISE.

This new dance, composed by Mme Renausy, is rapidly taking the place of the perpetual whirl in the "Salons de Paris," and though not known in

this country except in the highest circles of fashion, the probability is that, as an agreeable variation to the valse and galop, it will soon become popular.

First part.—Glissade, *repeter et frappe*, in third position in front. Repeat with reverse foot 4 bars.

Second part.—Slide to the side, *chasse*, and finish with foot behind. Repeat to reverse side 4 bars, a half-turn being made on each of the foregoing movements.

The lady begins with the right foot, and the gentleman with the left.

Parisian Society approve of the valse a *Deux Temps*, taking the place of the last 4 bars.

THE DANISH VALSE.

This Valse, recently introduced in London, by Mr. Bland, must be extremely simple to those acquainted with the valse a Deux Temps. That valse being merely preceded by a glissade and chasse.

First part.—Lady's step. Glissade to side with right foot; rise, and bring left foot to fifth position; repeat for 4 bars; eight *chasses* with left foot, 4 bars.

Repeat first part, - - - - 8 bars.

Second part, *Valse a Deux Temps*, - 16 bars

L'ALEXANDRA.

This new circle dance has been introduced in London during the present season, and has been composed in honour of the Princess of Wales (Alexandra). (1863.)

Slide the right foot forward, make a *chasse*, and bring the left foot up to the right, then make two Redowa steps, turning half round with each step. The above is repeated four times. Make one Polka Mazurka step to the right, and two Redowa steps, turning as before. The lady commences with the right, and the gentleman with the left foot.

THE POLKA.

This is perhaps one of the most popular of our modern dances, and is likely long to continue so. There are seldom any fixed order of figures observed; but it may be much varied by the introduction of many special evolutions, which the practised dancer may select at pleasure, to suit the varied circumstances of the ball-room. (1850.)

The step of the Polka is divided into three times.

For the first time, the left foot is raised to the side of the right leg; in this position spring lightly upon the right foot, and slide the left forward.

The second and third times are composed of two

short steps; the first with the right, and the second with the left foot. At the second short step, lift the right foot, and let the fourth time of the measure form a pause or rest, so that three times only are marked by the dance. Recommence with the right foot, and so continue alternately. The lady repeats the above, only beginning with the right foot.

THE VALSE A DEUX TEMPS.

This Waltz made its debut at the court of Vienna, and though very indifferently received, as it found its way into the various capitals of Europe, it will readily be acknowledged that it has now become a general favourite. Like the Original Waltz, it occupies three intervals, only they are otherwise divided. (1860.)

The first consists of a sliding step, the second is marked by a *chasse*, which includes two intervals in one (a *chasse* is performed by bringing one foot near the other, which is then moved forward, backward, left, or round). In the execution of these movements, carefully avoid all leaping or sudden jerks, make the step rather wide, and keep the knees slightly bent.

The gentleman begins by sliding to the left with his left foot; then performing a *chasse* towards the

left with his right foot. He then slides his right foot backwards, turning, half round; after which he places his left foot behind to make a *chasse* forward turning round; he finishes with his right foot a little forward, and begins again with his left.

The lady waltzes after the same manner, with this exception, that the first time she slides to the right with her right foot, she makes the *chasse* also on the right foot. She must then continue the same as the gentleman; that is, she slides with her left foot backward when the gentleman slides his left foot to the left; and when the gentleman slides his right foot backwards, she slides her left foot to the left.

THE CELLARIUS WALTZ.

The Cellarius is a waltz, the movements of which are a combination of the Mazourka and the Original Waltz. It was composed by M. Cellarius of Paris, whose name it bears, and was introduced in London by M. Coulon and Mrs. Henderson. Since its introduction, it has undergone many changes, so much so, that the original dance can scarcely be recognised in it.

The gentleman begins by slightly springing on the right foot; at the same time sliding the left

gracefully forward to the second position; the left is then drawn back to the fifth position behind; then gliding with the left foot again into the second position the right is brought up behind, and a half turn made.

Re-commence with the right foot, and repeat the first movements, until having finished the second glissade, the left foot is brought over the right toe, and a half turn made.

The lady performs the same movements, only she begins with the right foot. The first or Mazourka part of this waltz, may be repeated indefinitely, always finishing with the pirouette before commencing with the opposite foot.

LA REDOWA.

The Redowa is a waltz which, though introduced in London upwards of ten years ago, has never become popular, and is, to this day, more talked of than performed. The position is the same as for the waltz, and, like the polka, it admits of many variations, the principal or characteristic feature of which is the pursuit, which is performed in the centre of the room, while others waltz in a circle round the room. (1850.)

In the pursuit, the lady and gentleman stand vis-a-vis, and perform the pursuit by advancing or

retiring at pleasure. The step for the pursuit is performed by gliding the left foot forward without springing, striking with the right, and falling on the left foot; repeat the foregoing movement beginning with the right foot.

The lady ought to follow all the movements of the gentleman, retreating when he advances, and advancing when he retreats. The step for the waltz is performed by the gentleman passing the left foot before the lady; at same time he glides the right foot behind to the fourth position, and then brings the left foot into the third position. He now springs lightly on the left foot, striking with the right foot, and falling on the left. The step for the lady is, in each case, the same, only she begins with her right foot.

THE GORLITZA.

This is a dance of Polish origin, which was introduced in London, by M. Coulon, in 1861. The Music is 2-4 time, and though rather a pretty dance, its extreme difficulty, and the continual change of step in its performance, will prevent it from ever becoming popular.

First part.—The gentleman takes one polka step to left, turning half round, and one to right without turning; he then slides left foot to side, and brings right to fifth position behind, glissade with left, and finish with left in front; same with right foot. Repeat for - - - 16 bars.

Second part, Polka Mazourka, - 16 bars.

There are other steps in this dance which I think it needless to explain here, as they are simply a repetition, in various figures, of steps already described in this work.

POLKA MAZOURKA.

This waltz is in great favour in all fashionable circles. It is composed of two steps; for the first, the gentleman slides the left foot into the second position, brings the right foot behind, and, hopping on it, slides the left foot behind the right.

For the second, he performs one polka step in turning half round. The lady repeats the foregoing movements, only she begins with the right foot.

The first step may be repeated indefinitely, always making the half turn with the polka step. The position for this dance is the same as the waltz.

LA VARSOVIENNE.

This very popular and pleasing dance is especially distinguished by its simple elegance and unaffected style. The original dance is a combination of the Polka and Masourka. Recently it has undergone some slight changes, the principal of which is the substitution of the Polka for the Masourka part of the dance.

The position is the same as the Waltz. The gentleman begins with the left foot, takes one polka step in turning half round, and throws the right foot gracefully into the second position, and pause. The above is repeated with right and left foot alternately for sixteen bars. He then slides the left foot into the second position, brings the right foot behind, and, hopping on it, slides the left foot behind the right: this is repeated, then one polka step in turning half round, and pause. Repeat these last movements with right and left foot alternately for sixteen bars.

The movements for the lady are the same as those described, only she begins, in each case, with the right foot.

Three polka steps, turning half round on each, with a rest or pause on the third, may be substituted for the last part of this dance.

L'AGILE

L'Agile is a circular dance for two persons, the gentleman holds his partner as for the waltz. The gentleman begins with his left foot, and the lady with her right.

- | | |
|---|------|
| | Bars |
| 1. The dance is composed of eight <i>jetés</i> forward for the gentleman, and eight <i>jetés</i> backward for the lady, | 4 |
| 2. Eight steps of galop to the side, | 4 |
| 3. Valse a deux temps, | 4 |

Repeat from beginning jetés etc.

This is done in turning either way alternately. There is no rule how the galop or the waltz comes. It is left entirely to the fancy of the gentleman.

The eight *jetés* may be danced in any direction.

SCHOTTISCHE.

This dance, for a time the favourite of all classes, is evidently giving place to others more fashionable, and though likely to continue in the list of our circle dances, it is not at all probable that it will ever regain the position that it formerly held.

The steps which are simple, may be thus described:—The gentleman begins with left foot, taking three walking steps sideways, bringing up

the right foot behind, and hopping on the left. The same is repeated to the right. He then takes four hops in turning round to the original position, beginning with the left foot.

The Valse a Deux Temps is often substituted for the last part, and is considered by many to be an improvement.

HIGHLAND SCHOTTISCHE.

This dance is a combination of Strathspey steps, and of the Schottische; it is lively and animating, and capable of great variation by the introduction of different Highland steps.

The original may be described thus:—The gentleman hops twice on the right foot, giving a beat in the fifth position in front, and one behind, with the left foot. He then passes to the left with the same step as that in the first part of the Schottische. These movements are repeated to the right; then turn round, with eight hops, as in the second part of the Schottische.

CONTRE DANCES.

THE GUARACHA.

Previous to commencing, the couples stand up, facing each other, in two lines, the ladies on one

side, and gentlemen on the other. The first and every fourth couple change sides before commencing the figure, and all begin together.

Bara.

1. All four advance and retire, and change places at the sides; advance and retire, and change places with partners. Repeat the last two movements, . . . 16
2. All four join hands, *balances*, and each gentleman passes the lady at his left into his place. All four join hands, *balances*, and each gentleman passes his partner into his place. Repeat the same with lady on left, and again with partners, . . . 16
3. Waltz pousette, . . . 16

THE VENETIAN WALTZ.

1. The first and second couples give right hands across, pass half round, and return waltzing to places, . . . 16
2. First couple lead down the middle and up, . . . 8
3. Waltz pousette, . . . 8

THE FAIRY.

1. First two couples join hands, advance and retire, and half right and left, . . . 8

2. The second gentleman leads the first lady down the middle—the first gentleman following on the opposite side; the lady crosses hands—the three lead up in triumph, 8
3. Pousette, - - - - - 8

SECOND SET.

1. The first two couples hands across and back, 8
2. Same as No. 2 in first Set, - - - - - 8
3. Pousette, - - - - - 8

THE MEDLEY, OR WALTZ COUNTRY DANCE.

1. First lady and second gentleman change places with waltz step, passing on the right, 8
2. First gentleman and second lady do likewise, 8
3. Repeat Nos. 1 and 2 to places, - - - 16
4. First couple lead down the middle and up again, - - - - - 8

PETRONELLA.

1. First couple turn round to the right, and set in centre of dance, - - - - - 4
2. Turn to the opposite side and set, - - - 4

3. Turn to centre and set, - - - - - 4
4. Turn and set in places, - - - - - 4
5. Lead down the middle and up again, - - - 8
6. Pousette, - - - - - 8

POLKA COUNTRY DANCE.

1. The top couple change places as in the Guaracha. First and second couples set at the sides, and pass to each other's places, set to partners and pass. Repeat the above movements, - - - - - 16
2. First couple lead down the middle and up again, - - - - - 8
3. Pousette, - - - - - 8

PRINCESS ROYAL.

1. First and second couples give right hands across, and back with left, - - - - - 8
2. First couple lead down the middle and up again, - - - - - 8
3. Pousette, - - - - - 8

CUMBERLAND REEL.

Bars.

1. First and second couples give right hands across, and back with left, 8
2. First couple lead down the middle and up again, 8
3. Ladies cast off to the right, gentlemen to left, meet at bottom, and lead up, 8
4. All promenade, 8
5. First couple pousette to bottom, 8

SIR ROGER DE COVERLY, OR THE HAYMAKERS.

1. The first lady and last gentleman turn by the right hand, then by left hand, then by both hands, then back to back, then bow and courtesy. The above movements are repeated alternately by the partners of the leading couples, 4
2. Ladies cast off to right, gentlemen to left, meet at bottom; the first couple join hands, forming an arch, the others pass under to places, 8

The last part may be done thus:—

- Ladies cast off to right, gentlemen to left, meet at bottom, and lead up,
 First couple pousette to bottom,

FLOWERS OF EDINBURGH.

Bars.

1. First lady passes behind the second and third ladies, crosses between the third and fourth ladies to the gentleman's side, passes behind the second and third gentleman to the first gentleman's place, and set. The first gentleman follows the lady, but leads up the centre, 8
2. The first gentleman repeats the above, the lady following, and set, 8
3. Lead down the middle and up again, 8
4. Pousette, 8

THE BLUE BELL.

1. First lady and second gentleman advance and retire, advance again, and turn with right hand to places, 8
2. Second lady and first gentleman repeat the above, 8
3. First couple down the middle and up again, 8
4. Pousette, 8

MERRY LADS OF AYR.

1. The first couple turn with right hands and cast off, turn with left hands and cast off, 8