

FOR THE PRESENT  
SEASON

THE  
VICTORIA

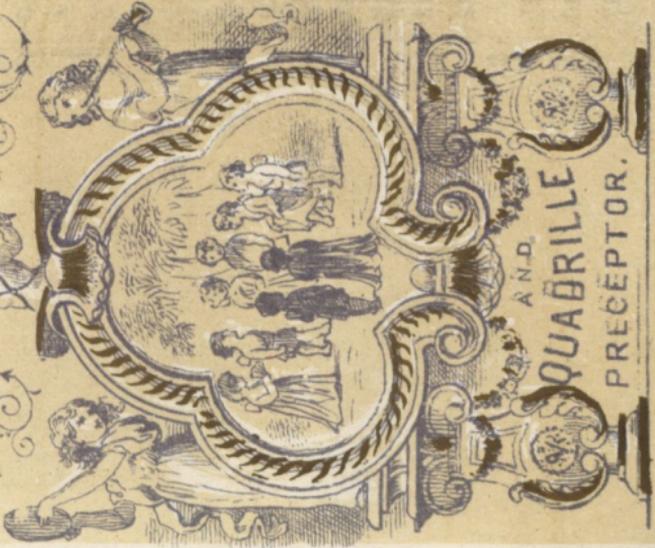
DANCE  
OR  
MINUET  
AND

ETIQUETTE  
FOR THE  
BALL  
ROOM

QUADRILLE  
PRECEPTOR.

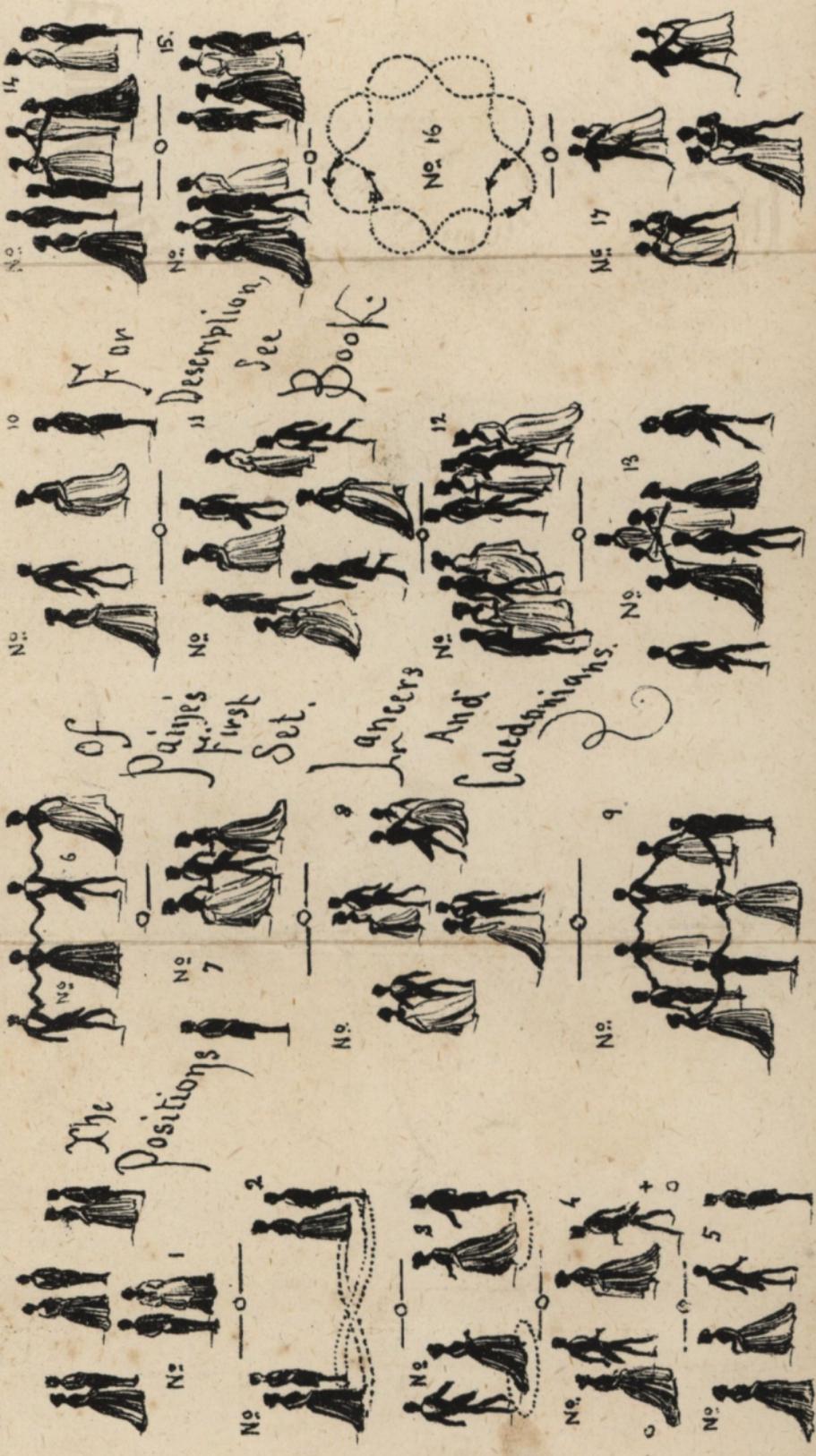
FOR THIS PRESENT SEASON.

THE VICTORIA  
DANSE DU MONDE.



LONDON BEAN & CO. 160 FLEET STREET

DIAGRAMS.



- 1—Form of a Set in Paine's Lancers and Caledonians.
- 2—Right and left.
- 3—Ladies chain.
- 4—Advance and retire.
- 5—Cross over.
- 6—Set four in a line.
- 7—Three advance.
- 8—Promenade.
- 9—Hands round.
- 10—Advancing.
- 11—Set at corners.
- 12—Advance in two lines.
- 13—Ladies hands across.
- 14—Top and bottom, hands across.
- 15—The visit.
- 16—Grand chain.
- 17—Holding lady in omni.

*The Positions of Paine's First Set. Lancers And Caledonians.*

*For Description see Book.*

FOR THIS PRESENT SEASON.

THE VICTORIA  
**DANSE DU MONDE.**



AND  
**QUADRILLE**  
PRECEPTOR.

From the collection of Richard Powers

LONDON BEAUFORT & CO. 160 FLEET STREET

## INDEX.

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	page
Address . . . . .	3
Etiquette . . . . .	6
Quadrilles, Paine's first set . . . . .	9
Quadrilles, Parisian . . . . .	11
—— Lancers, Hart's set . . . . .	12
—— Caledonians, First Set . . . . .	14
Waltz, or Valse à Trois Temps . . . . .	17
Spring Waltz . . . . .	18
Waltz Cotillion . . . . .	18
La Polka . . . . .	19
Polka Contre . . . . .	20
Schottische . . . . .	21
Highland Schottische . . . . .	21
La Neuva Flor de Espana Varsoviana . . . . .	22
Gothic Dance . . . . .	23
Waltz Quadrille . . . . .	24
Le Viennois Quadrille . . . . .	26
Swiss Dance . . . . .	28
Cellarius Valse . . . . .	30
Prince Imperial, new Quadrille . . . . .	32
Valse à Deux Temps . . . . .	33
La Gallopade . . . . .	34

INDEX.

	page
Gorlitza . . . . .	34
Redowa Valse . . . . .	35
La Napoleonienne . . . . .	36
L' Imperiale . . . . .	37
La Hongroise . . . . .	38
Swiss Cotillon . . . . .	39
Omni Dance . . . . .	40
Omni Waltz . . . . .	44
Omni Country Dance . . . . .	45
La Polonaise . . . . .	46
Mazourka Quadrille . . . . .	46
Highland Reel . . . . .	46
Scotch Reel . . . . .	47
Circassian Circle . . . . .	48
Guaracha, or, Spanish Dance . . . . .	49
Mescolanzes . . . . .	50
La Tempête . . . . .	51
Country Dances . . . . .	52
Long Live the Queen . . . . .	55
Sir Roger de Coverley . . . . .	56
Trio . . . . .	57
Royal Wedding Dance . . . . .	59
Glossary of Terms used . . . . .	61

THE VICTORIA DANSE DU MONDE,

AND

Quadrille Preceptor.

ADDRESS.

DANCING, beloved upon every portion of the known world, has its influence, from the cradle to a good old age, upon the temper of mankind;—it is recreative to the mind, and physically promotive to vigorous health. As an accomplishment, dancing has now become a desideratum not only to fit us for passing smoothly along the fashionable and middle line of life, but to enable us to conduct ourselves agreeably at a Soirée; and allow us to enjoy that delightful feeling of a bodily independency of movement in our public walks, and to throw off the stiffness of the *militaire*, or the

hobbling gait of the uneducated;—hence we arrive at that happy medium which dancers can alone experience.

The pupil should, therefore, never neglect the studies which a good professor invariably offers for the development of graceful movements of the arms, head, and body; it is with the thorough knowledge of the value of these exercises, that we arrive at that ease and confidence which a truly good dancer enjoys, and which imparts to the eye of the auditor a spectacle of evolutions gracefully beautiful.

A little practice will evince the importance of attention to these remarks, and that a gentlemanly or lady-like deportment is only to be acquired through great care to the attitudes of the whole body; let the pupil then never say to the professor —“Give me only the figures, for I merely wish to walk thro’ the dance;”

such a pupil need but see his own awkwardness caricatured, soon to hide himself in the farthest recess, instead of dragging his weary and gloomy length, to the annoyance of his more lively partner, through mazes which none ought to thread but in a graceful and elegant manner.

WALTZING owes its origin to some Germans, whence it was introduced throughout Europe. In all seminaries of polite education, waltzing is taught in its various styles; and no dancer is considered *au fait*, that cannot enter into this most pleasing and enchanting species of the art. The primitive performance of the waltz has received many additions: the slow and quick German, the slow and quick French, the Sautouse, the Jétté, the Spanish, Valse à Deux Temps, Redowa, and now the *Trois Temps* Valse is the most fashionable and certainly the most elegant.

COUNTRY DANCES are of British origin, and several books with various figures, are yet extant in this country, which were published soon after the invention of printing.

QUADRILLES were imported from France: the correct mode of dancing them, requires more grace than exertion, and they are considered a great relief to the fatigue of the dances in the Waltz or Polka style.

#### E T I Q U E T T E .

ON entering a ball-room it is not now customary to make an obeisance, but it is yet necessary and more respectful to do so to the host and hostess of a private entertainment, for whom you should seek immediately, to pay your respects.

Before entering, gentlemen should not neglect to have on their gloves; white are the best, but any color

rather than black, for the dye is sure to soil the lady's dress.

Change partners as often as possible, for on joining a dancing party, it is expected that you do so for the purpose of aiding the social enjoyment of the evening, rather than for your personal pleasure, or, for an exhibition of favoritism; the spirit of the party depends upon throwing off all selfishness; otherwise, we should equally enjoy a dance in an empty room as in a full one.

Gentlemen, strangers to the party, should apply to the M. C. or host for an introduction to a partner.

Ladies have the right to politely refuse any gentleman, there may be so many reasons for it, but he should never exhibit any signs of ill-temper over it, for then the lady would for ever after be justified in again refusing the favor—the privilege of asking gentlemen being denied to

them, ladies surely ought to have the right of refusal.

Be sure when you accept or take a partner for a dance, that you are well acquainted with it, for of course each considers the other to be quite *au fait* at it—neither expects to be obliged to carry the other through the dance, although it is the province of the gentleman to guide the lady.

Never continue any of the round dances until you are in a broil, nothing is more vulgar than such an excess.

Never rush to a dance; and when once you have fixed upon a place for a Quadrille, do not move from it, as such would be felt as an insult by the other three couples.

Gentlemen must be careful how they hold and turn the ladies; nothing so much exposes the want of taste, respect, or the kind of society they mix with, as these points;

the violence with which some turn partners in a quadrille is frightfully vulgar. Never presume to alter the figures of a dance, nor turn the lady beyond the proper measure of the music.

At the end of a Quadrille, or dance, make a slight obeisance to your partner, and hand her to a seat.

When about to retire, give the most private information you can to the host and your particular friends of your intention, so that your leaving the room may not lead others to help to break up the party.

## QUADRILLE.

### PAINE'S FIRST SET.

1. PANTALON. Right and left  
—set and turn partners. *See*  
*Diagram No. 2.*

Ladies' chain. *D.* 3.

Promenade quite round, sides repeat. *D.* 8.

2. L'ETE. First and opposite couples advance and retire, cross over, advance and retire again, re-cross, set and turn partners. The same couples repeat this, and side couples repeat the same twice. *D.* 4, 5.

3. LA POULE. First lady and opposite gentleman cross, touching right hands, back with left, set four in a line. *D.* 6.

Half promenade, two advance and retire twice—four advance and retire—promenade partners to places.

4. LA PASTORALE. First couple promenade, leaving the lady at left of opposite gentleman, and first gentleman retires.

Three advance twice, the gentleman leaving the two ladies with the other gentleman, who then advances

twice with them and turn in centre. *D.* 7.

Hands four half round—half promenade.

5. LA FINALE. All promenade (or, all hands round) two couples advance, retire, and half promenade, repeat to places—ladies' chain, all promenade. *D.* 3, 8, 9.

N.B. No. 2. The original L'ETE is again used, viz:—Top lady and bottom gentleman advance and retire, four steps to the right, and four steps to the left, then cross over to each others places again,—four steps to right, and four steps to left,—then re-cross over, set, and turn partners—Second lady and first gentleman repeat the whole. Sides repeat.

### PARISIAN QUADRILLE.

This is half a Quadrille.—Two couples *vis a vis* are arranged either

across or along the room—The figures are exactly the same as the Paine's First Set, but only half the music is required, having no side couples to repeat the figures. The fifth figure should be commenced with ladies' chain.

### LANCERS.—(Hart's Set.)

1. LA ROSE. The first lady and opposite gentleman advance and pause—turn, retiring to places—top couple lead between opposite couple—return leading outside—set and turn at corners. *D.* 11.

2. LA LODOISKA. First couple advance twice, leaving the lady in the centre.

Set in the centre—turn to places—all advance in two lines—all turn partners. *D.* 12.

3. LA DORSET. First lady advance and stop, then the opposite gentleman—both retire—double la-

dies chain—repeat back to places, and turn partners with left hands. *D.* 13.

New Figures of No. 3, see p. 14.

4. L'ETOILE. First couple march to couple at right—then to couple at left—change places with partners—set and turn to places—right and left with opposite couple. *D.* 15.

In this figure, two couples can commence, and both couples repeat.

5. LES LANCERS. Grand chain, commencing with right hands. *D.* 16.

The first couple advance and turn, facing the top, then the couple at right advance behind the top couple, then the couple at left, and the opposite couple keep places, forming two lines.

All change places with partners set and change again.

The ladies march round on the right, the gentlemen in a line on the left.

14 VICTORIA DANSE DU MONDE,

Each couple meet at the bottom and hand up the middle, and fall back.

Set in two lines, the ladies in one line, and gentlemen in the other.

Turn partners to places.

N.B.—New Figure for No. 3, as sometimes danced. All the ladies advance to centre and curtsey, slowly face round and curtsey to gentlemen, and step to places—four ladies hands across with right and back with left, while the four gentlemen walk half round to right, and return to places.

Last new Figure for No. 3. Four ladies advance to centre and curtsey, then four gentlemen hold hands, and raise them up, while the ladies pass under their arms—all hands round to left.

Four gentlemen advance to centre and bow, four gentlemen's hands across with left, taking the four

AND QUADRILLE PRECEPTOR. 15

ladies round the waist and promenade. Repeat the whole.

CALEDONIANS.

1. THE first and opposite couple hands across and back again. *D. 14.*

Set and turn partners.

Ladies' chain. *D. 3.*

All promenade. *D. 8.*

2. First gentleman advance twice.

The four ladies set to gentlemen at their right, and turn, each taking next lady's place—promenade quite round.

3. First lady and opposite gentleman advance and retire—advance and turn—top couple lead between the opposite couple—return leading outside—set at the corners, and turn with right hands to places, all set in a circle and turn partners. *D. 11, 9.*

4. First lady and opposite gentleman advance and stop, then their

## 16 VICTORIA DANSE DU MONDE,

partners advance—turn partners to places.

The four ladies move to right, each taking the next lady's place, while the four gentlemen move to left, each taking the next gentleman's place and stop—the ladies repeat the same to the right and the gentlemen to the left, stop when half round.—Take partners and turn.

Promenade to places, and turn.

*D. 8.*

5. First couple waltz or promenade round.

The four ladies advance, curtsy and retire—then gentlemen advance and stop in centre—all set and turn partners.

Chain figure of eight half round.

*D. 16.*

All promenade to places and turn partners.

All change sides, turn with left hands at corners, and back again to

## AND QUADRILLE PRECEPTOR. 17

places, turning partners with right hands.

Finish with grand promenade.  
*D. 8.*

## WALTZ, OR Valse á TROIS TEMS.

The gentleman facing the wall steps with his left foot towards it, then draws up the right to the back of it, and rising upon both toes, turns half round—this takes the time of one bar of music.

While the gentleman is doing this the lady steps with her right foot towards the gentleman's feet, bringing the left foot to the back of the right—rising on both toes, turns half round also.

For the next bar, they both repeat what the other did in the first bar. This completes the music of two bars, finishing in the same position as at starting. For rapid progress, in-

18 VICTORIA DANSE DU MONDE,

crease the length of the step with right foot.

### SPRING WALTZ.

In this Waltz the step of the "Redowa" is used, but the time is much faster. Some use the step of the Trois Temps, by springing on the left foot alternately, thus giving it the character of the hop, or Schottische Waltz.

### WALTZ COTILLION.

FIRST couple waltz round—first and second lady set and cross to opposite places—first and second gentlemen the same—the side ladies and gentlemen repeat—first and second couples waltz to places—side couples the same—all set to partners with right hands—turn—and pass on, forming a grand chain with set step, and turn by ladies. All

AND QUADRILLE PRECEPTOR. 19

march round, then all waltz round.

These figures are performed four times, each couple commencing in turn.

### LA POLKA.

The gentleman takes his lady: as is usual in the Waltz, he commences by sliding the left foot a little forward, drawing up the right close to it—he then slides again the left, and holds up the right at the back of it and pauses—this takes the time one bar of music—he then slides forward his right foot, drawing up the left foot to it—then slides again the right and holds up the left at the back of it and pauses—this completes two bars of music—the lady using the contra foot throughout—they then turn as in the waltz, using the same step as here described—which will complete four bars—then the whole is

repeated *ad libitum*,—sometimes turning à la renverse—the gentleman then carefully guides his lady backward four bars—and then the whole may be repeated until the finish of the music.

The Polka does not admit of any vulgar velocity, but requires quiet and graceful movements.

## POLKA CONTRE,

BY MR. LAYLAND.

Stand in couples *vis a vis* down the room, and hold your partners as in the Polka—all set twice and cross, four bars—repeat to places, four bars—ladies chain, eight bars—two couples at top Polka round each other, eight bars—same two couples back step down the middle and stop, eight bars; then repeat until all have gone down the middle. This is a very merry and sociable Polka dance.

## THE SCHOTTISCHE.

THE forward and backward step in this dance is the same as in the Polka, but slower and more of a sliding style. In the turn, you spring and hop half round with each foot twice—which takes the time of two bars—then again repeat the advance—and then the waltz again.

Some dancers now introduce the step of the Valse into it, but that alters the character of the dance, which should be avoided.

## THE HIGHLAND SCHOTTISCHE.

THE only difference in this Schottische is, that both parties swing their feet quickly before the slide, as in the foregoing, and repeat with the other foot. Then turn as usual.

## LA NUEVA FLOR DE ESPAÑA VARSOVIANA,

Is a very pretty dance, being a compound of the Polka and Mazurka, with a rest of two thirds of a bar alternately with each foot, which gives it a characteristic style.

The gentleman takes his lady as usual,—they then make one bar of polka, sliding steps, and in the next bar only one step of the polka, resting the other two measures of the bar, with the feet gracefully extended; then repeat the same with the other foot, which will bring you quite round at the fourth bar. This may be repeated for sixteen bars.

Then polka or redowa step three bars, and pause one, repeating for sixteen bars; then repeat the whole.

Then Mazurka step straight for-

ward, two bars, then polka, one bar, turning and resting as before at the next bar,—then repeat with the other foot, which will bring you quite round at the eighth bar. This may be repeated for sixteen bars,—then repeat the first figure and the whole *ad libitum*.

## THE GOTHIC DANCE.

FORM two lines down the room, the ladies on the right and gentlemen on the left.

1, Ladies advance, two bars.

Gentlemen then advance, while ladies retire. Gentlemen stop and hold up both their hands, while ladies pass under them to the other side. Repeat the whole, to places.

2, Two ladies and two gentlemen hands four round. Gentlemen stop across the room and hold up their hands while the ladies pass under

and twice round their partners. First and second couple galop down to the bottom, and stop.

Repeat the whole until into places.

## WALTZ QUADRILLE,

*Composed by Mr. Layland.*

The first three figures in slow, and the fourth in quick waltz time.

1, First and second couple advance and retire—advance again, bow, then turn faces to corners—chain in two lines—turn partners, and form two lines. All advance, retire, and turn to places—sides repeat. All waltz.

2, All advance to centre, retire, advance again, taking hands at corners, and fall back into two lines. All advance, retire,—advance, stop, and bow.—Hold oppo-

site lady's hand, and set, eight bars, rising and falling hands—turn to places.—Repeat forming the lines at sides,—all waltz.

3, Two couples advance to corners, retire, advance again, and bow. Hands four round, with side couples to left—back to right—hands across, with the same, and turn partners, forming two lines at the sides.—All advance, retire, and turn to places.—Repeat the whole side couples commencing.—All waltz.

4, First and second couple galop round, through the side couples, who walk half round. Third and fourth couple then galop through the others, who walk half round—repeat the whole to places. All galop round,—first couple leading up the middle,—all stop in two lines. All march round

and lead up in two lines and fall back. All advance, retire, bow, and turn to places. The whole repeated—sides commencing. All waltz.

### AUSTRIAN EMPIRE; LE VIENNOIS QUADRILLE.

1. HANDS four half round, set and turn; repeat hands half round to places; set and turn.

2. First lady and opposite gentleman advance and dance round, arm in arm; leave go, and lady passes under the gentleman's arm. First and second couple then take arms and repeat the same, set and turn.

3. First couple advance to the lady opposite, and step back, holding three round. Hands three round; the two ladies then hold

up their arms, and the gentleman passes underneath to the gentleman opposite. The ladies then approach them, and hands four across, then turn to places.

4. Two couples hands joined and beat, repeat. Hands across with left hands; back to places. Set and turn partners, the two ladies stopping in the middle back to back; hands four round in this position, set and turn to places.

5. All advance in grand ronde, turn partners, stopping close back to back, in circle; repeat to places, and turn partners. First lady and opposite gentleman advance and dance round each other; others repeat. Grand ronde, as before.

The music is in polka slow time, and the turns in the holubiec style.

## SWISS DANCE.

THE company stand in lines of three across the room, three gentlemen forming the first line, three ladies the second, facing partners, and so on all down the room. Thus—

G	—	—	—
L	—	—	—
G	—	—	—
L	—	—	—

1. All advance and retire, turn with right hands quite round, and ladies then hold with left hands, the other gentlemen standing at their backs, eight bars, balancez in a line all down the room (as in La Poule), turn partners to places, eight bars.

Hands six across with right, then left, eight bars.

The middle gentlemen now take their ladies down the middle by the hand. Up again and waltz, round the next couple—16 bars.

At the same time all the others form two columns down the room facing each other: when the middle couples have waltzed, the whole of the company form three columns, thus:

G			
L			
G			
L			

and pause during the sound of the horn.

2. First and second columns set and change places, the middle and third columns then set and change places, eight bars.

Repeat, eight bars.

Three ladies hands round to right

and left, eight bars, while gentlemen step back into lines, as at first,—all balancez to partners and turn, eight bars.

The first line of gentlemen with their ladies promenade down to the bottom and stop there, Repeat first and second figure, *ad. lib.* After a pause on the sound of the horn, promenade.

## CELLARIUS VALSE.

THE Cellarius is a very simple dance, but being found rather fatiguing to the heavy, it has lately gone out of favor, but all masters should not fail to teach it at schools, for it is a good stepping-stone to grace among the young.

The gentleman takes his lady's left hand with his right—the gentleman moving one bar to the left by a glissarde, and two hops on his left foot,

while his lady does the same to the right, on her right foot; at the second bar they repeat the same with the other foot—this is repeated for sixteen bars—they then waltz sixteen bars, with the glissarde and two hops, taking care to occupy the time of two bars, to get quite round.

The gentleman now takes both hands of his lady, and makes the grand square—moving three bars to his left, and at the fourth bar makes two beats while turning the angle; his right foot is now moved forward to the other angle, three bars; at the fourth they beat again while turning the angle: the same repeated, for sixteen bars.—The lady having her right foot forward, when the gentleman has his left foot forward, the waltz is again repeated; after which several other steps are introduced, but which must needs be seen to be understood.

## PRINCE IMPERIAL.

## FRENCH QUADRILLE.

1. Two couples set to right and left; promenade with two ladies each.—Ladies chain of four.—Set to partners and turn,—sides repeat.

2. First couple advance, retire, advance again, and stop in the middle; the second lady then passes under their arms, and round back to her partner. Set and turn to places. All chassez croisez.

3. Each gentleman place, his lady in centre, four bars each—ladies hands round—dos a dos—gentlemen then join and balacez in a circle and turn.

4. Double pastoral—then the ladies and gentlemen who are alone advance retire and bow—all hands four half round—half right and left to places.

5. Le tourbillion—two couples advance, retire, and face each other—set and turn—le tourbillion after the fourth time—place ladies in centre and bow.

All these figures are four times repeated, and all the turns must be made with hand to hand, with pas marche.

## VALSE à DEUX TEMS.

THIS style of Waltzing is now not so much admired. The step is one that requires great care in its first practice, for nothing looks more vulgar when done carelessly.

The gentleman slides left foot to the left, drawing the right up, then move the left to the back of the right, and use the little chassez, which brings you quite round;—the lady begins thus: slide, or glissarde, to the right with the right foot, and

perform the chassez also on the right foot, then continue the same as the gentleman, but contra, thus, slide with the right foot backwards, when the gentleman slides with his left foot to the left, and then with left foot, when he slides to the right.

### GALOP.

Gentleman and lady make the little chassez round or up the room, eight or sixteen bars, then turn with same step *ad libitum*, renverse at pleasure, and walk step at relief.

### THE GORLITZA.

This round dance was introduced by Veran. It is of Polish origin, and requires much practice, which it is feared has prevented its becoming popular; this is to be regretted,

for it is well worth the trouble of learning. No description in writing will convey a proper idea of its execution, therefore a teacher must be applied to for the steps, but for the figures it is sufficient to say that they are the same as the Polka.

### THE REDOWA VALSE.

This elegant Valse is still very much in favour; it consists of two movements, the forward, and the backward; the first is thus: pass the right foot forward, bringing it round nearly to the back of the left, at the same time rising slightly on the left and sliding it forward slightly bending the right knee; then bring your right foot up to your left, on which you immediately slightly rise; and repeat the same, commencing with the left foot.

Your partner must, at the same time, do the backward step while you are doing the forward step, thus: rise on the right foot, at the same time spring on the left foot backwards; and bring right foot up to back of the left, then slide right foot back and draw left up to it.

The common way of dancing this, is to use the sliding polka step, but that is not the proper Redowa style.

### LA NAPOLEONIENNE,

Is a lively dance in C time, and was first danced, they say, at the marriage fête of the French Emperor. Partners hold as usual—commence with a ballotez to the left and right four times, which takes one bar—then the gentleman makes a little slide forward with the left

foot, then rises it and swings it behind his right and springs half round on the left with a slight hop—then repeat the same with the other foot, which will bring you quite round—the lady, as usual, always using the contra foot. The dancers, as in the Polka, turn either way, and move forward or backward.

### L' IMPERIALE.

ANOTHER Parisian dance; a compound of the Galop, Mazurka, and Redowa, the music in C time.

Partners hold as usual, and chaszez forward, eight bars, then turn, eight bars, as in the Mazurka, the gentleman on the right foot, the lady on her left,—then back your partner round the room, as in the Redowa, eight bars—and then repeat the whole.

## LA HONGROISE.

An Hungarian dance, introduced here by H. Kendon.

Hold your lady as usual—commence by holding up the left foot a little—then suddenly rise the right foot, and strike the heels together—then slide the left foot, and draw up theright to it : repeat this, which will complete two bars,—then turn with the pas de Basque, as in the Redowa, completing four bars,—repeat the four bars,—then Galop, eight bars,—then turn, four bars, and reverse, four bars—then backward and forward, striking the heels, and repeat the whole.

The music is in two-four time, slower than the Polka, yet somewhat lively.

## SWISS COTILLON.

Stand as in a quadrille.

1. All turn twice with right hands, set in a circle, repeat with left hands, and set.—Two couples march forward, sides also, while the others retire,—repeat march,—all waltz,—repeat the whole.

2. Ladies hands across, set in a star, gentlemen hands across, set in a star, march as in last figure,—waltz—repeat the whole.

3. Form two lines—First and fourth couples and second and third couples together.

All advance and retire, half ladies chain—repeat the same, Ladies advance to centre, curtsey, and four hands round, stopping opposite their gentlemen, all set, and turn into two lines at the sides, and repeat the whole.

4. First and fourth couples and second and third couples face each other.

All galop forward and back, cross into the place opposite, then repeat to the next couple until round to places—ladies chain at the corners—all galop round—repeat the whole.

The music is in six-eighth time.

## OMNI DANCE.

THE FIGURES, STEPS, AND MUSIC.  
COMPOSED BY MR. LAYLAND.

EXPLANATION.—Four couples take places as usual in a set of Quadrilles. In the chassez and turn, the gentleman places his right shoulder close to the back of the lady's left shoulder, taking her left hand with his left, and placing his right hand

round her waist, both commence with the left foot, the lady keeping her left foot at the front of the gentleman's right foot. *See Diag. 17.*

STEPS.—SET D'OMNI.—Each rise the left foot, fall on it, and slightly hop, at the same time rising the right; then fall on the right, and slightly hop, rising up the left foot, two bars.

TOUR D'OMNI.—Each rise the left foot, fall on it, rising up the right without a hop; then immediately fall on the right, turning a little on that foot, and bringing the right shoulder backward. This is continued for four bars, turning twice round.

FIRST FIGURE.—All chassez round to left; when half round and in places turn with pas d'omni, eight bars.

Set d'omni and turn backward;

set again, and ladies go to centre, eight bars.

Ladies hold each other round the waist, and move round to left, while gentlemen hold hands and move round to right; the ladies then reverse the turn of this double circle, while the gentlemen stand still, holding hands; step back to places, eight bars.

All chassez round to left, when half round and in places, tour d' omni, eight bars.

SECOND FIGURE.—First couple with third couple, and second couple with fourth couple, pass through with pas marché; repeat with the other couples until round to places—16 bars.

Hands all round; set d' omni, and turn left lady; repeat till round to places,—sixteen bars.

All chassez round to left and tour d' omni—eight bars.

THIRD FIGURE—Set d' omni and set again, and ladies go to centre—eight bars.

The ladies hold each other round the waist, and move round to left, while gentlemen hold hands round and move round to right,—then ladies reverse the turn, while the gentlemen stand still,—step back to places,—eight bars.

All promenade round to right, holding the lady à l' omni, and form a line across the room, the first couple standing first, fourth couple second, second couple third, third couple last,—eight bars.

In this position all chassez up the room, with left shoulders forward,—turn, and chassez back to line, eight bars.

Repeat this chassez in line, and promenade to places, sixteen bars,

For a fuller description of this original dance, see fifth edition of

the music published by Mr. Layland, of Blackfriars Road.

### OMNI WALTZ.

Hold your lady as in the Omni dance; set and chassez, two bars—turn, two bars—this to be repeated, sixteen bars.

Chassez, two bars,—turn, two bars,—this to be repeated, sixteen bars.

March, still holding the lady as in the Omni dance, eight bars.

Repeat all the foregoing,—then keep turning, for a finale, eight bars.

Three parts of the music of the Omni dance, with the march, will suit this waltz.



### OMNI COUNTRY DANCE.

Hold your lady as in the Omni dance. The company stand in couples behind each other, in double lines, one line looking up, the other down the room.

All commence,—set and cross, with the left couple face to face, two bars,—turn, two bars,—repeat to place, four bars.

Four ladies hold each other round the waist, and move round to left, while four gentlemen hold hands and stand still, while the ladies move round, fall back to places and turn partners.

The two top couple of each line then chassez down the middle, and stop there, four bars.

Then the next two couples chassez down the middle and stop there, four bars.

Repeat the whole.

First figure of the music of the Omni dance will suit this dance.

### THE POLONAISE,

Is nothing more than a lively March, used by the Northern Courts at the opening of their balls. The music is generally of a very pleasing character.

### MAZOURKA QUADRILLE.

THE figures of this dance are much altered, and now very similar to the "First Set." Those who have already learnt the Mazourka steps, will find no difficulty.

### HIGHLAND REEL.

A lady between two gentlemen facing the opposite three,—they all advance and retire.

Each lady then performs the Reel with the gentleman on her right hand, and the opposite gentlemen to places: hands three round and back again.

All six advance and retire; then lead through to the next trio, and continue the figure to the bottom of the room, as in the Spanish Dance.

### SCOTCH REEL.

The company stand in lines of four, facing partners.

All commence figure of eight.

All set to partners—then repeat figure of eight—all set and turn holding up hands, then figure of eight—all chassez to right and back, then figure of eight—all set moving the feet as fast as possible,—all swing partners with right hands, then figure of eight, and repeat until tired.

## CIRCASSIAN CIRCLE.

In this dance the whole of the company may join, and therefore it is well adapted as a finale.

The couples are arranged in a circle round the room, the ladies being placed on the right hand of the gentlemen: the first and second couple commence the figure, facing each other; at the conclusion, the first couple with the fourth, and the second with the third couple recommence the figure *de novo*, and so on until they go completely round the circle, meeting at the place from whence they first started: the dance is then concluded.

The figures to this dance may be taken either from the Country Dance, or from the Quadrille: the Waltz Figures may also be introduced with a pleasing effect.

GUARACHA, OR,  
SPANISH DANCE.

THIS dance is of a very pleasing character, and is always danced to Waltz music. The couples are arranged in the same manner as for a Country Dance, the lady and gentleman at top changing places previous to the commencement of the figure: first couple set with second couple, crossing into their places, set to partners, cross over again to second couple, and then to partners; all join hands, advance, retire, and turn round, four times repeated. The figure concludes with pousette, either of eight or sixteen bars.

Instead of joining hands, in second part, at some parties the gentlemen take the ladies round the waist, and set four times, and then double pousette.

## MESCOLANZES.

THE Mescolanzes may be danced by as many couples as the room will contain, standing in files *à la militaire*, the top line of couples facing the second commence the figure, and conclude with turning into each others places—they then repeat the figure with the third line, and so on to the bottom.

*Figures by Mr. Layland.*

1. All set, holding partners' right hand—repeat with the left hand—half promenade and turn—hands half round and turn—advance in two lines set and cross over—repeat the same to the bottom of the room.

2. All set to the opposite couples—pirouette—grand chain—set, holding left hands, and turn with right, advance in two lines set—and cross over—repeat to the bottom.

3. All chassez and set—repeat to places—ladies advance and set, gentlemen repeat—*moulinet* and set in a star—advance in two lines, set and cross over—repeat to the bottom.

4. Advance in two lines, cross over second line under the arms of first line—repeat to places hands across, promenade set and turn partners, all set in two lines and cross over—repeat to the bottom.

## LA TEMPÊTE.

THE Parisians, some time since, introduced the Tempête as a new dance, but the public will find, on reference to the foregoing, that it is a *fac simile* to the Mescolanzes published by the author many years before.

All eight advance, retire, cross

over, and repeat to places,—the four in the middle hands across, while those outside turn,—then hands four round and back to places.

All eight advance, retire, and top-line pass through to next line, and repeat the whole to the bottom of the room.

### COUNTRY DANCES.

1. FIRST couple advance to the second and retire, again advance, leaving the lady at the left of the second gentleman—the second gentleman with the two ladies advance and retire twice—then first gentleman advance twice—poussette.

2. Right and left, balancz and turn partners—top couple advance and retire to second couple, and half promenade, bringing them a couple lower.

3. Top couple chassez croisez, balancz and turn partners, ladies' chain with the second couple—advance and retire, and half promenade, which will bring them a couple lower.

4. First lady and second gentleman turn, second lady and first gentleman do the same—advance and retire all four, back to back—the top and second couple advance and retire, facing each other, then the gentlemen turn opposite ladies, which will bring the top a couple lower.

5. First lady and her partner cross giving right hands, back with left, set four in a line, top couple chassez croisez, facing the bottom, and half right and left with the second couple, bringing them a couple lower.

6. Right hands across and back with the left—balancz and turn your partner—advance and retire, the top couple facing the second couple and

lead through—the top couple inside, and the second couple passing up outside.

7. First and second couple advance, retire—each gentleman turns the lady opposite, again advance and retire, half right and left, and poussette.

8. All advance, retire, cross over, repeat to places—six hands round at the top and bottom, three top couple down the middle, stop at the bottom, then all repeat.

9. First gentleman with right hand leads his partner down three couples, he then turns the lady on his left, while his partner turns the gentleman on her right—first couple lead up and pirouette—hands across—poussette.

10. First gentleman balancez with two top ladies, and retire—first lady

balancez with two top gentlemen and retire—all advance in two lines, retire,—cross, and repeat; first couple down, and poussette with bottom couple.

11. All cross, giving right hands, back with left—all hold in a line as “La Poule,” and set—turn to places—hands across each four. Two top couples waltz and galop down to bottom.

## LONG LIVE THE QUEEN,

Is a country dance, by L. D'Egville, to the old music of the “Tank.” The company stand up, as in the Spanish Waltz, but leaving a little distance between every fourth couple.

All join right hands with partners set, and change sides, repeat to places; top couple lead down the middle and up again outside, all

other couples following until in places. First and second couple half tiroir across the figure, and change corners, this brings the first lady and gentleman one couple lower; the same two couples join right hands, set, and turn. All sing loudly, "Long live the Queen."

#### SIR ROGER DE COVERLEY.

THE company stand in two lines, the ladies, as is usual in country dances, being opposite their partners.

The lady at the top and the gentleman at the bottom, advance to the centre and turn with right hands, and back to places. The lady at the bottom and the gentleman at the top repeat the same. The same parties advance and turn with left, then with both hands; then *dos-à-dos*, then curtsy and bow.

All the ladies turn off to the left and the gentlemen to the right, down to the bottom of the room, the first couple stopping at the bottom and hold up their hands, while all the others pass underneath.

The couple at the top now lead off the same figures, which are repeated until the whole set have performed them.

In very large parties, the figure is curtailed.

#### THE TRIO.

THIS is a dance for a lady with two gentlemen, or one gentleman with two ladies: for the former, a lady takes the top of the room with a gentleman on each hand facing her. For the latter, a gentleman takes the top of the room, with a lady on each hand facing him; in this position the whole of the com-

pany may form themselves down the room in three lines, the middle line facing down the room, the two outsides up the room.

1. All set three in hand ; hands three round. Set again and hands round.

2. The middle line march down the middle, and stop when close together, while the two outside lines cast off down the room, turn, and bring up the other line three in hand to places.

3. The two outside tops now go down to the bottom, and stop there; all the others step up one place, the middle line always keeping the same place. Repeat the whole, until the same three come together again; then all promenade round the room, three holding waists.

## ROYAL WEDDING DANCE.

Form two lines as in a Country Dance, a lady and gentleman standing alternately, partners opposite each other.

1. First and bottom couple advance to centre, retire a little, advance again and bow, same couples hands across, twice round and stop back to back, top couple facing to the top of the room, the other couple the bottom. The two couples now at the top and bottom of the room then advance to those in the middle and retire, holding up their hands while the two middle couples pass under their hands to their original places, twenty-four bars.

2. All the gentlemen step over

to their ladies and turn them six bars, and retire to places, two bars.

3. Top couple march down to the bottom, and stop there, eight bars. Every one bowing to them as they pass by.

The couples now at the top and bottom repeat the whole, and the other couples repeat the same in their turn.

4. Conclusion,—All march up the room, one line turning to right the other to left, meet at the bottom and lead up the middle to places, and all bow in two lines.

The tune of "The Quaker's Wife," is adapted for this dance, with eight bars "Rule Britannia" for the march down.

## GLOSSARY

OF

## FRENCH TERMS

USED IN

QUADRILLE DANCING.

*Assortment du Quadrille.*—A set of Quadrilles.

*Balancez.*—Set.

*Balancez aux coins.*—Set at the corners.

*Balancez quatre en ligne.*—Set four in a line.

*Balancez et tour des mains.*—Set and turn partners.

*Chaine Anglais.*—Right and left.

*Chaine des Dames.*—Ladies' chain.

*Cavalier seul.*—The gentleman advances alone.

*Chassez croisez.*—Change sides with partners, the ladies passing in front of the gentlemen and back to places.

*Chassez et dé chassez.*—Move to right and left.

*Chaine des dames double.*—Performed by all the ladies at the same time.

*Chaine Anglaise double.*—All perform the figure at the same time.

*Demie Chaine Anglaise.*—Half right and left.

*Demie Queue du Chat.*—Half promenade.

*Dos-à-dos.*—The lady and gentleman advance & pass round each other's back to places.—This figure is now but seldom used,

*En avant deux et en arrière.*—The lady and opposite gentleman advance and retire.

*En avant quatre.*—The first and opposite couple advance and retire.

*Faire la révérence.*—Bow and courtesy.

*La grande Promenade.*—All promenade quite round to places, leading to the right.

*La grande Chaine.*—All eight chasez quite round, giving alternately right and left hands to partners, beginning with the right.

*La main droite.*—The right hand.

*La main gauche.*—The left hand.

*La Dame.*—The Lady.

*Le Cavalier.*—The Gentleman.

*Les Dames.*—The Ladies.

*Les Cavaliers.*—The Gentlemen.

*Le grand rond.*—All eight join hands and advance twice.

*Le tiroir.*—Top couple lead between opposite couple, return leading outside.

*Le grand quarré.*—All eight form a square.

*Moulinet.*—Ladies' hands across and back.

*Pas d'Allemande.*—The gentleman turns the lady under his arm.

*Re-traversez deux, en donnant la main gauche.*—Re-cross, giving left hands.

*Tour de mains.*—Turn, giving both hands.

*Traversez.*—Cross over.

“*Kolo*” and “*Holupka*” are terms used in the Mazurka Dance; the former signifies hands all round, either to the right or left, and the latter the stamp, hop, and glissarde, peculiar to this dance.

PINIS.

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