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**BALL-ROOM**  
**DANCING WITHOUT A MASTER,**

AND

**COMPLETE GUIDE**

TO THE

*Etiquette, Toilet, Dress and Management*

**OF THE BALL-ROOM;**

WITH ALL THE

# PRINCIPAL DANCES IN POPULAR USE.

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# BALL-ROOM DANCING

## WITHOUT A MASTER.

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### HOW TO ORGANIZE A BALL.

**A**s the number of guests at a dinner party is regulated by the size of the table, so should the number of invitations to a ball be limited by the proportions of the ball-room. A prudent hostess will always invite a few more guests than she really desires to entertain, in the certainty that there will be some deserters when the appointed evening comes round; but she will at the same time remember that to overcrowd her room is to spoil the pleasure of those who love dancing, and that a party of this kind when too numerous attended is as great a failure as one at which too few are present.

A room which is nearly square, yet a little longer than it is broad, will be found the most favorable for a ball. It admits of two quadrille parties, or two round dances, at the same time. In a perfectly square room this arrangement is not so practicable or pleasant. A very long and narrow room is obviously of the worst shape for the purpose of dancing, and is fit only for quadrilles and country dances.

The top of the ball-room is the part nearest the orchestra. In a private room, the top is where it would be if the room were a dining-room. It is generally at the farthest point from the door. Dancers should be careful to ascertain the top of the room before taking their places, as the top couples always lead the dances.

A good floor is of the last importance in a ball-room. In a private house, nothing can be better than a smooth, well-stretched holland, with the carpet beneath.

Abundance of light and free ventilation are indispensable to the spirits and comfort of the dancers.

Good music is absolutely necessary to the prosperity of a ball. No hostess should tax her friends for this part of the entertainment. It is the most injudicious economy imaginable. Ladies who would prefer to dance are tied to the pianoforte; and as few amateurs have been trained in the art of playing dance music with that strict attention to time and accent which is absolutely necessary to the comfort of the dancers, a total and general discontent is sure to be the result. To play dance music thoroughly well is a branch of the art which requires considerable practice. It is as different from every other kind of playing as whale fishing is from fly fishing. Those who give private balls will do well ever to bear this in mind, and to provide skilled musicians for the evening. For a small party, a piano and cornepean make a very pleasant combination. Unless where several instruments are engaged we do not recommend the introduction of the violin: although in some respects the finest of all solo instruments, it is apt to sound thin and shrill when employed on mere inexpressive dance tones, and played by a mere dance player.

Invitations to a ball should be issued in the name of the lady of the house, and written on small note paper of the best quality. Elegant printed forms, some of them printed in gold or silver, are to be had at every stationer's by those who prefer them. The paper may be gilt-edged, but not colored. The sealing-wax used should be of some delicate hue.

An invitation to a ball should be sent out at least ten days before the evening appointed. A fortnight, three weeks, and even a month may be allowed in the way of notice.

Not more than two or three days should be permitted to elapse before you reply to an invitation of this kind. The reply should always be addressed to the lady of the house, and should be couched in the same person as the invitation. The following are the forms generally in use:—

Mrs. Molyneux requests the honor of Captain Hamilton's company at an evening party, on Monday, March the 11th instant.

*Dancing will begin at Nine o'clock.*

Thursday, March 1st.

Captain Hamilton has much pleasure in accepting Mrs. Molyneux's polite invitation for Monday evening, March the 11th instant.

The old form of "presenting compliments" is now out of fashion.

If Mrs. Molyneux writes to Captain Hamilton in the first person, as "My dear Sir," he is bound in etiquette to reply "My dear Madam."

The lady who gives a ball<sup>[1]</sup> should endeavor to secure an equal number of dancers of both sexes. Many private parties are spoiled by the preponderance of young ladies, some of whom never get partners at all, unless they dance with each other.

A room should in all cases be provided for the accommodation of the ladies. In this room there ought to be several looking-glasses; attendants to assist the fair visitors in the arrangement of their hair and dress; and some place in which the cloaks and shawls can be laid in order, and found at a moment's notice. It is well to affix tickets to the cloaks, giving a duplicate at the same time to each lady, as at the public theatres and concert-rooms. Needles and thread should also be at hand, to repair any little accident incurred in dancing.

Another room should be devoted to refreshments, and kept amply supplied with coffee, lemonade, ices, wine, and biscuits during the evening. Where this cannot be arranged, the refreshments should be handed round between the dances.

The question of supper is one which so entirely depends on the means of those who give a ball or evening party, that very little can be said upon it in a treatise of this description. Where money is no object, it is of course always preferable to have the whole supper, "with all appliances and means to boot," sent in from some first-rate house. It spares all trouble whether to the entertainers or their servants, and relieves the hostess of every anxiety. "Where circumstances render such a course imprudent, we would only observe that a home-provided supper, however simple, should be good of its kind, and abundant in quantity. Dancers are generally hungry people, and feel themselves much aggrieved if the supply of sandwiches proves unequal to the demand."

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# BALL-ROOM TOILETTE.

## LADIES.

The style of a lady's dress is a matter so entirely dependent on age, means and fashion, that we can offer but little advice upon it. Fashion is so variable, that statements which are true of it to-day may be false a month hence. Respecting no institution of modern society is it so difficult to pronounce half a dozen permanent rules.

We may perhaps be permitted to suggest the following leading principles; but we do so with diffidence. Rich colors harmonize with rich brunette complexions and dark hair. Delicate colors are the most suitable for delicate and fragile styles of beauty. Very young ladies are never so suitably attired as in white. Ladies who dance should wear dresses of light and diaphanous materials, such as *tulle*, gauze, crape, net, &c., over colored silk slips. Silk dresses are not suitable for dancing. A married lady who dances only a few quadrilles may wear a *decolletee* silk dress with propriety.

Very stout persons should never wear white. It has the effect of adding to the bulk of the figure.

Black and scarlet, or black and violet, are worn in mourning.

A lady in deep mourning should not dance at all.

However fashionable it may be to wear very long dresses, those ladies who go to a ball with the intention of dancing and enjoying the dance, should cause their dresses to be made short enough to clear the ground. We would ask them whether it is not better to accept this slight deviation from an absurd fashion, than to appear for three parts of the evening in a torn and pinned-up skirt?

Well-made shoes, whatever their color or material, and faultless gloves, are indispensable to the effect of a ball-room toilette.

Much jewelry is out of place in a ball-room. Beautiful flowers, whether natural or artificial, are the loveliest ornaments that a lady can wear on these occasions.

## GENTLEMEN.

A black suit, thin enamelled boots, a white neck-cloth, and white or delicate grey gloves, are the chief points of a gentleman's ball-room toilette. He may wear an embroidered shirt; and his waistcoat may be of silk. White waistcoats are no longer fashionable. Much display of jewelry is no proof of good taste. A handsome watch-chain, with, perhaps, the addition of a few costly trifles suspended to it, and a set of shirt-studs, are the only adornments of this kind that a gentleman should wear. The studs should be small but good.

A gentleman's dress is necessarily so simple that it admits of no compromise in point of quality and style. The material should be the best that money can procure, and the fashion unexceptionable. So much of the outward man depends on his tailor, that we would urge no gentleman to economize in this matter.

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# ETIQUETTE OF THE BALL-ROOM.

On entering the ball-room, the visitor should at once seek the lady of the house, and pay his respects to her. Having done this he may exchange salutations with such friends and acquaintances as may be in the room.

If the ball be a public one, and a gentleman desires to dance with any lady to whom he is a stranger, he must apply to the master of the ceremonies for an introduction.

Even in private balls, no gentleman can invite a lady to dance without a previous introduction. This introduction should be effected through the lady of the house, or a member of her family.

No lady should accept an invitation to dance from a gentleman to whom she has not been introduced. In case any gentleman should commit the error of so inviting her, she should not excuse herself on the plea of a previous engagement, or of fatigue, as to do so would imply that she did not herself attach due importance to the necessary ceremony of introduction. Her best reply would be to the effect that she would have much pleasure in accepting his invitation, if he would procure an introduction to her. This observation may be taken as applying only to public balls. At a private party the host and hostess are sufficient guarantees for the respectability of their guests; and although a gentleman would show a singular want of knowledge of the laws of society in acting as we have supposed, the lady who should reply to him as if he were merely an impertinent stranger in a public assembly-room, would be implying an affront to her entertainers. The mere fact of being assembled together under the roof of a mutual friend, is in itself a kind of general introduction of the guests to each other.

An introduction given for the mere purpose of enabling a lady and gentleman to go through a dance together, does not constitute an acquaintanceship. The lady is at liberty to pass the gentleman in the park the next day without recognition.

No gentleman should venture to bow to a lady upon the strength of a ball-room introduction, unless she does him the honor to recognize him first. If he commits this solecism he must not be surprised to find that she does not return his salutation.

No gentleman should accept an invitation to a ball if he does not dance. When ladies are present who would be pleased to receive an invitation, those gentlemen who hold themselves aloof are guilty, not only of a negative, but a positive act of neglect.

To attempt to dance without a knowledge of dancing is not only to make one's self ridiculous, but one's partner also. No lady or gentleman has the right to place a partner in this absurd position.

Never forget a ball-room engagement. To do so is to commit an unpardonable offence against good breeding.

It is not necessary that a lady or gentleman should be acquainted with the *steps*, in order to walk gracefully and easily through a quadrille. An easy carriage and a knowledge of the figure is all that is requisite. A round dance, however, should on no account be attempted without a thorough knowledge of the steps, and some previous practice.

No person who has not a good ear for time and tone need hope to dance well.

At the conclusion of a dance, the gentleman bows to his partner, and either promenades with her round the room, or takes her to a seat. Where a room is set apart for refreshments, he offers to conduct her thither. At a public ball no gentleman would, of course, permit a lady to pay for refreshments.

No lady should accept refreshments from a stranger at a public ball; for she would thereby lay herself under a pecuniary obligation. For these she must rely on her father, brothers, or old friends.

Good taste forbids that a lady and gentleman should dance too frequently together at either a public or private ball. Engaged persons should be careful not to commit this conspicuous solecism.

Engagements for one dance should not be made while the present dance is yet in progress.

If a lady happens to forget a previous engagement, and stand up with another partner, the gentleman whom she has thus slighted is bound to believe that she has acted from mere inadvertance, and should by no means suffer his pride to master his good temper. To cause a disagreeable scene in a private ball-room is to affront your host and hostess, and to make



yourself absurd. In a public room it is no less reprehensible.

Always remember that good breeding and good temper (or the appearance of good temper) are inseparably connected.

Young gentlemen are earnestly advised not to limit their conversation to remarks on the weather and the heat of the room. It is, to a certain extent, incumbent on them to do something more than dance when they invite a lady to join a quadrille. If it be only upon the news of the day, a gentleman should be able to offer at least three or four observations to his partner in the course of a long half-hour.

Gentlemen who dance cannot be too careful not to injure the dresses of the ladies who do them the honor to stand up with them. The young men of the present day are singularly careless in this respect; and when they have torn a lady's delicate skirt, appear to think the mischief they have done scarcely worth the trouble of an apology.

A gentleman conducts his last partner to the supper-room, and having waited upon her while there, re-conducts her to the ball-room.

Never attempt to take a place in a dance which has been previously engaged.

Withdraw from a private ball-room as quietly as possible, so that your departure may not be observed by others, and cause the party to break up. If you meet the lady of the house on her way out, take your leave of her in such a manner that her other guests may not suppose you are doing so; but do not seek her out for that purpose.

From eighteen to twenty-one dances is a convenient number to arrange for. Supper causes a convenient break after, say, the twelfth dance, and if, at the end of the ball-list, there is still a desire to prolong the ball, one or two extra dances are easily improvised.

A ball should commence with a quadrille, followed by a waltz. Quadrilles and waltzes, including galops, indeed form the chief features of the modern ball. A polka, a schottische, a polka mazourka, or even a varsoviana, may be thrown in as an occasional relief, just as a country-dance is often tolerated as a finale; but these dances are only tolerated.

As a guide, we append a copy of a *programme du bal*, as used at Her Majesty's balls, given at Buckingham Palace, and, of course, followed as a guide in good society.

Programme.		Engagements.
1 QUADRILLE.....	1 .....	
2 WALTZ.....	2 .....	
3 QUADRILLE.....	3 .....	
4 WALTZ.....	4 .....	
5 LANCERS.....	5 .....	
6 GALOP.....	6 .....	
7 QUADRILLE.....	7 .....	
8 WALTZ.....	8 .....	
9 QUADRILLE.....	9 .....	
10 WALTZ.....	10 .....	
11 QUADRILLE.....	11 .....	
12 WALTZ.....	12 .....	
13 LANCERS.....	13 .....	
14 GALOP.....	14 .....	
15 QUADRILLE.....	15 .....	
16 WALTZ.....	16 .....	
17 QUADRILLE.....	17 .....	
18 WALTZ.....	18 .....	
19 LANCERS.....	19 .....	
20 GALOP.....	20 .....	

Formerly at public balls a Master of the Ceremonies was considered indispensable; but this custom is going out, and his duties are performed by the stewards, who are often distinguished by a tiny rosette, or arrangement of a single flower and a ribbon in the button-hole. These superintend the dances, and gentlemen desiring to dance with ladies apply to them for introductions.



# THE QUADRILLE.

The quadrille is the most universal, as it is most certainly the most sociable of all fashionable dances. It admits of pleasant conversation, frequent interchange of partners, and is adapted to every age. The young or old, the ponderous *pater familias*, or his sylph-like daughter, may with equal propriety take part in its easy and elegant figures. Even an occasional blunder is of less consequence in this dance than in many others; for each personage is in some degree free as to his own movements, not being compelled by the continual embrace of his partner to dance either better or worse than he may find convenient.

People now generally walk through a quadrille. Nothing more than a perfect knowledge of the figure, a graceful demeanor, and a correct ear for the time of the music are requisite to enable any one to take a creditable part in this dance. Steps are quite gone out of fashion: even the *chasse* has been given up for some time past.

A quadrille must always consist of five parts. If a variation be made in the fourth figure, by the substitution of *Pastorale* for *Trenise*, the latter must then be omitted; or *vice versa*. As soon as a gentleman has engaged his partner for the quadrille, he should endeavor to secure as his *vis-à-vis* some friend or acquaintance; and should then lead his partner to the top of the quadrille, provided that post of honor be still vacant. He will place the lady always at his right hand.

Quadrille music is divided into eight bars for each part of the figure; two steps should be taken in every bar; every movement thus invariably consists of eight or of four steps.

It is well not to learn too many new figures: the memory is liable to become confused amongst them; besides which, it is doubtful whether your partner, or your *vis-à-vis*, is as learned in the matter as yourself. Masters are extremely fond of inventing and teaching new figures; but you will do well to confine your attention to a few simple and universally received sets, which you will find quite sufficient for your purpose. We begin with the oldest and most common, the

## FIRST SET OF QUADRILLES.



Fig. 1.

The set is composed of eight persons—four ladies and four gentlemen. Two couples to form the top and bottom, and two to form the sides. The gentlemen place themselves on the left of their partners. (*See Fig. 1.*)

Before commencing a description of the Quadrilles or square dances, in order to save a repetition of terms, I would wish the readers of this book to bear in mind the following instructions:

In all cases where you have to cross the opposite side, turn your partner, or make use of the ladies' chain, use seven walking steps, and bring the left foot up behind for the eighth.

When you have to advance and retire, or set to your partner, use three walking steps forward, and bring the left foot up behind, and retire by walking back, first with the left then with the right—with the left again, and bring your right foot up to the left to finish.

FIRST FIGURE—*La Pantalón*.—The first part of this figure is called half right and left, because you pass on the right hand side of the first person you meet in crossing, and the left hand side of your own partner; when you get across, repeat the

same to your place [taking the course indicated in Fig. 2], turn facing your partner. Set—taking care to pass on the right hand side of each other, give the right hand and turn.

The black dots represent the gentlemen, the rings the ladies. 1 takes the course indicated to arrive at 4; 2 takes the course indicated to arrive at 3; 3 takes the course indicated to arrive at 2; 4 takes the course indicated to arrive at 1.



Fig. 2

LADIES CHAIN.—The ladies cross, giving their right hands to each other, and the left to the opposite gentleman—the same back to place. The gentlemen move round behind their partners, giving the opposite lady their left hand, and the same movement is repeated to meet their partners (*see Fig. 3*). Keep the hands—cross over to opposite side—then half right and left to finish. The side couples repeat this figure.

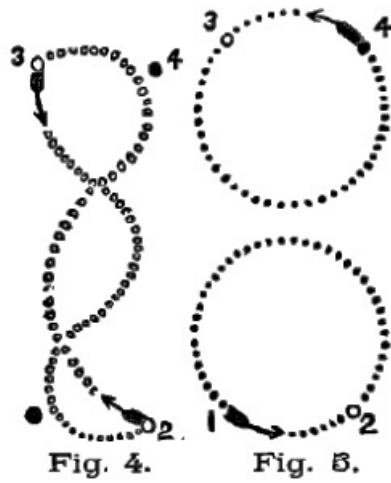
The ladies' course is indicated by Fig. 4, the gentlemen by Fig. 5.



Fig. 3.

SECOND FIGURE—*L'Eté*.—Top lady and opposite gentleman advance and retire, then cross over, in a semi-circle; repeat these two movements to get to your places. Set to partners and turn. The side couples repeat the figure.

THIRD FIGURE—*La Poule*.—The top lady and opposite gentleman cross over, lightly touching the right hand as they pass, return again, this time retain the left hand, all four form a chain, make one small step forward, and one back, do this twice, then cross over to the opposite couples' place, the couple who are dancing the figure advance and retire twice, give the nearest hand to your partner, all four advance and retire, then half right and left, the same as in the first figure, to finish.



FOURTH FIGURE—*La Pastorale*.—Top lady and her partner advance and retire, the lady now crosses, the gentleman leaving her half way, retires alone; the opposite gentleman now advances with the two ladies, taking their outside hands. The two ladies now cross to the other gentleman. The gentleman who leads them retires alone. The three advance and retire from the other side, then all three cross over, give hands round, cross over to opposite sides. Half right and left to finish. The side couples repeat the figure.

TRENISE.—The top lady and her partner advance and retire, they then advance again, the gentleman leaving the lady opposite him. The two ladies cross to the opposite side. The top gentleman advances to meet his partner, the bottom lady returns to her place; set to partners and turn.

FINALE.—All join hands round, advance and retire twice. The top and bottom couples advance and retire, then cross over. Repeat the same again. Ladies chain, and hands round. In crossing do not alter the side on which you stand, but go straight across.



## **CHEAT FIGURE.**

Begin with first couple balancing to the right, turning opposite persons with both hands. Balance to next couple, then to fourth, and then balance and turn partners. The third, second and fourth couples follow the same order. You have the privilege of turning with the person who presents hands or not, and any one can step in between you while balancing, thus cheating you in turning, or you can appear to turn to one person and then suddenly turn to another.



## **JIG FIGURE.**

Opens with hands all round. The ladies then leave their partners and balance to the next gentleman on their right, and turn. Upon reaching her partner all balance to partners and turn. Hands all round again, gentlemen balance to the right and repeat the same movement.



## **BASKET FIGURE.**

Head couples forward and balance. The ladies join hands round in the centre, the gentlemen forming a circle outside. Gentlemen stop on the left hand side of their partners and pass their hands, joined, over the heads of the ladies, allowing the ladies to pass backward and rise on the outside, thus forming a basket. Balance and turn partners. Sides repeat.

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## DOUBLE QUADRILLE.

There is a variation of the First Set, known as Coulon's Double Quadrille, which is sometimes danced to secure an agreeable variety during a ball. It requires the ordinary quadrille music, but only half that usually played to each figure.

1. *Le Pantalon*.—The peculiarity is, that all the couples, sides as well as top and bottom, start at once. Double *chaine Anglaise*; sides outside first and second couples. All couples set and turn. Ladies' hands across, first right hand and then left, and back to places. Half promenade. First and second couples, *chaine Anglaise*; third and fourth, *grande chaine* round them to places.
  2. *L'Eté*.—Common single *L'Eté*, with this difference, that the first lady and first side lady commence at the same time to perform the figure with their gentlemen *vis-à-vis*. Lady of second couple and second side repeat, with gentlemen opposite.
  3. *La Poule*.—Similar arrangement to that in last figure; the two couples setting in cross lines.
  4. *La Pastorale*.—The top couple dance with the right side couple; the bottom with the left. The sides repeat, with top and bottom couples in like manner.
  5. *Finale*.—Galopade round, top and bottom couple continuing it to centre of figure and back, then sides advance to centre and back, and, as they retreat, top and bottom couples galopade into each other's places. Side couples do the same. Then repeat figure until all have regained their own places. Double *chaine des dames*, and galopade round. Figure repeated, sides commencing; the galop concluded.
-

# THE POLKA.

The polka has had its day. It is just tolerated in the ball-room, but should not be given more than once during an evening.

Brief directions will convey the manner of dancing the polka as now practised; but no one should attempt it without previous instructions, as everything depends on the grace with which it is executed.

Those who have learnt the dance will pardon our pointing out one or two vulgarisms which it is easy to fall into. A hopping or jumping movement is singularly ungraceful—so is the habit many have of kicking out their heels to the endangerment of the shins of other dancers. The feet should scarcely be lifted from the ground—the dancers sliding rather than hopping—and the steps should be taken in the smallest compass, and in the very neatest manner. Again, the elbows should not be stuck out, nor the hands extended at arm's length, or placed upon the hip.

After going through several mutations, the polka has come to be danced with a circular movement only—in that respect resembling the valse. This is the manner of it, supposing a gentleman to be the dancer:

You will clasp your partner lightly round the waist with your right hand, and take her right hand in your left, holding it down by your side, without stiffness or restraint. The lady places her left hand on your shoulder, so that you may partially support her.



Fig. 6.



Fig. 7.

Although there are actually four quavers in each bar of music, in this dance there are only three movements in the dance itself. Before commencing the gentleman places his left foot behind the other, resting it slightly on the toe. (*See Fig. 6.*) The lady commences with the right foot.

FIRST MOVEMENT.—Slide the foot with which you commence to the side [to the extent of the length of the foot]. (*See Fig. 7.*)

SECOND MOVEMENT.—Bring the heel of the other foot to the heel of the first one, rising slightly on the toe. (*See Fig. 8.*)

THIRD MOVEMENT.—Spring lightly on the toe of the foot with which you commenced; pass the other foot behind ready to commence on the other side.

In practising the turn it is an excellent plan to place a chair in the centre of the room and dance round it, going as close as possible without touching.



**Fig. 8.**



## THE SCHOTTISCHE.

The difference between the time of this dance and that of the polka is, that the four quavers in the bar are all marked in the step itself, and the dance is played slower. The first, second, and third movements are the same as the polka, and for the fourth, spring lightly on the toe of the foot, with which you commenced; then, as in the polka, make the step with the other foot. Having made the full step from side to side, you make the half step, by springing lightly on the toe of the first foot [left, gentlemen; right, lady]; pass the other foot behind, resting it on the toe, and spring SLIGHTLY on the first foot again. Then repeat the whole of the movement with the other foot. The half step is used for turning.

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## THE REDOWA.

This is the most graceful of all Couple Dances; and in order to execute it well, care must be taken to avoid stiffness in the movements. The music is in three-quarter time.



FIG. 9.



Fig. 10.

The position in which the feet should be placed before commencing is the *third*, which is made by placing the heel of the right foot to the hollow of the left, the feet to be sufficiently turned, as not to make the dancers uncomfortable. (See Fig. 9.)

FIRST MOVEMENT.—Spring lightly to the side with the right foot, point the toe of left to second position. (See Fig. 10.)

SECOND MOVEMENT.—Slide the left foot forward, pointing the toe of the right foot behind. (See Fig. 11.)



Fig. 11.

THIRD MOVEMENT.—Bring the right foot up behind the left to the third position, then commence the step with the left foot. Before attempting the backward step, with which the gentleman always commences these dances, practise well the forward step. To make the backward step, spring upon the left foot, pass the right foot behind, then bring the left foot up to the third position, in front of the right. This dance should be well practised up and down the room before attempting to turn.

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## POLKA MAZOURKA.

This dance is in three-quarter time, and commences from the same position as the Polka.

FIRST MOVEMENT.—Slide the foot to the side, as in the Polka.

SECOND MOVEMENT.—Same as Polka.

THIRD MOVEMENT.—Instead of springing upon the first foot, and passing the other behind, pass the first foot behind the other, upon which you spring lightly.



# SPANISH WALTZ.

The old Valse step is used in this dance, which is performed in the following manner:

FIRST STEP.—Pass your left foot backward in the direction of the left.

SECOND STEP.—Pass your right foot past your left in the same direction, care being taken to keep the right foot behind the left.

THIRD STEP.—Bring the left up behind the right, completing one bar, then pass right foot forward toward the right. Pass left foot forward still toward the right, then bring right foot up to right, turning at the same time on both feet and completing the turn. Always finish with the right foot in front. This description is intended for the gentlemen: for a lady, "right" is substituted for "left."

Arrange the couples in long parallel lines, as if standing up for a country dance. If the top gentleman stands on the lady's side, and the top lady on that of the gentleman, and every fourth lady and gentleman exchange places in like manner, the dance can commence simultaneously.

The first gentleman and second lady of each set of four, set to each other with the Valse step and change places: the first lady and second gentleman do the same at the same time.

First gentleman and his partner set and change places, second gentleman and partner do the same.

First gentleman and second lady set and change as before, first lady and second gentleman ditto.

Then first gentleman and second lady set to their respective partners, as before, and change, each resuming their original position.

All four join hands in the centre, advance, retire, and change places as before—ladies passing to the left. This is done as in the preceding figure, four times.

Next, each gentleman takes his partner, and the two couples valse round each other two or three times, ending by the second lady and gentleman taking their places at the top of the line, while the top couple go through the same figures with the third lady and gentlemen's, with the fourth, and so proceed to the end of the line, where they remain.



## THE VALSE à DEUX TEMPS.

This dance is at present more in use than any other "Couple Dance;" the music is written in three-quarter time, *i. e.*, three crotchets in a bar. Commence from the same position as in the Redowa. (*See Fig. 9.*)



Fig. 12.



Fig. 13.

FIRST MOVEMENT.—Slide the right foot forward. (*See Fig. 12.*)

SECOND MOVEMENT.—Bring the left foot up to the third position, close behind the right. (*See Fig. 13.*)

THIRD MOVEMENT.—Slide the right foot again forward. (*See Fig. 14.*)



Fig. 14.



Fig. 15.

Having completed the step with the right foot, commence with the left. In the backward step commence by sliding the left foot back. (*See Fig. 15.*)

In practising the step up and down the room, the gentleman commences with the left foot, and makes the step backward.

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## THE GALOP.

Although the time of this dance is totally different from the Valse, the portion of it used in turning is exactly the same. In going straight down the room, one foot only is continually in front [left foot, gentleman; right foot, lady]. Slide the front foot forward, bring the other foot up quickly behind, and slide the front again. Continue this movement till you wish to turn, then use the Valse step.

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## THE MAZOURKA VALSE.

The time of this dance is the old Valse played slower.

The gentleman commences from the Valse position (*see Figure*) with the left foot and the lady with the right.

FIRST MOVEMENT.—Slide the foot forward and spring lightly on it twice.

SECOND MOVEMENT.—Repeat the first movement with the other foot; having practised this portion of the step well from side to side, you may turn with it.

THIRD MOVEMENT.—Spring on each foot in succession, striking the heels together, then slide to the side. This portion of the step is seldom if ever used now, the dancers generally finish with the old Valse step after using the first and second movements as described.

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## THE WALTZ COTILLION.

In this dance the couples form the same as for a Quadrille. The old Valse step or (trois temps) is used (for a description of which see page 31). Top couple walk round inside the set till sixteen bars of the music has been played; then the top and bottom ladies advance, retire, advance again, and cross over, turning. (This occupies eight bars of the music.) The top and bottom gentlemen do the same. This is repeated by the ladies and gentlemen at the side. The top and bottom couples walk to their places, and the side couples to theirs. All set to partners with the Valse step, and turn half round with right hands, finishing opposite the next lady or gentleman at your side. Repeat this till all in places again.

Form two lines, all advance twice, then cross over—the same to get to places.

All walk round. It is usual to perform the whole of the figures four times, but of course it will be left to the discretion of the dancers to continue the figures if they wish. Two or three chords are usually struck before commencing the dance.



## LANCERS.



Fig. 16.

FIRST FIGURE.—Top lady and opposite gentleman advance and retire, then advance and swing quite round, top lady and gentleman change places with opposite couple, passing in the centre and return to places (*see Fig. 16*) passing outside; set to corners and turn (*see Fig. 17*). The other six do the same.



Fig. 17.

SECOND FIGURE.—Top lady and gentleman advance and retire, advance again, this time the gentleman leaves his partner in the centre, facing him, and retires alone, both advance, retire, advance and turn. Form two lines at top and bottom, the side couples joining the couples on their right. When the side couples dance this figure, the lines are formed at the side.

THIRD FIGURE.—Top lady advances alone, then the opposite gentleman does the same, lady curtseys, gentleman bows, both retire. The four ladies give the right hands across, and dance round to the left—then change hands, and dance round to the right, the gentlemen dance round singly, the reverse way to the ladies, changing as they change.

There is another way of dancing this figure, thus: Instead of the ladies giving hands across, they join hands and dance round in one direction. The gentlemen join hands and dance round the ladies in the opposite direction.

FOURTH FIGURE.—Top lady and gentleman advance to the couple on their right, bow, then to the opposite side couple, and bow to them, all the four face partners, advance, retire, and advance into places; the top and bottom couple half right and left, the same as in the first figure of the first set of quadrilles. The other couples do the same.



Fig. 18.

FIFTH FIGURE.—Grande Chaîne, giving right and left hands all round, till all in places (*see Fig. 18*). Top lady and gentleman advance to the top, standing with their backs to the bottom couple: the second lady and gentleman on their right place themselves behind them, the couple on their left behind the second couple, and, finally, the bottom couple place themselves behind the other three couples, advance and retire, across and back, the gentlemen turn off to the left, and the ladies to the right (*see Fig. 19*), gentlemen following first gentleman, and the ladies following first lady; when all are returned to the former situation they form two lines (*see Fig. 19*), each gentleman facing his partner and chassée forward and back, each gentleman turns his partner into her own place. The other six do the same.

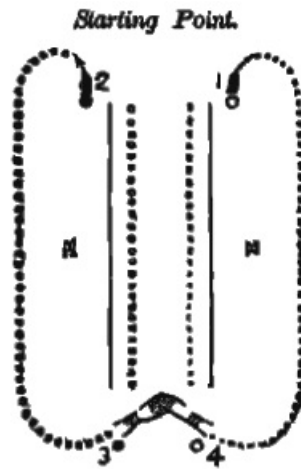


Fig. 19.

## THE TEMPÊTE.

The set is generally formed with eight persons. four ladies and four gentlemen. Stand as for a Quadrille (without side couples); as many sets as the room can accommodate may stand up at one time.

FIRST PART OF THE DANCE.—After eight bars of the music have been played, commence by all the couples joining hands, advance and retire twice, using the same step as in the Quadrille. The top couples (in each set) cross with hands joined and take the place of the bottom couples; the bottom couples cross at the same time, but, instead of keeping the hands joined they separate and pass outside the others to the top, they then join hands and return to their places and back again. The top couples of course separate in their turn and pass outside; the *second* couples join hands, and all return to their own places. The lady and gentleman in the middle of each line give their hands to their *vis-a-vis*, and dance half round to their left and half round to their places again. While this is being done the outside lady and gentleman in each line give their hands to the lady or gentleman opposite, then half left and half right to places. Now all form circles, right hands across, dance round, change hands and dance, back to place.

SECOND PART.—All lines advance, retire, and advance again. Top line pass through the line formed by their *vis-a-vis*, and so get into the next set. Then repeat all the movements described in the first part with your new *vis-a-vis*. The original *vis-a-vis* will have taken your place, and turn round waiting till they are faced—continue the dance till all have arrived at the place from which they originally started.

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## THE CALEDONIANS.

FIRST FIGURE.—Top and opposite couples,—hand across and back again, eight bars; set and turn partners, eight bars; ladies' chain, eight bars; half-promenade, four bars; half right and left, four bars.

SECOND FIGURE.—The first gentleman advances and retires twice. The four ladies set to gentlemen on their right, and turn with both hands, each lady taking the next lady's place, all promenade round.

THIRD FIGURE.—Top lady and opposite gentleman advance and retire, four bars; back to back, four bars; top couple lead between the opposite couple, return, leading outside, eight bars; set at the corners, and turn with both hands to places, eight bars; all round, eight bars.

FOURTH FIGURE.—First lady and opposite gentleman advance and stop, then their partners advance, four bars; turn partners to places, four bars; the four ladies move to the right, into next ladies' places, and stop, four bars; the four gentlemen move to the left into next gentlemen's places, and stop, four bars; ladies repeat the same to right, four bars; gentlemen repeat, the same to left, four bars; all join hands and lead round to places, four bars; all turn partners, four bars.

FIFTH FIGURE.—*Finale*.—First gentleman leads his partner round, inside the figure, eight bars; the four ladies advance, join right hands, and retire, four bars; then the gentlemen do the same, four bars; all set and turn partners, eight bars; all chain figure half round, eight bars; promenade to places, eight bars; all change sides, join right hands at corners and set, four bars; back again to places, four bars; all promenade.



## COUPLE DANCES.

In all Couple Dances, before commencing, the gentleman places his right hand to the lady's waist, so as to form a perfect support—the lady places her



Fig. 20.

right hand in the gentleman's left. Raise the arms to a level with the shoulders. Both shoulders should be parallel. The lady's head turned to the left. (*See Fig. 20.*)

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## THE NEW VALSE COTILLION.

This dance is an importation from Paris, and has been used in the upper circles during the last three or four seasons. The figures are very numerous, as additions have been made since its introduction into this country, but the *original* six figures will be here described.

All who wish to join in this dance seat themselves round the room; of course an equal number of ladies and gentlemen is required, and certainly not less than ten couples should be present to make the dance enjoyable. One gentleman should be selected from the company to act as director.

FIRST FIGURE.—The first lady at the top of the room takes a seat in the centre (which the gentleman who has been selected to conduct the Cotillion places for her). He presents her with a cushion, which she rests on the floor, still retaining hold of it. The gentleman who conducts the dance then introduces another gentleman to her, who attempts to kneel on the cushion; if the lady does not wish to dance with him, she pulls the cushion away, and he takes his place behind her chair. The next gentleman is then introduced, who makes the attempt to kneel, and unless the lady wishes to dance with him, she serves him in the same manner as the former gentleman; the second gentleman in that case takes the place behind the first. Another and another is introduced, until the lady selects one to dance with. In that case she allows the cushion to remain whilst the gentleman kneels upon it. He having knelt on the cushion, the lady rises, presents her hand to the gentleman, with whom she valse. This is a signal for all the couples to follow their example and valse once or twice round the room. The gentleman who conducts the dance claps his hands as a signal for all to resume their seats. He then selects another lady to take the place of the first one in the centre, and the figure is repeated until he wished to change it.

SECOND FIGURE.—The director of the dance leads the first lady again to her seat and presents her with a small hand mirror, into which she gazes. The director then introduces a gentleman behind her chair. Of course his image will be reflected in the mirror, and if the lady does not wish to dance with him, she rubs the surface of the mirror with her pocket handkerchief; this is continued until she has selected a gentleman to dance with, then she presents her hand, which, as in the former and all figures, is a signal for all to valse round the room, till the gentleman who conducts the dance claps his hands.

THIRD FIGURE.—The conductor of the dance takes a small basket containing various kinds of flowers (an equal number of each kind should be provided), and presents one of each kind to a lady and gentleman. (Care should be taken not to present flowers of the same kind to ladies and gentlemen sitting next to each other, because the figure loses its interest.) The gentleman on having a flower presented to him, rises, and walks round the circle until he finds the lady who has a corresponding flower. Having found the lady, she rises and valse with him. (Care should be taken to keep in the centre of the room, as in this figure, dancers and gentlemen seeking partners, shall keep clear of each other.)

FOURTH FIGURE.—The first lady is led into the centre of the room by the conductor of the dance, who presents her with an orange (sometimes an apple or a ball is substituted); he then selects two or three gentlemen and places them opposite the lady in a line. The lady throws the ball up, and the gentleman who is successful in catching it valse with her; another lady is then selected, and the successful gentleman's place is filled by another. This is continued until all the ladies have occupied the position of the first lady. The director then gives the signal and all valse round.

FIFTH FIGURE.—For this figure two, three, or more white aprons with long strings attached, must be provided. The director leads a lady into the centre of the room, and hands her a chair. He then introduces two or three gentlemen to her, and presents them with an apron each, nicely folded. At a given signal they all unfold their aprons, and the first who succeeds in tying it on (having wound the string twice around his body and tied it in a bow in front) claims the privilege of dancing with the lady. This figure is repeated in the same manner as No. 4.

SIXTH FIGURE.—All form the same as for the Lancers last figure. The music and step is changed from Valse to Polka time. Give right and left hands alternately, till all in places; then, still keeping the Polka step, form the same as for Sir Roger de Coverley. The two lines advance and retire; advance again, take partners, and finish with a Galop *ad lib.*

*Note.*—The music for the new Cotillion is the Valse à deux temps. Change to Polka and Galop when necessary.

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# VIRGINIA REEL,

OR

## Sir Roger de Coverley.

It is customary to conclude the evening with some simple, jovial, spirit-stirring dance, in which all, young and old, slim and obese, may take a part. Any *contre danse* (country dance) answers this purpose; but the prime favorite is Sir Roger de Coverley, which has held its own, in spite of the lapse of time and the mutations of fashion, since the beginning of the last century, at the very least.

As many couples as wish to join in this dance, form two lines down the room. Ladies on the left, gentlemen on the right —partners face each other. Commence after a chord is struck by the band.

The lady at the top of her line and the gentleman at the bottom advance to each other half way, curtsy and bow, then retire to their respective positions. The gentleman at the top and the lady at the bottom do the same. The top lady and bottom gentleman advance, give both hands, swing round, and return to places. Of course the gentleman at the top and the lady at the bottom do the same.

The top couple join hands, and run down to the bottom of the dance; the bottom couple join hands and raise them for the whole of the couples (led by the top couple) to go under, all pass to their places except the original top couple, who remain at the bottom.

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## THE VARSOVIANA.

This dance is seldom danced now, though it formerly had a sort of ephemeral popularity. We always considered it a rather boisterous sort of performance, and more suitable for the casino than the private ball-room. The following, however, will convey a distinct idea of the step:

### *First Part.*

Pass the left foot towards the left followed by the right foot in the rear, twice (first bar). Repeat (second bar). During the turn execute one polka step (third bar) and bring your right foot to the front, and wait one bar (fourth bar). Begin as above with right foot, consequently reversing the order of feet throughout the step.

### *Second Part.*

Commence with left foot, one polka step to the left turning partner (first bar). Right foot to the front, and wait a bar (second bar). Polka step, right foot toward the right, and turn partner (third bar). Left foot to front, wait one bar (fourth bar).

### *Third Part.*

Three polka steps, commencing with left foot, toward the left (three bars). Right foot to the front and wait one bar (four bars). Repeat, beginning with right foot (eight bars)—making, in all, sixteen bars, into which the music for this dance is always divided.



# THE GORLITZA.

The time is the same as that of the Schottische, but not quite so quick. Take your position as for the Polka.

*1st bar.*—One Polka step to the left, beginning with left foot, and turning half round.

*2d bar.*—Slide your right foot to right; bring left foot up close behind it, as in the fifth position; make a *glissade* with your right foot, ending with your left in front.

*3d bar.*—Spring on your right foot, raising your left in front. Fall on your left foot, passing it behind your right foot. *Glissade* right with right foot, ending with left in front.

*4th bar.*—Again spring on right foot, raising left in front. Fall on left foot, passing it behind right. *Glissade* to right with your right foot; end with same foot in front. Then repeat from beginning during the next four bars, but the second time be careful to end with the left foot in front. During the last two bars you turn round, but do not move forward.

The step for the lady is the same, with the order of the feet, as usual, reversed; except, however, in the last two bars of this figure, which both begin with the same foot.

The Gorlitz, like the preceding dance, is divided into parts. The first part occupies eight bars of the music; the second, sixteen bars. The step for the second part is as follows:

*1st four bars.*—Commence with Polka Mazourka, step, with left foot to the left, and turn half round. Then do the step of the Cellarius to the right, beginning with the right foot. Fall on left foot, keeping it behind right foot; *glissade* with right foot, and end with same in front.

*2nd four bars.*—Polka Mazourka with right foot to the right, and turn half round. Cellarius step with left foot to the left. Fall on right foot, keeping it behind; *glissade* with left foot, bringing it behind.

Repeat from beginning, which completes the sixteen bars of second half of the figure. Lady does the same steps with order of feet reversed.

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## THE NEW VALSE.

This graceful variation of the valse movement has not long been introduced, and is not yet so universally popular as it promises to become. It is more elegant than the *Valse à Deux Temps*, and more spirited than the Cellarius. The *tempo* is slower than that of the ordinary valse. The step is extremely simple.

Gentleman takes his partner as for the *Valse à Deux Temps*. Fall on the left foot, and make two glissades with the right (1st bar). Repeat, reversing order of feet (2d bar). Lady begins with her right foot as usual. The step is the same throughout. *Figure en tournant*.

The peculiarity of this Valse lies in its accent, which cannot properly be explained in words, but must be seen to be understood. We recommend our readers to lose no time in acquiring a correct knowledge of the New Valse. It is unquestionably the most easy and most graceful dance which has appeared of late years, and we are told on first-rate authority that it is destined to a long career of triumphs.

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## **POP GOES THE WEASEL.**

Performed the same as the Country Dance, the ladies and gentlemen being placed opposite each other.

First couple down the outside, back—down the centre, back—swing three hands once and a half round with second lady (first couple raise their hands) second lady passes under them to place—first couple swing three hands with second gentleman (first couple raise their hands), second gentleman passes under to place.

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## MERRIE ENGLAND.

Four lines of sixes—three ladies and three gentlemen; the ladies on the right of the gentlemen; three sets of four, hands across and back again, balancing to partners, and turn to places. Right and left and back again; ladies chain and back again; all advance and retire, advance a second time, and the leading couples pass through to face the third line; than begin again until first couple arrive at the bottom of the dance.

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## **POLKA COUNTRY DANCE.**

Dancers form two lines—ladies on the right, gentlemen on the left. Top lady and second gentleman set a Polka step, and cross into each other's places; second lady and top gentleman repeat same to places. The two couples polka down the middle and back again. Same repeated till bottom couple are at top, and so on at pleasure.

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## THE TRIUMPH.

This good old-fashioned country dance is at once graceful and attractive.

The dancers stand in two rows—ladies on one side, gentlemen on the other. First lady and gentleman dance down the middle and up again; then the lady passes down the dance with the next gentleman followed by her partner. The two gentlemen lead the lady up between them, each taking her up by one hand, and holding their other hands above her head; pousette all round, and repeat the figure till all the ladies have been taken in triumph through the dance.

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## HIGHLAND REEL.

This, more or less, is the general reel of the English, Irish and Scots; except that the latter adopt the Highland step, which cannot be taught on paper. The dancers in parties of three or four—a lady, or two ladies back to back, between two gentlemen in line to form one reel—chassée and form the figure eight, the gentlemen changing places at each turn of the figure eight, and dance to partners; and continue the figure according to the time of the music.

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## **ARKANSAS TRAVELLER.**

Balance first six, chassée half round—balance again, chassée round to place—first four cross hands half round, swing partners—cross hands round to place, first couple swing quite round—down the centre, back and cast off—right and left.

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## PORTLAND FANCY FIGURE, "TEMPEST."

Join hands and swing eight—head couple (gentleman and opposite lady) down the middle, and foot couple up the outside, back to places—head couple down the outside, and the foot couple up the middle, back to places—ladies chain at the head, and right and left at the foot—right and left at head, and ladies chain at foot—all forward and back, forward and cross by opposite couples and face the next four.

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## **CAMPTOWN HORNPIPE.**

First couple down the outside, back—down the centre (swing at the foot half round), up the centre (lady on the gentleman's side) and cast off—ladies chain—first couple balance and swing to place.



# JORDAN AM A HARD ROAD.

*Six couples in a set.*

First couple balance, cross over and down the outside—balance at the foot, cross over up the outside, down the centre, back and cast off—right and left.

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# SOLDIER'S JOY.

*Form as for a Spanish Dance.*

All forward and back, swing the opposite—all balance to partners, and turn—ladies chain—forward and back, forward again and pass to next couple.

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# LONDON POLKA QUADRILLE.

FIRST FIGURE—(4 strains).—Forward four, change hands, return to places, polka waltz figure once round—balance and turn partners half round with right hand, ditto to places with left hand, promenade forward, turn without quitting hands, promenade to places, sides the same.

SECOND FIGURE—(3 strains).—The first couple waltz back to couple on their right, ending with the hands across—cross hands half round with the right hand, ditto, back with left hand, first couple waltz to their places; half promenade with opposite couple, waltz back to places, next couple, &c.

THIRD FIGURE—(2 strains).—First couple lead or waltz up to opposite couple, turn the opposite couple half round with the right hand, turn back with the left hand, first couple waltz to their places; next couple, &c.

FOURTH FIGURE—(3 strains).—The first couple forward in waltz position, changing the lady from the right to the left hand four times; four take hands round, pass the ladies from the left to the right hand four times, reforming the round after each pass; first couple waltz back to their places; next couple, &c.

FIFTH FIGURE—(4 strains).—The grand round; all balance en carre; the first lady cross over, followed by her partner, the gentleman dances back to his place, followed by the lady. N. B.—The arms placed akimbo after the round. First couple waltz once round, others the same, &c.

SIXTH FIGURE—(3 strains).—The first couple waltz back to the couple on their right, ending with the hands across; cross hands half round with the right hand, ditto, back with the left hand, first couple waltz to their places; half promenade with opposite couple, waltz back to places; next couple, &c.

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## **FLOWER GIRL'S DANCE.**

*Form as for the Spanish Dance.*

All chassée to the right; half balance; chassée back, swing four half round; swing four half round and back; half promenade, half right and left; forward and back all, forward and pass to next couple.

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## CIRCASSIAN CIRCLE.

*Form as for the Spanish Dance.*

All balance, swing four hands; ladies chain; balance and turn partners; right and left; all forward and back, forward again and pass to next couple.

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# TEMPEST.

*Form in two lines of six or eight couples on a side.*

First two couples down the centre (one couple from each line) four abreast, couples part at the foot and up abreast and each turn around opposite the next couple that was below them on starting; four on each side right and left; ladies chain with the same couple; balance, four hands round (on each side), same four down the centre, &c.

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## RUSTIC REEL.

*Each gentleman has two partners; form as for the Spanish Dance.*

Each gentleman chassée with right hand lady, opposite and back; chassée out with the left hand lady opposite and back; all forward and back, pass through to the next couples.

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# DEVIL'S DREAM.

*Form in Sets of Six Couples.*

First couple down the outside (foot couple up the centre same time) back first couple down the centre back and cast off (foot couple up the outside and back at the same time); ladies chain first four; right and left.

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# GLOSSARY OF FRENCH TERMS USED IN DANCING.

Throughout this work we have endeavored to avoid as much as possible the use of French words, and to give our directions in the plain mother tongue. Nevertheless, there must always be certain technical terms, such as *chassez croisez*, *glissade*, &c., &c., for which it would be difficult to find good English equivalents. We therefore subjoin a Glossary of all such words and expressions as have long since been universally accepted as the accredited phraseology of the Ball-room.

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*A vos places*, back to your own places.

*A la fin*, at the end.

*A droite*, to the right.

*A gauche*, to the left.

*Balancez*, set to your partners.

*Balancez aux coins*, set to the corners.

*Balancez quatre en ligne*, four dancers set in a line, joining hands, as in *La Poule*.

*Balancez en moulinet*, gentlemen and their partners give each other right hands across, and *balancez* in the form of a cross.

*Balancez et tour des mains*, all set to partners, and turn to places. (See *Tour des mains*.)

*Ballotez*, do the same step four times without changing your place.

*Chaine Anglaise*, opposite couples right and left.

*Chaine des dames*, ladies' chain.

*Chains Anglaise double*, double right and left.

*Chaine des dames double*, all the ladies perform the ladies' chain at the same time.

*Chassez croisez*, do the *chassé* step from left to right, or right to left, the lady passing before the gentleman in the opposite direction, that is, moving right if he moves left, and vice versa.

*Chassez croisez et déchassez*, change places with partners, ladies passing in front, first to the right, then to the left, back to places. It may be either à *quatre*—four couples—or *les huit*—eight couples.

*Chassez à droite—à gauche*, move to the right—to the left.

*Le cavalier seul*, gentleman advances alone.

*Les cavaliers seuls deux fois*, gentlemen advance and retire twice without their partners.

*Changes vos dames*, change partners.

*Contre partie pour les autres*, the other dancers do the same figure.

*Demi promenade*, half promenade.

*Demi chaine Anglaise*, half right and left.

*Demi moulinet*, ladies all advance to centre, right hands across, and back to places.

*Demi tour à quatre*, four hands half round.

*Dos-à-dos*, lady and opposite gentleman advance, pass round each other back to back, and return to places.

*Les dames en moulinet*, ladies give right hands across to each other, half round, and back again with left hands.

*Les dames donnent la main droite—gauche—à leurs cavaliers*, ladies give the right—left—hands to partners.

*En avant deux et en arrière*, first lady and vis-à-vis gentleman advance and retire. To secure brevity, en avant is always understood to imply *en arrière* when the latter is not expressed.

*En avant deux fois*, advance and retire twice.

*En avant quatre*, first couple and their *vis-à-vis* advance and retire.

*En avant trois*, three advance and retire, as in *La Pastorale*.

*Figurez devant*, dance before.

*Figurez à droitee—à gauche*, dance to the right—to the left.

*La grande tour de rond*, all join hands and dance completely round the figure in a circle back to places.

*Le grand rond*, all join hands, and advance and retreat twice, as in *La Finale*.

*Le grand quatre*, all eight couples form into squares.

*La grande chaine*, all the couples move quite round the figure, giving alternately the right and left hand to each in succession, beginning with the right, until all have regained their places, as in last figure of the *Lancers*.

*La grande promenade*, all eight (or more) couples promenade all round the figure back to places.

*La main*, the hand.

*La mere pour les cavaliers*, gentlemen do the same.

*Le moulinet*, hands across. The figure will explain whether it is the gentlemen, or the ladies, or both, who are to perform it.

*Pas de Allemande*, the gentleman turns his partner under each arm in succession.

*Pas de Basque*, a kind of sliding step forward, performed with both feet alternately in quick succession. Used in the *Redowa* and other dances. Comes from the South of France.

*Glissade*, a sliding step.

*Le Tiroir*, first couple cross with hands joined to opposite couple's place, opposite couple crossing separately outside them; then cross back to places, same figure reversed.

*Tour des mains*, give both hands to partner, and turn her round without quitting your places.

*Tour sur place*, the same.

*Tournez vos dames*, the same.

*Tour aux coins*, turn at the corners, as in the *Caledonians*, each gentleman turning the lady who stands nearest his left hand, and immediately returning to his own place.

*Traversez*, cross over to opposite place.

*Retraversez*, cross back again.

*Traversez deux, en donnant la main droite*, lady and *vis-à-vis* gentleman cross, giving right hand, as in *La Poule*.

*Vis-à-vis*, opposite.

*Figure en tournant*, circular figure.

**FOOTNOTES:**

[\[1\]](#) It will be understood that we use the word "ball" to signify a private party where there is dancing, as well as a public ball.

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### **Transcriber's Note:**

Several minor spelling and punctuation errors have been corrected without comment.

[End of *Ball-Room Dancing Without a Master* by Anonymous]