

THE

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DANCER'S GUIDE

AND

BALL-ROOM COMPANION.

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performed first by the top and bottom couples. As the quadrille is now generally "walked" through in a manner almost verging on listlessness, and any attempt at "doing your steps" rigidly tabooed, it is of the utmost importance that a perfect knowledge of the figure should be acquired, and this, with a correct ear for time and tune, will enable anybody to dance the quadrille with satisfaction.

When the gentleman has engaged his partner, he should at once try to secure a *vis-à-vis*. This should be done promptly, as the "sets" are frequently so soon made up that he may find himself standing in an incomplete set, and have the mortification of having to lead his partner back to her seat again. A gentleman cannot be too careful on this point, since having once engaged a lady for a particular dance he is bound in all honor and politeness to dance it with her.

Having secured his *vis-à-vis*, he should at once lead the lady to the post of honor—namely the top of the quadrille—placing her always on his right hand. Should the lady have her cloak, he should offer to assist her to remove it, and at once place it near at hand, in order that it may be recovered immediately at the conclusion of the dance.

It would be well to remember that the music for the quadrille is divided into eight bars for each section of the figure—thus two steps should be taken to each bar, and every movement consists of eight or of four steps.

With these few preliminary observations, we will commence our description of the figures of the oldest and most frequently danced quadrilles.

Quadrilles.

First Set.

First Figure—Le Pantalon. The top and bottom couples cross to each other's places in eight steps (four bars), returning immediately to places, completing the movement of eight bars. This is called the *Chaine Anglaise* (i. e., opposite couples right and left), and in performing it the gentleman should bear in mind always to keep to the right of the *vis-à-vis* lady in crossing.

Formal "setting" to partners is gone out; but you may turn your partners (second eight bars). Here follows "ladies chain" (eight bars more). Each gentleman takes his partner by the hand and crosses to opposite couple's place (four bars); this is called in ball-room parlance "half promenade." Couples then recross right and left to their places without giving hands (another four bars), which completes the figure.

The latter eight bars of this figure are frequently now danced with the *galop* step.

The side couples repeat as above.

When there are more than two couples, either at the top or side, it is customary—observing our rule with regard to “top couple”—to alternate the arrangement in order to give variety to the dance. Thus the lady who is at the top of the quadrille in her own set finds her *vis-à-vis* in the adjoining set occupying that position.

Second Figure—L'Élé.—This figure is generally danced now in the manner known as *Double l'Élé*. Top and bottom couples advance and retire (four bars), then changing places with their *vis-à-vis* (making eight bars); but omitting to cross over as in the *chaîne Anglaise*. Again advance and retire (four bars), back to places, set to partners, and turn partners. This completes the figure.

The side couples repeat.

There are some people who still adhere to the old way of dancing this figure, so to prevent any confusion it would be well to have an understanding with your *vis-à-vis* on the subject before commencing. It is danced as follows:

All the top ladies and their *vis-à-vis* gentlemen advance four steps and retire, then repeat the movement, making the first eight bars. Top ladies and *vis-à-vis* gentlemen change places: advance four steps and retire: re-cross to partners, who set to them as they advance. Turn partners. This completes the first part of the figure, which is finished by the second ladies and top *vis-à-vis* gentlemen going through the same evolutions.

The sides repeat.

Third Figure—La Poule.—Top lady and *vis-à-vis* gentleman change places; return immediately, giving the left hand (eight bars) and retaining the grasp, their own partners falling in on each side, and forming a line, each with their faces different ways. In this manner, all four *balançez quatre en ligne* (set four in a line), half promenade with partner to opposite place; top lady and *vis-à-vis* gentleman advance and retire four steps (second eight bars). Both couples advance together and retire, then cross right and left to places (third eight bars). Second lady and *vis-à-vis* gentleman go through the figure.

Side couples repeat.

Fourth Figure—La Pastorale.—Top gentleman takes his partner by left hand: they advance and retreat: advance again, leaving the lady with *vis-à-vis* gentleman, and retiring to his own place. *Vis-à-vis* gentleman now advances four steps and retreats the same, holding each lady by the left hand; again advancing, he leaves the two ladies with

the top gentleman, who once more advances. They then all join hands in a circle, go half round, half promenade to opposite places, returning right and left to their own.

Second couples and sides repeat.

The above is the figure mostly in vogue, but occasionally *La Trenise* is substituted, so we venture to indicate the figure as follows:

The top couple join hands, advance and retreat four steps. They again advance, and top lady is then left with *vis-à-vis* gentleman, her partner retiring to his own place (first eight bars). Both ladies cross to opposite sides; gentleman advances to meet his partner, whilst the *vis-à-vis* lady returns to hers (second eight bars). Set to partners, and turn partners to places.

Second couples and sides repeat.

Fifth Figure—La Finale.—This figure is usually commenced with the *grand rond* (great round)—i. e., the whole quadrille—tops, bottoms, and sides—join hands, and advance and retreat four steps. (The old plan of the whole quadrille taking one turn round the figure in *galop* steps is rather gone by, though even now it is occasionally so danced in some circles.) Each gentleman then takes his lady as if for a *galop*; advance and retreat four steps, then cross to opposite places. Advance and retreat as before, and return to own places: ladies chain, concluding with the *grand rond*.

Side couples repeat.

Occasionally *L'Été* is introduced, the *grand rond* being introduced between each division of the figure. We, however, give the above, as being not only the most popular, but by far the prettiest and most spirited figure for *La Finale*.

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'Été.*—Common single *L'Été*, with this difference, that first lady and first side lady commence at the same time to perform the figure