

GV 1751
H86
1858

COMPLETE
BALL-ROOM HAND BOOK

CONTAINING UPWARDS OF

INCLUDING ALL THE LATEST AND MOST FASHIONABLE

GV
1751
H86
1858

WALTZ, POLKA,
MAZURKA,
SCHOTTISCHKE,
GALLOPADS,
COMMON
AND
POLKA REDOWA,
QUADRILLES,
COTILLONS,
VARSOVIANNA,
GORLITZA,
MADAMEIANNA.



KLUTTERA
ESPAGNOLE,
TWO, THREE, AND
FIVE STEP WALTZ
ETC. ETC.
ALSO, COMMON
WALTZ AND POLKA
CONTRA DANCES
MAY DAY,
CHRISTMAS, AND
NEW YEARS'
DANCES.

Full Explanations, and every variety of the latest and most approved Figures; also
Calls for the different Changes, and Rules on

THE
ETIQUETTE OF DANCING, ETC.

13247

ASSISTED BY SEVERAL EMINENT PROFESSORS OF DANCING

Published by DITSON & CO.,
Boston, New York, and Philadelphia

HOWE'S
COMPLETE
BALL-ROOM HAND BOOK:
CONTAINING UPWARDS OF
THREE HUNDRED DANCES,
INCLUDING ALL THE LATEST AND MOST FASHIONABLE DANCES,

15
9550
WALTZ, POLKA,
MAZURKA,
SCHOTTISCHE,
GALLOPADE,
COMMON, AND
POLKA REDOWA
QUADRILLES OR
COTILLONS;
VARSOVIANNA,
GORLITZA, MAD-
BILLIANNE,



ELETEZKA
ESPAGNOLE,
TWO, THREE AND
FIVE STEP WALT-
ZES, &C., &C.
ALSO, COMMON
WALTZ AND POL-
KA CONTRA DAN-
CES, MAY-DAY,
CHRISTMAS AND
NEW-YE/RS
DANCES.

WITH ELEGANT ILLUSTRATIONS,
And full explanation and every variety of the latest and most approved figures, and
calls for the different changes, and rules on

DEPORTMENT AND THE TOILET,
AND THE
ETIQUETTE OF DANCING
BY ELIAS HOWE,
ASSISTED BY SEVERAL EMINENT PROFESSORS OF DANCING.

9/1/51
H86
1858 a

PREFACE.

The Author of this work has received much valuable assistance from J. H. WHITE, Prompter of the Germania Quadrille Band, and also from J. B. BROWN, P. SULLIVAN, and C. M. BROWN, Professors of Dancing and others, to all of whom he returns thanks.

Entered according to the act of Congress, in the year 1858, by
ELIAS HOWE,
in the Clerk's Office of the District Court of the District of Massachusetts.

Electrotyped by,
DILLINGHAM & BRAGG,
41 Congress Street, Boston.

THE BALL-ROOM.

There is no scene in which pleasure reigns more triumphantly than in the ball-room. The assemblage of fashion, of beauty, of elegance, and taste. The music rising with its voluptuous swell, the elegant attitudes and airy evolutions of graceful forms, the mirth in every step, unite to give to the spirits a buoyancy, to the heart a gayety, and to the passions a warmth, unequalled by any other species of amusement. Behold! that fair form, whose beauty, elegance, and grace render her the admiring object of attention to every eye; what a vigorous principle and amiable heart she must possess, to soften and subdue the feelings by that humility, modesty, and meekness, which furnish the sex with its brightest ornaments and most durable attractions.

The following hints on BALL-ROOM ETIQUETTE may be of use to persons unacquainted with dancing, or who have not been accustomed to attending balls with ladies. In calling for the lady you have invited, be punctual at the hour appointed; if you order a carriage hand her in first, and sit opposite to her unless she requests you to change your position. In leaving the carriage you will precede the lady and assist her in descending, you will then conduct her to the ladies' dressing-room, leaving her in charge of the maid, while you go to the gentlemen's apartments to divest yourself of overcoat, hat, and boots, adjust your toilet, draw on your gloves, (white or colored). The lady in the meantime, after arranging her dress, retires to the ladies' sitting-room, or awaits your arrival at the door of the dressing-room, according as the apartments may be arranged. Your first duty is to procure a programme for your partner, and introduce your friends, who place their names on her card for the dances engaged. You should always dance first, with your own partner, afterwards you may exchange partners with a friend or dance again with her, should she not be engaged. The floor-managers give the order to the orchestra to commence, and who also take the lead in entering the ball-room. You either join in the promenade, or conduct your lady to a seat. Before taking your place in the set, await the signal from the managers or the call of the trumpet. Avoid rushing for places, which we regret to say is so prevalent in our public ball-rooms of the present day; such conduct is offensive to good breeding and derogatory to all rules of politeness, and if persisted in will tend materially to injure the character of such reunions, in the estimation of the enlightened and refined portion of our community, who take a pleasure in the enjoyment of this delightful accomplishment. In taking your position in the set, you ought to take the side, unless you are well acquainted with the figure, as you will have an opportunity of observ-

ing the head couple's movements, before it comes to your turn to commence. *The head* of the sets of Quadrilles or Cotillon is that in which the top couples take their places, being always next to the top of the hall, which you may ascertain on inquiring of the managers. *The head* of country dances which are danced in lines, the ladies opposite the gentlemen, may be ascertained by giving left hand to your ladies right, so as to have her at your left side, the head of the line is behind you at the same time you are facing *down the centre*. While dancing, pay particular attention to the figures, as your carelessness may be a cause of embarrassment to others. Country dances most always require two couples to go through the figure; where all are perfectly acquainted with the dance, they can continue the figure without leaving a neutral couple, otherwise it would be more convenient for the couples who follow, to let the head couple pass down three couples before commencing.

There are a variety of country dances, in which the couples take their places, the same as in the first four in cotillons, and which may be danced in circles round the hall, or in lines formed the length of the hall. In taking your position in a quadrille, cotillon, or country dance, do not on any account leave your place, until the dance is ended. There is sometimes exhibited a laudable desire on the part of the gentleman to render himself agreeable, by procuring a seat for his lady in the interim of repose. Should all the cavaliers be equally desirous of administering to the comfort of their fair partners, during a momentary respite, what a ludicrous scene it would present. If the lady feels too fatigued to keep her place, the better way would be, to lead her to a seat, and then notify the managers, in case you cannot procure another couple to take your place. *It often happens*, that for want of knowing how the sets are numbered, a *mistake* may arise as to which of the side couples ought to take the lead, which may be easily ascertained, by observing that the first couple is at the head of the set, and the third couple to their right, so that in forward two, it is the third lady, and last gentleman, who perform the figure, immediately on the conclusion of the same, by the first four.

In dancing, let your steps be few, but well and easily performed, the feet should be raised but very little from the ground, the motions of the body should be easy and natural, preferring to lead your partner gracefully through the figure, than by exhibiting your agility by a vigorous display of your muscles, in the performance of an *entre chats* or a *pigeons wing*, which may do very well for a hornpipe, but would be quite out of place in a Quadrille or Cotillon. *Attention* should be particularly paid to giving the hands in a proper manner, to the avoiding of affectation in doing so, to keeping the united hands at a height suited to both parties, to shunning the slightest grasping or weighing upon the hands of another, to avoid twisting your partner

round several times in the same place with hands crossed, instead of turning once round with both hands apart. At the conclusion of the dance conduct your partner to her seat, and pay her that attention which will be most likely to anticipate her wants; she may require her shawl, fan, or refreshments, these you may suggest without being improperly assiduous. *Neither in the ball room, or in any other public place, be too ready to take offence.* If an intentional insult should be offered, the presence of ladies should make your notice so slight, that none but the aggressor should be aware of it; a contrary line of conduct will not add to your reputation for courage or gallantry, a well bred lady will not thank you for making her a spectacle in a public room, a man of true courage will disguise his sentiments on such an occasion, and seek a proper time for explanation, rather than disturb the harmony of the company by an immediate exhibition of force in repelling the insult. *If a lady should decline to dance with you, and afterwards dance with another gentleman, do not notice it; there may be many reasons too delicate to be inquired into which may have influenced her actions, personal preference and the various emotions of the heart, will furnish abundant cause for her decision, therefore do not insist upon the fulfillment to the letter of established regulations; if by indecorous conduct you thwarted her wishes, she would look upon you as a boor, whereas by a judicious blindness, you may probably secure her respect.* Recollect the desire of imparting pleasure especially to the fair sex, is one of the essential qualifications of a gentleman.

When dancing with a lady to whom you are a stranger, be cautious in your conversation, not to attempt too much without at the same time being anti-social, trifling incidents may occur during the dance, which will afford a sufficient pretext for an agreeable remark. When the music ends, you bow to your partner, present your right arm, and lead her to her seat: should it happen to be occupied, you will politely ask her to what part of the hall she would like to be conducted; you also bow, as she takes her seat; you are not at liberty to sit by her side, unless you are on terms of intimacy. *Should you wish to dance with a lady with whom you are not acquainted, apply first to your friends, should you have any present, who may be successful in procuring for you the desired introduction.* If not, make application to one of the floor managers, who will introduce you, should he be intimate with her, otherwise he may not present you without first demanding the consent of the lady. *When introduced to a lady, be particular how you ask her to dance, and the manner in which you bow to her, and also of requesting to see her card; ladies are susceptible of first impressions, and it depends a good deal upon the manner of presenting yourself, whether they are agreeable or not: nothing prepossesses one in another's favor so much, as a pleasing exterior and agreeable manner.* *Should a gentleman after being intro-*

duced to a lady, not know any better than ask her to dance, by saying, will you dance with me, and in presenting his arm poke his elbow into her face, before she has time to rise up, and in conducting her swing his body to and fro, not knowing how to keep the step, his arm on which the lady leans, is kept so loose that her hand is continually slipping, finally when he attempts to dance, his want of ear for the time, and ungainly movements, renders it a painful toil to his partner, in the very place where she most anticipates the fullest enjoyment.

It would be much more polite, to decline dancing altogether, regretting your inability to take part in so agreeable an amusement, than by too great a condescension to be obliging, attempt that which you would be only sure to mar.

In requesting a lady to dance, you stand at a proper distance, bend the body gracefully, accompanied by a slight motion of the right hand in front, you look at her with complaisance, and respectfully say, will you do me the honor to dance with me, or shall I have the pleasure of dancing with you, will you be pleased, or will you favor me with your hand for this or the next dance, remaining in the position you have assumed, until the lady signifies her intention, by saying, with pleasure sir, or I regret I am engaged sir, you then may request to see her card, or to be pleased to name the dance for which she is not engaged, and after having made the necessary arrangements you politely bow, and withdraw. *Should* there not be as many gentleman as ladies present, two ladies may be permitted to dance together, in order to fill up a set, or two gentlemen, should there be a want of ladies. But it would not be proper for ladies to refuse to dance with gentlemen, and afterwards dance together, or for gentlemen, after having refused to be introduced to ladies. *There* may be frequently seen in a ball room, young gentlemen so very *particular and over-nice*, that they consider it a remarkable condescension to dance with a lady, unless she happens to be very pretty and interesting. Those young *exquisites* rarely bring ladies with them, and are constantly boring their friends and the floor managers to be introduced to the best dancers, and the handsomest young ladies, they may happen to see in the room.

If a dispute should occur in a ball room, which arises more frequently through carelessness or inattention to the simplest rules of etiquette than from any other cause, application should be made to the managers, whose decision should be abided by. *It often* happens that a couple may stand too far from their vis-a-vis, or even turn their backs to them, and engage in conversation with those in another set. In the mean time a couple take their position in the set, not knowing that it was previously engaged, as soon as the music commences, the first couple claim their right of precedence, and thus by their carelessness, a dispute arises as to places, which might have been easily

avoided, by being more attentive to the rules necessary to be observed on such occasions.

In taking your place in a set, be sure to secure a vis-a-vis, as you will by that means avoid being left alone, or under the necessity of removing to another set.

Avoid changing from one set to another, it may serve your purpose for the time, but will not add to your character for politeness.

You ought not to engage a lady, for more than four dances during the evening, as it may deprive her of the pleasure of dancing with those of her friends who may arrive at a later hour; besides much familiarity is out of place in a ball room.

Every lady should desist from dancing the moment she feels fatigued, or any difficulty in breathing, for it no longer affords either charm or pleasure, the steps and attitudes loose that easy elegance, that natural grace, which bestows upon dancers the most enchanting appearance.

THE SUPPER ROOM.

In conducting a lady to the supper room, you present the right arm, and also on leaving. In ascending or descending, you may with propriety change sides, so that the lady may always have the inside. *Before proceeding* to the supper room, a military cotillon ending in a march, is customary in the New England States, in which all the sets fall into lines, headed by the managers or those deputed by them, capable of leading off the figure.

In entering the supper room, the head is opposite the door, should the tables run in that direction. If they are laid crosswise as you enter, the head may be either to the right or to the left of the entrance, according as it may have been decided on, by the managers. Should they not have made any previous arrangements, you proceed to the further end, followed by as many as can conveniently be seated. Each couple should keep their position in the lines, so that all may take their places at the table in regular order. There is often a reluctance on the part of some gentlemen to taking the head of the table, from the onerous duty it imposes upon them of carving. It ought to be the pleasing duty of every gentleman to provide for his fair partner, and if a fowl lay before him, requiring his service, he should not hesitate, but use his dexterity to the best of his knowledge. In requesting a lady to take wine, you say, shall I have the pleasure of taking a glass of wine with you? should she consent, you immediately pass the wine, and when ready, you meet her regards with a pleasing smile, politely bowing, holding the glass at the same time in your right hand, you partake of the contents.



9550

AMERICAN
MEMORY[PREVIOUS](#)[NEXT](#)[NEW SEARCH](#)

An American Ballroom Companion: Dance Instruction Manuals

Click [here](#) to see the full text of this document.

Click [here](#) to view the images of this document using the page image viewer.

Complete ball-room hand book, containing upwards of three hundred dances ... By Elias Howe, assisted by several eminent professors of dancing.

[Howe, Elias, 1820-1895.](#)

CREATED/PUBLISHED

[Boston, Ditson, c1858]

SUMMARY

To demonstrate the authority of this manual, the publisher claims the author to be American inventor, Elias Howe. Similar to many other dance manuals published throughout the nineteenth century, this book is a publisher's compilation of other sources. The book begins with a description of ballroom etiquette, dress, appropriate music, and rules for prompters. The manual continues of the era's most popular dances including quadrilles, waltz, polka, schottisch, gorlitz, polka mazurka, country dances, and figures for forty-two "Fancy Cotillions," (also known as the cotillon or German), a group dance performed as a series of party games, usually to waltz music.

SUBJECTS

[Ballroom dancing.](#)

[Dance Instruction and Technical Manuals.](#)

MEDIUM

118 p. illus. 16 cm.

CALL NUMBER

GV1751 .H86 1858a

DIGITAL ID

musdi 243 urn:hdl:loc.music/**musdi.243** <http://hdl.loc.gov/loc.music/musdi.243>

RELATED DIGITAL ITEMS

[\(Video clip for p. 54\)](#) - Waltz Cotillion

AMERICAN
MEMORY[PREVIOUS](#)[NEXT](#)[NEW SEARCH](#)