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DANCING AND PROMPTING

Etiquette and Deportment

of Society &

Ball Room.



Professor Bonstein.

WHITE, SMITH & Co. *White*

BOSTON

516 Washington St.

San Francisco M. Grey.

CHICAGO

5 & 6 Washington St.

Phil & W. H. Boner & Co.

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PREFACE.

Dancing: This innocent, healthy, and moral amusement was at one time only engaged in by a few. Now it is universally recognized by the whole world — almost every creed and every sect. There is no greater enjoyment than to be able to dance well, and to join in the festivities of a well-regulated ball-room; neither is there a more pleasing sight than to watch the participants in the mazy dances.

Refinement, grace, courtesy, poetry of motion, and easy carriage are all developed by the art of dancing.

No amusement combines so many good qualities as dancing. It adds to the general health and vigor, and tends, in a remarkable degree, to develop and give elasticity to the limbs and the whole system. It gives a healthy circulation to the blood, and is one of the best schools for acquiring ease and graceful manners. Improvement made by young people attending a dancing school is astonishing. Persons who have not had the advantages derived from associating in genteel society, and feel bashful and awkward, after attending a single course of dancing lessons acquire an ease of carriage and deportment that would give them confidence, so they would feel at ease, and competent to take part in any society into which they may be thrown. Every one should learn to dance. Parents should see that their children learn while young. Send them to dancing school and save many a doctor's bill.

AUTHOR.

HINTS.

Gentlemen entering a private ball-room with a lady, will seek out their hostess and make their obeisance.

Entering a public ball-room, the gentleman merely takes lady to a seat.

Gentlemen going to a public ball without a lady, will be furnished partners by making application to the Committee of Arrangements.

A lady will not refuse to dance with any gentleman properly introduced by the committee, unless previously engaged.

No gentleman will leave his partner standing alone after having taken the floor.

No lady and gentleman will leave the set once formed for another set, unless requested by the manager, for it is a gross insult to those you leave.

Kicking, scuffling, sky-larking, and loud talking in a ball-room are strongly indicative of low breeding.

It is the duty of the floor manager to see that ladies do not sit too long waiting for partners.

Whatever preferences either lady or gentleman may have, none should be shown in a public assembly.

Lovers sometimes make themselves offensive by their particular attention to each other

A gentleman should not dance too frequently with one lady, as it may cause remarks.

Never claim a lady's acquaintance from an introduction given in a ball-room.

Never offer to accompany a lady home on the strength of such an introduction, unless requested to do so by some of her friends.

In performing the changes in a quadrille, it should be done with as graceful a walk as the time of the music will allow.

Never show any symptoms of jealousy in the ball-room.

Cliqueing in the ball-room, too often indulged in, is out of place, and an insult to others.

Ladies, in particular, be not too hasty in filling your programme, as friends may arrive late that it would be a pleasure to dance with.

Never laugh or sneer at the short-comings of any person in the party. It shows low breeding.

Do not shuffle or caper about, or sway your body to and fro; lead your lady gently only by the fingers, not to grasp her hand.

In introducing, a gentleman's name only should be given.

When the signal is given to form a quadrille, don't hurry or rush to get the head of a set. Never attempt a dance you know nothing about; it only makes you appear ridiculous.

Young ladies should not stare modest people out of countenance.

In other words, be mindful of your deportment, and respect yourself, and others will respect you.

A WORD TO THE PROMPTER.

Always call the changes a little ahead, so the dancers shall start promptly on each change.

Speak sharply and distinctly, so that all may hear.

Watch the dancers; if the music is too fast, play slower; if too slow, increase the time. After refreshments, usually music can be played much faster than in the fore part of the evening. If the majority of the dancers get through the change before the music, it shows that the music is too slow; if the dancers are behind, it shows the music is too fast. Good prompting in a ball-room is as essential as a good orchestra. Use the change "all promenade to seats" "or round the room" as sparingly as possible, as that means nothing but a romp. The prompter should stand as far in front of the orchestra as possible, as that will enable the dancers to hear more distinctly.

Be polite and courteous to the many who are always asking questions. Never be late. Have the orchestra in readiness to begin when the master of ceremonies calls for you.

THE FIVE POSITIONS.

First position. Stand erect, with the heels placed close together, and toes turned completely outward on a line with the heel.

Second position. Slide out the right foot in a line with the left, the toe resting on the floor, the heel raised, and the instep gracefully curved.

Third position. Place the heel of the right foot in the hollow of the left foot, the feet half crossed.

Fourth position. Place the right foot in same position as in the second position, except that it is nearly in line with the toe.

Fifth position. Place the heel of the right foot against the toes of the left, bring the right foot in the fourth position, the third position, the second position, and the first position, after which rise on the toes and reverse by using the left to make the five positions.

These are the five positions used in all ordinary dances, and each pupil should be conversant enough with them to do them readily.

No one should attempt to learn to dance without the aid of a good teacher.

RULES

FOR CALLING THE CHANGES TO COTILLONS AND CONTRA DANCES.

All single figures in Cotillon and Contra dances in general use require the time of eight measures of music to perform them in; for instance, right and left is a single figure, the ladies' chain is another, promenade is another, &c. The combination of these figures makes what is termed, in Cotillons, a number, and the combination of these numbers forms a set of Cotillons. In arranging the figures to music, a single strain must be considered eight measures, a double strain sixteen measures, &c. As it takes eight measures to a single figure in setting figures to a piece of music, in the first place, the number of strains must be counted, and their repetition considered, as a strain repeated is the same as a double one, and requires a double figure. After the number of strains in the music are counted, take the same number of figures as there are strains of music. Ex.: We will suppose there are thirty-two measures which make four strains, and those four strains require four figures to make out their time; right and left, eight measures; balance and turn, eight measures; ladies' chain, eight measures; promenade, eight measures, — which completes the music with the figures. Music is set to figures by the same rule that figures are set to music. The same rule applies to the figures in Contra Dances. For example, the figures of a Contra Dance: down the outside and back, eight measures; down the middle and back, eight measures; swing six

hands round, eight measures; right and left, eight measures; require thirty-two measures, or four strains, to make out the time. Therefore, any music having four strains, played through without repeating any of them, will make out the time of the figures; or any music of two strains with each one repeated.

In learning to call, the pupil should select a set of Cotillions having easy and simple music, as he will learn much more readily than if it was difficult. The figures should also be easy. The music and figures of each number should be committed to memory, and both played and called aloud in a room alone; one number should be thoroughly learned before going to the next. There seems to be a general fault with most callers, owing in a great measure to negligence in the beginning, and that combined to carelessness, causes the player to call out of time with his music, which is very unpleasant to the dancers, as it keeps them all the while before or behind the time. The place for calling is generally one measure ahead of the music where the figure is to commence. Some figures require the caller to speak twice, in such as, forward and back, back to back, half right and left, half promenade, &c.; the first takes place at the commencement of the fourth measure, and the last at the eighth. Endeavor always to finish calling, both in the middle and end of a strain, by the time you commence the music where the figure is to begin; if you do not, the dancers will be left one or two measures behind the time.

Hilarity, mirth, and cheerfulness are characteristic of dancing; consequently, the music requires to be played in a bold and majestic manner, with a great deal of fire, life, and animation, with strong accentuations, and in strict time. Easy music, that which is most pleasing to the ear, as a general thing, gives the best satisfaction for dancing. Hard and difficult music, if well executed,

is not always appreciated ; and then it is too laborious many times to perform, when a person has to play very steadily all through a night, which is frequently the case. It is an old saying, — and I think, with upwards of twenty years' experience in the profession, a true one, — that good music makes a company cheerful and lively, and adds a charm to the beauty of both sexes ; whereas poor music makes a company dull and unsociable.

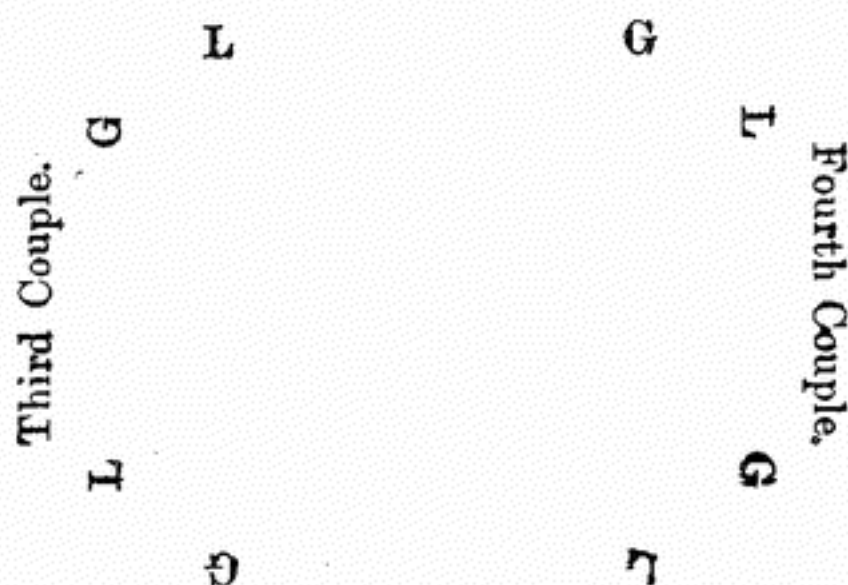
In forming the sets on the floor, the first and second couple stand opposite to each other, and the third and fourth couples opposite ; the third couple stands on the right of the first couple, and the fourth couple on the left of the first couple. In the *etc* and all similar figures, the first two forward and back, &c., means, first lady and second gentleman ; the next two, second lady and first gentleman ; the first two on the sides are the third lady and fourth gentleman ; and the next or last two, the fourth lady and third gentleman.

Every caller should have a good variety of figures, well arranged, but easy, and never, unless on some particular occasion, or request, call wild, crooked, and outlandish figures, that mix the company all up together, where they are left to get back to their places the best way they can. In large companies, if there seem to be a number who are not much acquainted with figures, or who do not dance often, which is generally the case at such times, let the figures be simple and easy, and be particular to call the same figures for the side couples that you do for the first four or top couples ; as those who are not much acquainted with figures often take their places on the sides, to see how they are performed. In calling, let the voice be natural and easy, speaking just loud enough to be distinctly heard throughout the room. When there are a number of instruments playing, and especially if the room is large,

the caller will have to speak from the very top of his voice in order to be heard. He should take, at such times, the most prominent place in the orchestra; standing up is the best position; if sitting down, it should be on a high seat above the rest of the players.

SINGLE QUADRILLE.

First Couple.



Second Couple.

TOM PETE. — A COUNTRY DANCE.

All join hands forward and back, chassee by couples; all forward and back, all chassee by couples; couples two and three cross right hands half round, left hands back; (couples one and four at the same time, each separately) join right hands, swing half round left hands back, (couples two and three four hands half round and back); (couples one and four at the same time) each give hands half round and back; all forward and back, forward and pass through to next couples.

HEAD OF THE HALL.

Head of the Set.

Form for common Country Dance.

G	G	T
G	G	T
G	G	T
G	G	T
G	G	T
G	G	T
G	G	T

Foot of the Set.

Head of the Set.

L	G
G	T
L	G
G	T
L	G
G	T
L	G
G	T

Form for the Tempest.

Foot of the Set.

Straight form for the
Spanish Dance.

G	L
T	G
G	L
T	G
G	L
L	G

Reel, Straight Four or
Fore and After.

G
T
G
L

BOSTON FIRST SET.

No. 1. (3 strains.) First four right and left; balance four. and turn partners; ladies' chain; promenade four; side couples the same.

No. 2. (3 strains.) First two forward and back, cross over; chassee de chassee, cross back; balance four, and turn; next two the same.

No. 3. (4 strains.) First lady swing the right hand gentleman with right hand, next with left hand; and so on with the others, swinging partner last; chassee across partner and back, back to back; balance partner, and turn; other ladies the same, &c.

No. 4. (3 strains.) First two forward and back, cross over; chassee de chassee, cross back; first four lead to right, chassee out, form lines across the hall; all forward and back, swing partners to places; next two, &c.

No. 5. (3 strains.) First two back to back, partners the same; allemande the corners, allemande partners; all chassee cross partners; all balance partners, and turn; next two the same.

No. 6. (3 strains.) First two give right hand across, left hand back, form a line of four, giving your other hand to your partners; balance four in a line, half promenade; ladies forward and back; gentlemen the same; balance your partners, and half right and left to place; next two the same, &c.

No. 7. (3 strains.) Ladies' chain; first lady forward and back twice; second gentleman same; promenade four; chain, &c.

No. 8. (2 strains.) First lady balance to the gentleman on her right, and turn; balance to the next, &c., till you come to your partner, balancing with him last; the other ladies perform the same; then the gentlemen perform the same.

MOONLIGHT QUADRILLE

FIRST FIGURE. — Top and bottom couples right and left; top and bottom couples chassee to the side, and then chassee to place; ladies' chain; top and bottom couples galop across and back again. Repeated by the sides.

SECOND FIGURE. — Top and bottom couples forward and back; cross over; chassee to the right and left; or forward and back again; top and bottom couples galop across. Repeat four times.

THIRD FIGURE. — Top and bottom couples right hand across, then left hand back, keep hold of the hand of the opposite, and form a square, giving your right hand to your partner; you then balance and half promenade. Top and bottom couples forward and back, forward again and turn the opposite with both hands quite round, resume your place; top and bottom forward and back, then cross over to your place.

FOURTH FIGURE. — First and opposite couples forward and back; forward again and give partner to leading gentleman; forward three and back, forward and bow, the gentleman opposite forward and turn each lady; then four hands half round and half right and left to place. Repeat four times.

FIFTH FIGURE. — All turn corners; top and bottom couples forward and back, cross over; chassee to the right and left, and return to places. Galop across. All chassee.

THE GRAND BASKET SET.

No 1. (3 strains.) First four right and left; balance and turn partners; ladies' chain; promenade four; side couples the same.

No. 2. (3 strains.) First two give right hands, cross over, left back and form a line; balance and half promenade; lead to the right, balance and swing four hands round; forward and back four, half right and left to places; next two the same, &c.

No. 3. (3 strains.) First two forward and back, back to back; balance and turn partners; lead to the right and form lines; all forward and back and turn partners to places; next two the same, and so on.

No. 4. (2 strains.) First two forward and back, cross over; chassee across, back; balance and turn partners; four ladies forward and back, join hands and swing quite round, keeping hold of hands; four gentlemen balance, join hands and swing quite round outside of the ladies. Here the music makes a \uparrow while the basket or wreath is formed, and then all balance in that position and turn partners to places; next two the same, and so on.

No. 5. (2 strains.) First couple lead to the right and balance, and swing four hands round; same four lead to the next couple, balance and swing six hands round; all round; all chassee across; all balance and turn partners; all promenade.

THE FIRST LANCERS' QUADRILLES.

No. 1. First two forward and back, give both hands, swing to place; first couple pass through opposite couple in crossing over, and return outside; balance to corners, turn partners. Other couples same.

No. 2. First couple forward and back, leave lady in front of opposite couple; chassee to right and left, turn to place. Sides separate, form lines with first four, forward and back, turn partners to place. Other couples same. *N B. First and second time sides separate, third and fourth time top and bottom separate.*

No. 3. First two forward and back, forward again, salute, and back to place. Ladies cross right hands half round, gentlemen promenade opposite way, ladies back with left, gentlemen back to place.

No. 4. First couple lead to right, salute, turn to opposite, salute, turn partner to place. First four right and left. Others same.

No. 5. Grand right and left (16 bars), first couple face out and other couples fall in behind (8 bars), all chassee (8 bars), march ladies to right, gentlemen to left (8 bars), and forward and back, and turn to place. Repeat four bars.

CALEDONIAN QUADRILLE.

FIRST FIGURE. First and second couple cross right hands (4 bars), left hands back (4 bars), balance and turn partners (8 bars), ladies' chain (8 bars), one-half promenade and one-half right and left to place (8 bars).

SECOND FIGURE. First gentleman forward and back

twice (8 bars), all balance to corners, and turning each lady passing into next lady's place (8 bars), all promenade (8 bars).

THIRD FIGURE. First forward and back twice (8 bars), first couple pass between opposite couple in crossing over, and return outside (8 bars), balance to corners and turn to places (8 bars), all join hands forward and back twice (8 bars).

FOURTH FIGURE. First lady and opposite gentleman forward and stop (2 bars), partners the same (2 bars), turn partners to places (4 bars), four ladies change places to the right (4 bars), four gentlemen change places to the left (4 bars), ladies change places to the right (4 bars), gentlemen change places to the left (4 bars), all promenade to places and turn partners (8 bars).

FIFTH FIGURE. First couple promenade inside (8 bars), ladies all forward to the centre, give right hand and back to places (8 bars), gentlemen the same (8 bars), balance to partners and turn (8 bars), grand right and left one-half round (8 bars), promenade to place and turn partners (8 bars), all chassee across, to corner and back to places (8 bars), after fourth time all promenade (8 bars), then finish gallopade round the room (32 bars).

THE CASINO WALTZ QUADRILLES.

The following Waltz Quadrille is the one mostly in use in fashionable society at the present day, almost invariably ending with a polka. Other figures may be called for Waltz Quadrilles, optional with the prompter, but are not considered, according to the present style, in good taste.

FIRST FIGURE. First four balance (4 bars), turn with right hand (4 bars), half right and left (8 bars), balance there (4 bars), turn (four bars), half right and left (8 bars), first four waltz (8 bars), sides waltz (8 bars), sides make the same figure.

SECOND FIGURE. First couple waltz (8 bars), all grand right and left half round (8 bars), all waltz to places (8 bars). Second, third, and fourth couples the same.

THIRD FIGURE. First two forward to centre (4 bars), turn to places with right hand (4 bars), first four waltz (8 bars), sides waltz (8 bars), all waltz (16 bars). Second, third, and fourth, the same.

FOURTH FIGURE. All join hands, and forward and back (4 bars), every lady pass to the right, taking the place of the lady on the right-hand side (4 bars), all waltz around to the gentleman's place (16 bars), all forward and back again (4 bars), ladies pass to the next gentleman on their right (4 bars), all waltz around (16 bars). Make the same figure twice more. Brings all the ladies to their partners. For the finale, being the fifth figure, the polka or galop can be introduced. All polka round (8 bars), first four polka (8 bars), sides polka (8 bars). First and second couples — being the couple at the head and the couple at the right of the head — polka (8 bars), second and third couple polka (8 bars), third and fourth couple polka (8 bars), fourth and first couple polka (8 bars), all polka round (8 bars). Or the quadrille can be finished by calling, All polka round the hall, the music playing any length of time at discretion, instead of All polka round (8 bars).

ROYAL SCHOTTISCHE QUADRILLE.

No. 1. First four balance and turn. Half right and left. Repeat to place. Side couples do the same. First four schottische waltz round. Sides same. All waltz round. Repeat.

No. 2. First four forward and back. Sides same. Grand right and left half round. Balance and turn partners. Grand right and left to place. Balance and turn partners. All waltz round to place. Repeat.

No. 3. All join hands. Forward and back twice. The second time, gentlemen turn the ladies at their left. Balance and waltz quarter round the circle. Continue the balance and waltz until each couple come to their places. Repeat until each gentleman regains his own partner.

No. 4. Ladies forward and back. Gentlemen the same. Ladies join right hands in the centre, at the same time giving left to partners. All balance and turn partners. All balance at corners and turn. Then partners. All waltz round to place. Repeat.

No. 5. First couple balance and waltz round inside. Second couple do the same. Third couple do the same. Fourth couple do the same. First four lead to couples at right, give right hands to opposite ladies, and balance. Turn into lines. All forward and back. Forward again, and turn partners to places. All balance and waltz round. All schottische round the hall.

THE GRACES SET.

No. 1. (3 strains.) First couple forward and back. Forward again, and leave the lady opposite at the left of opposite gentleman. Three forward and back, repeat. First gentleman forward alone and back. Two ladies cross over, taking places at each side of first gentleman. Three forward and back, repeat. Four give hands half round to the left, half chain to places. Next couple forward, &c. All promenade.

No. 2. (3 strains.) First couple forward, passing between opposite couple, back on the outside to places. Ladies give right hands across, left hands back. Give right hand to partners left, balance there. Promenade half round, without disjoining hands. Balance again. Promenade round to place. First four forward and back. Half right and left. Forward and back again. Half right and left to place. All promenade.

No. 3. (3 strains.) First gentleman give right hand to partner, left hand to side lady. The two ladies join their other hands behind the gentleman at the waist. Three forward and back, repeat. The gentleman retires back, stooping to pass under the ladies' arms, who are holding hands. The gentleman, then rising, causes the two ladies to pass and turn under each of his arms, at the same time bowing, while the two ladies courtesy. Second gentleman give right hand, &c.

No. 4. (2 strains.) Gentlemen all balance and turn partners. Pass on and balance and turn the next lady on the right. Next. Next. Ladies' chain. All promenade.

THE MILITIA. NEW MILITARY QUADRILLE

BY PROF. W. E. GREENE.

Figures new, original, and unique, and fully explained, as danced at his academy, Providence, R. I. Four couples formed upon a square, as usual. In numbers 1 and 5, the dancers begin with the music; in 2, 3, and 4, with the second strain. Each number four times.

No. 1. — ASSEMBLING ON THE PARADE GROUND.

All salute partners (4 bars).

Salute, facing inward (4 bars)

Four ladies forward and back.

Four gentlemen same, beginning while ladies are going back.

Form circle. Four ladies forward, turn back to centre; four gentlemen forward, join right hands with partners and left with the other ladies (8 bars).

Expand and close circle (4 bars).

Lead partners to places, and salute the same (4 bars).

Four ladies half chain (4 bars).

Four gentlemen cross right hands. half round, stopping inside with salutations to partners (4 bars).

Heads promenade, arm in arm, or hand in hand, passing through sides to places again, separating with salutations, gentlemen inside (4 bars).

Sides promenade the same, passing through heads.

All resume original places (4 bars).

Second and fourth times in forming the circle, gentlemen take precedence. In promenade, sides precede heads.

No. 2. — COMPANY DRILL.

Heads forward, leave first lady opposite. Second gentleman join left hands with first lady, right, with his own partner, and with them retire to his place, leaving first gentleman standing alone in centre (4 bars).

Forward three, leave both ladies opposite. First gentleman join hands with the two ladies, as did the second gentleman, and with them retire to his place, leaving second gentleman standing alone in centre (4 bars).

Forward three to centre, all four face partners, and salute (4 bars).

Face outward, join nearest hands, and lead to places, separate and join sides (4 bars).

All cross over, each person passing to the right of the opposite (4 bars).

Cross back the same to original places (4 bars).

Second, third, and fourth times, second, third, and fourth ladies take precedence.

No. 3. — BATTALION MOVEMENTS.

Four ladies forward and salute (4 bars).

Face nearest side gentleman, salute and join hands with the same (4 bars).

The side gentlemen join right hands with partners, and left with the nearest head ladies, forming a group of three persons each on opposite sides of the set facing inward.

Forward and back, six (4 bars).

Four ladies face nearest head gentlemen, salute and join hands with the same, as explained for side gentlemen (4 bars).

Forward and back, six (4 bars).

All turn partners to places (4 bars).

The triangle, described by each person in the set.

All forward to centre and corners. All forward by couples, and turn, individually, backs to centre; join nearest hands with corners or new partners, forward straight to corners of square, and turn, facing own partners (4 bars).

All turn partners to places (4 bars).

Gentlemen take precedence every alternate time. Third and fourth times form groups at heads first. Finish each repetition with triangle.

NO. 4. — REVIEW.

First couple face outward. First couple forward, and turn individually, backs to centre, join nearest hands, and forward to places, facing outward with the lady on the left of the gentleman (4 bars).

Sides fall in. Third couple lead to left, taking position in rear of first couple, facing in the same direction; fourth couple in rear of third couple; second couple remaining firm in place (4 bars).

First couple down the sides of column, — lady passing down on the gentlemen's side, gentleman on the ladies' side, — eight steps, and back the same, finishing in places facing each other, and separated just enough to allow the other couples to pass between them (8 bars).

March. Ladies to right around the first gentleman, gentlemen to left around the first lady; pass by partners at the foot of the set, — ladies passing on the inside, — march up opposite sides and form two lines with the first couple (8 bars).

All join right hands with partners, pass by, drop hands, and salute, facing partners (4 bars).

All turn partners to places (4 bars).

Repetitions lead by each couple in order.

No. 5. — DRESS PARADE.

All salute partners. (2 bars).

The double triangle.

All forward to centre and corners, as explained in No. 3 (4 bars).

All forward to places, and turn partners half round with left hands, changing places, drop hands, and salute partners (4 bars).

All forward to centre and corners with ladies on the left of the gentlemen (4 bars).

All forward to places, and salute partners, joining right hands when passing by (4 bars).

First couple face to right, three couples from line. First couple wheel quarter round to right, and face the right-hand corner of square (2 bars). Fourth couple form in rear of first couple (2 bars). Second couple take position on the left of fourth couple (2 bars). Third couple on the left of second couple. All drop hands and stand close together in a straight line lengthwise of the set from head to foot (2 bars).

First couple down front. First gentleman turn, facing his partner, with a slight bow, take her right hand with his left, and lead down in front of line eight steps, about face, join the other hands, and lead back the same, finishing in front of fourth couple facing in the same direction (8 bars).

All promenade by couples quite round the set, finishing in original places (8 bars).

Repetitions lead by each couple in order.

Finale. The double triangle (16 bars).

[The music, with figures, sent to any address for 60 cents by the publishers, White, Smith & Co., Boston and Chicago.]

PARTNERS FOR LIFE WALTZ QUADRILLE, WITH NEW AND ORIGINAL CHANGES.

BY C. A. WHITE.

No. 1. Salute partners. Salute corners. All turn corners with right hand, partners with left. Ladies' grand chain. All waltz. Turn corners with right hand, partners with left hand. Sides repeat the same. First four right and left. Partners with left. Ladies' grand chain. All waltz. Turn corners with right hand, partners with left hand. Sides repeat the same.

No. 2. First lady and opposite gentleman give right hand and swing once around. Partners with left hand. First couple waltz inside set. All waltz (24 bars). Corners with right hand. Partners with left hand. Repeat the same changes for the three remaining couples. All turn corners with right hand, partners with left hand. First couple waltz inside set. All waltz (24 bars). Corners with right hand. Partners with left hand.

No. 3. First lady turn right-hand gentleman with right hand, next with left, next with right, partner with left, and stop in centre. Three remaining couple waltz round that couple (16 bars). All waltz to place (16 bars). Grand right and left half round. All waltz back to place. Repeat above changes three times.

No. 4. First four right and left (16 bars). Forward and back, all. Lady pass to right-hand gentleman. All waltz and stop to the gentleman's place (24 bars). Sides the same. Repeat three times, which will bring the lady back to her partner. All waltz to seats.

[The music, with the figures, sent postpaid to any address for 50c. by White, Smith & Co., Boston or Chicago.]

THE DUKE'S LANCERS.

The couples are placed as for the common quadrille, except there are two couples on a side instead of one.

No. 1. The two first gentlemen — on the same side — turn partners and return to their places (4 bars), and the two ladies opposite forward and back (4 bars), hands around the ladies who form the front couple, pass the first time in the middle, and the second time outside (8 bars), all the ladies balance with the gentlemen on their right, hands round, with the same gentlemen, giving both hands, and finishing in their places (8 bars). Other couples the same. [With eight, the figure is begun by one gentleman and one lady.]

No. 2. Two couples forward and back (4 bars), forward again, the gentlemen leave their partners opposite and back to places (4 bars), all four right and left (4 bars), turn partners (4 bars), the couples on each side join hands so as to form four lines, eight forward, the first time by those who began (4 bars), eight forward, the second time by the opposite part (4 bars), other couples the same. [Hands round is omitted with sixteen, and used with eight.]

No. 3. The two first gentlemen and ladies opposite forward and back (4 bars), forward again, bow and courtesy in retiring (4 bars), ladies' chain on the sides with the couple opposite (8 bars), other couples the same (with eight cross hands round instead of ladies' chain.)

No. 4. The first four couples set out on a visit, two to the right, and two to the left, bow and courtesy all (4 bars), *en visite* on the other side, bow and courtesy the same (4 bars), cross to right and left (4 bars); the couples who have made the *visites* return and take the

places of the couples who are at their side (4 bars), first four couples forward and back (4 bars), half ladies' chain to cross (4 bars); the figure begins again at the place of the opposite, and second time all return to their places; other couples the same. [Same figure with eight by two couples instead of four.]

No. 5. Grand chain for the ladies round to their places, the two gentlemen on the same side forward turning their partners before them, and return to their places, turning their backs to the quadrille. The two couples of the opposite party place themselves behind the couples who set out first, and the couples opposite return in their places (8 bars). All the couples cross to right and left, and balance in position (8 bars) promenade open by fours to right and left to return to places (8 bars), four forward with the couples at the sides (4 bars), hands round with the ladies (4 bars). The figure begins again for the other couples, and the quadrille ends with the waltz polka.

CALEDONIA QUADRILLES.

No. 1. First four cross right hands half round, back with left. Balance, and turn partners. Ladies' chain. Half right and left. Others same.

No. 2. First gentleman forward and back twice. All balance to corners, and turn, each lady passing into next lady's place. All promenade. Repeat four times.

No. 3. First two forward and back twice. First couple pass between opposite couple in crossing over, and return outside. Balance to corners, and turn partners. All join hands, and forward and back twice. Repeat four times.

No. 4. First lady and opposite gentleman forward and stop. Partners same. Turn partners to place. Four ladies change places to right, gentlemen to left. Change back. All promenade to places, and turn partners. Sides the same.

No. 5. All balance and turn. Grand right and left half round. Promenade to places, and turn partners. All chasse. Repeat four times. After fourth time, all promenade.

SHAMROCK QUADRILLES.

No. 1. Eight hands round. Balance to corners, and turn partners. Grand right and left. Ladies cross right hands half round. Back with left, right to partner. Balance, and turn partners. Ladies' grand chain. All promenade.

No. 2. First couple lead to right. Four hands round. Cross right hands half round with next couple, back with left. Ladies' chain with next. Turn partner in centre. Six hands round. Others same.

No. 3. First two forward and back. Give right hands swing between side couples. Forward six. Same two cross over. Six hands round. Turn partners. Others same.

No. 4. First four lead to right. Chasse out. Chasse by couples. Half right and left. Ladies' chain. All forward and back. Turn partners to places. Sides same.

No. 5. Ladies all balance to right, and turn. All promenade with same. Repeat three times. All chasse. Grand right and left. Ladies' grand chain. All promenade.

ROYAL HORSE GUARD QUADRILLE.

No. 1. First four right and left. Ladies' chain. Promenade four. Grand right and left. All promenade. Sides same.

No. 2. First two forward and back. Cross over. Chasse. Cross back. Balance and turn. Others same.

No. 3. First two give right hands, cross over, back with left, and form line. Balance. Half promenade. Ladies' chain. Forward four. Half right and left to place. Others same.

No. 4. First four forward and back. Half right and left. Lead to right, and chasse out. Right and left. Ladies forward and back. Cross over. All promenade quite round. Sides same.

No. 5. First lady lead to right. Three hands round. Three lead to next couple. Five hands round. Same five lead to next. Seven hands round. Ladies stop in centre, gentlemen swing round. All turn partners to place. Repeat four times.

FATHERLAND QUADRILLE.

No. 1. First four right and left. Balance. Ladies' chain. All promenade. Sides same.

No. 2. First two forward and back. Cross over. Two ladies join hands, and chasse across, gentlemen outside. Gentlemen join hands, and chasse across, ladies outside. Forward four. Turn to place. Others same.

No. 3. First couple forward and back. Leave lady opposite. Forward three. Four hands half round

Ladies' chain. Forward and back. Half right and left to place. Others same.

No. 4. Grand right and left. All chasse. Ladies cross right hands half round, back with left. Right to partner. Balance, and turn partners. Ladies' grand chain. All promenade.

No. 5. First couple lead to right. Four hands round. Cross right hands half round with next, back with left, ladies' chain with next. Turn partner in centre. Six hands round. Turn partners to place. Others same.

IMPERIAL QUADRILLE.

No. 1. First four right and left. Balance and turn. Ladies' chain. Promenade four. Sides same.

No. 2. First two forward and back. Cross over. Chasse. Cross back. Balance and turn. Others same.

No. 3. First two give right hand, cross over, back with left, and form line. Balance. Half promenade. Ladies' chain. Forward and back. Half right and left to place. Others same.

No. 4. First four lead to right, and chasse out. Right and left. Ladies' chain. Forward and back. Swing to place. Sides same.

No. 5. First couple lead to right. Four hands round. Right and left with next. Ladies' chain with next. All promenade. Others same.

THE QUEEN'S LANCERS.

FIRST FIGURE. First and opposite couples forward and back. Forward again, and dos-a-dos. First couple gallop across, while the opposite couple execute the same as first couple. All balance and turn corners.

Repeat four times.

SECOND FIGURE. First and opposite couple forward and back. Forward again, and leave the ladies in the centre, facing partners. Chasse to the right and left, and turn partners. Form lines of four, with sides, forward and back. Forward again, and turn partners in places.

Repeat four times.

THIRD FIGURE. First and opposite couples forward and back. Forward again, bow and courtesy to place.

Double ladies' chain.

Repeat four times.

FOURTH FIGURE. First and opposite couples forward to side couples on right, bow and courtesy, then change to side couples on the left, bow and courtesy. First and opposite couples right and left.

Repeat four times.

FIFTH FIGURE. All grand chain round. Form in line with the leads. All chasse. March, filing right and left, up the centre. Fall back in columns. Forward all, and back. Forward, and turn partners to places.

Repeat four times.

THE EMPIRE QUADRILLE.

These figures may be danced either *en colonne* or *en carre*, like the Lancers. To execute the Balance properly, two slides or *glissades* must be given to the right, finishing with foot in front, and two slides to left, the hands being crossed. The lady to commence with left foot, the gentleman with right.

The *Holubiec* is executed nearly the same way as the *tour sur place* in the Mazourka Quadrille, not omitting the two mazourka stamps, which give a character to the dance.

FIGURE FIRST: "THE GERMANS." First couple with their left hands joined, advance (4 bars). The gentleman finishes with his right hand crossed over to the third or opposite lady; both couples with hands crossed form a circle for a short time; the gentlemen go to the opposite side with the other ladies (4 bars). Balance, both couples with hands crossed, to right and left (4 bars). Half *Holubiec*, both couples (4 bars). The first figure to be danced again by the third gentleman and then his partner, which brings them back to places (8 bars). Balance both couples (4 bars). Half *Holubiec* by both (4 bars). The sides repeat.

FIGURE SECOND: "THE HUNGARIANS." First lady and opposite or third gentleman advance, and both turn facing to the lady's right side (4 bars). The lady dances round the gentleman (4 bars). The gentleman dances round the lady (4 bars). Promenade (which means that both are to describe a small circle, turning away from each other, and finish, facing each other) (4 bars). Balance, facing each other, without joining hands (4 bars). Half *Holubiec*, finish facing each other

in the centre. As this half Holubiec is being danced, the other couple advance to the middle of the set, taking their own partner's hands (4 bars). Both couples turn their backs to each other, and dance to their places (4 bars). Half Holubiec both couples (4 bars). The third lady and first gentleman repeat the entire figure. The side couples the same.

FIGURE THIRD: "THE POLANDERS." The first lady and opposite gentleman advance and entwine (4 bars). Balance so entwined (4 bars). The lady dances round at the back of the gentleman and under his right arm (4 bars). Half Holubiec (4 bars). These two advance to their own places, and take their own partners, entwining the arms as before (4 bars). Both couples balance so entwined (4 bars). The ladies pass round, back under the gentlemen's right arms behind them (4 bars). Both couples half Holubiec (4 bars). The third lady and first gentleman the whole of the same. The side couples repeat.

FIGURE FOURTH: "THE ITALIANS." The first couple advance to the opposite couple; the gentleman places his lady across to his left side, forming a circle of three with the other lady (4 bars). The first gentleman leads the second lady to the other (his own) side, and retires himself (4 bars). Balance all three (gentleman to the right, ladies to left, in making this balance) (4 bars). Three hands round to the right (4 bars). The gentleman passes under the two ladies' arms, he finishing by the side of the opposite gentleman; at the same time, the two ladies, turning away from each other, dance or walk up to their own partners (4 bars). Both couples, with hands crossed, balance (4 bars). The couple on the left side of the set polka to their places; at the same time the other couple half Holubiec in their

places (4 bars). The other couples repeat the same figures.

FIGURE FIFTH: "THE SCLAVONIANS." Both couples march forward four times, rest one step, drawing up the feet, counting two; hands four joined, going first to left, second time also to left, counting two again; return to the right with one step, back to the left with one step, then to right with two steps, counting four; return to places with four steps letting go the hands of opposite (10 bars). The first couple advance to the opposite couple (4 bars). First couple, taking hands opposite, retire to their own places, bringing the other couple with them back; half Moulinet with the left hands (4 bars). The first couple polka to the opposite side, between the other couple, who stand still, facing each other, at the same time (4 bars). Both couples advance with their left hands joined, and form the "Wreath Figure,"—that is, hands round in the middle, with the ladies' backs to each other (4 bars). Promenade with partners to places, turning to the right, with the left hand only joined (4 bars). Both couples balance (4 bars). Both couples half Holubiec (4 bars). The other couples repeat.

FIGURE SIXTH: "THE AUSTRIANS." All couples promenade forward (4 bars). Half Holubiec, finishing in a circle in the middle, and face to face (4 bars). All couples return with partners to their places (4 bars). The second figure is repeated with first lady and third gentleman; all couples promenade as above, and return to places; the second figure with the third lady and first gentleman; the "Landler," or conclusion, in 3-4 time. The first and third couples promenade, waltz step, half round to the left, meet, and change ladies (4 bars). Promenade, finishing the circle; the gentlemen with

the other ladies to their places (4 bars). The first couple promenade round the set (8 bars). The third couple ditto (8 bars). Both couples advance and take their own partners (4 bars). Promenade to places with their own partners, and salute.

TOM PETE.

All hands round ; form a line of fours with leads ; forward four, and cross with right hands, then left, while the side couples right hands across, and left hands back ; then forward fours, and back, and pass through to next set. Repeat until finished.

POLKA REDOWA QUADRILLE.

No. 1. First four balance, turn partners ; sides balance, turn partners ; first four polka ; sides polka ; all polka around. Twice.

No. 2. First two forward, swing to place ; sides the same ; sides polka ; first four polka ; next two forward ; sides polka ; first four polka ; next two forward, swing to place ; first four polka ; sides polka ; first four polka ; sides polka ; all join hands, all polka around.

No. 3. First couple polka inside ; grand right and left half round ; all polka to place. Four times.

No. 4. All join hands, forward, ladies pass to the right ; all polka to place. Four times.

No. 5. First couple polka inside ; second and third ; fourth and first ; second and third inside ; third and

fourth; fourth and first; all join hands, all polka around the hall.

MAZOURKA QUADRILLE.

FIRST FIGURE. Grand round and back (8 bars); first couple promenade in centre, stopping in front of second couple (8 bars); first gentleman then promenade with second lady, second gentleman at the same time making a mazourka with first lady (8 bars); first gentleman then promenade with third lady, third gentleman at the same time making a mazourka with second lady (8 bars); first gentleman then promenade with fourth lady, fourth gentleman at the same time making a mazourka with third lady (8 bars); grand round (8 bars); second couple promenade in centre, stopping in front of third couple (8 bars), and exchanging partners in the same manner as the first couple performed the figure, and accomplish the figure in the same manner. Third and fourth couples make the same figure, each time ending with the grand round.

SECOND FIGURE. First couple make the mazourka in the centre, and on coming to place join with the lady of the fourth couple (8 bars), promenade three in centre (8 bars), the same three round to the left (4 bars), back to places (to the right) (4 bars). Second, third, and fourth couples make the same figure, ending with the grand round and back.

THIRD FIGURE. Top and bottom gentlemen pass to the ladies on their right, side gentlemen at the same time passing to the ladies on their left (4 bars). All mazourka round to ladies' place (12 bars). Repeat three times (48 bars). All promenade (8 bars). All mazourka,

FOURTH FIGURE. First four forward; exchange partners (2 bars); return to gentleman's place in waltzing position (2 bars); mazourka across the set (4 bars); same couples mazourka on the outside half round the set; while at the same time sides forward, exchange partners, return to gentleman's place, then mazourka across the set (8 bars). Sides then mazourka on the outside, while first four repeat the commencing of the figure (8 bars). In this manner the figure is continued until all come with their partners the second time. When the figure ends, by first four making mazourka in the centre, while the side couples, who are on the opposite side of the set from which they belong, mazourka on the outside to places.

The figure of this quadrille can be done with the mazourka or polka-mazourka steps; but, in order to present a pleasing uniformity, each and every one should make the same steps.

THE GERMAN.

[WALTZ, POLKA, OR MAZOURKA STEP.]

No. 1. The first couple commence with a waltz or promenade. The gentleman quits his partner, whether after the waltz or promenade, and chooses two ladies from the circle. His lady, on her part, chooses two gentlemen. They place themselves opposite to each other at a certain distance, and then commence the waltz or the promenade, each gentleman with the lady that happens to be opposite to him. This movement is made by one, two, or three couples, according to the size of the ball-room.

No. 2. The first couple sets out, as in the previous figure, with a waltz or promenade. The gentleman takes two ladies, and the lady two gentlemen. Consequently they form two rounds composed of three persons, who face each other. The two rounds turn very rapidly. At a signal given, the gentleman passes under the arms of the two ladies, with whom he has just turned, and springs toward his own lady, who on her part has been turning with the two gentlemen, and the latter then rejoin their own ladies, and, having faced them, reconduct them to their places either in waltzing or in polking. When this figure is executed for the mazourka, the gentleman who holds the two ladies makes the lady on his left hand pass under his right arm and under that of the right lady, which give the appearance of a barrier to be raised. He makes a promenade with the lady whom he retains. The lady of the other round, in like manner, makes the gentleman on her right pass under her arm, and promenades with the other gentleman. The gentleman and the lady who have been excluded from the round rejoin each other, and make a promenade together.

No. 3. The conductor sets out and makes his partner sit in a chair placed in the centre of the room. He then takes two gentlemen, and presents them to the lady, who must choose one of them. He then makes the rejected gentleman sit, and presents two ladies to him that he may select one. The first gentleman retains the rejected lady, and conducts her to her place in dancing or waltzing. This figure may be performed by one, two, three, or four couples.

No. 4. The conductor selects two ladies, and in a low tone invites them to name a flower. He presents the two ladies to a gentleman, and names to him the two flowers, that he may choose one of them. The second

gentleman waltzes with the lady represented by the flower he has named, and the conductor waltzes with the other lady. The partner of the first gentleman executes the same figure with the two gentlemen she has chosen. This figure may be performed by one, two, or three couples.

No. 5. Two chairs are placed back to back in the middle of the room. The first couple sets out either with the waltz or the mazourka. The gentleman and his partner then take, the one a lady, and the other a gentleman, whom they place in the chairs. The gentleman then seeks two other ladies, whom he takes by either hand, and places himself opposite the lady he has seated, and his partner does the same with two gentlemen. At a signal given, each takes the person opposite, — that is to say, the conductor takes the first lady whom he seated, and his partner takes the corresponding gentleman; the two other ladies, chosen in the second place, take in like manner for the waltz or the promenade the gentlemen placed before them; each, after having made the round of the room, returns to his place. This figure may be executed by two couples, placing four chairs instead of two.

No. 6. The conductor sets out, promenading or waltzing, and leaves his lady in the middle of the room. He takes a gentleman, whom he places back to back with his partner; he takes another lady, whom he places opposite to the gentleman just chosen, and so on for the rest, till he has formed a column of four or five couples that he takes care to terminate with a lady. At the signal given by clapping his hands, every one turns round and dances with his opposite to his place. A double column may be formed by two couples setting out at the same time.

No. 7. The first gentleman sets out, holding a cushion in his left hand. He makes the round of the room with his partner, and leaves the cushion to his partner, which she must present to several gentlemen, inviting them to kneel upon it. The lady should draw back quickly from the gentlemen that she means to mock, and let it fall before the one that she intends to choose.

No. 8. The first gentleman presents to four ladies the four queens of a pack of cards, while his partner presents the four kings to as many gentlemen, who rise, and seek the ladies of their colors. The king of hearts waltzes with the queen, the king of spades with the queen of spades, and so forth.

No. 9. Three couples set out together, dancing or waltzing. Every gentleman seeks another gentleman, and every lady another lady. The six ladies form three unequal ranks. One lady alone forms the first rank, and represents the top of the pyramid; two compose the second rank; and three the third. The gentlemen take each other by the hand, and compose a chain. The conductor leads the other gentlemen, and passes, running, behind the three last ladies. He enters the last rank, then the second, causing the chain of gentlemen he conducts to wind about the ladies. When he comes in front of the lady placed at the top of the pyramid, he clasps his hands, and leads off, either in waltz or promenade, the lady opposite to him. The other gentlemen in like manner waltz or dance with their opposites. This figure may be executed by five couples, by forming a fourth rank of ladies.

No. 10. Two or three couples set out waltzing or promenading. Every gentleman chooses a gentleman, and every lady chooses a lady. The conductor alone chooses two gentlemen. The gentlemen form a line,

and place themselves back to back with the ladies, who form a parallel line. The conductor remains without the ranks, and places himself in front of the ladies' line. He claps his hands, and chooses a lady, at which signal all the gentlemen turn round, and take for the dance or waltz the ladies who happen to be behind them. The gentleman, who finds himself without a partner in consequence of the conductor's choice, returns to his place, unless he can find a compassionate lady in the circle who will consent to waltz or promenade with him.

No. 11. The first couple sets out. After the waltz or promenade, the lady makes a knot in one of the four corners of a handkerchief, which she presents to four gentlemen. He who hits upon the knot waltzes or dances with her to her place.

No. 12. Two couples set out with the waltz or promenade. After having made sundry circuits, they ought to approach each other, the gentlemen changing the ladies without losing the step or the time. After having having danced with each other's lady, each takes back his own, and regains his place.

No. 13. The first couple sets off, when the gentleman leaves the lady in the middle of the room, and delivers to her a hat. All the gentlemen come and form a circle about the lady, with their backs turned to her, and going very quickly to the left. The lady places the hat on the head of one of the gentlemen, with whom she makes a *tour de valse* or a promenade. The other gentlemen return to their places.

CONTRA DANCES.

VIRGINIA REEL.

First gentleman down the centre half way, foot gentleman up at the same time to meet lady. Balance there, and return to places. First gentleman and foot lady the same. First lady and foot gentleman meet and swing with left hand and back to places. First gentleman and foot lady the same. First lady and foot gentleman meet and swing with right hand and back to places. First gentleman and foot lady the same. First lady and foot gentleman meet and swing with both hands and back to places. First gentleman and foot lady the same. First couple give right hands and swing once and a half round, swing second with right hand, partner with left, third with right, partner with left, fourth with right, partner with left, fifth with right, partner with left, sixth with right, partner with left, up centre with partner, and swing, all lead round (ladies to right, gentlemen to left), all up centre, first couple down centre to foot, and stop.

MONEY MUSK.

First couple join right hands and swing once and a half round, go below second couple (the first lady goes below second gentleman on the outside, first gentleman at the same time goes below and between second and third ladies), six forward and back, first couple swing three-quarters round, first gentleman goes between second couple (on the inside), first lady goes between third couple inside, six forward and back, first couple swing three-quarters round to place (below one couple), right and left four.

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 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 same couple, balance, four hands round (on each side), same four down the centre, and so forth.

CHORUS JIG.

First couple down the outside, up, down the centre, up, cast off, swing contra corners, balance, and turn to places.

SOLDIER'S JOY.

Form as for Spanish Dance. All forward and back. Swing the opposite. All balance partners, and turn. Ladies' chain. Forward and back. Forward again, and pass to next couple.

UNCLE JASPER'S REEL.

Balance six. Chasse half round. Balance again. Chasse round to place. First four cross hands half round. Swing partners. Cross hands round to place. Leading couple swing quite round. Chasse down the centre. Back. Cast off. Right and left.

OPERA REEL.

Six couples in a set. First couple balance. Down the centre to the foot of set. Second couple balance. Down the centre to foot of set. Four right and left at the foot. Both couples up the centre. First couple down the outside and remain at the foot.

LADY'S TRIUMPH, OR KATT'S RAMBLES.

First lady join right hands with second gentleman down the centre; first gentleman down after them takes his partner by the left hand, joining his with right second gentleman's left, behind the lady, up in that position to place; first gentleman and second lady down the centre, first lady after them and up as before to place; first couple down the centre, back, cast off, right and left four.

HULL'S VICTORY.

First couple join right hands, and swing half round; first lady give left hand to second gentleman's right; balance four in a line; first lady swing with second gentleman, first gentleman swing with second lady at same time, and pass partner; join hands again with second couple, balance four in a line, swing to places, down the centre with partner, up, cast off, right and left four.

THE TWIN SISTERS, OR THE MERRY DANCE.

First two ladies join hands and chasse across the set and back (first two gentlemen chasse across single on the outside and back at the same time), first two gentlemen join hands and chasse across (ladies on the outside at same time), back, first couple down the centre, back, cast off, right and left.

MISS MACLEOD'S REEL, OR THE ENTERPRISE AND
BOXER.

First couple down the centre, turn half round (lady on gentleman's side, gentleman on lady's side), cast off, ladies' chain, promenade four, forward and back, cross over to place.

CHARLEY OVER THE WATER.

Fore and after. Two couples stand in a direct line, partners facing each other. All balance; straight right and left or Highland chain (this is repeated two or three times); a lady and gentleman stop in the centre, and balance; straight right and left. Other couples the same. Repeat at pleasure.

POP GOES THE WEASEL.

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.

FISHER'S HORNPIPE.

First couple down the outside, up, down the centre, up, cast off, swing six hands quite round, right and left.

FIDDLE-BOW REEL.

First couple balance, cross over, and go down outside below two couples; first couple balance again, cross over, and up outside to places; first couple down the centre, back, and cast off; right and left four.

RUSTIC REEL.

Each gentleman has two partners. Form as for Spanish Dance. Each gentleman chasse with right-hand lady opposite and back; chasse out with left-hand lady opposite and back; all forward and back; pass through to the next couples.

DURANG'S HORNPIPE.

First lady balance with second gentleman, turn with partner; first gentleman balance with second lady, turn with partner; first couple down the centre, back, cast off one couple, right and left with same.

SPEED THE PLOUGH.

First four cross right hands half round, left hands back; first couple down the centre and turn half round, up and cast off (on the opposite side); ladies' chain; forward four, and swing to place.

NEW CENTURY HORNPIPE.

First couple balance, swing once and a half round; ladies' chain; first couple balance again, and swing once and a half round to place; right and left four.

RICKETT'S HORNPIPE.

First six balance and swing half round; balance again and swing to places; first couple down the centre, back, and cast off; ladies' chain.

FRENCH FOUR.

First couple balance and cross over (go below one couple), balance again, and cross back to places; first couple down the centre, back, cast off, right and left four.

COLLEGE HORNPIPE.

First lady balance to third gentleman, turn the second gentleman; first gentleman balance to third lady, turn with second lady; first couple down the centre, back and cast off, right and left.

THE GRACES.

First couple cross over, down the outside below two, up the centre to place; swing with second lady once and a half round; first couple raise their hands, and the second lady pass under to place; swing three hands with second gentleman; first couple raise their hands, and second gentleman pass under to place; right and left.

LIFE LET US CHERISH.

First lady down the centre with second gentleman, back, and the lady cast off; first gentleman down the centre with second lady, back, and the gentleman cast off; first four balance, half right and left, balance again, half right and left to places.

ARKANSAW TRAVELER.

Balance first six; chasse half round; balance again; chasse 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, cast off, right and left.

IRISH WASHWOMAN.

First three-couples forward and back; all turn partners half round; six forward and back again; all swing partners to places; first two couples down the centre, back, first couple go below second couple; right and left four.