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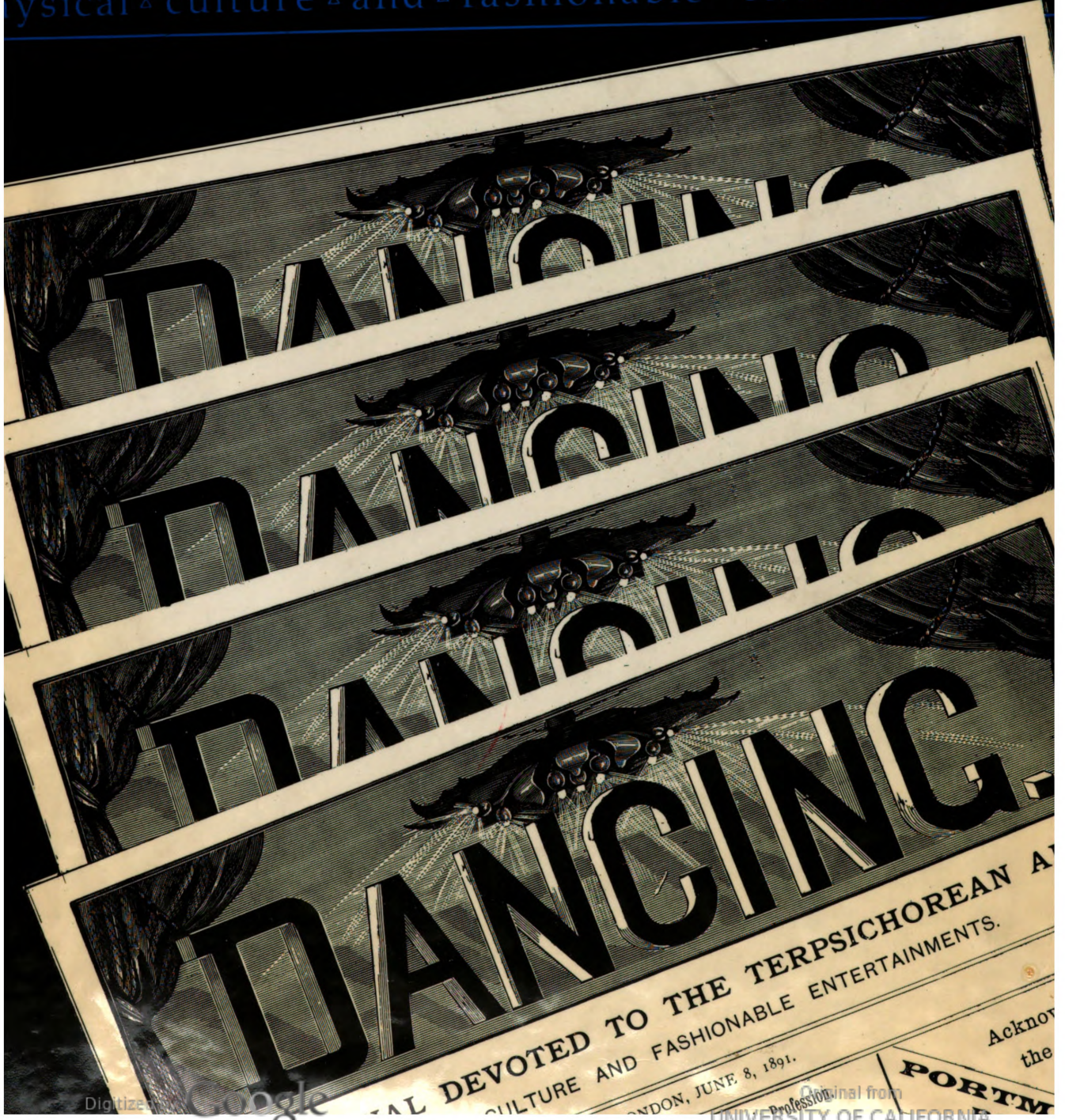
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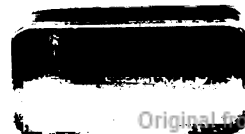
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DANCING

journal devoted to the terpsichorean art
physical culture and fashionable entertainment





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DANCING.

A journal devoted to the Terpsichorean art,
physical culture and
fashionable entertainments. London.
June 8, 1891 to May, 1893.



**A JOURNAL DEVOTED TO THE TERPSICHOREAN ART,
PHYSICAL CULTURE AND FASHIONABLE ENTERTAINMENTS.**

Robert Morris Crompton: Editor.



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Editor for Press of Terpsichore Limited: Robert S. Williams

Index: Alison T. McMahon

Cover design: Craig Allen

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Production Manager: Steve Banhidi

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*To H. S. W.
With great
appreciation*

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PREFACE

DANCING proudly professed to be the first periodical publication in England solely devoted to the terpsichorean art. Its *raison d'être*, according to the original advertisement in Appendix I, was to serve all the interests and sectors of the dance community. However, the most important function of the journal was to rebuild and promote the rightful sense of legitimacy which, it was thought, was lacking in the art and profession. This philosophy was expressed by one writer in the first monthly editorial: "... our chief aim will be to secure for dancing the restoration of its ancient prestige, and an acknowledgement of its title to a prominent place among the fine arts" (p.3b). In pursuing this goal, subsequent editorials dealt with such important contemporary concerns as the large number of fraudulent dance instructors who taught to make quick money, while they debased the art and demeaned its genuine teachers. In response to this situation, DANCING led the call for the establishment of an organization whose purpose it was to certify and supervise legitimate professionals while it warned the public about the many practising charlatans.

Information about the brief history of DANCING is scarce and any insights at this time must be gleaned from its own pages. None of the standard reference books or dance bibliographies mention this journal and the only library which catalogues it is that in the British Museum.

As exciting as it is to find such a rare publication, the problems it presents are formidable. Even the most basic questions remain to be answered. How did the paper come into being? What impact did it have on the dance community? Who were the publishers, the "syndicate representing Dancing and Journalism", mentioned on page 291? Who were the staff writers and correspondents? Who, if any, were the other editors besides R. M. Crompton? Who was R. M. Crompton? Why did this journal disappear after only two years of publication?

DANCING appeared in monthly installments from June, 1891 to May, 1893, each issue following the same format: twelve pages, numbered from 1 to 12, with the banner at the top of page 1, and advertisements directed to the dance community covering the remainder of that page and pages 2 and 12. For the sake of clarity in the Indexes of this reprint, the pages have been renumbered sequentially from 1 (i.e. the first page of Vol. I, no. 1) to 288 (i.e. the last page of Vol. II, no. 24). Inside the journal there were series of articles which carried over from one issue to the next for varying periods of time. "Foreign News", "Fashionable Notes", "Provincial News" and "Famous Dancers" all helped to give the publication a sense of continuity and stability.

It quickly becomes apparent when one reads DANCING that the quality control and copy editing were not as professional as they could have been. Mistakes can be found in every edition, from the placement of the incorrect month at the top of the page (for example, p.45) to the transposing of letters throughout the text. Proper names also caused problems for the editorial staff. Fanny Ellsler's name was spelled "Esler" on page 4a and "Ellsler" on page 52b. Unfortunately, more serious errors can also be found. On page 178a the word "Paris" is incorrectly repeated in one sentence. The work on stenochoregraphy attributed to "St. Paris" should be, in all likelihood, Saint-Léon.

Besides the mechanical errors, there are the inevitable problems which come from the historical misconceptions which the writers laboured under. It should be pointed out that rigorous dance scholarship is a twentieth-century phenomenon. Even today, ideas and theories which were assumed to be true a decade ago are being reconsidered in light of newly discovered evidence. It is an important part of the historical process to appreciate how earlier historians perceived the evolution of the art and how they interpreted or emphasized contemporary events. Therefore, one shouldn't discount any information contained in this journal as simply being wrong. Rather, this information has only been superseded by later research. With this awareness, DANCING becomes an important primary source for past secondary source material.

In the preparation of the Indexes for this reprint, numerous sources (listed in the Bibliography) were consulted for the verification of the proper names. However, because of the nature of the magazine, it was frequently impossible to find in other works the names of the people and organizations which are mentioned here. Therefore, it is hoped that one of the benefits of this reissue of DANCING will be to bring many people who were important in the late nineteenth-century dance world out of total obscurity.

DANCING will also aid modern researchers because of its listing of important dates and occasions in the social scene of the day — information which may not be found elsewhere. For the reconstructionist, though only one actual step pattern is given (p.221b), DANCING presents a unique primary source of reference for the better understanding of the fads, fashions and the overall social structure in which everything from carpet dances to royal receptions took place.

* * *

Although the original copies of DANCING from which this reprint was taken are in remarkable condition for their age, some of the pages, especially those of the earliest issues, are frayed and stained. As many of these imperfections as possible have been cleaned, touched up or removed from the film by which the new plates were made. It should be mentioned, too, that the original nineteenth-century printing of DANCING was not exact at all times. Specifically, the line of print came very close to or ran off the edge of the front page of several issues. Nothing, of course, can be done today to correct these errors. However, attempts have been made to correct those instances where the plates for the original pages were set off centre or slightly askew.



A JOURNAL DEVOTED TO THE TERPSICHOEAN ART,
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VOL. I.—No. 1.

LONDON, JUNE 8, 1891.

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LONDON, JUNE 8, 1891.

Our representatives are requested to kindly forward their literary contributions, addressed to the Editor, 54, Berners Street, London, W., not later than the 5th of each month.

TO OUR READERS.

UNDER the most favourable auspices we could desire, this journal to-day makes its first appearance before the public. The extraordinary amount of interest with which its advent has been awaited by the dancing profession generally, argues well for its popularity and future success. Barely three weeks have elapsed since we first issued a private circular to teachers of dancing, announcing our intention to publish these pages; yet in this brief interval we have been inundated with letters of congratulation from all parts of the United Kingdom approving the step we have taken, and, with an unanimity that is remarkable, expressing astonishment and regret that a paper of this kind had not been published years ago. This complimentary correspondence is all the more cheering for the hearty good wishes and promises of material support which is conveyed therein, and for the significant absence of any declared doubt or misgiving as to the scope or utility of the enterprise. We are deeply grateful for so much encouragement, and sincerely tender our thanks to all who have so kindly shown their appreciation of what we propose to do in their behalf. This general endorsement of the task we have undertaken may be accepted as a most favourable omen to success, and an implied token of good-will which we shall ever strive to retain and deserve. Our career at its beginning could scarcely have been attended with pleasanter episodes, the remembrance of which already seems to impart to our duty a less arduous character than it previously presented. Under the circumstances, it is perfectly

safe to conclude that the remarkable concensus of opinion so powerfully manifested by the profession, will also be shared by the countless multitudes who take delight in the enjoyment which dancing yields.

The programme of our policy might almost be surmised. Everything that tends to the advancement of the art we have espoused, and to which we are devotedly attached, will be steadfastly supported. The wide field thus opened for discourse will embrace the advocacy of every measure calculated to extend the pleasurable influence of dancing amongst all classes; the adoption of a high standard of teaching by exponents of the art; and a more careful study of its theory and practice by students. Our leaders of fashion will be approached with a view to their exercising the same care and discrimination, when inviting guests to a dance, as they do in selecting the right people to form their dinner parties. If only those qualified were asked to participate in the dances of Society, more pains would be taken by dancers generally to render themselves thoroughly proficient.

The reaction that has lately taken place in the highest circles, in favour of greater variety in their terpsichorean amusements, as evinced by the remarkable *penchant* for fancy dancing which at present exists amongst them, we shall do our utmost to encourage. This evidence of an improved taste for choreographic attainments will serve as our text in an endeavour we shall shortly make to contravert the oft-repeated assertion that the English race are lamentably deficient in dancing skill, when compared with other nations. No opportunity will be neglected that affords the least chance of exposing any abuse of the art that may come within our knowledge, nor of denouncing the slovenly teachings of the large number of self-styled professors who have invaded our ranks, and whose miserable efforts to impart a science, the very rudiments of which they have not mastered, is mainly responsible for the deplorable amount of bad dancing prevailing at the present time. It will be our duty to warn the public against these charlatans, who have already brought no little discredit upon our honourable calling. The agitation which has been initiated for the formation of an Association of qualified teachers, will receive our warmest approval and assistance. In short, our chief aim will be to secure for dancing the restoration of its ancient prestige, and an acknowledgment of its title to a prominent place among the fine arts.

The indulgence of our readers is respectfully solicited for any shortcomings which our maiden efforts may display, either as regards the quantity, quality, or classification of the contents of these columns. We simply ask that this Number may be accepted as an earnest of what we hope to accomplish ultimately when our work is properly developed, by such corrections and improvements as experience and advice can suggest.

A BRILLIANT success, during the coming season, is predicted for the Misses Esmé Woodford and Kate Milner, who, under the name of *Dos flores de Andaluçia*, sing Spanish duets, with double guitar accompaniment, in the most charming and finished manner.

EDITORIAL NOTES.

WHATEVER sanguine hopes we might previously have entertained as to our future prospects, we scarcely expected to find our appeals for practical support responded to in the liberal manner it has been. One gentleman has forwarded a subscription for fifty copies, which he is confident he can increase to a hundred in the winter season; another has given a six months' order for two dozen copies, whilst many have subscribed for duplicate copies in smaller numbers. If only a tenth of our fellow workers in art were animated with the same zeal in this cause, our success would be more than assured.

WE have already received a large number of applications from provincial teachers for permission to act as our representatives for the districts in which they reside, and appointments have been made; but several important towns still remain unrepresented. Before our next issue, we shall be able, no doubt, to complete the list.

It has been thought by some that our *debut* would have been more opportune at the commencement of the regular dancing season, when balls and parties are in full swing. We were inclined to this opinion ourselves at first, but on reflection we decided that our appearance during a time of the year when teachers have most leisure, would enable us to get into proper working order before the regular dancing season began, and at the same time give the profession a better chance of considering in what manner they can best promote the scheme.

It is most amusing to observe the frequency with which newspaper critics introduce the names of Mdme. Taglioni, Fanny Esler, Carlotta Grisi, and the divine Cerito, whenever they are required to notice the production of a new ballet. From their point of view no other artistes are worthy of mention, when dancers of the present day are sought to be compared with those of the past. The quartette above mentioned were certainly the shining lights of the profession in their time, as were also many others we could mention who are generally ignored by newspaper critics. It should be remembered, however, that in the "good old times" audiences were less exacting and more easily pleased than are those of to-day. We deny, altogether, that choreographic skill at any time ever attained a higher degree of perfection than can be witnessed at either the Alhambra or Empire Theatre, in the ballets which are now produced there.

A NEW DANCE.

THE monarch who offered a heavy reward for the invention of a "new pleasure" should have lived in the year 1891. We are informed by Mr. R. M. Crompton that Society is about to be—in fact that gentleman claims that it *is* being—agitated by a "new pleasure" in the shape of a new dance introduced by him. This is no patchwork square dance culled from the different figures of all the square dances in existence, but a new, decidedly bold, and distinctly original departure in round dances. Mr. Crompton—to whose work on dancing we refer in another column—is recognised as a leading authority amongst professors of dancing, and ten minutes' conversation with him is sufficient to show that he is no mere surface student of the art. He approaches its study in the spirit of a high priest bound to uphold, protect, foster and preserve it in all its essential and not merely its superficial beauty and genuineness. A round dance emanating from the mind of such a representative of the art may

be taken for granted as being distinctly original, pretty, musical and graceful. Such undoubtedly is "Iolanthe," the new dance. Mr. Crompton has been good enough to afford us a private view of "Iolanthe," danced by himself and one of his lady assistants. We may ourselves fairly claim to be experienced judges of dancing, and we have no hesitation in pronouncing the new dance to be altogether charming. It is *avant tout*, highly graceful and one feature in favour of its probable great success, is that the lady looks even far more graceful than the gentleman in performing the various pretty movements it embodies. We should hesitate to vouch that all ladies in executing the new dance would impart to their movements the same charmingly undulating grace of step and motion as did the accomplished lady who acted as Mr. Crompton's partner. Nevertheless, "Iolanthe" leaves open a wide field for the exercise of feminine gracefulness and for pleasing competition amongst dancers in the various degrees of grace and perfection with which the dance is executed. This, we repeat, is a feature sure to recommend it to the fair sex, who always have an eye, above all things, to graceful and beautiful effects. And what dance has a ghost of a chance if it does not recommend itself to them? There is more grace of movement and effect in "Iolanthe" than even in the waltz itself. It is a charming gift to the Terpsichorean art, and we both wish and predict for the new dance a great success.—*Civil Service Guardian*.

THE new Society dance "Iolanthe," occupies the unique position of having achieved an immense success in the most aristocratic circles, almost before its existence has become known to the dancing profession generally. Unlike other dance novelties, it has required no extensive advertising, nor are its chances of becoming fashionable problematic. It is already popular, and has formed the leading feature at many country balls and private parties in Town during the last months; in fact nothing, of the kind has elicited so much enthusiasm or acquired so rapid a popularity since the introduction of the Polka, which took the Town by storm and became a perfect mania in the fashionable world of 1844. There can be no doubt that what has received so marked an approval from the leaders of fashion will soon be in great request amongst all classes of dancers. The above indisputable facts are sufficient to induce every teacher of dancing in the kingdom to become acquainted with the latest addition to choric science. The prevailing taste evinced by the upper classes to learn fancy dancing, together with the introduction of this latest ball-room novelty, may be taken as a significant sign that there is really a desire for more variety in Terpsichorean pleasures. This is a most gratifying circumstance, and may be regarded as a very hopeful prospect for the future, as it cannot fail to be pecuniarily advantageous to the profession at large. A few leading teachers in London, who have just acquired the new dance, are unanimous in their praises of its animated and exhilarating movements. To see it performed is in itself enough to evoke a desire to learn it. The stereotyped question which has so often greeted other introductions, "Will it be danced or become fashionable?" need not be asked in this case. It *is* danced, most extensively, and by the very people of all others who can make it fashionable. It cannot, therefore, in any sense be considered an experiment. The music of "Iolanthe" consists of a specially arranged medley of airs, including the popular air "Pas de Quatre" from "Faust up to Date," the "Pas de Deux" from "Ruy Blas," &c., and is published by Messrs. Ascherberg & Co., of Berners Street, W.

Foreign News.

NAPLES.

(LETTER FROM OUR OWN CORRESPONDENT.)

LORD LYTTON'S works contain numerous passages relating to certain of the fine arts, in terms which appear to disparage, not so much those arts themselves, as the intellects of those who cultivate them. Musicians especially come in for a full share of this kind of contempt.

It must be remembered, however, that in these cases, it is not the author who speaks in his own name: he puts the sentiments in the mouth of some fictitious person whose ideas and tastes are very far from being those of the author himself. A sarcasm thus expressed may sometimes acquire the quality of an indirect compliment; and certainly, when some foolish or vulgar person is represented as uttering scornful words against music we need not conclude that the author of the book is himself insensible to the beauties or merits of the art.

In some cases, too, a writer will assume throughout a work, a fictitious personality, as well as a pretended name, and utter sentiments in accordance with the assumed character, never intending that we should mistake them for the *bona fide* opinions of the author himself. In some such way we must, I suppose, interpret the words of the aforesaid author that "if there were nothing foolish in dancing, there would be nothing ridiculous in the spectacle of wise men dancing."

Is there? Much will depend on the temper of the spectator. Michal, the daughter of King Saul, found her husband's performance eminently ridiculous, even contemptible; but I do not know that we are invited to admire the character, or sympathise with the opinions and tastes, of that lady. We are not told whether she had been invited to join in that exercise, but it is certain that she did not do so; for we read that she looked through a window to see it.

A Scottish writer of eminence observes that "David danced before the Ark: but how if the Moderator* were to do so on his way to the General Assembly?"

There is no knowing what may happen, though for ages instrumental music has been excluded from the Scottish worship, in spite of the precedent afforded by that royal dancer; and now the organ has found its way into their churches. Who can say where innovation will stop? I suppose, however, it will be long before the Moderator's stops on his way to church acquire the exuberant activity attributed to the Psalmist.

But why should they not? Nobody doubts that David's was a religious exercise fully as much as the most decorous religious procession can be considered so. Well, there are reasons why his example may not be too closely followed. (1) David was yet a young man, and had been from his childhood trained in every bodily exercise of war and peace. Without going so far as to assert that most modern ecclesiastics are stiff in their joints, we may fairly suppose that the habits of none of them are favourable to violent gymnastics. (2) The spectators must be considered. We are all accustomed to associate dignity, responsibility and experience with a certain time of life, and hence with

* The Moderator is the President of the General Assembly of the Church of Scotland, which meets yearly in May.

a certain gravity of movement, which is perhaps what Lord Lytton really means. There is certainly something comical in the rapid movements of an old man, though there need be nothing contemptible. We can laugh at, but we cannot despise Mr. Pickwick for that display of activity which caused Mr. Weller to say "Blest if I don't think his heart must have been born five and twenty years after his body." A certain air of repose, however, is seemly for grey hairs, and it is only on the burlesque stage that we should expect, or care, to see a centenarian "turning 'ead over 'eels for a 'apeny."

There are, however, other reasons why dancing, though claiming its place among the fine arts, cannot be admitted with them into the service of the church; and, if the foregoing remarks appear flippant, I will be serious now.

The Christian religion not only permits, but especially encourages, the free and thankful use of all innocent things which contribute to healthful and cheerful life: such things, for example, as were prescribed in the Mosaic Code—feasting, &c. All which are therefore allowable in reason to us, but it does not follow that they should all be admitted into the symbolical worship of a religion which does not profess to have its complete enjoyment in the present. All religious sects, even the most Puritanic, render tribute to the instinct of bodily movement as expressive of emotion, whether it be in the dances of some of the ruder sects, Shakers and others, in processions by the Ranters, ancient and modern, or in the genuflections and similar actions of the Ritualists; there is perhaps scarcely a communion where different functions of worship are not accompanied by some change of position.

Now dancing is undoubtedly a spontaneous expression of exuberant vitality and bodily health; and the least Puritanic of muscular Christians must admit that the Servants of the Cross do not meet to celebrate the glories of the present life. On this account what is called Christian Art has taken little account of those bodily movements in which the antique sculptors delight. And it is to Greece that we must look, if we wish for the best possible record of dancing in its most artistic form, as associated with sacred ceremonies. But the Greek civilisation and the Greek language are things of the past—supplanted in political power by Rome, her literature only has been revived in modern times, and all her glories are scattered among the nations of the world, whether in letters, philosophy, sculpture, architecture, or in any of those arts which can be buried and revived. Such an art as dancing, if not kept alive by tradition, is likely to perish altogether.

Where in the world can we look for any traces of the movements which were common, and which inspired the statuary of ancient Greece? We know that South Italy was known as Magna Græcia, or Greater Greece, and this was no idle name until the iron power of Rome crushed out of the lower part of this peninsula almost all traces of Greek civilisation. I say almost all, for in the language of South Italy there are more than a few traces—in the people themselves there are innumerable evidences of Greek descent; and it has been claimed by a writer of considerable erudition and merit that the pantomimic gesture which distinguishes the Neapolitan race is absolutely identical both in its movement and in its meaning with that of ancient Greece.

I propose in a future letter, if you will allow me, to give some brief account of this theory in relation to the Neapolitan School of Dancing.

ANTONIO MIRICA.

AMERICA.

At a recent convention of the National Association of Teachers of Dancing of the United States and Canada, several dance novelties were submitted for approval. First on the list was the "Assembly Gavotte," danced to galop music, which is intended to open a "small and early" in place of the promenade or grand march. Any number may participate, and the figures include rapidly-changing circles, spirals, horseshoes, squares, and polygons. Among the round dances produced were the "Oxford," a sort of schottische; the "L'Eclair," done to gallop time; the "Portland," combining polka and waltz steps; the "Mettlesome," and the "Vienna;" but the new dances likely to secure public approval are the "Bizarre" and "Fascination," both waltzes. The latter is intricate and graceful, the former spirited. Only two "square" dances were accepted by the convention—the "Elite" Lancers and the "Melange" Quadrille. We learn, however, from a contemporary, that the American dancing masters are hopelessly divided, and that their opposite views are expressed with as much vehemence as the differences of Republicans and Democrats. Already one convention has been held, but the new dances they advised were denounced by the other school as "rough and romping." Another convention is to be held in July to decide the business. But with the fevered passions which have been aroused, it is doubtful whether any real good will result. It is to be hoped, however, that an internecine war will be averted.

SUGGESTED BRITISH ASSOCIATION OF DANCING PRECEPTORS.

IN last February's issue of *The Period* there appeared an article deploring the fact that at present there exists no society or union in this country associated with the dancing profession, and advocating that one should be immediately established. Such a confederation of qualified teachers, it was urged, would not only be a great advantage to the public in facilitating their selection of reliable instructors, but also tend to elevate the status of its members collectively and individually, and enable those seeking tuition in dancing to discriminate between legitimate teachers and impostors. In drawing attention to this matter the Editor of *The Period* generously offered to assist in the promotion of such a society, and solicited opinions on the subject from the profession. In response to this invitation several London and provincial teachers wrote, warmly approving the proposal to form an association of some kind amongst themselves, and promising to co-operate in any scheme that might be originated to secure the object sought. These letters appeared in subsequent editions of *The Period*, but as we consider the discussion of such a question would be more appropriately continued in these columns, we have requested the Editor of *The Period*, to whom we have expressed our obligations for the service he has already rendered, to sanction such a course being taken. To this proposition he readily assented, and desired that we should reprint two of the most recent contributions he had received on the question. These are given below.

TO THE EDITOR OF "THE PERIOD."

SIR,—I have read with much interest the correspondence in your columns on the "Dancing Question." Although in England no attempt seems till now to have been made to form an Association of Teachers, such an attempt was (and I think I may say, successfully made) in Scotland, in the year 1884, when

the "Scottish Association of Teachers of Dancing" was formed at Glasgow. This Institution is still in existence, and under the able presidentship of Mr. J. F. Wallace, of the Glasgow Dancing Academy, is doing a good work. The difficulties referred to in one of your letters, no doubt still hamper the operations of the Institution, but, on the whole, its progress is very encouraging, and its members hasten to assure their English brethren of their hearty sympathy and goodwill in the scheme which is now under consideration. I may, perhaps, be allowed to give, in his own language, the views on the subject of a leading member of the Scottish Association. "Previous," says he, "to the formation of the Association we were teaching in our own particular way and style, according to our own ideas and tastes, and without any concert or unanimity, and any person taking a fancy to be a teacher had (as, unfortunately, he still has) the right to designate himself Professor of Dancing. To give my own experience in a nice little suburban town where I have taught for over twenty years, and where there is only room for a single teacher, I have had to suffer from the competition of a *Stonemason* who, having taken into his head to teach dancing, has, by charging little more than half my own very moderate fees, deprived me of considerably more than half my pupils. Now, however, matters are much improved. The members of the Association do not encroach upon each others' preserves. Examinations are held by duly qualified and experienced teachers. Certificates are granted to the members after examination, which are guarantees to the public that they will really get what they pay for; and last, but not least, something like uniformity of style has been secured. All now wanted is that the advantages of the Society should be more widely known, and that all qualified teachers throughout the United Kingdom should co-operate in forming a strong Society." I would suggest that so soon as the English Association is formed, a conference should be held without delay either in London or Edinburgh, in order to discuss the best means of carrying out the common purposes of such Association and also to take steps to encourage the promotion of a similar Institution in Ireland. I understand that there is a Society of Professors of Dancing in France. The rules of this Society should be obtained, and such of them as are likely to be of use taken advantage of.

Yours truly,
JOHN SERVICE,
Solicitor, Glasgow,
Secretary of the Scottish Association of
Teachers of Dancing.

TO THE EDITOR OF "THE PERIOD."

SIR,—I have read with much interest your article on the formation of an "Association of Dancing Masters," and the subsequent letters in reference to it, and shall be glad if you will allow me space to say a few words on the subject. Your correspondents seem to be unanimous on one point, viz., that the formation of such a Society would prove a decided benefit, both to the teachers of the Art and to the public, and I cordially agree with them; but I venture to think that they will find the task a much more difficult one than they evidently suppose. In the first place, to be of any *real* benefit the Association should consist of properly trained teachers who thoroughly understand their profession. If everybody who chooses to style himself or herself a "Teacher of Dancing" is to be admitted, it stands to reason that it would not be a wise policy for a really competent teacher already possessing a good connection, to associate himself with the movement;

on the contrary, I think it would rather add to his status to keep aloof from it. If, on the other hand, none but those who are thoroughly acquainted with the technique of the Art are admitted as members, it may prove of great benefit to all, and would certainly do a great deal towards raising the standard of dancing in this country. Now this brings us to the point which I am afraid will be the great stumbling block, *i.e.*, Examination, without which in my opinion it will be impossible to bring the projected Association to a successful issue. There are, of course, many splendid teachers in London and the provinces, but they differ widely in their ideas of what is right and what is wrong, both with regard to teaching and dancing; and, in the absence of a recognised text book, who is to decide which of our best known professors is the most capable of judging the abilities of his brother teachers? Such a question as this can only be decided by ballot. Obviously, then, the first thing to be done is to call a meeting of those masters who sympathise with the movement, but this cannot be done without money. Advertisements to make the meeting known to such as wish to attend, and a room in which to hold it, etc., must be paid for, and it is not to be expected that any individual master will provide these things out of his private purse. Therefore I beg to suggest that every dancing-master who really wishes this Association to assume a practical form, will write to you, Mr. Editor, announcing his willingness to subscribe something towards a fund for defraying the preliminary expenses. If, for instance, a hundred professors could be found who would promise half-a-guinea or a guinea each, that would be something to make a start with. This sum could be handed over to some member of the profession in London, who could be depended upon to take an interest in the success of the movement, with instructions to fix a day for a meeting, and I should think that no better man could be found for the purpose than Mr. R. M. Crompton, of the Berners Street Academy—the subject of a recent article in your paper—who is undoubtedly the recognised authority on matters connected with dancing, and who has done more for this Art than any other teacher in England. Of course this is only a suggestion. That gentleman may not be willing to undertake this work, but he might at least be approached on the subject, and, knowing how passionately fond he is of his profession, I venture to think he would not refuse to work for its advancement. I shall hope to see in your next issue that some definite plan of action has been arranged, so that this attempt to form an "Association of Dancing Masters" may become an accomplished fact, and not meet with the fate of former endeavours. I shall be most happy to guarantee my share of the preliminary expenses if some plan as I have mentioned is determined upon, and meets with general approval; and I have no doubt that a sufficient number of guarantors will be readily found. Trusting I have not intruded too much on your valuable space, and thanking you in anticipation for the insertion of this letter,

Faithfully yours,
GIOVANNI VINIO.

EXETER ACADEMY OF DANCING.

[We shall be glad to receive additional correspondence from teachers of dancing in reference to the practical suggestions offered above, and, in the course of the controversy, occasion will be found to give expression to our own opinion on the subject.]

HER MAJESTY'S STATE BALL.

By command of the Queen, the first State Ball of the season was given at Buckingham Palace on Wednesday evening last, and was attended by all the notabilities of distinction at present in London, the diplomatic circle being unusually well represented. The Prince and Princess of Wales took the place of Her Majesty, who of course did not attend. The other Royal personages present were their Royal Highnesses Princess Victoria and Maud of Wales and his Royal Highness the Duke of Clarence and Avondale; their Royal Highnesses the Duke and Duchess of Connaught and Strathearn; the Prince and Princess Christian of Schleswig-Holstein, accompanied by their Highnesses Princess Victoria and Princess Louise of Schleswig-Holstein and his Highness Prince Albert of Schleswig-Holstein; his Royal Highness the Duke of Cambridge; the Duchess of Teck, the Duke of Teck, and Princess Victoria Mary of Teck.

Dancing commenced about eleven o'clock, immediately after the arrival of the Royal party. The following is the programme of the dances and music:—

Quadrille, "La Cigale"	Coote.
Valse, "Wellen und Wogen"	Strauss.
Quadrille, "Les Pompiers de Nanterre"	Desormes.
New Valse, "Avant le Bal" (first time)	Coote.
Quadrille, "Belle Vue"	Fahrbach.
Valse, "Manolo"	Waldteufel.
Lancers, "Maid Marian"	De Koven.
Polka, "Eljen"	Fahrbach.
Valse, "Ma Belle Adorée"	Dudley Roy.
Quadrille, "Les Noces d'Olivette"	Arban.
New Valse, "L'Etoile Polaire" (first time)	Waldteufel.
Valse, "Puppen Fee"	Bayer.
Quadrille, "Jeannette et Jeanneton"	Arban.
Valse, "Joie Envolee"	Waldteufel.
Lancers, "Gondoliers"	Bucalossi.
Polka, "The Lyric"	Lila Clay.
Valse, "Florine"	C. Lowthian.
Galop, "Schlaraffen"	Czibulka.

Coote and Tinney's band were in attendance.

ARRANGEMENTS FOR THE MONTH.

WEDNESDAY, JUNE 10th.

Royal Engineers Ball at Chatham.

THURSDAY, JUNE 11th.

Subscription Ball, Portman Rooms, Baker Street, W.

FRIDAY, JUNE 12th.

Royal Artillery Ball at Woolwich.

MONDAY, JUNE 15th.

Mr. Gordon Watson's Ball, Portman Rooms, Baker Street, 9 p.m.

THURSDAY, JUNE 18th.

Mrs. Meynel-Ingram's Dance.

TUESDAY, JUNE 23rd.

Dr. Andrew Browne's Dance, Portman Rooms, Baker Street, 9 p.m.

FRIDAY, JUNE 26th.

The Countess of Yarborough's Ball.
Mrs. Hollebhone's Ball, Portman Rooms, Baker Street.

MONDAY, JUNE 29th.

Mrs. Vandeleur's Ball, at her residence, 72, Cadogan Square, W.

THE Primrose Club recently gave a Cinderella dance at the Portman Rooms. It was very well attended, and to the lively tunes of the Club's band dancing was kept up without interruption, still we saw some very long faces among the gentlemen, and no wonder, as smoking was peremptorily forbidden, even in the refreshment room, when almost all ladies were away in the ballroom. This seems rather a mistake, and not likely to make the entertainments popular.

A WORLD'S CONGRESS OF DANCING MASTERS.

FROM an American correspondent we learn that an ambitious scheme is seriously contemplated by a section of dancing masters in the United States. This is nothing less than a conference of representatives of the dancing profession from all the civilised nations of the globe, who will be invited to assemble some time next year in London. Emanating from a source which we are bound to regard with respect, we are able to credit the originator of the proposal with well considered intentions.

The idea is interesting, and professors of dancing regarding it theoretically, and from a fraternal point of view, will perhaps at first sight find their sympathies to some extent engaged by the proposal. The dancing public, too, less versed in the practical considerations involved, may be led to anticipate that novel and highly interesting results might emanate from the deliberations of such a comprehensive gathering of experts. But at the outset, the suggestion must *avant tout* be regarded from a rigidly practical point of view. And subjected to this ordeal, it is, in our opinion, bound to be found not only wanting, but in all essential respects entirely futile. At the first application of practical analysis it appears in an almost comic light. We presume it would be proposed to hold the congress in England. In whatever country, however, the sittings were held, the members would be confronted with a veritable war of tongues, the only escape from such a dilemma being in the selection of only such delegates as were expert linguists. As an international gathering of linguists the congress would be most interesting, but the cause of dancing could scarcely be said to be entrusted to the most eminently efficient tribunal if its members were chosen not because they were the most accomplished experts on the subject of dancing, but because they were first of all proficient linguists. Interpreters, it may be said, could be employed. But this congress would be no little *coterie* of a dozen diplomatists, the bulk of whom know the leading "diplomatic" language. It would be a large assembly, and to translate every speech, or every interchange of remark into all or nearly all the languages known to the delegates, so that all might be *au courant* with the course of the debates, would be a comic impossibility. To confine the debates to any leading language would be equally unsatisfactory, if not completely impracticable. In the second place, if a reversal of the events of the day of Pentecost could be effected, and all men be made to speak in one tongue, we fail to see how any really fundamental or even considerable utility could emanate from the deliberations. In this case, doubtless certain secondary advantages to the advancement and betterment of the art in all its phases might result. But we think it would be a foregone conclusion that no country would ever give up its own national and distinctive style of dancing and embrace that of another, be it recommended by the most expert and unanimous congress the world could possibly produce. In every country the national style of dancing appears to be a natural and ineradicable emanation from the national characteristics. The vivacious and volatile Frenchman or Frenchwoman, for instance, will never be induced to prefer our—as we consider—graceful and elegant waltz step to the vivacious charm which, to them, is embodied in the step of their own country. And it is equally certain, we think, that English men and women will never "see" what appears to them to be the interminable and insupportable whirl of the French waltz. The Indian Nautch girl might perhaps, at some period

approaching to the mellenium, be induced to substitute one or the other for the slow and voluptuous, though not very artistic, movements which constitute the dancing she at present delights in. But on the whole, we think there is no practical hope of inducing "all the nations" to join in one universal style of dancing. Failing this, what fundamental object could move the deliberations of a congress drafted from all the corners of the earth? The financial question, too, is one of importance. Each delegate would probably be obliged to pay his own expenses. In the majority of instances we imagine such would be the case. And very few experts, however enthusiastic, would, we expect, be inclined to incur this considerable outlay for the benefit, not of themselves, but of the public—a view which does not involve any reflection upon their devotion to the art. The public, however much enjoyment they derive from dancing, would never subscribe the expenses of the congress. And here again is, we fear, another and final, fatal difficulty. A proposal of some possible amount of utility, might, perhaps, be a congress of English professors, at which various improvements, mutually advantageous understandings, and general information throughout the country might be arrived at. And if it could be generally decreed to have the waltzes everywhere played at a speed which human beings could comfortably and gracefully "keep up" to, one distinct blessing would be conferred upon the English dancing public. But a world's congress, however interesting, would, we fear, be foredoomed to futile results from all practical points of view.

ENCOURAGED, no doubt, by the success of his former skits on modern dancers introduced in his amusing songs "See me Reverse" and "See me dance the Polka," Mr. Geo. Grossmith, in his recent humorous recital, given before a crowded audience in St. James's Hall, presented a new sketch, which he calls "The Dances of Years ago." We had anticipated some sort of grotesque imitation of the stately movements of the Menuet or Gavotte; but we were disappointed to find that the "years ago" referred to a period less remote. The dances he alluded to particularly were the Shottische, Mazourka, Caledonians, and Varsoviana, which are by no means as obsolete as he would make out. As a matter of fact, a West-end professor of eminence, to our own knowledge, was recently requested by a fashionable company whom he was instructing in the "Waltz Minuet" and "Iolanthe," to teach them also the Mazourka and Varsoviana. It is therefore not at all improbable that the latter dances may again be seen in Society, especially when we note the indications that have been lately manifested for some variation from the monotonous recurrence of programmes containing no dance but the waltz.

MR. CORNEY-GRAIN, in his new sketch at St. George's Hall, indulges in some good-humoured chaff at the expense of the ladies, young and middle-aged, whose attachment to Terpsichore has now developed into an "up to date" craze for step-dancing. His refrain—

"With a hoppety-kick, and a one, two, three,
That's what they do in Societée!"

sang in his usual piquant style, is highly relished.

The "Alcyone Valse," by H. J. Maule, is a tuneful dance in the special style first introduced by the composer of "Venetia." It has the merit of being *dansant*, as our French neighbours call it, which is a great deal more than can be said of many modern vales.

PHILANTHROPIC DANCING.

At a charming villa near Paris a fashionable fête was lately given. Scores of pretty women were present, and the loveliest among the party, who was as famous for her dancing as for her beauty, turned to good account the great desire shown by the gentlemen the privilege of being her partner. At the commencement of the ball a young gallant, the flower of the clubs, hastened to be the first to ask her to dance.

"With pleasure," she replied, "twenty francs."

"Madam!" replied the puzzled cavalier.

"I said twenty francs, Monsieur."

"I beg your pardon, Madame," replied he, smiling, "there is a misunderstanding. I had the honour to ask your hand for a waltz."

"Ah, you are right," replied the lady, quickly; "there was a misunderstanding. I thought you asked me for a quadrille, but since it is a waltz it will be forty francs."

More puzzled than ever the gentleman wanted an explanation, which she gave him with a gracious smile; "Do you understand that I am dancing for the benefit of the poor? It is one louis for a quadrille, two for a waltz, and no reduction in price."

At this rate she had no lack of partners, and bravely and charitably danced to the close of the ball. Who but a Frenchwoman would have dreamed of such a source of revenue?

Apropos.—"Emmeline," writing in last week's *Modern Society*, says:—"What a comical notion is this fresh one, for girls to take up with dancing as a regular profession, and go out in sets and perform at parties! I suppose we shall get used to it by degrees, though at present there is such an Eastern smack about, much as though the guests were great, fat, lazy Orientals, not able to skip themselves, and having all their dancing done by proxy. This excuse may be made: it is one way of getting out of the difficulty of having a wealth of girls on hand in a ball-room, and hardly any dancing men; and a "grand ballet by ladies only" may prove the leading feature of the festive future. I suppose any gilded youths present will sit round in company with chaperones, parents, and the givers of the entertainment, and no more dream of seeking for partners than if they were guests at a Nautch away in Hindostan. Well, to carry out the idea thoroughly, the performers ought to go round with tambourines, afterwards asking for contributions like gipsies and opera characters do; the amateurs for charity's sweet sake, professionals for their own.

DANCING BIRDS.

A GENUINE *rara avis* has recently been discovered in the jungles of Australia. It is no less than a dancing bird. Two of the species have been seen together by a traveller, who at once communicated the circumstance to the Sydney Ornithological Society, by whom he was offered a large sum for their purchase. The birds are called "balladors" or dancers, from their habit of jumping up and down many times in succession, one bird alighting at the exact moment the other springs into the air. This exercise is performed with wonderful regularity, accompanied by a note which sounds like "to-le-do" uttered in turn, at slight intervals, by each bird—the first syllable "to" as the bird crouches for his spring; "le" when he rises in the air; and "do" when he alights. These "song and dance artistes" are also said to be remarkable for the perfect time they keep. This, however, is not the first time we have heard of the feathered tribe displaying saltatorial skill. There died, not long ago, in

New York, an old man who for more than fifty years was known as "Turkey Levy," a sobriquet he had earned by exhibiting, in a saloon he kept in Chatham Street, a troupe of three dancing turkeys. This ornithological *corps de ballet* was a great attraction for some time. Their performance took place in a large cage fixed on a raised platform, and an old man with a cracked violin provided the music for the entertainment. The moment he began to play the turkeys commenced their dance with a slow and stately measure, which, gradually becoming more animated as the fiddler fiddled faster, eventually ended with a ludicrously wild and frenzied motion, which created intense surprise and amusement. Old Aaron Levy kept his secret for a considerable time, until one night a party of inquisitive roughs upset the cage and found underneath a pan of burning charcoal. The bottom of the cage was of metal, and when the old man fiddled he kept time with his foot, which, pressing a concealed lever, put a bellows in operation, causing the fire to burn brighter, and when the metal got hot the turkeys began to dance. Finally, the Society for the Prevention of Cruelty to Animals put a stop to the brutal show.

A SAILOR'S VIEW OF THE QUADRILLE.

THE following nautical method of describing dancing was found among the papers of the late Admiral Sir Joseph Yorke, of facetious memory:—*Third Figure*—Heave ahead, and pass your adversary yardarm and yardarm. Regain your berth on the other tack in the same order; take your station with your partner in line; back and fill; fall on your heel, and bring up with your partner. She then manœuvres ahead, heaves all back; shoots ahead again, and pays off alongside you. Then make sail in company with her nearly astern of the other line. Make a stern board, and cast her off to shift for herself. Regain your place by the best means in your power, and let go your anchor.

THE "Renaissance" Dance Troupe, whose delightful entertainment, "A Vision of Versailles," proved such an attractive feature at last year's French Exhibition, are now booking engagements for evening parties, receptions, &c. They appeared two years ago during Commemoration Week at St. John's College, Oxford, and so great was the enthusiasm elicited by their performance on that occasion, that they have been re-engaged to repeat their entertainment at a garden party to be given by the Fellows of the same College on the 16th of the present month.

A LEARNED mathematician has computed that the average man who has attained the age of sixty years, must have walked a distance of over 300 miles whilst endeavouring to button a collar to his shirt. If this be so, it would be a more curious calculation to ascertain what proportion of time during the same period a dancing man would occupy in his frantic efforts to persuade a white neck-tie into the symmetry of a neat bow. The failure to produce a bow which shall be "a thing of beauty and a joy for ever," or at least for an evening, often causes much irritation and annoyance. All this, however, may now be avoided. Mr. T. Callow, of 84, Wardour Street, W., supplies a really first-class dress-tie (ready-made bow) at 1s. 11½d. per dozen. They are really marvels of cheapness, and in appearance and quality are quite equal to similar articles costing three times the price. This is worth knowing.

PROFESSORS AND PROFESSORS.

DISCREDIT may be brought upon any profession by competent knaves or incompetent fools—peculiarly upon one of the *genre* of the dancing profession; and whilst it is the duty of any representative journal acting as the mouthpiece of a body of professors liable to be generally injured by its individual members, to expose such of them as by their actions, or any pertinent cause whatever, render themselves deserving of censure, it is equally to the distinct advantage of the profession as a body that members thus inimical to its reputation should be deterred by the apprehension of exposure from discrediting the rest of the profession. It will be one of the leading functions of this journal to endeavour to elevate the dancing profession, and to raise the standard of ability of its members; to discourage without compromise incompetence; and where possible to crush with all the legitimate forces at our command downright ignorance, which in some cases amounts to mere professional fraud. To the gifted fraternity of which Mr. Irving is the head, there is only one "profession" on earth—the histrionic. Yet even its stars of the first magnitude are too debonnaire and unassuming to arrogate to themselves the title of "professor" of acting. But amongst real or pretended professors of the Terpsichorean art, what a contrast of sublime assurance is to be met with. In fact, in another column of our present issue, is a passing reference to a well-known provincial professor of dancing who complains with pardonable pathos that he is actually being "cut out" by a stonemason. The proposal now on foot for the formation of an association of dancing professors will no doubt accomplish much in the direction indicated, and it is imperative that all possible means should be adopted to lift the profession from its recent decadence and to raise the standard of professional instruction and capacity. We have recently had brought before our notice the case of an unblushing proprietor of an academy not a hundred miles from the centre of the West End, who claims that his pupils include the "children of the Prince of Wales," (!) and recently, aided by an advertisement, endeavoured with engaging *sang froid* to cajole a provincial young lady into apprenticing herself to him and paying him the modest premium of two hundred guineas. It is true that, as he assured her, she would be "received amongst the best society," and forthwith launched amidst the *crème de la crème* of its coveted circles, and suggesting the possibility of her being placed on the footing of a friend by the "children" of his Royal Highness! the "professor" may perhaps be to a slight extent pardoned for persuading himself that he was offering his proposed lady apprentice something for her money. Whether there was any probability of her actually ever getting much is a very moot question. It is to such high priests of the Terpsichorean art that so much injury to the profession is due, and it affords us satisfaction to be in a position, through the establishment of this journal, to expose and to, we hope, repress any recurrence of, such discreditable vagaries on the part of such illustrious "professors," of whose peculiar claims to unworthy distinction nothing has hitherto become particularly known. Confronted with the mild reminder that as a prosaic matter of fact the Prince of Wales possesses no "children" requiring the services of a Dancing Master, the worthy gentleman referred to was in no measure disconcerted, and in the case of a less worldly-wise maiden his evident wealth of assurance and unscrupulousness might have proved successful. Against premiums for the pupils of competent professors we have of course nothing to say, but our remarks may serve as

a warning to other young ladies wishing to enter the ranks of the dancing profession to use proper care in ascertaining the *bona fides* of those into whose hands they propose to entrust their professional training and their money. The interview referred to concluded in the true vein of comedy when the professional subject of our remarks informed his intended *protégée* that she had only learnt a provincial style of dancing, and when, on her then replying that she had been taught by a well-known London professor, he assured her, by sarcastic gestures rather than by words, that the gentleman in question was totally unfit to be pitted against him as a reliable dancing authority.

It is our wish to be the useful champions of professors worthy the name, and we can only become so by candid exposure when necessary of imposture, and earnest discouragement of incompetence.

Chacun à son goût, but the best interests of dancing can never be fostered by the encouragement of professional quacks. Really competent professors are bound to suffer indirectly by the absurd and injurious pretensions of *soi-disant* experts, and it is to the best interests of the dancing world that no encouragement, and rather every possible discouragement, shall be granted to incompetent and worthless professors of the art.

DANCING ROOMS OF THE PAST.

PUBLIC dancing rooms were more frequented a century or so ago in London than is generally supposed, for dancers were then pretty well supplied with this means of recreation. We find that there were rare doings at the original dancing rooms at the field end of King Street, Bloomsbury, in the year 1742; and at Hickford's Great Room, Panton Street, Haymarket; Mitre Tavern, Charing Cross. In 1745 Barber's Hall and the Richmond Assembly Rooms were much frequented, while other dancing rooms—Duke's Long Room, Paternoster Row, and the Large Assembly Room at the Two Green Lamps, near Exeter Change (at the particular desire of Jubilee Dickey)—flourished in 1748-9. The Large Room next door to the Hand and Slippers, Long Lane, West Smithfield, was in existence during 1749-50. The Lambeth Wells, where a penny wedding, in the Scotch manner, was celebrated for the benefit of a young couple, was very popular in 1752. The Old Queen's Head, in Cock Lane, Lambeth, was a favourite resort in 1755; and at Mr. Bell's, at the sign of the Ship, in the Dancing Rooms, Strand, about the same period, a Scotch wedding was kept, the bride "to be dressed without any linen, all in ribbons and green flowers, with Scotch masks. There will be three bagpipes, a band of Scotch music, &c., &c. To begin probably at two o'clock. Admission, Two Shillings and Sixpence."

FASHIONABLE NOTES.

A DANCE was given at the Savoy on Friday (May 29th), by Mr. and Mrs. Hwfa Williams. Drescher's band was engaged. Among the distinguished guests present were the Count and Countess Deym, Sir John Kay, Duke of Wellington, Lord Stanley, Lady Forbes and her daughters.

A BALL, held by Lady Penryhn at her house in Park Lane, on Monday, the 18th ult., was crowded almost to inconvenience. It is said that half the British peerage were invited; at all events, the assemblage was a huge success.

A BRILLIANT little dance was given, on Tuesday, May 19th, by Lady Scott, which was kept pleasantly going until far in the early hours of the next morning.

In honour of the King and Queen of the Hellenes, a grand ball was given last Monday, the 1st inst., on board Her Majesty's ironclad *Australia*, which is at present lying off Phalerum. The dance was largely attended.

LADY BROOKE gave a dance on Monday, May 25th, at 30, Curzon Street, which house she has taken for the season. A Cotillon led by Sir John Lister-Kay was remarkable for the beautiful flowers and handsome presents distributed. The large company included the Prince of Wales and other members of the Royal Family.

LORD ROTHSCHILD's residence in Piccadilly was the scene of a most brilliant ball, on Monday, May 26th, the Princess of Wales (in a charming costume of mauve and lilacs) being present, accompanied by the Princesses Maud and Victoria of Wales. The company was very large, and included the *elite* of London Society.

THE HUNGARIAN BALL was given this year in the Portman Rooms, Baker Street, W., on Wednesday last, and was attended by a most select company, numbering about 250 guests. The Austro-Hungarian Ambassador honoured the Company with his presence, but was obliged to leave early for the State Ball at Buckingham Palace. The Blue Hungarian Band was in attendance. During the evening two young ladies performed a menuet and a garland dance, which were much admired. The "Czardas," a kind of gigue, was also included in the programme. The floral decorations, supper, and general arrangements were excellent.

EMPIRE THEATRE.

PLENTY of dramatic movement, go and delight, as well as pretty taste, were the chief features of the new ballet lately produced at the above, with an amount of favour that was genuine. The ballet "Orfeo" was certainly good, bright, clever, and well disciplined, but the applause on the whole was slightly too much. Madame Katti Lanner is entitled to praise, but she only helped, she did not make the success of the evening. The true success, the dramatic moment was won by Signorina Malvina Cavallazzi, who played Orfeo with marked brilliancy and power. In the finale Orfeo finds his loved Eurydice, and dares not look back. He wraps round her his mantle—he clasps her as a lover. His face is supposed to glow with triumph, hers is agonised with doubt; but the play has an ending and a meaning, due to the splendid acting of Signorina Malvina Cavallazzi. In the cast is also Signorina Bottina de Sortis, the wonderful male dancer Signor Enrico Cecehetti, and Signorina Adelina Rossi. M. Wilhelm has conceived the costumes, which are very pretty, although those in the Scene in Hades are much like those seen at The Eden in Paris. Mr. W. Clarkson is responsible for the wigs, which are triumphs of his art. Mr. George Edwardes is responsible for this last beautiful spectacle, which is a marked success. Classics may be slightly swerved from, but the music is sublime, whilst the dancing is all that can be desired.

"THE NEW BALLET," announced for production at the Alhambra, on Monday next, has been designed by Signor Coppi, of Milan, and, from all accounts, will be mounted on a scale of unusual magnificence.

WE learn from *Allv Sloper's Half Holiday* that one guinea and the Sloper Award of Merit have been presented to Mr. G. H. Barnes, for the "Best Hints on Ball-room Etiquette," which are facetiously declared to be as follows: "On entering the room, slide across the floor to the first girl you recognise; shake hands, collar her programme and mark about six dances, chiefly waltzes. When dancing tread on her toes, forgetting to apologise. When at supper eat very little, but drink plenty; this gives the legs elasticity for dancing. Then get your wrong hat and go home."

PROVINCIAL NEWS.

DERBY.

As a sign of the increasing popularity of dancing, it will be of some interest to the profession to learn that at a season of the year when dancers generally are supposed to be attracted by out-door enjoyments, and when most dancing establishments are closed until September, in this town at least one enterprising teacher, Mr. Taft, of 16, Midland Place, is enabled to keep his academy still open. In fact, it is his custom to hold his assemblies all the year round. His dances last week were attended by no less than 952 persons—a record that will be difficult to beat, even in London.

MARGATE.

THE Assembly Rooms here, which are admittedly the finest and most elegantly appointed in the provinces, re-opens for the season next Saturday, under entirely new management. The policy of catering for a class of patrons who are no longer frequenters of the town, has been proved by the late directors to be a sad failure. The new proprietors, however, will make a bid for popular favour by abolishing the regulation compelling visitors to attend in "evening dress." This restriction is no doubt the cause of the meagre amount of support given to these rooms since their re-erection.

MANCHESTER.

THE Manchester Assembly Rooms are closed until November next. There are no dances of importance in prospect at the Manchester, Chorlton, Hulme, and Ardwick Town Halls. The floor at the Cheetham Town Hall is to be relaid in parquet.

MUSIC REVIEW.

CECILE BALLETT.—By Leopold Wenzel (Ascherberg & Co., 46, Berners Street, W.) The whole of the music accompanying the dances, marches, and dramatic action incidental to this charming ballet, is now published in a neat volume at the moderate price of 3s. net. The book contains a rich store of the most exquisite melodies ever associated with dancing. There is not a number in the whole composition that fails to delight the ear, and, in our opinion, no better ballet music could possibly be written.

"ÆOLUS," WALTZ by G. H. Turner (Reid Bros.)—This waltz is particularly commendable for the distinct accentuation and well defined rhythm which characterises the pleasing melodies it contains.

"COMRADES" WALTZ, by A. Gwyllym Crowe (Francis & Day.)—A tuneful composition, with a good dancing swing, in which the composer introduces the airs of the successful songs "Comrades," and "She's my Princess."

"IRENE GAVOTTE" AND HENRY VIII. OLD ENGLISH DANCE, by Willem Vandervell (C. Jeffreys, Berners Street, W.)—Both pieces are quite up to the standard of the author's previous productions, being exceedingly melodious, and eminently suited for dance arrangement, and ought to become as popular as the same composer's famous "Immer Wieder" gavotte.

RECEIVED.—"Society Pas de Quatre," by E. Humphrey and Jas. Weaver; the "Collegians" Quadrille, by W. Rowe and J. S. Young.

ANSWERS TO CORRESPONDENTS.

MARCELL (Manchester).—We have already appointed a representative for your city. We thank you all the same.

G. E. H. (Sheffield).—Monthly, at present.

WALTZER.—Your suggestion is worth considering, and shall be remembered.

C. K.—Quite right, both the menuet and waltz are in 3/4-time. A musical composition for either in common time would be absurd; but it is undesirable to draw attention to the instance to which you refer.

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Vol. I.—No. 2.

LONDON, JULY, 1891.

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LONDON, SEPTEMBER, 1891.

Our representatives are requested to kindly forward their literary contributions, addressed to the Editor, 54, Berners Street, London, W., not later than the 1st of each month.

THE PROPOSED WORLD'S CONGRESS OF DANCING MASTERS.

THE article on this subject, which appeared in our first number, has, we are sorry to say, aroused the tender susceptibilities of the originator of the proposal. A letter addressed to us in our private capacity expresses his disapproval, in a manner the lucidity of which is not all that we could desire, and which for perspicuity is about equal to the statement of the man who, on meeting another, said: "At a distance I was unable to recognise who you were; as you came nearer I thought it was you, but now I see it is your brother." Our correspondent was, of course, at the first news of the projected establishment of *Dancing*, uncertain as to the exact lines of its conduct. On receipt of our prefatory programme he naturally took us for a friend, but having read our article, he is disappointed to find that the practical view we have taken of the proposal is scarcely what he expected, and seems to regard our utterances as unfriendly and irreconcilable with our previously expressed willingness to assist the project. He has certainly taken us at our word with a down-rightness fully worthy of a citizen of the "greatest

democracy of the civilised world," of which he valiantly vaunts his membership, and in which he picturesquely states that "every man is his own king." In correspondence with him we stated our willingness to aid him in anything calculated to promote the cause of *Dancing*. This promise, we are alarmed to discover, commits us—according to the authority of our correspondent—to the advocacy of every possible Terpsichorean project which the mind of man is capable of conceiving, and certainly one bearing the sign-manual of a king of the greatest civilised democracy. Waving before us our apparently terribly elastic promise, he says: "Hanging may assist a man to leave the earth, but such assistance might be considered of doubtful utility to the victim," and discovers pathetic perfidy in our description of his efforts as "comic impracticabilities."

In uniquely polished phraseology, he asserts that, unlike ourselves, he has "no affiliation with the 'can't be done,'" but "prefers the 'willing to try' in all cases." The only consoling passage in his communication is the statement that, although a king, he is "willing to listen to reason and common sense." After the result of our former efforts in this direction, we fear it would be rash of us to utter any on the subject. Considering its size, there ought to be a good deal of these commodities in our correspondent's very lengthy letter, unless our inability to discover them is explained by his candid admission that he "cannot condense his thoughts, or crowd them into limited space—that is, upon the subject of dancing." Such an admission, however, is hardly consonant with the brilliant talent to be expected in the editor of an American journal, a king of the greatest democracy, and the originator of "the grandest scheme of the age in regard to dancing," a virtue which he claims for the projected congress, which he rightly asserts would (if successful) "draw together its teachers from different countries, to take intelligent action towards the uplifting of a degraded and abased art." He strongly complains that *Dancing* in its first issue, has placed his colossal scheme in a comic light. Our main desire was to pertinently point out that the laudable task in view will not be accomplished when the teachers have been "drawn together." Unless they are a congress of accomplished linguists, instead of a congress of dancing experts, or until the successful adoption of the long talked-of universal language, there would be little chance of "intelligent" discussion amongst them. This was the initial difficulty we originally drew attention to, but which our correspondent—forgetful of the ignominious history of the Tower of Babel—passes jauntily over with the most regal indifference. He states, in fact, that neither this, nor any other of the obstacles we pointed out, are his business. If not his, as the originator and planner of the entire project, it may,

with all due modesty, be legitimately asked whose business it is? The only light he vouchsafes to throw on the difficult problem is that "the American contingent will take care of their own affairs, and I presume other nationalities will do likewise."

According to this conception of the matter, the ordinary unsophisticated mind would, we think, conclude that the other nationalities could with more utility hold their own discussions in their own respective countries, than by incurring the serious expense and inconvenience of travelling to a foreign land merely to talk to themselves. He tells us that there are nearly five thousand teachers of dancing in America—all of whom teach dancing "in some form." With the object, we presume, of disseminating amongst them all the correct form, a congress was organised in the "great democracy." When we learn that out of the entire number only seventy-four could be induced to join this congress in their own land, we fear the chances of inducing a successful number of experts to journey from all the countries of the world to a foreign centre are remote. We may be pardoned for parenthetically adding that our opinion of our correspondent's knowledge of the leading dancing authorities is not rendered reassuring by his linking together the names of Coulon, Katti Lanner, and others of a like status with those of teachers absurdly unworthy of mention in the same breath. Our opinion is that a project embodying elements of more probable success and utility might be a congress of English, Colonial and American professors—representing peoples of the same national characteristics, whose ideas on the various phases of the Terpsichorean art there would be a promising hope of inducing to coalesce, with considerable advantage to the English-speaking dancing community.

Although we can with difficulty banish the suspicion that the "almighty dollar" is not far in the rear of the proposed enterprise, we are still inclined to the more generous belief that our correspondent has really the best interests of Dancing at heart, and it is in this friendly belief that we repeat our assurance that in any measures calculated in our opinion to promote the welfare of the art, our best support may be counted upon. In proof of our friendly disposition in the matter—in spite of his by means fraternal letter—we shall, if the originator of the project still elects to persevere with it, be pleased to aid in the formation of a committee of welcome for the delegates of the congress—to which, if it becomes *un fait accompli*, we shall, in spite of our undiminished scepticism as to its utility, wish the best of good speed.

We learn from *Modern Society* that "the Braemar Gathering was held a few days ago at Invercauld, in the park of Cluny, and both Balmoral and Mar Castle

escaped an infliction which of late years has degenerated into a positive nuisance. Why Our Great Grandmotherly One—who is ordinarily fond of quiet and sober gatherings, and who when south of the Tweed deems a concert or a charade the very height of dissipation—should personally patronise the Braemar Gathering, is a mystery which it is very difficult to solve. Yet the scenes witnessed seem to delight the Lady of Balmoral. She nods her head with approval as the pipers march and skirl; she gazes critically as the competitors dance those dances which consist mainly in snappings of the fingers, and insane efforts to scratch the bare knee of one leg with the heel of the shoe worn on the opposite foot."

THE new Society dance, "Iolanthe," which created such a rage during the past London season, has excited the greatest interest among the leading teachers of dancing in this country. The eagerness evinced to acquire the novelty is only equalled by the expressions of delightful approval manifested on first beholding the dance. To avoid mistakes, however, Messrs. Ascherberg, the publishers of the music specially composed for the dance, have decided to call it "*Iola*, the Iolanthe Dance," in order to prevent it being confused with the dance music selected from the comic opera of "Iolanthe."

IF dancing is—as the poet tells us it is—the poetry of motion, why should the poetry be destroyed by the imitation of low class models? Why should we degrade the graceful and quiet evolutions of the quadrille—as it ought to be danced—into a vulgar scamper? The mode of dancing which was introduced this season, both in London and Paris, has for its object the getting rid of the rude whirling style, which may possibly be suited to the singing saloons in which it originated, but is most certainly out of place in good society. A Madame de Rite has thrown the fashionables of Paris into a delightful state of excitement over her revival of the *pavane*. This stately, majestic dance of the days of the Medicis is said to be modelled after the gyrations of the peacock, and resembles the minuet, which has once more taken a place in high circles.

ANOTHER of London's landmarks has disappeared with the demolition of Carlisle House—or all that remained of its ancient grandeur—which was a feature of Soho Square, once a centre of fashion, but now a dull and business-like neighbourhood. Carlisle House had become in late years somewhat notorious. After serving as a town residence of the Earls of Carlisle, the house fell into the hands of the celebrated Mrs. Cornely, who turned it into a casino and a ball-room, where the roysterous "bucks and bloods" and dames of the last century met in revels of a style unsuited to the present sedate age. Almack's, however, gradually attracted her wealthy aristocratic and eccentric customers, and although at one time Mrs. Cornely was reported wealthy, she ultimately found her way to the Fleet prison, where she died. Carlisle House lost all reason for its existence with the disappearance of the manners and the revellers which it sheltered.

WE are reminded from time to time that the prejudice against dancing, though not one of very remote origin, is still cherished in quarters where common sense ought to have more influence. A letter from Napoleon has just been published in a Paris contemporary which proves that even at the beginning of the present century, and in France of all countries, the notion that dancing is hostile to religion was entertained in some quarters. Certain circulars issued by a few foolish prefects, forbidding the people to dance in the neighbourhood of the churches, came under the notice of the Emperor, who read them with amazement and indignation. "Do these people," he asked, "wish to put a stop to village dances altogether?" And, referring to one of them who had previously been conspicuous for his indifference to religious considerations, he expressed surprise that this gentleman should have allowed his new-found zeal for religion to get the better of his judgment. "Dancing is not a crime," added the Emperor. "The vicars may say what they like, but if we are to believe all that the bishops tell us we ought to close all the ball-rooms and theatres, and transform the Empire into something little better than a great convent." There are worthy persons in our own time who lift up their hands in horror at amusements which in themselves are not only harmless but healthy, but it may be doubted whether there is a single bishop on the bench now who would object to dancing on the village green even under the shadow of a parish church.

SIR AUGUSTUS HARRIS has established a School of Dancing, at Drury Lane Theatre, for girls, whose ages will vary from 16 to 20. Madame Phasey has been appointed instructress, and her pupils will be required to enter into an agreement for three years. A salary will be paid to them, commencing at 10s. a week, which will be increased in proportion to the proficiency they display in the course of their studies, and, when qualified, engagements will be provided for them, at a remuneration with their ability.

A NEW BALLET, the title of which will probably be "Lielda," is to be the Christmas production for the Alhambra. Mons. Jacobi is at present engaged on composing the music, which, when completed, will make the eighty-fifth ballet score written by this eminent *chef d'Orchestre*.

Fun, in its issue of the 26th ult., says, "I learn from *Dancing* (a Terpsichorean organ, of course—probably the one that lady dances to) that Mr. D'Auban being *hors-de-combat* with a sprained ankle, Mr. R. M. Crompton arranged and taught all the dances in *The Nautch Girl* for Mr. Carte's No. 1 provincial company in four days: no mean feat, even for a gentleman accustomed to feet."

THE New York authorities have just shipped a French ballet dancer back to her native country. They said that she was too young for the business. The lady ought to regard this as a compliment. She is sixty-two years old.

DANCING AT BLACKPOOL.

IN describing a recent visit to this delightful Lancashire seaside resort, Mr. George R. Sims gives an interesting account of the endless attractions provided there for the amusement of visitors, particularly referring to the immense facilities afforded at every turn for the enjoyment of dancing. There are vast acres of pleasure grounds, brilliantly illuminated with "ten thousand additional lights," where, amid ferns and flowers and towering palms, and to the strains of sweet music, the Lancashire lads and lasses tread a measure as decorously as the great Lord Chamberlain himself at one of her Majesty's state balls. It is reported that a sailor, who had once been shipwrecked off the Blackpool coast, one night on a ship bound for Algiers, declared that visitors at Blackpool ate oysters all night long and began to dance quadrilles on the pier at six a.m. He himself swam ashore from his wreck to the pier at daybreak, and great was his astonishment when directly he landed, the master of the ceremonies came up to him, and exclaimed, "Now, sir, shall I find you a partner for the next waltz." In addition to the Winter Gardens, and the Royal Palace Gardens, there is a splendid Aquarium and Menagerie, the Belle Vue Gardens for dancing, two theatres (the Prince of Wales's and the Royal), the Grand Circus, and two excellent music-halls, and, still not satisfied with this, two acres of dancing platform for the excursionists are now being added at the end of the pier, right away in the sea. Only a little distance from the Winter Gardens are the Royal Palace Gardens, which cover thirty-five acres. To see these grounds brilliantly illuminated at night is a sight not easily forgotten. On the occasion of Mr. Sims' visit, over two thousand happy lads and lasses were waltzing on the dancing stage in the grounds. Our friend "Dagonet" was greatly impressed with what he saw, and declares that, after seeing a few thousand couples whirling round in the merry waltz, and, regaling himself at a table with coffee and a cigar, amid a huge audience of genial Lancashire holiday folk, while a splendid band performed a selection of high-class music, he began to doubt the evidence of his senses.

THE GRAVITY OF DANCERS.

ONE of Addison's happy papers contains an account of a mysterious personage who was watched by some of his tellow lodgers through a key-hole. They observed him look gravely on a book, and then twirl around on one leg. Then he fell to studying profoundly, and darting off with vivacity took a career around the room. The peepers ventured in and found he was a dancing-master. Those who have seen the grave faces and lively legs of some of the opera dancers can understand the profoundness of this master of their art, nor will they fall into the mistake of supposing that a dancer has nothing to do but be lively and enjoy himself. Without practice he is in danger of losing what he has acquired. Some muscles will become weak, some shiver of the left leg be short of perfection. Furthermore, he must be temperate and sober, and must have a knowledge of the drama and of human nature. See now, you who reflect but little, how much it takes to bring a man to a right state of pirouette! What a world of accomplishment there is in that little toe which seems pointed at nothing, and what a right the possession of it has to the grave face which has so often puzzled conjecture. He seems to be merely holding the tip of a lady's hand, but who is to know what is passing through his mind.

FASHIONABLE NOTES.

A PLEASANT little afternoon dance was given on the 1st ult. by Captain and Mrs. Nicholets on board H.M.S. *Formidable*, the Bristol training ship, which lies off Portishead. The attendance was large, a special train having been engaged to convey the guests from Bristol to Portishead. Flags, palms and flowers decorated the ship, music was provided by the *Formidable* band, and dancing, including the graceful "pas de quatre," did not cease until nearly eight o'clock.

At the Government House, Melbourne, on the 22nd ult., a magnificent ball and reception was given by the Earl and Countess of Hopetown. The guests, numbering over 3,000, came from all parts of the neighbourhood, the gentlemen appearing in full Court dress or uniform. Many pretty toilettes—several straight from Paris—were to be seen, that worn by the Countess, a rich satin and brocade, attracting especial admiration. Dancing was indulged in with much spirit until a late hour.

DURING regatta week at Cowes, a small dance was held at East Cowes Castle, by Lord Gort and the Hon. Misses Vereker.

THE Assembly Rooms at Cirencester, on the 6th ult., was the scene of a very spirited ball which was unanimously declared a success. An excellent programme (including the Pas de Quatre from *Faust up to Date*) delighted the guests for many hours. The toilettes on this occasion were exceptionally charming.

THE Torquay Cricket Club held their annual ball last week at the Bath Saloons. The members wore the club colours in sashes of red, white and black. Stone's Quadrille Band was in attendance. Many of the dresses were very handsome.

A SUCCESSFUL ball was given by Mrs. Gibson, at Rockforest, Co. Tipperary, last week. About 150 of the élite of the neighbourhood and adjoining counties were present. The dancing commenced soon after ten o'clock, and did not terminate until after five a.m. Many effective dresses were worn, pink being in the ascendant.

IN aid of the funds of the Royal Seamen and Marines' Orphan School and Female Orphan Home, the annual ball was held at the Esplanade Assembly Rooms, Southsea, on the 13th ult. On the arrival of Admiral the Earl of Clanwilliam, the band of the Royal Marine Artillery struck up "Rule Britannia," and later on the National Anthem, to announce the arrival of H.R.H. the Duke of Connaught. The tennis lawn (used as a promenade) was lighted with electric light, and a grotto with miniature waterfall, illuminated with coloured lights, added to the brightness of the scene.

AT East Cowes Castle, on the 12th ult., Viscount Gort and the Hon. Misses Vereker gave another delightful dance. A very distinguished company was present, and, dancing, which took place in the library, was kept up until three a.m.

A SUCCESSFUL ball was given last week in aid of the hospital at Aix-les-Bains. The scene was a brilliant one, enhanced by the many charming costumes of the ladies, and the gay uniforms of the officers of the 4th Dragoons. H.R.H. the Duchess of Connaught was present, also the Duchess of Manchester and many other distinguished visitors.

IN honour of their silver wedding, Mr. and Mrs. Wilde gave a pleasant little dance recently at their beautiful residence, Cheam House. The evening passed off in a most enjoyable manner, all uniting in congratulations to the host and hostess.

THE LONDON COUNTY COUNCIL AND DANCING HALLS.

IN view of the near completion by the London County Council of the process of rendering life unbearable to the proprietors of music halls, and their apparent desperate casting about for "fresh fields and pastures new," we venture to suggest a new sphere for their ingenious activity. Their present operations are devoted in a particular degree to securing sufficient exits for audiences from halls in case of fire. This field will soon be used up—as well as the proprietors of the halls, in many instances. It is well known that the general health of men suffers materially for lack of ventilation in their cumbrous head-gear, and consequent absence of due exit from the vicinity of the cranium of the hot and injuriously oppressive air congregating there during the whole of the time they

remain "covered." At first sight this may appear a trivial consideration. But careful and competent investigation will, we are assured, reveal the fact of a vast and serious aggregate of evil to the public health from this source. It is therefore, we venture to point out, a matter of leading public importance, and strictly within the scope of the County Council's duties to the community, to take steps for obtaining powers to demand that every man shall have his hat constructed with due means of ventilation, of pattern, and dimensions, conformable with the decrees, which they, like Nebuchadnezzar of old, may "set up." To secure the efficient carrying out of these decrees, their inspectors might be empowered to demand at pleasure to inspect the hat of every free-born metropolitan Briton, in the street or elsewhere, and to forthwith confiscate to the State, or the County Council, any hat not conforming, in the direction indicated, to the County Council's requirements.

This suggestion has occurred to us in consequence of the trial of the recent case in the Queen's Bench Division, in which the County Council claimed power to regulate the construction of halls dedicated to balls, concerts, lectures, Dorcas societies, and the like, even in cases where—owing, we presume, to their *quasi* private nature—no dancing and music licence is required from the Council.

As we read the judgment, this power the Council seem to have obtained, and the result is that, if it is effectively carried out, all that remains for the proprietors of many semi-private dancing halls is, either to throw up the sponge, or expend sums which, in view of the equally circumscribed nature of their receipts and audiences, simply spell ridiculous and spontaneous ruination. For the large and massed audiences of theatres, music halls, circuses and the like, microscopic provision for exit in case of fire is one thing. But for the company whom the conditions of dancing naturally only permit to sparsely sprinkle a building where a ball is being held, such terrible fire precautions are quite another matter. In fact, to apply the same principle in both cases, would be either an evidence of abominable ignorance or the perpetration of the uttermost nonsense, highly unfair and conspicuously unjust to the victims of such an uncalled-for exercise of authority. If—as we read it—the recent judgment gives the County Council this oppressive power, we can only hope they will abstain from so inquisitorial, unnecessary and unfair an authority upon a class of proprietors who are not strong enough to effectively move the public interest and indignation to protect them, and whose legitimate interests—for lack of power of efficient resistance—would simply be quietly and unobservedly "snuffed out" in a large number of instances. The only logical carrying-out of such a principle would be for the Council to insist that every hostess, before giving a ball in her drawing-rooms, should satisfy the County Council's requirements as to the number of holes the walls of the house should contain for the exit of her guests in case of fire. Until they are prepared to go to this length, it is manifestly absurd and unfair to apply the principle to other ball-rooms—where, in many instances, the company are certainly not more, and frequently are less, numerous than in the former cases. We think it is only necessary to point out the injudiciousness, as well as the unfairness and inequality of entering upon a crusade of the nature indicated, to convince the Council that such a course would be entirely opposed to common sense and policy. They have commenced with the St. Andrew's Hall, and we hope they will end there.

PROVINCIAL NEWS.

[FROM OUR OWN CORRESPONDENTS.]

IRELAND.

ON the 6th ult., a large ball was held at the Queenstown Concert Hall, Queenstown, Cork, by Rear-Admiral Erskine, Naval Commander-in-Chief on the Irish stations. The dance was given in honour of the Officers of the Blue Squadron, now in Queenstown Harbour. Large trophies of swords, spears and bayonets were erected at certain points of the ball-room, which was also prettily draped with pale blue on a ground of cream satin. The bands of H.M.S. *Triumph* and the Berkshire Regiment were in attendance. Nearly 500 guests were present.

DERBY.

ON Bank Holiday a pleasant afternoon dance was held in the Derby Academy of Dancing, at which a very numerous company were present. In the evening a very successful "Cinderella Dance" was held in the same room, the company numbering upwards of 200. Mr. Taft's popular Quadrille Band performed on both occasions.

At the Licensing Sessions, held on the 29th ult., the magistrates of Derby granted a music and dancing license to the Derby Academy of Dancing. The circumstance is noteworthy from the fact that no place had previously been licensed in Derby for dancing. The academy for dancing which enjoys this distinction, it should be stated, is the first of its kind established in this town.

PORTSMOUTH.

A MOST brilliant and delightful ball was given at the Town Hall, on the 21st ult., by the Commander-in-Chief (Admiral the Earl of Clanwilliam) and officers of the Royal Navy and Marines. The company (invited to meet Admiral Gervais and the officers of the French Squadron, in whose honour the ball was given) arrived early, but did not commence dancing till after the approach of Admiral Gervais and the party from Admiralty House. The ball-room was beautifully decorated with red, white and blue devices, composed of arms, flags, &c. At a given signal, fifty sailor boys rose and sang the "Marseillaise," with organ accompaniment. The dance music was provided by the bands of the Royal Marine Light Infantry and Royal Marine Artillery, to the strains of which dancing was kept up with great enjoyment until a late hour. Outside the Town Hall was very bright and attractive with hundreds of Chinese lanterns, and a guard of honour consisting of sailors, marines, and marine artillery were drawn up at the door where the French officers and principal guests were to enter. The Countess of Clanwilliam, their Royal Highnesses the Duke of Connaught and Prince George of Wales, Lady Elizabeth and Lady Katherine Meade, Admiral the Earl of Clanwilliam, Admiral, Mrs. and the Misses Fisher, Lord Northbrook, Admiral Lord Alcester, and the Mayor of Portsmouth (Sir W. Pink) were amongst the distinguished guests present. The Countess of Clanwilliam wore a dress of rich black brocade, her ornaments were diamonds. Lady Willis, a bodice and train of pale blue, brocaded with pink roses, with petticoat of blue satin, diamond necklet and diamonds in her hair. Lady Pink (the Mayoress) a handsome dress of moss green satin, draped with chiffon, and trimmed with pink roses. The arrangements of the ball were perfect, and reflect great credit on Capt. Scott, President of the Committee, and the other officers who worked with him.

ISLE OF MAN.

VISITORS to the Palace, Isle of Man, have been well catered for in the way of amusements by that genial conductor, Mr. Oliver Gags. In addition to the variety and orchestral portion of the programme, shadow dances have been introduced. Mr. Geo. Smith, gas engineer of the Theatre Royal, Manchester, provides a powerful limelight installation, and under his very able supervision the Palace floor becomes a perfect blaze of magnificent colour combinations, and forms, indeed, a most delightful picture. Lovers of Terpsichore have attended in large numbers, and their approval has been loudly expressed. Shadow dances have proved a great success, and arrangements have already been made for a more lengthened run next season.

A LADY who had given permission for her maid to attend a dance, was surprised at her return in a flushed and excited state at an early hour, and asked for an explanation. "Why, mum," replied the gorgeously attired one, bursting into tears, "I've been insulted." "Insulted, and how?" queried the mistress. "Well, mum, I 'adn't been there more than half-an-hour, when a young gent as 'adn't been introduced, came up and asked me if my programme was full, and I assure you, missis, I'd 'ad only one small cup of tea and half a slice of bread and butter!"

FAMOUS DANCERS.

CARLO BLASIS.

THIS celebrated dancer, ballet master, composer, and author, was born at Naples on the 4th of November, 1803, being the son of Francesco Antonjo Blasis and Vincenza Coluzzi Zurla Blasis, both of noble descent. His parents, on leaving their native city, took up their residence in Marseilles, where his father followed his profession of Professor of Singing and Harmony with industry and advantage. From the instruction he received in his youth, Carlo might have been either a painter, composer of music, or a choreographic artist. The last, being the most lucrative, was made choice of, because it usually repays before that time of life when professors of the other two expect to reap any solid advantage from the exercise of their talents. But young Blasis did not for these reasons neglect his other studies, but employed them in the profession he had selected. Of this he has given undeniable proof in the many works he has published, and which have been translated and distributed throughout nearly every country in Europe. He studied drawing, gesture, drawing from life, painting, modelling, water-colour and landscape drawing, under the ablest masters in Marseilles, Bordeaux, and in the schools of Florence, Bologna, and Pavia. In fact, all the illustrations of his various treatises, with those in his principal work, "Man considered in his Physical, Moral and Intellectual Capacity," were designed by himself. He appeared as a principal dancer, when only twelve years old, at the great theatre of Marseilles, and met with such success that for two years after he continued to perform in the principal towns of France, displaying the most precocious talents for dancing and pantomimic action; after which, accompanied by his parents and two sisters, he settled at Bordeaux, where his *debut* was attended by the most brilliant success, although he contended for the palm with experienced artistes at a theatre that furnished Paris with its best dancers. Dauberval then presided over the Dancing School at Bordeaux, and had established a good taste in the art by his judicious and excellent system. Blasis was now invited to Paris, where, having obtained the approbation of eminent professors, he made his *debut*, and with such extraordinary success that he was immediately placed upon a level with the first dancers of that time, when some of the most consummate artistes flourished that ever graced the Temple of Terpsichore. He was next engaged at the theatre of La Scala at Milan, at a very handsome salary; but before departing for Italy, he performed in the principal cities of the north of France, as he had done in the south of that country, and was everywhere received with the highest applause. Having crossed the Alps, he took up his residence in Milan, and appeared at the splendid and celebrated theatre La Scala, perhaps the noblest edifice that ever was raised for theatrical purposes. The *corps de ballet* had no equal in Europe, whether for its numbers or perfection in art.

The pupils of the Imperial Academy amounted to about seventy; the number of additional pupils not on the foundation were about thirty. To these must be added the supernumeraries, children, chorus, dancers, *figurantes*, coryphées, and soldiers. The pomp and splendour of the scenery, with the rich and gorgeous display in the wardrobe, was truly amazing. There were ballets performed for which 600 dresses had been prepared, and all were rich in quality. The orchestra was full and complete, and consisted of a vast number of men of first-rate talent. Not less than thirty new

operas were produced in the course of a year, nearly one half of which were composed by the most celebrated *maestri*, expressly for that vast establishment. From twelve to fifteen ballets were produced annually, and all put upon the stage in the most sumptuous style.

In some of the more splendid spectacles, 500 persons might have been seen at once upon the stage; and in other pieces twenty-five horses, with forty bandits, were required. In that theatre, before enormous crowds, Blais was received with unbounded applause and regarded as a model in dancing. He performed in every branch of his art, and succeeded in vanquishing every obstacle and every rival. He continued to exercise his profession at that theatre during fourteen seasons, a feat that has perhaps been accomplished by no other one in that walk of life. His choreographic compositions were regarded as classic, picturesque and poetical. In other large cities which he afterwards visited, the spectators were unanimous in the applause they bestowed upon him, for they perceived that he practised his art according to well-founded theoretical principles, and one who sought to display that *ideal beauty* which would place his art on a level with other imitative arts. The celebrated Italian painters, Palagi and Bossi, took pains to design him in his various gestures and attitudes, as he appeared upon the stage of La Scala, and the eminent engraver, Birini, considered Blais' entire style of action as presenting lessons both for the painter and sculptor, locking upon every movement, gesture, and attitude as academic and plastic. In his house at Milan he had a vast assemblage of rare and curious things, consisting of drawings, engravings, sculpture, paintings of various kinds, carvings, models, cameos, gold chasing, precious stones, jewels, instruments of various kinds, and antiquarian objects. Besides these, he had in his possession a library containing a collection of the noblest and most useful productions of the human mind, productions that had appeared in the most civilised periods of the world. These works are in Greek, Latin, Italian, French, English, German, Dutch, Spanish, and other languages, with the best compositions on the arts, sciences, and theatrical art, and also a very interesting collection of music, from *Palestrina* to the present time. His library and gallery were worth £10,000.

BALLET DANCING BY YOUNG MEN.

NOTWITHSTANDING all the efforts and the lavish expenditure of money, New York society, or at any rate the smart set who describe themselves as the 400, and who regard themselves as the very cream of the American milkpail, find it utterly impossible to keep abreast of the new developments of European fashion. They are terribly behind the times, and it is not until fads, fancies, and modes commence to wane in the Old World that they begin to be adopted here. This would not excite remark, were not the Yankee dandies of both sexes so openly eager to adopt all our fashions, both good and bad, and to exaggerate them almost to the point of caricature. The most recent and disagreeable illustration of this is afforded by the inauguration here in New York of ballet dancing by young men arrayed in feminine attire—a custom which, dating back to the most degraded epoch of the Roman empire, was revived at Paris a few years ago by the young Duc de Morny. While, however, the latter pirouetted on the stage of the Cercle des Champs Elysees at Paris in the costume of a ballerina, retaining his moustache, Tom Kelly, Charles Frazier, Geo. B. Hogan, George M. Anderson, and various other members of the *jeunesse doree* of New York, Philadelphia,

and Boston, array themselves in the dainty attire of a Letty Lind. Matters culminated at the Garden Theatre here on Friday last, when, on the pretext of charity, an amateur performance took place, in which Mr. Tom Kelly, the *premiere danseuse* of New York society, was matched, so to speak, against Mr. Charles Frazier, the *premiere danseuse* of the Quaker City upper ten-dom. All the *elite* of New York and Philadelphia society were present, and applauded the skirt dances of these very extraordinary descendants of Puritan ancestors to the echo. Even the Press chimed in, and in the accounts of the performance on the following day, we find great metropolitan newspapers referring to Mr. Kelly's style as "delicate and dainty," and gushing about his "lovely rose silk gown festooned with graceful garlands and with diamonds glittering here and there in the corsage." The only approach to anything like adverse criticism was a remark to the effect that the corsages of several of the dresses worn by the young hybrid ballerinas were too low, both in the chest and in the back. It is worthy of note that the vogue is not altogether confined to the upper classes here. Lower Fifth Avenue, which, to use a French expression, is *très mal habite*, frequently reflects the fashions, foibles, and vices of Upper Fifth Avenue, and although the newspapers did not condescend to devote columns, as they did in the case of Mr. Kelly's *pas seul*, to any description thereof, yet it may not be amiss to mention that almost on the same date a public ball was given in a low Bleeker Street liquor saloon, which was confined to the male sex, and where all the *danseuses* were men and boys dressed in female attire.

DANCING, A NATURAL DESIRE.

"CARADOS," in the *Referee* of the 30th ult., says: "About Bank Holiday time, I think it was, I suggested that the Crystal Palace authorities should encourage dancing by the provision of platforms and programmes of dance music. Now I come to think of it, the suggested encouragement would be attended by a certain amount of danger. There is no pastime more delightful than dancing, but there is none that so puts up the backs and arouses the wrath and the hostility of the pharisaical piety-mongers who regard as sinful and as something to be suppressed by grandmotherly government all amusement that is not of their own making or made after the pattern by them approved. By a perversion brought about by the perseverance of this sort of people, who are really too good for this wicked world, and who ought to have one all to themselves, a licence for dancing is now supposed to cover only that dancing which takes place upon the stage, and any licensee who permitted his patrons to foot it would most probably be visited with all manner of pains and penalties. The result is that public dancing is now relegated chiefly to the gutter, where the most unob-servant of observers must note how natural is the desire to dance. The female foot particularly was originally built on dancing lines, and it is quite astonishing how easily it takes to the business. Stop by the first piano organ you find playing in the street, and you shall see by youngsters of seven and eight years step-dancing that could hardly fail to command approval if presented behind the footlights. The members of the County Council, who seem laudably desirous to give the people music, will perhaps in the not too distant future go a little further and give facilities for exercises on the light fantastic. Looking through an evening paper recently I was fairly made sick by the howling of a correspondent whose soul had been disturbed by the street dancing to which I above referred. Not 'good in

everything,' but bad, is the belief of this beauty, who must be keener nosed than Parkinson himself for sniffing indecency where indecency does not exist. Girls, most of them very young, says this muck-raker, *have been taught* to raise the leg in a manner which is highly indecorous, and, in some instances, disgusting, and when he passes in the evening along the City Road and notices the dancing to the music of the street-organs, he cannot help feeling concerned for the future of the poor girls who take part in it, and who ought to have been taught better. Poor fellow! How he must suffer! He feels that such dancing—it is to him in miniature a reproduction of what he saw at the Paris Mabilles in the years that are gone—is a scandal and a disgrace to a civilised community, and ought to be put down by the strong hand of the law. The toddlekins who so nimbly foot it on the pavement, I am quite sure, have no idea they are such awful criminals; but it is very lucky for them that this bigoted bogie-man has not the using of 'the strong hand of the law.' If he had, the chances are they would not only be severely smacked, but would be popped into prison as well."

THE BALLERINA.

AN IDYLL OF THE LONDON STREETS.

(From *Judy*.)

THE piano-organ is gaily thrumming
Some festive measure of festive France,
And Board School boys as they pass are humming,
And girls come out of their doors to dance.
No rough and tumble, unseemly scuffles,
No rude disorder we here behold,
But "rock" and "scissors" and "twist" and "shuffles,"
Esayed in turn by a ten-year-old.
Bystanders stare, to the kerbstone rooted,
As up the middle and round she goes;
No neat young ankle so trimly booted!
No passing vision of silken hose!
But her garter has failed to sustain her stocking,
Her shoes have most of the buttons gone,
And she's far too vulgar to know 'tis shocking—
She reckes not of it, she dances on.
Ah! how will she end? As a ballerina,
Like an open umbrella, with skirts uncouth?
Will humble Betty become Bettina,
And dance for the pleasure of gilded youth?
Will she, who tripped it in court and alley,
With high ambitions, a tiny Tot,
Be crowned the Queen of the Empire ballet?
It may be so, but I ween 'twill not.
I rather opine, when her years are mellow,
And youth's exuberance sobered down,
Some ungrammatical, worthy fellow
Will make her a home up in Kentish Town.
And there with the family cares advancing,
Her figure will spread, and her old joys stop,
And she'll wholly abandon the art of dancing,
As the mother of six in a sweet-stuff shop.

HOW THEY DANCE IN ITALY.—In Italy when the country men and women dance together, the first thing they do is to toss off their shoes, if they wear any. A man does not go up to a girl and ask if she will dance, but he fixes his eye upon her from a distance and nods. She nods in return, and then both kick off their shoes, advance towards each other, and begin to dance. The dance, besides being an incessant up-and-down of steps, represents also quite a little love drama in gestures, and its success depends on the cleverness of the dancers in expressing this mimic scene. The man courts, pleads, beseeches, runs after his partner, tries to clasp her waist and kiss her all the time he is dancing, without even pausing. The girl, of course, denies, laughs, shakes her head, and escapes her partner, till at last, the dance finished, she rushes to her place and resumes her shoes.

ALMACK'S AND WILLIS'S ROOMS.

WHAT a host of pleasant memories would the mere mention of the name of Almack's celebrated club have aroused in the minds of the fashionables of a past generation!—of balls and routs, of the high waists and high coat-collars worn by the lords, as well of the head-dresses and long skirts indulged in by the ladies; while running through all, like golden threads, would be remembrances of the immense sums of money lost and won in play at Almack's. Almack, a Scotchman, was a large adventurer in clubs, having formed both the Thatched House Club and Brooks's before he "struck ile," and acquired fame and fortune by erecting the noble building close to the St. James's Theatre, best known to the present generation as Willis's Rooms.

When these bore the title of Almack's, the admission to them was a privilege for which the highest in the land competed, and thought it an honour to have bestowed upon them, in fact, the *entrée* to Almack's was in itself a passport to the highest society in London. Some rather high jinks, however, were carried on here, as might only be expected in an age not overburdened with virtue, if laden with a code of honour which held human life as being of less value than a dicer's oath.

A satirist, writing in 1773, says, "No censure reaches them at Almack's ball. Virtue, religion—they're above them all." Three years earlier, Horace Walpole writes to Mann: "The gaming at Almack's, which has taken the *pas* of White's, is worthy the decline of our empire. The young men of the age lose ten, fifteen, twenty thousand pounds of an evening there. Lord Stavordale, not yet over one-and-twenty, lost £11,000 there last Tuesday, but reversed it at one great hand at hazard. He swore a great oath. 'Now, if I had been playing *deep*, I might have won millions.' His cousin, Charles Fox, shines equally here and in the House of Commons." Almack's was opened Feb. 20th, 1765, and was advertised to have been built with hot bricks and boiling water, for what reason it is difficult to understand, unless to account for the damp ceilings; but the Duke of Cumberland, the hero of Culloden, was there. A few days after this ceremony, Gilly Williams, in a letter to Selwyn, says: "There is now open here in three very elegant new-built rooms, a ten guinea subscription, for which you may have a ball and supper once a week for twelve weeks. You may imagine by the sum, the company is chosen. . . . The men's tickets are not transferable, so if the ladies do not like us they have no opportunity of changing us. Our female Almack's flourish beyond description. Almack's Scotch face, in a bag wig, waiting at supper, would divert you, as would his lady in a sack, making tea and curtsying to the duchesses." It was a club of both sexes, which first met at a tavern to enjoy themselves, the members subsequently, according to Mr. Boscawen, going to Almack's, in order "to satisfy Lady Pembroke's scruples." As the ladies selected and nominated the gentlemen to be admitted, and *vice versa*, no lady could exclude a lady, or a gentleman a gentleman. Yet for all that, Ladies Rochefort, Harrington and Holderness were black-balled, as also the Duchess of Bedford, while Lord March (Old O.) and Brook Boothby were black-balled by the dames, to their immense astonishment. Captain Gronow, writing in 1814, speaks of "the importance attached to getting admission to Almack's, the seventh heaven of the fashionable world. Of the three hundred officers of the Foot Guards, not more than half-a-dozen were honoured with vouchers of admission to this exclusive temple of the *beau monde*, the gates of which are guarded by lady patronesses, whose smiles or frowns

consign men and women to happiness or despair. . . " The fair ladies who ruled supreme over this little dancing and gossiping world issued a solemn proclamation that no gentleman should appear at the assemblies without being dressed in knee-breeches, white cravat, and *chapeau bras*.

On one occasion, the Duke of Wellington was about to ascend the staircase of the ball-room dressed in black trousers, when the vigilant Mr. Willis, the guardian of the establishment, stepped forward and said: "Your Grace cannot be admitted in trousers," whereupon the Duke, who had a great respect for orders and regulations, walked quietly away. At that time (1814) the chief dances at Almack's were Scotch reels and the old English country dance. The orchestra, being from Edinburgh, was conducted by the then celebrated Neil Gow—the author and composer, by the way, of a once well-known song in praise of whisky. Lady Jersey introduced the favourite quadrille here in 1815; and the persons who formed the first set danced at Almack's were Lady Jersey, Lady Harriet Butler, Lady Susan Rider, and Miss Montgomery; the men being Count St. Aldegonde, Mr. Montgomery, Mr. Montague and Charles Standish. The mazy waltz was also brought over from abroad about this time; but at first there were very few who ventured to whirl round the *salons* of Willis's, as it began to be called. In course of time, Lord Palmerston might, however, have been seen describing an infinite number of circles with Madame de Leiven; while Baron de Neumann was frequently seen turning round with the Princess Esterhazy, and soon waltzing became the fashion, not only at Willis's, but was practised in the morning in noble mansions with unparalleled assiduity—old and young returning to school in order to learn the step and measure of the German waltz.

FAMOUS CLERICAL DANCERS.

A WRITER in the *Galignani Messenger*, commenting on the controversy on the above question, now raging in the columns of a London paper, says: With their habitual love of rushing into print, several clergymen have been giving their opinions, and many express themselves in favour of the worship of Terpsichore. No one appears to be aware that there is a strong precedent in favour of clericals dancing as a healthy exercise. M. d'Yvoir, the Depute des Etats d'Ardois de la Cour, affirmed in 1782 that in 1740 he was in Paris, and, hearing music in a room adjoining his, he entered, and found, to his great surprise, the celebrated Dr. Mead taking dancing lessons from Dupre, the professor of the Opera. The doctor, who was 76 years of age, stated that he was taking this exercise for the benefit of his health. So pleased was he with the result that, upon leaving, he handed Dupre a rouleau of fifty louis, and promised to send him the Archbishop of Canterbury. This he did. His Grace spent weeks learning to trip the light fantastic toe, and expressed himself highly delighted with the benefit he derived from the exercise. Another interesting case of clerical dancing is that of Henry Ward Beecher, who, according to "Lippincott," had a habit on Sunday night of (as he called it) "letting himself down" from the strain caused by his earnest preaching. He found the exercise necessary before he could sleep; an old violin was brought out, and the old man and the members of his family circle enjoyed the pleasures of the dance. Sometimes, when he was more than usually fatigued, he would even join the youngsters in a kind of rollicking jig which they humorously termed "Go to the devil and shake yourself."

CORRESPONDENCE.

THE PROPOSED ASSOCIATION.

TO THE EDITOR OF "DANCING."

SIR,—I fully realise the difficulty you experience in your efforts to form an association, which is so much required, not only in England but in all other countries. Those who possess a thorough Terpsichorean education, can more fully endorse my statement. Shakespeare makes a very wise remark in saying that a *little* knowledge is a very dangerous thing. I know many teachers who are all-wise in their own estimation, who cannot even show the five positions. Their deportment, to say the least, is simply elephantine, and when they have the presumption to give lessons to other teachers, I am sure you blush, as I do, to hear your name coupled with theirs as teachers. You are very persevering, and I doubt not you will accomplish in time the task of establishing the much-needed association, and in due course our English professional friends, at least, will thank you. If there is anything I, or any one connected with the Scottish Association, can do, we shall only be too glad to assist in furthering what we fully realise to be a very great boon. Would it not be an advantage to arrange a meeting in London for next July of our English, Irish, and Scottish brethren? It will certainly entail trouble and expense, but if agreeable, and you think the idea worth adopting, I shall be very pleased to pay my share of the expenditure, as I fully intend to become a member.

Yours very truly,
Glasgow. J. F. W.

TO THE EDITOR OF "DANCING."

SIR,—Having been informed by Mr. E. Woodworth Masters, of Boston, of a new journal of *Dancing*, devoted to the art, I should feel obliged by your sending me a prospectus or a specimen copy, because I intend to subscribe for it, being a teacher myself, and a *literati* of the art of dancing. I suppose that you have been told of my "Grammar of the Art of Dancing and Choregraphy," edited in German language by J. J. Weber, Leipzig, and in the Russian language by myself, in Odessa. An English edition has been published in monthly parts, by E. W. Masters, of Boston, U.S. Be kind enough to let me know your opinion of the projected World's Congress of Dancing in London, 1892. I certainly intend to come to it, with two of my sons, and some German and Russian teachers, and to do all I can for the undertaking. I am very hopeful for the project.

Yours faithfully,
Odessa, 24th August, 1891. F. A. ZORN.

THE FIVE POSITIONS.

TO THE EDITOR OF "DANCING."

SIR,—In sending you the few shreds I have been able to collect about Beauchamp, I feel that I have placed them in the hands of one who, if he feels inclined, will do ample justice to so great a genius. Pardon me for reminding you that besides the many beautiful ballets which serve to this day as models, he composed the five positions, which for more than two centuries have been used and looked upon by all in the profession throughout every civilised country in the world as the very foundation of their art. Many clever men and women, with the experience gained from using these, have tried to introduce others, or something of the same in an altered form, but each trial only proved more abortive than the preceding. I remember being taught by a famous teacher in England, thirty-five or forty years ago, five positions,

which I understood were then being generally taught. These were Beauchamp's first and fifth, with the second, third and fourth transposed. I know several teachers at present who, in their every-day teaching, use the third position as the fifth, and in consequence only require four positions, but as I have no sympathy with such, I can only protest against what I consider the non-imparting the essentials of our perfect art.

Believe me, sincerely yours,
MILLAR THOMSON.

Glasgow.
[The notes our correspondent has forwarded will be incorporated with other matter we are compiling for a biographical sketch of Beauchamp, to be included in the series of articles just commenced on "Famous Dancers."—Ed. *Dancing*.]

THE EMPIRE THEATRE.

JUDGING by the hearty and enthusiastic reception accorded the new ballet "By the Sea," which was produced for the first time at the above house on Monday, the 31st ult., a long run may be safely predicted. The spectacle presents quite a strong contrast to the usual classical productions for which this theatre has become famous. The gay, bright and breezy glimpse of the seashore to which we are treated is particularly refreshing, not only to those who have just returned from their holidays, but more especially to that unfortunate class who, from various causes, have been compelled to stay at home. As the curtain rises, a picturesque and familiar scene presents itself and is immediately recognised as Margate. There can be no mistake about it, for there is the model of the jetty (with its band) and other surroundings which makes its identification a certainty. Here come the donkey drivers, children with their pails and spades, fisher-boys and girls with their shrimping nets, the irrepressible photographers, niggers, Italian dancers and acrobats, beside the usual crowd of seaside loungers, not forgetting a numerous contingent of the coster tribe. "Arrie" and "Arriet" are all there. All is at once fun, excitement, bustle and animation. The customary episodes of seaside life are reproduced with surprising fidelity. We must admit that some of the costumes (particularly those of the ladies representing nymphs of the wave, in pretty and attractive bathing attire) would seem more consistent in a continental scene, such as Trouville or Dieppe. But what matters. The presence of such a bevy of pretty girls adds to the brilliancy of the *tout ensemble*, and their exceedingly graceful dancing is sufficient to justify their appearance in any costume. Mdlle. Palladino, in her pirouettes and graceful movements, is as fascinating as ever, and Mdlle. Bettina de Sortis may also be counted amongst those taking special honours in the new ballet. Misses L. and A. Vincent are vociferously applauded for their Scotch dance, and the pantomime of Messrs. Ridley, Cazaly, Artelli, Bertram, and Signor Nicola-Guerra is of great assistance in illustrating the flight and pursuit of a runaway couple, and the humorous vagaries of a pair of amorous swains who are bent upon captivating the same lady. Beyond this, there is no story to tell or plot to unravel. In short, none is required. There is so much dancing, as varied in character as it is excellent in arrangement and execution, that he would indeed be a fault-finding critic who could not admire and feel satisfied with so rich a Terpsichorean bill of fare. We must not omit to mention the fascinating melodies which M. Wenzel has provided. The score throughout is bright, lively, and exceedingly tuneful, and contributed largely towards the general success of this very pretty and entertaining *divertissement*.

SCOTTISH GAMES AND DANCING.

THE Strathallan athletic meeting, one of the most popular throughout Scotland, took place on Saturday, August 1st, in the Public Park, Bridge-of-Allan. Notwithstanding the counter attraction of the Highland Society's Show at Stirling during the four previous days, twelve thousand persons were admitted to the grounds before two o'clock, which showed no diminution on former years. The programme opened with the local events, after which the dancing and piping, which was of the highest class, commenced, and was much appreciated, especially by the occupants of the stands, who were unstinted in their applause.

The following is the prize list:—

Highland Dancing (Ghillie Callum).—W. McLennan, Edinburgh, 1; J. McNeill, Edinburgh, 2; J. McColl, Oban, 3; J. McKenzie, Glasgow, 4; W. B. Murray, Leslie, 5; W. Lawson, Glasgow, 6.

Sator's Hornpipe (in costume).—W. McLellan, Edinburgh, 1; W. B. Murray, Leslie, 2; C. McEwen, Glasgow, 3; J. McKenzie, Glasgow, 4; J. McNeil, Edinburgh, 5; W. Lawson, Glasgow, 6—equal.

Irish Jig (in costume).—W. B. Murray, Leslie, 1; J. McKenzie, Glasgow, 2; W. Lawson, Glasgow, 3; J. McNeill, Edinburgh, 4; J. McLennan, Edinburgh, 5.

Highland Fling.—J. McKenzie, Glasgow, 1; J. McColl, Oban, 2; A. McRae, Callander, 3; W. B. Murray, Leslie, 4; W. McLennan, Edinburgh, 5; J. McNeill, Edinburgh, 6.

Highland Dance (Reel of Tulloch).—J. McLennan, Edinburgh, 1; J. McNeill, Edinburgh, 2; J. McKenzie, Glasgow, 3; W. Lawson, Glasgow, 4.

The judges of dancing were: Messrs. Henry Sutherland and Millar Thomson, Glasgow, and Mr. D. R. Mackenzie, Stirling.

DANCING TO DISTANT MUSIC.

A VERY novel and striking use was recently made of a telephonic concert by an American gentleman, who happened to be entertaining a number of his friends at his residence in Morristown, N.J., the same evening. Mr. Hibbard's private telephone was connected at Cortlandt Street with the circuit running to Madison Square Gardens, and the strains of the famous Strauss orchestra was heard so plainly in the house at Morristown that dancing was carried on with perfect ease and comfort by the guests there assembled. If someone had told Herr Strauss that his orchestra was playing for dancers who were enjoying themselves at Morristown, some 20 or 30 miles distant, the information would probably have been received with sheer incredulity, yet such was actually the case. Two Strauss waltzes were enjoyed by Mr. Hibbard's guests, and afterwards the orchestra at Cortlandt Street was switched in, and dancing was continued by the music of the less ambitious band of performers. We believe this is the first instance recorded of the transmission of music by telephone with sufficient volume and clearness for dancing to be indulged in by the listeners.

ANSWERS TO CORRESPONDENTS.

E. VINCENT.—The top and bottom couples were originally first and third, the sides second and fourth.

M. ALBERT.—There is a legitimate "square dance" which requires 16 couples for its performance. It is called "The Double Communities," and still popular in many parts of Lancashire.

WALTZER.—"The Spanish Waltz" is a figure dance in which the couples are placed *vis-a-vis* round the room, as in the "Circassian Circle." In some counties this dance is known as "The Sarabande."

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POLKA.—It was the late John Parry who satirised in song the Polka craze.

ALEX. PAUL.—Send the MS. and if found to possess sufficient interest, we shall be pleased to insert it.

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Our representatives are requested to kindly forward their literary contributions, addressed to the Editor, 54, Berners Street, London, W., not later than the 1st of each month.

IS DANCING ON THE DECLINE ?

THERE is nothing new under the sun. So wrote Solomon. But that was in the days of Solomon. Now that the world is becoming old, we are constantly discovering things that are new, and it has been reserved for certain all-wise correspondents of the Daily Graphic to spring upon us a discovery which is alarming in its newness, and, if anything but a hypochondriacal fraud, is in its nature so instinct with the vital spirit of man's general decadence as to possibly presage the approaching crack of doom. An analysis of these melancholy contributions of our contemporary's correspondents is, however, calculated to lighten the apprehensions of which a non-contemplative reading of them might be conducive. The leader of this consensus of lamentation appropriately describes himself as "An Old Fogey"—old Bogey would perhaps be still more appropriate—and another, on the other hand, with equal inappropriateness, announces himself as "Up to Date." This latter luminary might, with absolute correctness, have written himself down "Out of Date." The corres-

pondence will be found reproduced elsewhere. Some of the leading contentions in it are that dancing is declining, that whether it is or no, there is no reason to lament its actual or possible decadence, and that—accompanying a positive affirmation of its decline—the causes are, the superiority of other amusements, such as tennis, and the decaying vigour and consequent laziness of latter-day men. There are other contentions, with which we have not space to deal—but, for ourselves, we at once maintain that these three leading propositions may be met with entire denial. Never, surely, since dancing originally spread from the stage to the public, and disseminated its attractions universally from palace to pavement, has it been so unequivocally popular amongst every class of the community as at present. Did these mistaken scribes contend that—in spite of the continued extension of its influence in the sphere of enjoyment—even now it is not as popular as it might be, we could understand them. When the conditions are all that they ought to be, where is there even the evidence of a disinclination for the pastime? When, in order to discharge with the lowest minimum of trouble their obligations of hospitality, hostesses congest their rooms with an impossible throng of guests to whom dancing is out of the question, when harmonious waltzes are played at a break-neck speed immediately conducive of infallible fatigue, when square dances are danced with inartistic incapacity which often reduces them to a mere scramble—for which incompetent teachers are mainly responsible—and when the very art of graceful dancing is so often left to be imparted at the hands of pseudo professors, whose bizarre qualifications comes from no man knows where, how is it possible to be surprised if the essential and abiding charms of dancing are sometimes well-nigh obscured by a load of unfavourable conditions which only the perennial vitality of its attractions enable it to surmount? The most beautiful thing in creation when clothed in an unsightly garb loses half its attraction. And dancing suffers similarly when handicapped with a chaos of conditions which militate against its natural attractions.

From salon to parish schoolroom, and even to the gutter itself, dancing and the penchant for it are universal, and never were more so than at present. How then can they be said to be on the decline? The true note would have been struck if the luminous correspondents of our contemporary had devoted themselves to demanding the reform of the conditions of dancing in the directions we have indicated. Let hostesses who issue a multitude of invitations follow the excellent prevailing fashion of some of their number, and, where their rooms are of insufficient capacity, engage a hall where their guests can dance in comfort; let dances be played and danced as they

pretentious and frequently inchoate schemes, which are never accorded credence here precipitately and without a considerable amount of caution. Englishmen do not care to hastily commit themselves to the chance of becoming ridiculous in the eyes of the world—and from this cause alone all the greater value attaches to their final adhesion to and well-weighed approval of a sound project. It must not be forgotten that the world is being constantly flooded with "notions," and to submit the principle that every notion—practicable or impracticable—presented to us, must be accepted without the right of examination, is more than can be expected, even from our Transatlantic brethren. In addition to this, we had not—neither have we even now—any clear and tangible evidence before us as to the platform on which the proposed Congress is to stand. We have not hitherto been consulted with regard to it, neither has any circular whatever been issued to the English profession. As a further justification of our caution on the subject may be cited the absolute apathy exhibited concerning it so far by the English teachers, not one of whom has taken the least notice of the proposal, although we have invited correspondence and suggestions on the subject, for our consideration, from the English profession.

The editor of the *Galop*, with an inferential reference to the lukewarmness on our part, refers to his services to the art of dancing—from which we in no measure dissent. We merely remind him that what the editor of *Dancing* has done for the art the English profession at large can say, and that what our editorial *confrère* of the *Galop* has done for it in the founding of a journal in its interests, the editor of *Dancing* has likewise done—but on a larger scale. We wish the *Galop* every success, and its editor has our best fraternal wishes. Its sphere, however, is comparatively limited, and the fact remains that already the circulation and influence of *Dancing* have become world-wide, and the enterprise founded by its editor promises to become of paramount service to the cause it represents. On the other hand, whilst our subscribers are being constantly recruited from all other parts of the world, not a single subscription has been added from the United States, which speaks little for the enthusiasm of our American friends in the cause of dancing.

We thank our contemporary for its good-natured compliment to the "able editor" of *Dancing*, and we are sure it will pardon a sardonic smile at the truly American *sang-froid* its article occasionally embodies. The *Galop* says that it has considered everything, and has arrived at a conclusion. And yet, "in the face of this," *Dancing*, it adds, has had the temerity to raise objections—silly and otherwise. Truly we feel ourselves to be living proofs that pluck has not yet deserted worn-out old Britain! The query is propounded: "Why do we advocate a British Association and yet speak doubtfully of an international one?" If our contemporary cannot see the least difference of conditions involved in successfully carrying out the two proposals, it is surely lacking in the 'cuteness of perception with which citizens of the Great Republic are generally credited.

We suppose we should in fairness thank the *Galop* for the further compliment embodied in the statement that it is seriously disappointed in *Dancing*—"on the grounds of the disposition shown to discourage a grand scheme, for in other ways it has shown both brilliancy and power." It is desirous to see us "brought into the pathway of a healthy and vigorous progression." We think the fundamental cause of the *Galop's* disappointment is our desire to avoid confounding precipitation with progression. We may perhaps add that a further reason for our doubting the efficiency and thoroughness of the projector's plans, was the fact of his suggesting in connection therewith the names of two or three teachers who have never been trained for the profession. On the whole, we think the somewhat severe criticism applied by us to the project may have really done it signal service by directing widespread attention to it, and as space forbids our dealing at greater length with the points raised by its article, we conclude by assuring our contemporary that we have no sentiments but those of hearty well-wishing sincerity for it and its undoubtedly earnest and sincere editor, and that we shall be pleased to render all possible assistance to any plans demonstrated to be feasible and well-matured. If Professor Zorn's idea is to be adopted, we shall, in fact, be pleased to offer our own rooms for the deliberations of the Congress. For the larger project other arrangements would, of course, be necessary.

We are unavoidably compelled to omit the insertion of several interesting articles already in type, through lack of space. We hope, however, to find room for their appearance in our next issue.

We have received an interesting brochure, entitled "The Art of Dancing:" on a Question of Dress, being a paper read before the Church and Stage Guild, on Tuesday, Feb. 24, 1891, by Selwyn Image. This cleverly-written pamphlet is issued from the offices of the *Church Reformer*, but is not, as might be imagined, in consequence a protest against the traditional dress of the ballet. On the contrary, the writer has endeavoured to logically prove—and in our opinion has succeeded—that the short diaphanous skirt of a *première danseuse* is the most approved form of attire in which she is enabled to do justice to her art. The author has dealt with the subject in so masterly a manner, that we regret the space at our disposal in this number does not permit us to quote extensively from his most entertaining paper.

THE London County Council are, it is stated, in correspondence with the Home Secretary with a view to the Council obtaining power to grant music and dancing licences at other times in the year than October. The defects of the present system have been shown in several cases where buildings completed shortly after the October sessions have had to wait nearly a year for a licence. The Middlesex County Council, we understand, has also issued instructions for the inspection of every establishment within their jurisdiction where dancing is advertised to take place.

In an article headed "Drill and Dancing made Delightful," the *Pall Mall Budget* of Nov. 19th says: "At the classes in the Queen's Gate Hall, South Kensington, preliminary steps are abandoned and children

learn to dance by instinct and imitation, without serving a dreary apprenticeship to five unmeaning positions and a futile 'pointing of the toe.' New-comers are treated with a fine tact and discrimination. For at least three lessons they are relegated to a back row, where, free from observation and criticism, they pick up what they can by copying the more experienced pupils in front." Our professional readers will naturally surmise that the pretended merit of abandoning preliminary steps is only a pretext to conceal the teacher's (?) ignorance of such indispensable aids to a proper cultivation of our art. We regret that the writer of the article did not favour us with the name of the illustrious person who affects to despise the groundwork of legitimate instruction in dancing. There are several excellent teachers who hold classes in the hall referred to, and we are curious to know if any of these have recently discovered that the traditional methods of teaching dancing include "five unmeaning positions" and a "futile pointing of the toe."

PROFESSOR ZORN, of Odessa, has commissioned our Editor to receive orders for "The Grammar of Dancing" and its supplementary Atlas. The latter is issued in two volumes, one containing an excellent arrangement of short musical phrases for graduated exercises, and the other choreographic descriptions of dances and dance movements, with appropriate pianoforte accompaniments. The want of such an auxiliary has long been felt, and, although the complete Grammar is not yet published in the English language, we have no doubt teachers will be glad to know that the two volumes of the Atlas can be obtained separately and apart from the text-book.

ONE of the latest Parisian novelties for the Cotillon is the "Railway Ticket" figure, in which a lady and gentleman are placed within a screen and distribute tickets bearing the names of different towns—the holders of the same towns to dance together. Many Parisian hostesses introduce dainty gifts made out of the crinkled paper in delicate tints which is now used so much for lamp-shades, flower-pot covers, &c. The daughters of the house and their young friends can manufacture most of these gifts at home. For instance, the large "Greenaway" bonnet in soft green paper, tied on with the same coloured velvet; the "Rose" toque, formed of paper rose petals; and the "Coquette" bonnet, consisting of several rows of pink paper frills, ornamented with a big paper rose and black velvet strings. The gentlemen wear Royal crowns of the corresponding hue, made out of paper on a wire framework, and fastened at the top by a large pearl bead. A "muff" and a "reticule" are ornamented respectively with a paper frill and flower-petals, the male partners wearing a Marshal's cordon across their coat to match, while the pale blue paper apron, with its pockets, frills, and ribbon-bows, corresponds with the dusting-brush of finely-cut paper carried by the gentlemen.

Modern Society states that a new "Jubilee" waltz has caught on in the States, and *dévotes* of dancing are glad. The beginner who wants to waltz the first thing, and whose inability to reverse is apt to discourage him; the ardent swain, the college fellow, the apoplectic dandy in his second childhood, and the fair, fat, and frisky widow, who gets dizzy when she tries to go around backward, will master the "Jubilee" in two lessons and get a fine opinion of themselves all through a bit of trickery on the part of the composer. There is no reversing, but a great deal of revolving to the right. The partners take waltz position and dance

two "dips" to the side, separating; advance one step, then kick with the inside foot and again with the outside; join hands, swing in waltz position, and take four waltz steps. This mischievous, captivating dance will, in all probability, score a double success, for some one will be certain to write a song accompaniment.

NEW CHARACTERS FOR FANCY BALLS.

THE following ingenious suggestion for novelty in fancy dress will, we are sure, be appreciated, particularly by our lady readers:—*Bavarian Bride*: Jewelled hat, edged with white flowers; long-fitting skirt, and apron tied in front; bodice with full sleeves, both embroidered in beads; aureole of pleated lace, square lace-edged pelerine.—*Garde de Corps*: Prussian uniform of 1806. High black boots, breeches, close-fitting white coat with high collar (under collar showing waistcoat, edged with gold braid), sash round the waist, sword belt embroidered, large cocked hat with tufts.—*Mascotte*: Red breeches, with short fur sleeveless coat.—*Assyrian Gentleman*: Black and white turban, trousers and long jacket of richly-embroidered cloth, many arms stuck into the waist belt.—*Seagull*: Cap with seagull's wings, grey tulle dress, powdered hair, and birds on shoulder; fan of seagulls' feathers.—*Penwiper*: Skirt of crimson and gold stripes, wide at the hem, and narrow as they reach the waist; bodice striped horizontally, a *ruche* at the foot of the skirt, festooned with nubs; the bodice edged at the waist and neck with a drapery of gauze *en coquille*; hat formed like a brush penwiper, with two gold quills.—*Saxon Lady*: Plain skirt, square bodice moulded to the figure, oblong hanging sleeves.—*Chef de Cuisine*: Low white satin gown, with white satin cap; spoon at side and in the hair, and in the bodice.—*Manuscript Music*: White silk petticoat, with a score of the "Dreamland Valse" on the front; white silk redingote, with a box pleat at the back, the whole of the front bordered with notes of music; gloves with music round the wrist; a white feather in the hair, secured by a treble clef in wire; powdered hair.—*Pen and Ink*: Black dress, with white shirt and cuffs, covered with smudges of ink; ink bottle at the side, and long quill pen.—*A Grey Day*: A grey tulle dress, trimmed with diamonds; hair powdered with grey, and sprinkled with powdered glass; large diamond coronet.

LADIES' NAUTICAL COSTUMES.—A yellow cashmere, with panels of white and yellow stripes at the side; the tunic turned up with yellow; full bodice, with yellow revers; handkerchief and sailor's hat. Or a blue dress over white; gold embroidery on the petticoat; collar of same; a striped shirt, and striped ribbon on hat. Or blue, with plated sides of yellow; the jacket pleated in front; vest with revers; middy hat or squadron hat. Grey, with pleats of pink velvet; short jacket, gold buttons and pink collar. White, with light blue and silver, made with a habit bodice. Pink and white sailor collar; sash fastening on one side; tunic turning up in a point. Striped blue and plain blue mixed; red cap and belt and stockings. Red collar with striped front; a handkerchief tied across the bodice. Red and white, with blue fichu; white front, red shirt, and blue cap. Pale pink and silver, with a broad-striped white shirt and cap. All white and gold, with an embroidered anchor. Striped red and blue, with full blouse. Tulle and white, with striped vest; revers of cloth, with embroidered anchors. Pink and blue; tunic turned up with pink; pink striped front; pink revers; pink cloak and tassel. White skirt, with blue jacket.

FUTURE ARRANGEMENTS.

SATURDAY, Dec. 5th.
 The "Excelsior" Cinderella, Portman Rooms, Baker Street, W., 7.30 p.m.
 The Highbury Cinderellas, Northampton House, Highbury, 7 p.m.
 Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
 London Morayshire Cinderella, Cannon Street Hotel.
 Wilton-Lawn Tennis Cinderella, Cannon Street Hotel.
 Naval Artillery Volunteers Cinderella, Cannon Street Hotel.
 The Old Tennysonians Cinderella, Portman Rooms, Baker Street, W., 6 p.m.

MONDAY, Dec. 7th.
 Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
 First V. B. Royal Fusiliers (City of London Regiment) Prize Distribution and Ball, Portman Rooms, Baker Street, W., 8 p.m.
 The Addison Hall Dance, Kensington.

TUESDAY, Dec. 8th.
 Dance in aid of the East London Hospital for Children, Portman Rooms, Baker Street, W., 9 p.m.
 Catford Cycling Club Cinderella, Cannon Street Hotel.

WEDNESDAY, Dec. 9th.
 Annual Ball of the York City and Suburban Bicycle Club, in the De Grey Rooms, York.
 The Vaudeville Cinderella, Portman Rooms, Baker Street, W., 7.30 p.m.

THURSDAY, Dec. 10th.
 The Robert Burns Club Cinderella, Portman Rooms, Baker Street, W., 8 p.m.
 Private Subscription Dance, Portman Rooms, Baker Street, W., 8 p.m.
 Old Russellians Dance, Seyd's Hotel.

FRIDAY, Dec. 11th.
 Ball in aid of the Royal Hospital for Women and Children, Hotel Metropole.
 Atalanta Cricket Club Cinderella, Cannon Street Hotel.
 First Battalion Royal Engineers Dance, Holborn Town Hall.
 The Fifth West Middlesex Volunteers Prize Distribution and Ball, Portman Rooms, Baker Street, W., 8 p.m.

SATURDAY, Dec. 12th.
 The Kensington Cinderella, Kensington Town Hall, 7 p.m.
 Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
 The Polytechnic Cycling Club Cinderella, Portman Rooms, Baker Street, W., 7 p.m.
 The Cardington Cinderella, Portman Rooms, Baker Street, 7 p.m.
 Hackney Conservative Club, Cannon Street Hotel.

MONDAY, Dec. 14th.
 The "Cheerful" Cinderellas, Portman Rooms, Baker Street, W., 7 p.m.
 Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
 West-End Social Cinderella, Albert Rooms, Whitfield Street, W., 8 p.m.
 The Sherrington Cinderella, Addison Hall, Kensington,
 Hadyn Musical Society's Ball, Portman Rooms, Baker Street, W., 9 p.m.

TUESDAY, Dec. 15th.
 The Mapesbury Lawn Tennis Club Ball, Portman Rooms, Baker Street, W., 8.30 p.m.
 City Musical Union Cinderella, Cannon Street Hotel, 7.30 p.m.
 East Finsbury Conservative Association Dance, Holborn Town Hall.

WEDNESDAY, Dec. 16th.
 Custom House Volunteers' Dance, Holborn Town Hall.
 The Lionel Cohen Habitation of the Primrose League (1203) Ball, Portman Rooms, Baker Street, W., 9 p.m.
 Canonbury Lawn Tennis Cinderellas, Northampton House, Highbury.

THURSDAY, Dec. 17th.
 British Amateur Cricket Club Cinderella, Cannon Street Hotel.
 The London Scottish Cricket Club Cinderella, Portman Rooms, Baker Street, W., 8 p.m.
 First V. B. R. Fusiliers (City of London Regiment) Cinderella, Portman Rooms, Baker Street, W., 7.30 p.m.

FRIDAY, Dec. 18th.
 Private Cinderella Dance, Portman Rooms, Baker Street, W., 9 p.m.

SATURDAY, Dec. 19th.
 The "Excelsior" Cinderella, Portman Rooms, Baker Street, W., 7.30 p.m.
 Ye Old Highbury Jollie Cinderellas, Northampton House, Highbury, 7 p.m.
 Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
 The Portman Cinderella, Portman Rooms, Baker Street, W., 7 p.m.
 Lydford Cinderella, Cannon Street Hotel.
 Old Vermontians Cinderella, Cannon Street Hotel.

MONDAY, Dec. 21st.
 Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
 The Addison Hall Dances, Kensington.
 "Thelema" Calico Ball, Portman Rooms, Baker Street, W., 9 p.m.

SATURDAY, Dec. 26th.
 The Kensington Cinderella, Kensington Town Hall, 7 p.m.
 Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.

MONDAY, Dec. 28th.
 Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 6 to 11.30 p.m.
 The Hadyn Musical Society's Ball, Portman Rooms, Baker Street, W., 7.30 p.m.

TUESDAY, Dec. 29th.
 Italian Working Men's Ball, Holborn Town Hall.

THURSDAY, Dec. 31st (New Year's Eve).
 The "Excelsior" New Year's Eve Fancy Dress Ball, Portman Rooms, Baker Street, W., 8 p.m.
 Mr. H. R. Johnson's Fancy Dress Ball, Holborn Town Hall, 8.30 p.m.

FASHIONABLE NOTES.

THE annual ball in connection with the Otter Club was held recently at the Town Hall, Welshport, and passed off very successfully.

IN aid of the East Brighton Crèche, a private subscription dance (very largely attended) was held on the 13th ult. in the Clarence Rooms, Hôtel Métropole, Brighton.

ON the 29th ult. the Annual Montgomeryshire County Ball was held at the Town Hall, Welshpool, and, as usual, was attended with much success. Nearly 200 people were present.

AN attractive feature in the amusement list, at a "gipsy bazaar" held in the Plymouth Guildhall recently, was a delightful little gipsy dance, arranged by Miss Halfpenny, and performed by her pupils.

A DISTINGUISHED company was present at the County Ball, given at Luton Hoo on the 3rd inst., including the Duke of Clarence and Avondale, and the Duke and Duchess of Teck and Princess Victoria.

A MOST enjoyable ball was given in Wokingham recently, at which the Marchioness of Downshire, Lord and Lady Arthur Hill, Mr. and Lady Emily Van de Weyer, Sir George and Lady Russell, and others were present.

THE Suffolk County Ball at Bury St. Edmunds was held on the 5th ult., at which the Duke of Clarence and Prince George of Wales were present. The evening was a brilliant success, and many distinguished guests assembled.

THE members of the Tennis Club gave a charming dance on the 23rd ult., at the New Marine Hotel, Ballycastle, Antrim. Good music was provided, many pretty dresses were to be seen, and the guests appeared to enjoy themselves heartily.

A MOST delightful ball was given by the Mayor and Mayoress of Portsmouth (Sir William and Lady Pink) on the 3rd ult., at the Town Hall, Portsmouth. The band of the Royal Marine Artillery were in attendance, and performed a very choice selection of music.

AT the Shire Hall, Hereford, a delightful fancy ball was held by Mr. and Mrs. Attwood-Matthews, on the 29th ult. Amongst the three hundred guests present, many of the costumes were remarkably well carried out; space will not, however, permit us to particularize.

ON the 20th ult. a ball was held in the Town Hall, Montrose, at which a large and fashionable assemblage was present. Dancing commenced at nine o'clock, and was continued for many hours with great enjoyment. Many ladies appeared poudré—the effect was most becoming.

A DELIGHTFUL little subscription dance took place, on the 20th ult., in the Protestant Hall, Cavan, Ireland. A committee of ladies undertook decorations, and succeeded charmingly. Dancing (to Mr. Mervyn Browne's string band) was kept up with a great deal of enjoyment until the small hours.

IN the rooms of the Opera Italiani, Buenos Ayres, on the 6th ult., over 300 persons assembled at a Costume Dance. Many becoming dresses were worn, but the majority were in costume, and the scene presented was a pretty and animated one. Some delightful selections were played by Maestro Ismael, and the evening was a pronounced success.

A BRILLIANT success marked the anniversary ball, given by the members of the Kingston Lawn Tennis Club at the Town Hall, Kingstown, on the 4th ult. An efficient string band was supplied by Mr. Mervyn Browne, and the ball-room (prettily decorated with palms and shrubs) presented a most charming appearance. Dancing was kept up until 3 a.m.

IN aid of the New Hospital for Women, in Euston Road, the first of a series of four Cinderella dances was held on the 19th ult. The arrangements were undertaken by Mrs. Garrett Anderson, and carried out with her usual indefatigable industry. Some excellent music was performed by Mrs. Hunt's band, who also played the well-known Society Dance "Iolanthe," a small departure greatly appreciated by the dancers. Some elegant toilettes were worn; and we are pleased to remark on the large number who contributed to the good object, and likewise passed a pleasant evening themselves.

THE Buccleuch Hunt Ball at Kelso, on the 2nd inst., was a brilliant gathering. Among the company were the Marchioness of Lothian and the Ladies Scott, the Earl of Dalkeith, Mr. and Lady Helena Balfour.

ONE of the brightest and best attended Charity Balls of the season was given at the Royal Pavilion, on the 18th ult., in aid of St. John's Convalescent home for Children. Between 200 and 300 visitors were present, many of the ladies wearing most becoming and effective toilettes. Mr. Devins' band was in attendance, and performed an excellent selection of new and appropriate music.

COUNT and Miss de Morel gave a most enjoyable bal masque at Sydney Plympton on the 19th ult. The dominoes were thrown aside at midnight, and dancing continued for some time longer in the usual costume. Decorations of flags, palms, and Chinese lanterns gave a bright appearance to the ball-room, and the evening was pronounced a success.

A LARGE and delightful ball was held at Oaklands, Wimbledon Park, on the 5th ult., to inaugurate the majority of Mr. Turner's son. Extensive preparations had been entered into both for the comfort and entertainment of about 300 visitors. The ball-room (a magnificent chamber, with parquet floor) was specially built out in the garden. Many handsome and effective gowns were worn.

A SUCCESSFUL "flower and poudré" ball, given by their Excellencies Lord and Lady Harris, at Government House, Gagesh-kind, on Sept. 29th, terminated the Poona season. The floral idea was charmingly carried out in the dress trimmings and bouquets worn by the ladies. About 300 guests responded, and the dance completely surpassed all others ever held in this neighbourhood.

OVER one hundred persons assembled at the Oxfordshire Cricket Club Ball, which was held at Watlington, Oxon, on the 17th ult. The ball-room looked exceedingly well, having for the time been converted into a perfect exotic garden, decorated with the choice contents of the fine conservatories and hothouses, the property of Mr. S. O'Brien Hoare, of Turvill Park. The dance has been of annual occurrence for many years.

By permission of the Duke and Duchess of Portland, the first Rufford Hunt Ball was held in the subterranean apartments at Welbeck Abbey, on November 25th. It was certainly the most original gathering ever brought together, as the Duke had supplemented his loan of the unique ball-room by a promise to supply all the plants necessary for the decoration of the spacious saloons. About 500 guests were present.

THE first ball, in connection with the Anglesey Hunt festivities, took place at the Bulkeley Arms, Beaumaris, on the 3rd ult., and was well attended. A "small and early" dance was given on the following day. Some exceedingly pretty toilettes were worn on the occasion of the second ball, held on the 5th ult.; and a pleasant little dance on the 6th concluded the week's gaieties with respect to Terpsichorean enjoyment.

A BRILLIANT success marked the Haddington County Ball, which took place in the Corn Exchange, Haddington, on the 27th ult. A distinguished company (numbering close upon two hundred guests) was present, and included the Marquis and Marchioness of Tweeddale, Lord and Lady de Vesci, Lord Percy and Lady Constance Percy, Lady Katherine Thynne, Lady Lillian Yorke, Viscount and Viscountess Dalrymple, and others. The ball-room decorations were in excellent taste, and a capital programme well performed by Dambmann's band. The entertainment surpassed all previous attempts of the kind.

THE members of the Sergeants' Mess, 14th Regimental District, held their usual monthly quadrille party in the Recreation Room, York, on the 27th ult. A great number of friends, both military and civilian, attended, and thoroughly enjoyed themselves, the floor being in excellent condition. The Depot String Band, under Mr. Bartley, 3rd West York Regiment, ably performed an excellent and varied programme, provided by the M.C.s, Sergeant-Major W. T. Westcott, of the Depot, and Col.-Sergeant W. Hill, of the 4th West York Regiment. These parties are the means of providing a most enjoyable evening's amusement, and of gathering together a number of old comrades and friends of the depot sergeants.

THE Fancy Dress Ball at the Edinburgh Pen and Pencil Club, which has been discussed of late, is likely to be postponed, as "the sufficient number" (to adopt Professor Rainy's characteristic phrase) has not been found to support it. Despite the fact that the proposal was adopted unanimously, it was known that a considerable proportion of the members regarded it as alien to the objects of the association; and the passive resistance of this section appears, so far, to have thwarted the scheme. Whatever may be thought of the merits of the question, everybody must regret that the trouble and expense of those who entered into the project (and many of them had their costumes ordered) are not to be rewarded—in the meantime at least.

WE understand that Sir Augustus Harris contemplates a Grand Juvenile Fancy Dress Ball at Covent Garden during the Christmas holidays.

PROVINCIAL NEWS.

[FROM OUR OWN CORRESPONDENTS.]

PLYMOUTH.

ON the 29th Oct. the first Plymouth subscription ball (very largely attended) was held at the Plymouth Assembly Rooms. The Royal Naval band was in attendance.

BIRMINGHAM.

ON the 23rd ult. a reception was held at the City Hall by the Midland Union of Conservative Associations on the occasion of the visit of the Marquis of Salisbury, accompanied by Lady Gwendoline Cecil. During their stay in the Midlands they will be the guests of Lord Windsor, at Hewel Grange, Bromsgrove. The reception commenced at 8 o'clock, and terminated at 9.30. Invitations were issued to nearly two thousand ladies and gentlemen, amongst those present being many politicians of note. The hall was beautifully decorated and furnished. Mr. Gilmer's orchestral band discoursed an excellent programme of dance music, including the Vedette polka, composed by Mr. A. Gilmer. Dancing commenced at 10 o'clock, and terminated about midnight.

DERBY.

THE new Society Dance, "Iolanthe."—Upwards of 250 patrons of the Derby Assembly Rooms on Saturday last were entertained by the introduction of a dance which has been the rage of the last London season, and is increasing in popularity. Mr. Taft and his daughter performed the delightfully fascinating figures of which "Iolanthe" is composed, and at the finish were greeted with tremendous applause, and vociferous demands for a repetition of the dance had to be complied with. We understand that "Iolanthe" will be introduced at several of the important balls which are to take place in Derby this season.

The usual November Race Ball, promoted by county gentlemen, took place on the 25th ult., at the Assembly Rooms, Market Place, and proved quite as successful as any of the many pleasant gatherings of a similar nature held in previous years. The interior of the large room was adorned in the customary manner with choice plants, &c. The music was supplied by the popular band of the Scots Guards (conducted by Mr. Edward Holland). The company was a brilliant one, and numbered close upon two hundred. The stewards were the Earl of Harrington and Colonel Paget Mosley, and the patroness, Lady Mosley. The whole of the arrangements for the ball were carried out under the able superintendence of Mr. Redshaw, who has had considerable experience in this direction.

LANARK.

ON Friday evening the spacious drill hall of our crack Southern regiment, the 3rd L.R.V., presented a bright and animated appearance, the occasion being the first of the series of popular dances promoted by the sergeants of the corps. The gathering was a thoroughly representative one—almost all the prominent non-com.'s of the other city regiments being present. Colour-Sergeant Lyon, as usual, directed the proceedings. The music, as hitherto, was excellent and up to date. The Colonel and many other officers of the regiment were present.

G Company of the Blythswood Rifles brought off an enjoyable dance in the Lesser National Hall on Friday night. After the prizes had been distributed to the successful competitors of the past season, dancing commenced to the strains of Mr. Robertson's band, Private M'Kay acting as M.C. with much acceptance.

WE ARE ADMONISHED.

THE following article appears in the October number of the *Galop*, a monthly pamphlet, edited and published by the President of the American Association of Dancing Masters, and as the object of the writer seems to be to remonstrate with *Dancing*, for the attitude it has assumed with respect to the World's Congress, we have in our leading article of this issue given a complete answer to what is reprinted below, and at the same time justified our previous utterances on the subject. The *Galop* says:—

First impressions are not always correct any more than first thoughts are always best. We are Conservative enough to allow a reasonable time for the seasoning of unconditional material. We know that age sometimes produces strength, as experience lends wisdom, or practice insures skill. It may, therefore, be becoming in us not to proclaim our first thoughts

too freely, or to state our first impressions too strongly, in regard to our youthful British contemporary, *Dancing*. In fact, so manifold have been our conclusions that we find ourselves in a somewhat mixed condition of uncertainty in regard to our new acquaintance, who takes for a motto—"Our true intent is all for your delight." It is a well-known fact that we have brought forward the scheme of a World's Congress in London, in 1892, believing it to be one of the most desirable features that could possibly be carried out in the universal interest of the art of dancing. We have taken in consideration about every perplexing condition that could possibly present itself. We have carefully surveyed the different routes to be taken by the forces. We have considered the difficulties to be encountered by a commingling of different tongues. We have weighed the subject of individual expense, and we have carefully computed the benefits to be derived by the dancing fraternity and the peoples of the different nations of the earth, and we have been forced to the conclusion that a "world's congress" of the teachers of dancing is both necessary and desirable. We have, furthermore, formed a belief that all the arrangements can be made to satisfactorily carry it out to a glorious fulfilment of our most highly cherished hopes. In the face of this, our youthful contemporary (notwithstanding the motto) raises many unnecessary, if not silly, objections to the scheme, by a series of questionable assertions, without producing the slightest particle of evidence to sustain what it says. The "can't be done" sentiment pervades the entire article, and yet in an accompanying article the greatest possible advocacy is given to the formation of a "British National Association." If the formation of a British Association is to be considered wise, why will not the formation of like associations be good for all other nationalities? We would ask our contemporary—why not? We can only affirm our serious disappointment in our youthful ally on the grounds of the disposition shown to discourage a grand scheme, for in many other ways it has shown both brilliancy and power. The dancing fraternity as a body needs no discouragements. Progress in reforms will be slow enough without obstacles being thrown in the way. We therefore regret the stand taken by our young friend across the water. We can only hope that time and age will season its youthful limbs, and bring it into the pathway of a healthy and vigorous progression; then, all hail! Seemingly its field of usefulness must lay in that direction, and unless its able editor can espouse the cause of advancement and reform, we fail to perceive wherein his counselling can ever be of use to the grand fraternity to which the mission of *Dancing* is declared to be devoted. We sincerely hope that our promising young friend will, with greater maturity of thought, be led into a deeper and more proper channel, that the drag-weight of "can't be done" may be thrown aside for ever. When the forces of the Old World are ready to act, there are many earnest men in America who are ready to shake hands across the broad expanse of the waters of the Atlantic and to begin the labours of carrying out the colossal idea of a World's Congress, which has been styled the noblest project of the age. A man is needed to assemble the forces of each country, and to bring them to London in 1892. The rest can safely be trusted to the action of the grand body.

MISS LIGHT-FOOT (to her partner after an excruciating waltz): Are you very fond of dancing? Mr. Heavy-foot: Awfully; I go in for it a great deal. Miss Light-foot: What a pity you do not take lessons.

CORRESPONDENCE.

TO THE EDITOR OF "DANCING."

DEAR SIR,—I have duly received the copies of *Dancing*, and must congratulate you on the able manner in which you have started this enterprise, and trust for the sake of the profession generally, that it will receive support from all *legitimate* teachers of our art. As your articles in some of the numbers fully ventilate the subject of professors and professors, it is unnecessary for me to call your attention to that blemish in our profession which you so fearlessly denounce. We are not free in Birmingham from these "quack" teachers, but perfectly inundated with them. In wishing you the success which your efforts deserve, I shall be happy to give you the support of my subscription for twelve months, which I enclose, and will recommend others of my acquaintance to do the same.—Yours faithfully,

JAMES W. GILMER.

Birmingham, Nov. 16th, 1891.

THE OLD STYLE AND THE NEW.

TO THE EDITOR OF "DANCING."

SIR,—I have read your new publication with much pleasure and interest, and no doubt it will supply a need. It will afford us information as to the antiquity of dancing, as to the origin of certain kinds of dancing, and be a medium for discussing present modes of dancing. Undoubtedly the most fashionable dance of the time is the waltz, but the mode of dancing it is somewhat different, especially in London, to what it used to be. The feet scarcely leave the floor now, but glide along in a smooth, inanimate manner. It becomes, therefore, rather difficult for a foreign lady or gentleman, for some time, to get into the way of their English partners: the former want to dance—"hop" or "jump" as some people would say—and often sit down rather disappointed because they cannot get on with their partner. He, or she, may have been a well set-up personage, well dressed, with all the appearance of a good-bred English gentleman or lady; and as their foreign friends had previously seen them glide smoothly along the floor with their English partners, great expectations were formed as to the pleasure that was in store for them, when, to their mortification, it turned out to be quite the opposite. Why is this? Because the English person, following the new mode, glide and the foreigner *danced*.

Now, may I ask why an Englishman follows the new mode? First, because he never likes to make an exhibition of himself. If he lifts his feet off the ground, and hops and bounds in ever so moderate a degree, he thinks all eyes in the room will be upon him; the crimson rises to his cheeks at once, and he feels abashed. An Englishman, though as bold as a lion in a battlefield and in time of danger, blushes like a girl if he feels that he is the "observed of all observers" in the ball-room. This may be attributed to the solidity and gravity of his nature.

It is, however, a singular peculiarity in the nature of a Scotchman that, though more cool, more reserved, more calculating than an Englishman, he has more fire in him for dancing. See how he will do the Highland Schottische—the manner he will lift his feet off the ground, and the spirited war-whoop he shouts out—and then see an Englishman do it. He will be so afraid of attracting attention, and being laughed at, though he may begin to dance it as a Highland Schottische ought to be danced, he very soon takes his partner by the waist and dances it as an ordinary schottische, and, before it is finished, you will see him

making a slow crawling waltz of it. Ask him why he did not go on as he began, attending to the spirit-stirring strains of the Scotch airs, and he will say, "Catch me making a fool of myself." Another reason for the present mode of waltzing is, that it is much easier learnt, and performed with less exertion.

An Englishman, though considered a very industrious man, never likes to put himself to more trouble than he can possibly help. When he works hard and exerts himself much, he must see there is something to be got by it; he must be paid according to his labour. So with his pleasures. If dancing in the old style requires exertion, tires him out, and makes him hot, unless there is some pecuniary or other compensation to be got by it, why should he do more than glide carelessly, leisurely, and dreamily along, not leaving a hair turned at the end. How delightfully composed you often see a couple, apparently half-asleep, arms akimbo, eyes up to the ceiling, or drinking in the gushing expressions from their partner's eyes, and their feet just twisting round as though they were on a pivot. "Oh, it offends one to the soul" to see a galop danced in this idiotic fashion. Who would suppose these were bold, hardy, energetic, enterprising Englishmen, who scorn danger and hardship in every form.

I was pleased the other evening to see at Mr. Crompton's Cinderella a gentleman of the old school dancing in the happy style which prevailed thirty or forty years ago. This old gentleman is often seen in most of our London dancing rooms with his shining bald head, and he sticks to the old style in the spirit of a good Conservative. No breaking through the rules laid down for him, when he dances a polka or a schottische, or a galop, or a mazurka. He will have none of the new-fangled waltzing, when he stands up for one, but steps to the notes played by the band. It would tend to make a greater variety in our dancing if some others did the same. If there is to be but one dance—the waltz—however pleasing and popular it may be, what a sameness there will be in our balls! No, let each dance, the Polka, the Schottische, the Mazurka, &c., be kept to according to the instruction-book, and not destroyed by those who are too lazy to dance with vigour, or have not the courage to figure in public. And it must be very much against the interest of teachers of dancing to have but one dance to instruct their pupils in. Half their living is gone if they have simply the waltz to teach. They should, therefore, do their best, for their own sakes, to get people to dance each one properly. They may try to make more work for themselves by inventing new dances, but they will never take much with the public. How many care for, or know anything about, "La Varsovia," or "La Nationale," or even the "Imperial Quadrilles?" Let them keep to the good old Polka, and Schottische, and Mazurka, and Galop, and see the waltz is done properly, with its graceful six steps, and they will still hold up Taglioni and Grisi's professions.—Yours truly,
A BELGIAN LADY residing in London.

TO THE EDITOR OF "DANCING."

DEAR SIR,—Thanks for sending me the monthly numbers of *Dancing*, I am always interested in what is taking place on the continent in operatic dancing, as I have been through this school and can value its worth. An operatic training is essential, even to a ball-room teacher of dancing, for it enables a teacher to devise means of training children thoroughly without introducing too much of the side practice used for stage dancing. This point I feel very strongly, as there are a great number of teachers of dancing (ball-

room) that do not even know the meaning of a *pas de bourre*, or any other proper term used in the art of dancing. I think the first thing that ought to be done towards improving the profession, is to establish a training academy, though I am aware this is very difficult, and requires capital. Nevertheless I am of the opinion that you will never get teachers to amalgamate under the title of "Society of Dancers," unless you eliminate the very class of teachers that ruin and degrade our profession, I mean people who are unfortunate in life, and because they can valse and dance a quadrille they set up as teachers. I should be very sorry to deprive these people of a living, but I contend that they are not justified in classing themselves with ladies and gentlemen who have been thoroughly trained for their profession. I feel sure that it is the unanimous opinion of all good teachers that they will not meet parvenues any more than a medical man would meet a quack doctor; I hope that you will obtain the opinions of the leading London teachers on this matter, otherwise I fear your task to resuscitate the dancing profession will be difficult. I see someone has written about one quarter's tuition only during the season—if every good teacher refused the one quarter, others that know nothing of the profession would accept the engagement, and schools would engage these instructors as long as they pocketed a third or half the fee.—Yours truly,

F. ERNEST.

FAMOUS DANCERS.

MDLLE. BADERNA.

THIS celebrated young Italian dancer was first seen in England about forty years ago, and had only then just reached her fifteenth year. The general form and outline of this young lady's figure would seem to be those of the Grecian Goddess Psyche. At the early age mentioned she was already an excellent dancer, and art may be said to have finished in her what nature had begun. Her style was chaste, elegant, and graceful, and the general effect she produced was picturesque and expressive. Mdlle. Baderna executed with ease every kind of dancing, entering with ardour and intelligence into the varied characteristics of the many dances of different nations. Of this she gave proof in the various theatres of Italy, and particularly at the great theatre in Bologna, at La Scala, in Milan, where she produced an extraordinary effect. The applause she obtained was enthusiastic and universal—it was truly Italian. In her dancing the true spirit of poetry—an element that should animate and exalt all the imitative arts—was manifested to such an extent that an elegant writer had proclaimed her to be "the youngest of the Graces." The new Cachucha, one of the national dances, was composed expressly for her, and displayed her talent in the most brilliant manner. She introduced it wherever she appeared. In London it became a universal favourite, and the entire English press were unanimous in applauding the fascinating dance. Mdlle. Baderna had the honour of performing before Her Majesty, whose approbation she immediately obtained; and upon the Cachucha being demanded a second time, it was observed that Her Majesty waited to witness its repetition. The young artiste executed the dance with all that beauty, grace, fascinating ease, and picturesque and poetical feeling which one so endowed with modesty and good taste could alone achieve. After the conclusion of her engagement at Drury Lane, she passed to the Royal Italian Opera at Covent Garden, as a principal dancer, and was always a favourite with the public.

METROPOLITAN DANCING HALLS AND ASSEMBLIES.

THE great successes of the past month have been the "Excelsior" and "Kensington" dances, and the handsome *salons de danse* of the Portman Rooms and the Kensington Town Hall have been gay with bright and brilliant companies, if possible, more pleasing than ever. The attractive character of these dances is still in the ascendant, and they have been attended by large and cheerful assemblies who possess the knack *par excellence* of finding out exactly how to enjoy themselves together, and the spectacle of these cheerfully vivacious and good-humoured reunions is one distinctly refreshing in the midst of the oasis of London amusements which are not always amusing. Some particularly tasteful selections of dance music have been given, and the bands in both instances have acquitted themselves with their usual excellence. The event of special attraction immediately on the *tapis* is the "Excelsior" New Year's Eve Fancy Ball, and it is already being looked forward to with pleasurable anticipation. There is every probability that it will even rival the success which attended that of last year. The only source of depression shadowing the leading popular dances is the regret which must be generally shared that we cannot refer in the same terms of cheerful congratulation to the subject of the other dances which we should be pleased to embrace—and which ought to be embraced—in the same pleasant language as that used in reference to those already named. We refer to the Hadyn Musical Society's dances. We regret that our recent reference to them, and which all unbiassed readers must surely see were made in their interest, instead of being received *con amore*, have aroused sentiments bordering upon animosity. We regard the leaders of these dances with sentiments of thorough goodwill, and we ask them to believe that for ourselves we even regard some of them almost in the light of personal friends. If anyone thinks that a grievance against the Society exists on the part of anyone associated with *Dancing*, no greater mistake has ever made. Granted that criticism is to be always criticism, and not merely unmeaning and valueless flattery, we invite any impartial reader to discover anything in our recent article not consonant with the common limits of critical functions and even of friendly criticism. What would be said of a critical notice of a play, or a concert, commencing with the assumption that the critical spirit is to be non-existent? Considerable comment has arisen in popular dancing circles in consequence of our recent remarks, and we have no hesitation in believing that they are generally perceived to be made in the spirit of sensible criticism. It is a mistake to suppose that *Dancing* is to be intimidated from the fulfilment of the proper functions of a representative journal by ideas of Quixotic vengeance. Let the committee of the Hadyn dances believe that we have no mission of antagonism towards them, and let them accept our offer of the firm grasp of friendship. We are genuinely pleased to find that their dances are already improving, and—unless it is their perfectly legitimate programme, to gather round them the select few instead of cheerful popularity—there is surely no reason, if they lay themselves out for the attainment of such popularity, why these dances, of which we have many pleasant memories, should not regain their former prestige.

Since our last article we have had the pleasure of attending a series of dances which rank between those of the "Excelsior," "Hadyn" and "Kensington" series and the others subsequently referred to in our last issue. These are the Saturday fortnightly cinder-

ellas at the Grosvenor Club, Buckingham Palace Road, open to members of the club and their friends, but likewise—under the, of course, judicious supervision of a committee—to the public. The chairman of the committee, Mr. J. C. German, is a most amiable and affable censor, and, we believe, a good deal of the success of these dances is due to his association with them, and to the popular services of Mr. C. Longworth, M.C., whose genial presence is a distinct aid to the committee. Although evening dress is not *de rigueur*, it is more clearly *en evidence*. The dances are attended by an attractive company of a good class, and the ball-room is very pretty, tastefully decorated, and has a capital floor. In the same hall is held every Monday a cinderella dance, to which we wish to make special reference. In our last article, from amongst the very large number of metropolitan assemblies where evening dress is never—or hardly ever—worn, we selected three as taking, in our opinion, the first rank in attractiveness: the Holborn Town Hall (Mr. Johnson's), the Albert Rooms, and the "Horns" assemblies. To these we feel bound to add a fourth—viz., the Monday dances in question, at the Grosvenor Rooms, conducted by Mr. G. F. Hughes. We have not space to say all we should like about these excellent and popular dances, and about Mr. Hughes, who is a universal favourite and a genuine *bon garçon*, whose direction of the dances, apart from other reasons, is of itself enough to account for their popularity—and if Mr. Hughes would impress the necessity of a little more suavity of manner on the part of one or two of the employes, the dance would be complete. The orchestra plays in excellent harmony, and is conducted by Mr. G. D. Fox. The occasional cornet solos by Mr. R. W. Goddard (of the Grenadier Guards' Band), are played with talented execution.

We are glad to say that the assemblies at the Holborn Town Hall and the Albert Rooms have been very successful during the last month. The attendance has been large, and on several occasions especially enjoyable *soirees* have been spent. We are reminded that we have inadvertently done the Holborn Town Hall assemblies an injustice. Their patrons *do* sometimes pay the dances the compliment of attending in evening dress, and on the long nights—the first Monday in the month—a considerable number do so. These long nights are particularly popular, and, on the whole, Mr. Johnson may be distinctly said to be enjoying the special smile of Fortune. Since our last notice, the ball-room of the Albert Rooms has been tastefully re-decorated, and wears an increased aspect of brightness and cheeriness. Our reference last month to the band at the Albert Rooms has been slightly misconstrued in some quarters. We referred to it in generally commendatory terms. The slight defect indicated is confined almost exclusively to an occasional irregularity of time. The playing is, on the whole, at once spirited and tasteful. The occasional defect referred to can be easily remedied if the band will always take care to "pull together." There are few whose playing, as a rule, is pleasanter to dance to.

We were unable to state last month the reasons for our qualified reference to the Cavendish Rooms. At one time—when the only other popular establishments were Caldwell's Rooms in Dean Street, Soho, the National Assembly Rooms, Holborn, and the Argyll Rooms—the Cavendish assemblies were the most popular in London. But, with the growth of modern competition, they have to bear comparison with dances held in halls which are more in accordance with popular demand. Of the tastefulness and prettiness—it might even be said the artistic prettiness—of the Caven-

dish Rooms themselves and their approaches there can only be one opinion. These features, added to others, constitute the elements of popularity; but alone, they are no more sufficient to the ensurement of success than a pretty frame is to an unsatisfactory picture. If Mr. Humphrey could alter the structure of the rooms—of which there are practically two, and convert them into one large room, the attractiveness of his establishment would be considerably enhanced, and when there is a good attendance, accomplished dancers would not complain of having to flit from one room to the other in their efforts to obtain a comfortable of Terpsichorean habitation. Personally Mr. Humphrey is a favourite with his patrons, and the company usually to be found at these assemblies is all that can be desired. But where are many of the familiar faces which we were accustomed to see from year to year in days gone by, in the times when Mr. Humphrey's annual balls at Willis's Rooms used to be looked forward to with so much pleasurable anticipation, and when it was not considered necessary for a favourite establishment to cater so much beneath itself as to court popularity by adopting the device in vogue at some outlying suburban establishments—we refer to waltz competitions, a subject upon which we dwelt in a recent article. For an establishment of the importance of the Cavendish Rooms, we are really surprised that a better orchestra is not supplied. Considering the liberality shown in the attractions otherwise offered in the shape of balls, garden parties, costume dances, &c., it is a mistake that this liberality is not extended to what we consider a principal attraction in all public dances—good music.

In our last month's reference to the "Horns" assemblies it should have been explained that their exceptional popularity applies to the class of patrons for whom—generally speaking—Messrs. Lloyd and Maynard cater. This is not what may be termed a west-end class, but, amongst those to whom these assemblies appeal, they are popular to a high degree. They are held every Wednesday and Saturday, and we shall notice them from time to time. We believe the "West End Social" Cinderellas (held at the Albert Rooms on Mondays) have been well attended this season, but have not hitherto been able to visit them. The field embraced in our recent tour of the assemblies is so extensive that we must ask those omitted to excuse our further reference to them till our next issue, when we hope to notice, amongst others, Mr. Rowe's, at Holloway; the Layland Rooms, Blackfriars Road; the Goswell Hall, the Hall of Science, &c.

A LADIES' REAL GRIEVANCE

SEVERAL young ladies of social importance, have written to *Modern Society* complaining, that most of the male youths whom they meet at social festivities do not know how to dance, and that the remaining few who do know something about it will not take the trouble to give a practical expression to their learning. This is, indeed, a terrible state of things, and unless some remedy be found, reason must totter on its throne in its endeavour to surmise what the dire result of this tragic complication may be. The youths are quite without any shadow of excuse; for as regards the waltz, as it is danced now, it is absurd to say one does not know it, for there is nothing to know, regular steps having been for the most part abandoned, and people doing very much as they please, provided they turn about in time to the music. In the case of the waltz, as in that of the "square" dance—formerly a work of art performed with punctilious care and exactitude by English youths and maidens alike—probably anything

like a prescribed step, or ordinate sequence of steps, was eventually found to be "quite too much trouble, don't you know?" by those curled darlings of the London ball-rooms, who have of late years displayed an ever-growing reluctance to take part in any social amusement calling for sustained attention or preciseness of execution. But "our girls," not content with accusing "our boys" of either not knowing how to waltz or not caring to waltz, follow up their complaints with two minor charges. They further accuse the dancing-men of the present day of waltzing wretchedly, in the first place; and in the second, of displaying an inflexible determination to waltz everything! Still, a fifth grievance is the mangling which square dances are subjected to by the sterner sex who will not "do their steps;" and especially resented is the fact that the "Caledonians," formerly a favourite dance, but one requiring care, has been completely waltzed out of most programmes by men who cannot even waltz correctly. The defective style of contemporary male waltzing is chiefly ascribable to the fact that while girls for the most part are sedulously taught the art of dancing at school, the education of boys in that particular direction is shamefully neglected. When the time comes for them to assume the *toga virilis*, to imprison their feet in lacquered shoes of agonising tightness, and thus suitably equipped for choreographic effort to take their share of ball-room duty, they know next to nothing about the movements they are expected to go through, and, as a rule, become the means of inflicting discomfiture and humiliation upon the unfortunate young ladies compelled by social ordinances to "go round" with them. In the time of short waists and "web" pantaloons, the waltz was a somewhat deliberate three-step dance, executed in strict accordance with the strongly-marked rhythm of such languorous melodies as Weber's immortal "Last Waltz," or the not less famous dance-tune introduced by the same great composer in the third act of "Der Freischütz." The lady was held tightly by the waist and at a respectful distance by her partner, resting the fingers of one hand on his right shoulder, with the other just touching on his left palm. Many years elapsed before this graceful and eminently decorous method of waltzing was superseded by the ever and audacious *deux-temps* now in vogue, which has been aptly described as a "grip, a slide, and a twist." Already, fashionable young ladies have been seen at the smartest dancing parties dancing together, and if our youths do not mind their p's and q's, they they will soon find there is a lock-out in dancing, so that girls will not consent to accept them as Terpsichorean partners any more.

ANSWERS TO CORRESPONDENTS.

M. DESART (Paris).—C'est avec beaucoup de plaisir que nous recevons votre promesse de contribuer à *Dancing*, et en vous remerciant des paroles encourageantes concernant le journal.

J. REYNOLDS (Liverpool).—Your interesting contribution is held over until next issue, owing to pressure of other matter already in type when your letter arrived.

G. VINSO (Exeter).—Your letter only arriving on the eve of our going to press, we are reluctantly compelled to postpone its insertion until next month.

LACRA.—A teacher who pretends to instruct better without the five positions than with them, is certainly not one we should recommend.

A. BOOTH.—You will see in another column that we have drawn attention to the matter; and we hope that the teachers of South Kensington, who are true to the honourable profession they follow, will immediately refute what is inferentially an aspersions upon their reputation.

NOTTINGHAM.—The cuttings you sent had not previously escaped our notice. Accept our thanks all the same.

M. T. (Glasgow).—Want of space alone compels us to hold over your contribution till our next issue.

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LONDON, JANUARY, 1892.

Our representatives are requested to kindly forward their literary contributions, addressed to the Editor, 54, Berners Street, London, W., not later than the 1st of each month.

SUPERFICIAL INSTRUCTION.

In another column we regretfully announce the death of two well-known and respected members of our profession, who, to use a figurative expression, may truthfully be said to have "died in harness," as within a few days of their decease they were both busily engaged in the exercise of their calling. Our lamented friends were living examples of the longevity which seems specially vouchsafed to the members of our active and healthful vocation. Both MISS BIRCH and MR. HENDERSON had passed the three-score years and ten, which we are accustomed to regard as the average span of human existence, in fact—waiving the usual delicacy observed in reference to a lady's age—it may be permissible to state that MISS BIRCH actually entered the octogenarian stage of life some years ago. As far as we have been able to ascertain neither of our departed friends have left behind them any written record of their experiences. An autobiography of either of their lives must have been replete with matters of considerable interest to the profession generally, but more particularly to the younger section of the fraternity. MR. HENDERSON, whose wife held for many years the highest position amongst lady teachers of dancing, and who was justifiably proud of having once had the honour to dance with GEORGE IV., must no doubt have regarded with regret the many changes which have taken place

during the last half century, both as regards dancing and the status and qualifications of its exponents. MISS BIRCH, too, must have experienced, from time to time, just cause for the expression of honest indignation as she observed the ranks of her honourable profession gradually being invaded by incompetent and unworthy preceptors. Fifty years ago, it would have been utterly impossible for any person, not properly trained and qualified, to impudently advertise himself as a professor of dancing. It is true the dancing of that period—we refer to that practised in social circles—was more difficult of acquirement; but the fact that modern ball-room dancing of to-day is infinitely simpler in arrangement and execution, is no excuse for its being taught in a clumsy and inartistic manner. Our intimate acquaintance with the dancing profession at large, enables us to form a very correct opinion as to the causes which have brought into existence the vast army of unqualified exponents of the art, whose miserable methods—or rather, lack of method—have flooded our ball-rooms with hosts of bad dancers, and so brought discredit upon the whole profession. One of the primary causes of this regrettable state of affairs may be rightly attributed to the one-term system, a topic already discussed in this journal. A teacher who is expected to impart thoroughly to a whole class, in about ten lessons, the ordinary dances of the ball-room, must perforce dispense with the very necessary preparatory exercises, which are indispensable to good dancing. The result is the adoption of a superficial system, which enables teachers to put their pupils through some form of motion which passes for dancing. Is it a matter of surprise, then, seeing how simple and easy such a process of tuition seems, that a legion of imitators of the system should have sprang into existence, who, by accepting lower fees, are, in many instances, engaged in preference to more competent instructors. There are, however, gratifying signs of a change for the better in this respect. The advance of education, in all its branches, has had a marked effect in creating a demand for a higher standard of technical instruction in dancing as well, and the class of professors, who attempt to conceal their ignorance of the simplest rudiments of the art, by audaciously proclaiming their abandonment, will soon discover that by such devices they are simply accelerating their own downfall. Last month we had occasion to criticise a system of tuition which a contemporary had referred to, as a process in which the "preliminary steps are abandoned, and children learn to dance by instinct and imitation, without serving a dreary apprenticeship to five unmeaning positions and a futile pointing of the toe." When we are further informed that the preliminary lessons of the pupils, at the establishment referred to, consists in their being relegated to a back row, where they "pick up" what they can by copying the more experienced pupils in front, there need be no speculations as to the result of such training. What would be thought of a teacher of the pianoforte who had the temerity to declare that scales and exercises were merely a futile manipulation of the fingers, of no use whatever, the abandonment of which could alone secure proficiency? or, what

confidence would be placed in a professor of languages, who boldly asserted that the grammar of a nation was an unmeaning study in the acquirement of its language. Both propositions are ridiculously illogical, of course, but not a whit less preposterous than the contention embodied in the extraction we have quoted.

If the art of dancing is to be acquired by "instinct and imitation" only, the teachers' function will soon be useless. Fortunately, this absurd doctrine quails before the light of examination. As a matter of fact, there is every indication of an improved taste for dancing of a higher standard, which can only be obtained by proper training. Our leaders of Society have lately manifested a strong *penchant* for the cultivation of a style of dancing which demands more skill and preparation than the ordinary dances of the ball-room. To acquire any proficiency whatever in fancy dancing, the limbs must be gradually strengthened, and the action of the joints rendered pliable and easy, by directing their movements in a mechanically correct and natural manner. This can only be accomplished by a series of graduated exercises, and what is necessary for this class of dancing is no less indispensable for the Waltz, Polka, or any other dance of the ball-room. Easy and graceful movements can never be acquired if the muscles are soft and yielding. The simplest form of gliding or rotating absolutely depends upon the strength of the muscles of the thigh, and if these be weak—as they generally are when lateral exercises are neglected—easy and graceful dancing is an impossibility.

Superficial instruction is a fallacy, unsatisfactory alike to professor and pupil, a degradation of the art and the screen by which anyone possessing a moderate amount of dancing ability, but without an atom of technical knowledge, is enabled to conceal their incompetency as teachers, and so impose upon the credulity of their pupils. We desire, therefore, to impress upon our professional brethren, the importance of preparatory exercises, and to urge their general adoption; also to encourage and foster the prevailing taste for fancy dancing, by acquiring and teaching the new dances which have recently so successfully hit the public taste, and thus put to shame the charlatans who are a disgrace to our art and profession.

It is our painful task to announce the death of two well-known and esteemed members of the profession, viz., Miss Mary Birch, of 11, Gloucester Place, W., who died on the 4th ult., and Mr. Nicholas Henderson, of 19, Newman Street, W., whose death took place two days later (the 6th) at the age of 74 years. Miss Birch, we believe, was at least ten years older. Both teachers belonged to the "old school" of dance preceptors, having, up to the time of their death, been contemporaneously engaged in the duties of their profession for over fifty years. We hope, in a future number, to give a biographical sketch of our departed friends, whom we were accustomed to regard as most worthy representatives of the art they taught.

THE following account of Japanese dancing girls, which has been sent to a contemporary by a correspondent, from the Land of the Rising Sun, may not be uninteresting to our readers. "After dinner several

light-footed damsels were introduced and gave a show. A more perfect picture could hardly be revealed anywhere. They are called the maiko, and are the prettiest little specimens of budding Japanese girlhood. They are rosy-lipped and black-eyed, with comely and delicate features, tiny hands and feet, and possessing an air of graceful modesty and innocence rarely seen on any stage. As for their coiffure, it is a miracle of Japanese hairdressers' skill. Their costumes are aglow with scarlet, light blue, white and gold, in robes of great length, adorned with flowers and coral. Fans, of course, play a prominent part in the intricate gestures of the maiko. The dance illustrates an elaborate measure of woven paces and waving hands, such as Vivien may have trodden in the 'wild wood of Broceliande.'

THE first of a series of five cinderella dances in aid of the Popular Musical Union, was given at the new St. Martin's Hall, on the 16th ult., went off brightly. About one hundred and eighty of the subscribers to the dances attended, and dancing went on merrily to the strains of Mr. Willoughby's well-known band. The "Iolanthe Dance," or, as it is sometimes mis-called, the *Pas de Quatre*, was a great success, being danced twice during the evening with refreshing energy.

A CONTEMPORARY draws attention to the mumbled form of introduction which takes place at dances. How many couples waltz round the ball-room with only the vaguest notion of their respective names, in consequence of the slipshod manner in which their hostess has performed the farcical ceremony which custom and Society demands. Not long since, the writer asserts, a dancing girl was thus left in ignorance of her partner's name; and though a series of circumstances subsequently brought them together several times, in not one instance was the young lady able to ascertain her admirer's cognomen. For it was quite evident that he was considerably smitten; and though she felt inclined that way herself, the rules of propriety forbade her questioning him as to his patronymic. It was getting really serious—ten minutes in the conservatory had done its deadly work, and still she only knew him as George—when, in consultation with her pal, or pal-ess, she exclaimed, "Why, just suppose if his name were Brown?" "Or Buggins," chimed in her friend, who was in the know. "And, curiously enough, Buggins it was. And now, Buggins she is.

A "SCHOOL of repose" has been organised in New York, where young ladies may acquire the polished tranquillity of manner which is considered "so English." The professor instructs future Society belles how to conduct themselves gracefully without bringing into play a single unnecessary muscle of face, body or limb. With composed features, arms pendent, and one hand carrying a fan, the pupils enter the room quietly, glide across the floor, sink into a chair with due regard to a becoming display of their toilettes, and enter into conversation. The professor then drills his fair pupils in the art of accepting an invitation to dance or walk, making and receiving an introduction, eating an ice, entertaining callers, and all the other duties of Society.

IN referring to the recent action of the Dundee School Board in solemnly decreeing that dancing should be taught in the public schools, *Modern Society* points out that it is "not the twisting, leaping, finger-

snapping, leg-with-opposite-heel-scratching reels or strathspeys of the country which is to be taught, but the sinful schottische, and vain valse, and the perilous polka of the Southron. And how surprised Scotchman generally will be to find that instruction in the mazy dance will not do more harm to the morals of the rising generation than arises from a whole family sleeping and living in a one-roomed house!"

A CONSIGNMENT of Professor Zorn's works has just been received from Leipsic by our Editor, who is now prepared to supply professors with copies of these really excellent productions. The Grammar (in German) with Atlas and Music Book of dance exercises, will be forwarded post-free for 16s., or the Atlas and Music Book, which are suitable for all languages, will be sent separately from the Text-book for 10s. Every teacher of the art should possess these most useful volumes.

SINCE the betrothal of the Duke of Clarence and Avondale to the Princess May of Teck, considerable speculation has exercised the minds of the fair sex as to when and where the question was actually "popped." It is now no longer a secret that His Royal Highness proposed and was accepted at the last ball given by Madame de Falbe, at Luton Hoo.

DANCING AND CALISTHENICS.

(By MR. S. REYNOLDS.)

THE following interesting article on the utility of dancing and calisthenics has been sent to us by Mr. S. Reynolds, of Liverpool, in which he points out the advantages to be derived by such exercises:—

Dancing, if properly indulged in, is beneficial to people of every age. A child should be taught to dance as soon as it understands how to count. It strengthens the limbs, brightens the intellect, induces a taste for precision and punctuality, and ensures an elegance of form and movement which are never lost during a lifetime. With regard to calisthenics, the poles or dumb-bells used should be of the lightest description. It should be remembered that calisthenic exercises are only intended to expand the muscles and not to develop the strength: it is time enough to think about that with girls about the age of thirteen, and with boys about sixteen, when the horizontal bar and cycle will do all that is required. At any age the muscles should be expanded before being strengthened. In pointing out the advantages of dancing to the adult it is necessary first to consider how we live. We live a life of contest, high pressure, all speed and anxiety, with few opportunities of resting the brain. What a relief it is to take a day in the country, where the surroundings cause one to forget business for a few hours, and thus give the brain a rest. If it were not for little intervals of this kind the mortality of towns would be very much higher, but this is a relaxation chiefly to be had in the summer time; what is to be done in the winter, with its cold and wet, lack of tennis, and cricket, and cycling—miserable employment? Think what the state of our health would be in the winter if it were not for dancing, which, together with the influence of the music and society, gives a perfect rest to the brain, and at the same time provides exercise. The average distance a dancer travels during one night's dancing is six miles. In winter a lady would not otherwise get so much exercise, and the fact of it being taken at short intervals and under pleasant circumstances renders it more beneficial to health. This is, however, far from

all. Dancing rouses the skin to ten times its normal energy of action, and heaves out in large quantities the waste products of the body, leaving the skin healthy, fresh, and clear. A lady cannot trundle a hoop along the street or even walk at a sufficiently sharp pace for proper exercise; no, she must not be active in her movements; she must be perfectly staid and decorous, or she might be thought giddy. Dancing, therefore, is a necessity to city life. In order to obtain the proper benefits of dancing it should be indulged in under the following conditions, viz., suitable dress, suitable place, suitable time. The first and certainly not the least important is the dress. All clothing should be light; heavy cloth or velvet dresses are very weakening and fatiguing. Silk, cashmere, or muslin are suitable materials, but muslins, being so highly inflammable, are very dangerous. Non-inflammable muslins can now, however, be purchased. The under-garments should be of the purest undyed wool. The feet especially should be well protected, as many a severe cold would be averted by attention to this one particular. The thin silks frequently worn are most unsuitable. Imagine a lady coming from a warm room sitting in a cold conveyance in her thin slippers; or even if she takes the precaution to put on strong boots the cold leather strikes a chill which silk will not resist. Snowshoes or over-shoes are invaluable for such occasions. The place suitable for dancing is also a matter of very serious moment, and generally the most neglected condition. The act of dancing increases the number of respirations from about fourteen or sixteen to twenty-four to twenty-six per minute, therefore, either a great benefit or a great injury must arise. If the air be pure and fresh, more oxygen is inhaled, and consequently a great benefit is derived; but if the room be close and dusty the air would be charged with dust almost to a poisonous degree. The lady who gives a carpet dance unknowingly inflicts a great injury upon the health of her guests, the dust or fibre of wool which the dancing throws up being freely breathed by the company and causing inflammation of the throat. The surface of the floor is of great importance—it should be perfectly free from dust, and smooth; oilcloth or linoleum, if properly prepared, makes a most excellent dancing surface. The place should be perfectly ventilated, otherwise the gas carbonizes the air and renders it most injurious. Ladies would not so frequently faint at dances if the ventilation was managed better. A good thing in a private house is to keep a cellar door or window open; also a window at the top of the house. This gives a free current of fresh air through the building and carries off the foul air. The time for dancing should be regulated by the constitution or strength of the dancer. It should not be indulged in after a tired or sleepy feeling is experienced; never dance in a hungry condition. The best beverages are beef tea or coffee; cold drinks or ices are not safe. Cinderella or twelve o'clock dances are now almost universal in London. If the exercise is necessary to health, so is sleep; therefore, as an advantage to health, dancing should be partaken of moderately and in proper doses.

THE Countess of Zetland intends giving a children's fancy ball on Jan. 5. Each girl is to come dressed to represent a flower, while the boys may appear in any fancy costume.

A ROYAL Academy of Dancing was founded in 1662, at the head of which was the famous Beauchamp, from whom the King (Louis IV.), took a dancing lesson every day for *twenty years*.

FUTURE ARRANGEMENTS.

FRIDAY, Jan. 1st.
Queen's Own Royal Shropshire Yeomanry Cavalry Ball at Lichfield.

SATURDAY, Jan. 2nd.
The Bohemian Cinderella, Portman Rooms, Baker Street, W., 6 p.m.
The Old Tennysonians Cinderella, Portman Rooms, Baker Street, W., 6 p.m.
The Highbury Cinderellas, Northampton House, Highbury, 7 p.m.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.

MONDAY, Jan. 4th.
Liverpool City Ball at the Town Hall.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
The Addison Hall Dance, Kensington.

TUESDAY, Jan. 5th.
Countess of Zetland's Children's Fancy Dress Ball at Dublin Castle.
Chester Infirmary Ball.
Wiltshire County Ball at the County Hall, Salisbury.
Reading County Ball at the Town Hall.
Private Cinderella, Portman Rooms, Baker Street, W., 6 p.m.

WEDNESDAY, Jan. 6th.
Annual Charity Ball, Middlesborough.
Holly Ball at the Royal Pavilion, Brighton.
Battle County Ball.
Surrey County Ball in the Borough Hall, Guildford.
Cumberland Infirmary Ball at the County Hall, Carlisle.
The Vaudeville Dance, Portman Rooms, Baker Street, W., 7.30 p.m.

THURSDAY, Jan. 7th.
The Lady Mayoress's Juvenile Fancy Dress Ball at the Mansion House.
Gloucester County Ball.
Grantham Hospital Ball.
Shropshire Yeomanry Cavalry Ball in the Music Hall, Shrewsbury.
East Kent Hunt Ball at the Music Hall, Canterbury.
The Quebec Cinderella, Portman Rooms, Baker Street, W., 7 p.m.
The Lordship Road Lawn Tennis Dance, Portman Rooms, Baker Street, W., 7 p.m.

FRIDAY, Jan. 8th.
Coventry Hospital Ball.
The Heathfield Park Lawn Tennis Club Ball, Portman Rooms, Baker Street, W., 8 p.m.

SATURDAY, Jan. 9th.
The Kensington Cinderella, Kensington Town Hall, 7 p.m.
The Plantaganet Early Dance, Portman Rooms, Baker Street, W., 7 p.m.
The "Cheerful" Cinderellas, Portman Rooms, Baker Street, W., 7 p.m.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.

MONDAY, Jan. 11th.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
Hadyn Musical Society's Cinderella, Portman Rooms, Baker Street, W., 8 p.m.
The Portman Cinderella, Portman Rooms, Baker Street, W., 7 p.m.

TUESDAY, Jan. 12th.
The Butcher's Charitable Institution Cinderella, Portman Rooms, Baker Street, W., 7 p.m.
Private Ball, Portman Rooms, Baker Street, W., 9 p.m.

WEDNESDAY, Jan. 13th.
The Windsor Ball in the Guildhall of the Royal Borough.
First V. B. R. Fusiliers (Officers) Cinderella, Portman Rooms, Baker Street, W., 7.30 p.m.

THURSDAY, Jan. 14th.
A Ball in aid of the Royal Southampton Horticultural Society, Royal Victoria Rooms, Southampton.
The Licensed Victuallers' Asylum Ball, Portman Rooms, Baker Street, W., 9 p.m.

FRIDAY, Jan. 15th.
Subscription Bal Poudré, Portman Rooms, Baker Street, W., 9 p.m.

SATURDAY, Jan. 16th.
The "Excelsior" Cinderella (Grand Suite), Portman Rooms, Baker Street, W., 7.30 p.m.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
The Cardington Cinderella (Minor Suite), Portman Rooms, Baker Street, 6 p.m.
Old Russellians Dance, Seyd's Hotel.

MONDAY, Jan. 18th.
The (1st) Hyde Park Dance, Portman Rooms, Baker Street, W., 9 p.m.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
The Addison Hall Dances, Kensington.

TUESDAY, Jan. 19th.
The Mayor of Birkenhead and Mrs. Willmer's Children's Fancy Dress Ball, Town Hall, Birkenhead.
The Elgin Lawn Tennis Cinderella, Portman Rooms, Baker Street, W., 7 p.m.

WEDNESDAY, Jan. 20th.
The Chemists' Ball, Portman Rooms, Baker Street, W., 9 p.m.
Canonbury Lawn Tennis Cinderellas, Northampton House, Highbury.

THURSDAY, Jan. 21st.
The Old West London Art Students' Fourth Annual Ball, Portman Rooms, Baker Street, W., 8.30 p.m.
Private Cinderella, Portman Rooms, Baker Street, W., 7 p.m.

FRIDAY, Jan. 22nd.
Mr. and Mrs. Rowe's Fancy Dress Ball, 133, Seven Sisters Road.
The Robert Burns Club Ball, Portman Rooms, Baker Street, W., 9 p.m.

SATURDAY, Jan. 23rd.
The Plantaganet Early Dance, Portman Rooms, Baker Street, 7 p.m.
The Polytechnic Wanderers Football Club Cinderella, Portman Rooms, Baker Street, W., 6.30 p.m.
The Kensington Cinderella, Kensington Town Hall, 7 p.m.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
Ye Old Highbury Jollie Cinderellas, Athenæum, Highbury, 7 p.m.

MONDAY, Jan. 25th.
The Hadyn Musical Society's Cinderella, Portman Rooms, Baker Street, W., 8 p.m.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 6 to 11.30 p.m.
West-End Social Cinderella, Albert Rooms, Whitfield Street, W., 8 p.m.
Private Ball, Portman Rooms, Baker Street, W., 9 p.m.

TUESDAY, Jan. 26th.
"The Devonians in London" Annual Ball, Portman Rooms, Baker Street, W., 9 p.m.

WEDNESDAY, Jan. 27th.
The Vaudeville Dance, Portman Rooms, Baker Street, W., 7.30 p.m.

THURSDAY, Jan. 28th.
The St. Pancras Ball, Portman Rooms, Baker Street, W., 9 p.m.

FRIDAY, Jan. 29th.
The Primrose Club Ball, Portman Rooms, Baker Street, W., 9 p.m.

SATURDAY, Jan. 30th.
The "Excelsior" Cinderella (Grand Suite), Portman Rooms, Baker Street, W., 7.30 p.m.
The "Cheerful" Cinderella (Minor Suite), Portman Rooms, Baker Street, W., 7 p.m.
North London Associated Quadrille Party, "Beals," Holloway.

FASHIONABLE NOTES.

THE Mayoress of Lincoln gave a fancy ball to about one thousand children on the 30th ult.

THE members of the Buccleuch Hunt held their annual ball on the 2nd ult., in the Corn Exchange, Kelso. A distinguished company responded to the invitations issued.

ON the 25th Nov., a pleasant little dance was given by Colonel and Mrs. Cornwallis West at Ruthin Castle. Prince Henry of Pless, Lady Decies, and others were present.

IN aid of the funds of the Industrial Home at Waterloo, a Fancy Dress Ball was held on the 8th ult., at the Assembly Rooms, Southsea, and proved a success. The attendance was large, and many of the costumes excellently designed and well carried out.

THE Assembly Ball was held in the County Assembly Room, Royal George Hotel, Knutsford, recently, and there was a good gathering of the *élite* of the neighbourhood, and a very enjoyable evening was spent. Streather's band occupied the orchestra.

ON the 4th ult., a subscription ball (largely attended by the *élite* of the neighbourhood) took place at the Drill Hall, Wimbledon. The popular dance of the season, "Iolanthe," was performed with much spirit; Willoughby's band supplying the music for the evening.

ON the 3rd ult., a private subscription dance took place at Addison Hall, when an enjoyable evening was passed by all present. Many of the dresses were exceedingly pretty, several tastefully trimmed with flowers. Music was provided by Willoughby's efficient band.

A NUMEROUS attendance of guests assembled at the Lady Patronesses' Ball, held at the Assembly Rooms, Alton, on the 27th Nov. Some exquisitely lovely gowns were noticeable on this occasion, and the diamonds worn by many of the fair visitors were particularly handsome.

A PRETTY *bal poudré* was given by Mr. Hamilton Jones, 24th Regiment, recently at Kingstown. The costumes were very well carried out and in excellent taste, and the young ladies who danced the "Iolanthe" looked charming in their brocaded and embroidered gowns and their whitened locks ornamented with pearls or flowers.

A PLEASANT dance took place last week in the Town Hall at Blackrock, arranged by Lady Grace, Mrs. Orr Wilson, Mrs. Fitzgerald, and others. The hall and staircase were carpeted with red cloth, against which masses of rare chrysanthemums showed well; and the dresses worn were in many instances extremely pretty and original.

THE Haverfordwest (Pembrokeshire) Hunt Balls, which have lately taken place, were much smaller than usual, owing to several families in the neighbourhood being in mourning, but with the excellent music of Mr. Hulley's band (Swansea), and the indefatigable operations of Mr. Owen Williams, the only steward able to be present, dancing was kept up each night with the greatest spirit.

AT their beautiful mansion "Thoresby," the Earl and Countess Manvers held a magnificent ball on the 27th Nov. The band of the Royal Artillery were in attendance, and, conducted by Chevalier Zivertal, gave great satisfaction. The novelty of the season, the "Iolanthe," was danced twice during the evening, and appeared to be thoroughly enjoyed by the performers. Some elegant toilettes and very fine diamonds were worn.

THE first ball in connection with the Rufford Hunt was held at Welbeck Abbey on the 25th Nov. About five hundred visitors were present, and the dance, which took place in the magnificent ball-room (elaborately upholstered and decorated for the occasion) was a most brilliant and successful entertainment in all respects. The Swedish dance was introduced into the programme, but a set of Lancers, in which the Duke and Duchess of Portland and the Duchess of Newcastle took part, attracted most attention. The Blue Hungarian band were in the orchestra.

A SMALL dance (at Luton Hoo, Hertfordshire, the country seat of the Danish Minister and Mdme. de Falbe), was given recently in honour of the visit of the Duke of Clarence and Avondale, the Duke and Duchess of Teck and Princess May. An excellent selection of music was played by the Hungarian Band, and the dance did not break up till past three o'clock. The reception rooms presented a brilliant scene and were lavishly illuminated by hundreds of wax candles. The Marchioness of Bath, Lady Catherine Thynne, Lord Ava, Mr. and Mrs. Dudley Ward, and others, were invited to meet the Royal guests.

A BRILLIANT ball was given in the Whitehall Rooms of the Hôtel Métropole on the 11th inst., in aid of the funds of the Royal Hospital for Children and Women, Waterloo Bridge Road. The band of the Coldstream Guards, conducted by Mr. C. Thomas, played a selection of admirable music. There was an excellent supper, and the company had evidently considered it a fitting opportunity for the wearing of best gowns. The dominant colours were white, gold, light green, and heliotrope. These beautiful rooms, which lend themselves particularly well to such entertainments, have been rarely seen to greater advantage.

THE annual Heythrop Hunt Ball, always a smart gathering, took place last week in St. Edward's Hall, Stow-on-the-Wold. The ball-room beautifully decorated with flowers and emblems of the chase, presented a very gay appearance. The dresses and display of diamonds gave a brilliant appearance to the gathering. Amongst those present were the Master of the Hounds and the Hon. Mrs. Albert Brassey, the Misses Brassey and party, Marchioness of Hertford, Ladies Margaret and Emily Seymour, Lord Apsley, and all the neighbouring houses brought large parties, making it a most enjoyable meeting.

CONTINENTAL NEWS.

PARIS.

THE annual ball in aid of various military funds, which was held at the Grand Opera House, on the 19th ult., was a most brilliant success, both from the point of view of entertainment itself and from the sum of money realised. The Opera House, both inside and out, offered a striking proof of the energy displayed by the organisers of the fête, who in very little time transferred the gorgeous theatre into a gracefully decorated ball-room. The external ornamentation included trophies of French flags supported by shields bearing the words "Honneur" and "Patrie," placed at intervals along the *façade*, the balcony being draped with crimson and gold. Large clusters of flags were also arranged behind the immense gilded groups of statuary which surmount the front of the building, thereby producing an exceedingly graceful effect so long as the outlines of the House could be seen. During the evening the frontage was illuminated brilliantly. The interior was adorned with a profusion of shrubs and flowers arranged in masses on the marble floor, and surrounded by borders of bright cuirasses. Trophies of arms, tastefully arranged, and innumerable flags, concealed the outlines of the loggias, and the staircase was lined with stalwart Municipal Guardsmen in full uniform, with glittering helmets and flashing sabres. In the auditorium itself, which had been provided with a dancing-floor extending to the back of the stage, extraneous decoration was not needed, for enough colour and brilliancy assuredly was afforded by the handsome uniforms and tasteful dresses of the officers and their lady guests. In the *foyer*, too, where dancing was also carried on, a charmingly-arranged grotto, with masses of foliage and coloured fountains, presented a fairy-like spectacle, and excited general admiration. Music was provided by the bands of the Garde Républicaine and the 31st Regiment of the Line and by a civilian orchestra. The ball began with the ceremonial entry of General Sausier, on whose arrival the bands played the "Marseillaise" and the Russian Imperial Hymn. The dancers kept up the ball with spirit until one o'clock, and then at a given signal began the Great Battle of Flowers, which simply baffles all description, and at the close of the floral struggle no fewer than 40,000 bouquets had been thrown.

PROVINCIAL NEWS.

[FROM OUR OWN CORRESPONDENTS.]

BRIGHTON.

About three hundred guests were present at a very successful ball, given by Mrs. George Smith, Codrington Place, on the 4th ult. The dance was held in the beautiful suite of rooms in the Royal Pavilion, and the Mayor and Mayoress, Colonel the Hon. G. T. Maitland, Sir Robert, Lady and Miss Harley, &c., were amongst the visitors invited.

DUNDEE.

MUCH pressure has been used within the last two years, by parents and guardians of pupils attending the public schools in Dundee, to have dancing taught therein. The first signs of a relenting spirit shown by the members of the School Board to their repeated requests was, when about a year ago, they (the members of the board) issued circulars to several School Boards in the largest towns in Scotland, asking if dancing was being taught in their schools and with what results, &c.? It will, therefore, gladden the hearts of many to learn that this vexed question has been at last settled; the members of the Dundee School Board having now given their sanction to dancing being taught in all their elementary schools, after the ordinary school hours. This long looked-for boon has not yet been granted to either Edinburgh, Leith, or Glasgow.

NOTTINGHAM.

As a further means of obtaining funds for the Nottingham Social Guild, a happy idea was hit upon by several ladies interested in the work, of a lace ball. The ball took place in the Albert Hall on the 11th inst., the hall being decorated with Nottingham lace curtains, which harmonised with the costumes of the ladies, whose dresses were composed principally of the staple manufacture of the town. Even with regard to the programmes the chief idea of the ball was not forgotten, as they represented a large fan. The Duchess of St. Albans was accompanied by a large party, including Lady Alice Osborne, Lady Esther Gore, Lady Sybil Beauclerk, Hon. Claude Thorold, Col. Storey, &c.

The annual ball in aid of the General Hospital, Nottingham, was held on the 10th inst., in the Exchange Hall. The music was supplied by the band of the South Notts Hussars. Amongst the distinguished company present were the Duchess of St. Albans, Lady Sybil Beauclerk, Lady Alice Osborne, Lady Esther Gore, Lady Middleton, Lord Sudeley, Hon. G. McGarel Hogg, Hon. and Mrs. Alfred Curzon, Mr. and Mrs. Cecil Willoughby, Lady Hawke and the Hon. Miss Hawke, &c.

PORTSMOUTH.

CAPTAIN PEARSON and Officers Royal Naval College, Portsmouth, gave a successful dance on the 11th inst. Amongst the company present were the Earl and Countess of Clanwilliam, Lady Elizabeth Meade, Admiral Superintendent and Mrs. Fisher, &c. The lecture-room, converted into a ball-room, was prettily decorated with bunting and armour trophies. The Admiral's band played a pretty selection of dance music, a noticeable feature of which, the new Society dance, "Iolanthe," was danced twice in the evening.

MIDDLESBROUGH.

Mr. Sutherland, of Edinburgh, the well-known and popular teacher, closed his fourth season in Middlesbrough with a Fancy Dress Ball, in the Co-operative Hall, recently. The very elaborate and varied programme included the "Valse Minuet," "La Versa," "Schottische Militaire," "La Nationale," "Scotch Reel," "La Duchesse," "Cachoucha Espagnole." These were executed in a finished style of movement. The advanced members gave, as specialities, "La Petite Reine" Gavotte, "Royal Jubilee" Highland Quadrille, and Sword Minuet "Enchantment," in such a manner as to draw forth the plaudits of those present; and the Highland Fling. The "Immer Weider" Gavotte, danced by Miss Carter, a little girl of 10 years, fairly took the audience by surprise, and she had to respond to a most enthusiastic encore, while her performance on the skipping rope was simply astonishing. The meritorious encore given to Mr. Sutherland, for his Sailor's Hornpipe, testifies to his performing abilities, coupled with that of an able instructor. The *tout ensemble* was a decided success, and large numbers of visitors were surprised and delighted with the excellent entertainment provided. Mr. Parson's band supplied excellent music.

THE ball at Hatfield House, on the 17th ult., was a conspicuous success. The county supplied a large proportion of guests "to have the honour of meeting their Royal Highnesses the Prince and Princess Christian," but many came from town. The rooms were brilliantly illuminated by the electric light, the Winter Dining-hall and the Long Gallery, both being used for dancing, the first occupied by Signor Curti's string band, and the last by the band of the Herts Yeomanry Cavalry.

THE County Ball, given by the Duke and Duchess of Portland at Welbeck Abbey, in honour of the Prince of Wales's visit, was held in the grand drawing-room. The guests began to arrive at 9.30, and were received by the Duke and Duchess of Portland. A most distinguished company were invited from all parts of the county, and about four hundred attended. Dancing to the music of Gotlib's Viennese Band began about ten o'clock, the Prince of Wales opening the ball with the Duchess of Portland as partner.

METROPOLITAN DANCING HALLS AND ASSEMBLIES.

FANCY dress balls, to use a theatrical phrase, "hold the boards." Those of the "Kensington" and "Excelsior" series, and some others run rather close as to dates, and, it may be also said, as to popularity. For some weeks these have been the frequent subject of conversation amongst the usual patrons of these very attractive gatherings, and expectations of an unusually good array of costumes have been general. Some of these dances will be in progress simultaneously with the appearance of our present issue—notably that which will probably be regarded as the most important of all—the "Excelsior" New Year's Eve Ball. It may be well, therefore, to defer further comment upon them till our next issue. There have been, too, at the ordinary cinderella of the series referred to, some unusually noticeable ladies' *toilettes* observable during the past month, some of which we regret our inability to refer to, owing to lack of space: in another issue we may be able to pay the tribute of a suitable reference to some of the more particularly charming robes of the fair patrons of these dances. Though of less pretensions to studied elegance—in keeping with the general custom of dress at these dances, there have, too, been observable, occasional *demi-toilettes* of exceptional taste and gracefulness, at the Cavendish Rooms, the Albert Rooms, and the Holborn Town Hall Assemblies, where good companies have been the rule during the past month. In our present issue we must, however, now leave these establishments and proceed to fulfil our last month's promise of reference to some others.

Mr. Rowe's very attractively designed, and, in some respects, almost Arcadian establishment in Holloway, is an instance of long-continued success in a district comparatively remote, and yet at the same time quite easily accessible by omnibus from Piccadilly Circus, Portland Road, King's Cross, and similar starting points. The present establishment has been recently built by Mr. Rowe from his own designs, and, we must say, with very successful results. Added to the attraction of a bright room and a floor of first-rate excellence are the agreeable features of artistic approaches and accessories, the most noticeable of which is a long conservatory of great prettiness running round the greater part of the ball-room, entered by numerous openings from the latter, lighted by fairy lights, and furnished with an ample supply of seats and small round tables. In this charming retreat refreshments can be partaken of and smoking is allowed; this is Mr. Rowe's own arrangement, and he is deserving of compliment upon it. The classes are held (Elementary) on Tuesdays, (Second Elementary) Wednesdays, (Advanced) Saturday; with an Evening Dress Party on the first Monday of each month. There is more or less of a family and social element in these dances, and it is customary for friends to introduce each other, the establishment, as Mr. Rowe distinctly insists, being an academy. The dances are very popular. Mr. Rowe's Annual Plain and Fancy Dress Ball takes place in the Holloway Hall on January 22nd. On the occasion of our visit Mr. Rowe's quadrille, "The Collegians," was danced by a number of his pupils.

We have before referred to the pretty little establishment conducted by Mr. Lamb in Blackfriars Road—the Layland Rooms. Assemblies are held on Saturdays and Mondays, and classes on each other night in the week; the assemblies are very popular, the general preference being for Saturday. The classes are also largely attended, and both Mr. and Mrs. Lamb appear to have secured general favour and popularity for

themselves amongst their patrons. Several fancy and other balls are held in the course of the season. This establishment, again, is easily accessible from the West End and other parts of Town. We spent a very pleasant evening here, and shall be pleased to hear of Mr. Lamb's continued success. The establishment is one of very old standing; its commencement dates, in fact, from 1833. It is open all the year round, and probably was never more popular than it is under Mr. Lamb's direction.

One of the quaintest, almost old-world, and, at the same time, exceptionally pretty establishments is the Goswell Hall, in Goswell Road. There is nothing of its peculiar style elsewhere in London. Its prettiness is of a quite extraordinary nature. In some parts of the building it is impossible to know whether one is walking straight into doorways or mirrors, and the load of fanciful ornamentation with which it is crowded renders it more like a fairy retreat or an immense doll's house than anything else we can think of. A most amusing feature is the prevailing custom of almost eternal silence which prevails between the dances. The dropping of a pin could assuredly be heard with the greatest ease—and he or she who breaks the poetic silence is almost regarded as a hero. Mr. Berry is satisfied with all these quaint surroundings, and protests his complete indifference to all new-fangled ideas. In the midst of the general rush of the present day, we must admit it is certainly soothing to find oneself, by way of change, in the midst of this monastic silence, the quaintest of music, and these almost romantically fantastic surroundings. The assemblies are held on Wednesdays and Saturdays, but Mr. Berry only claims the title of academy for the Goswell Hall. He was, we believe, the originator of the National Sunday League Balls.

Quaint in another way are the dances at the Hall of Science, Old Street, City Road. *Dancing* should properly concern itself with all kinds and conditions of the devotees of Terpsichore. Here are dances vastly popular amongst the class to whom they appeal—which Mr. Anderson frankly explains is of a respectable, but not an aristocratic order. We gained the unbounded sympathy of one "lady," by admitting the truth of her statement that "all the good people do not live in the West End," and another had a conclusive way of initiating us into the grammatical idiosyncracies of her class. "Why are there no programmes used?" we enquired, with becoming politeness. "Oh, the M.C. 'ollers out!" was the fair one's reply. We must confess we were obliged to leave early—in order to get home. The evening, however, was instructive, and distinctly interesting. We received much politeness at the hands of Mr. and Mrs. Anderson. There are assemblies nearly every night in the week, and the dances are highly popular amongst a class who form a large section of the public.

Largely attended "Long Nights" took place on Boxing Night at the Kensington and Holborn Town Halls and the Albert Rooms, and at the latter a ball was held on the evening of Dec. 27th, which, we believe, passed off successfully. On Friday, Dec. 18th, we attended one of the periodical *soirées* of the "Cavendish Association of Arts' Students" (essentially an adjunct of Mr. Humphreys' assemblies), consisting of an altogether pleasant dance interspersed with songs, dramatic recitals and recitations by the Countess O'Connor, Mr. Warwick Buckland, &c. The evening was very enjoyable, and for a limited *quasi-private* party of this description the Cavendish Rooms are excellently suited. We are glad to notice that, since our former reference to it, the Cavendish Band has

been augmented—but the playing is still capable of improvement. It is too terribly fast in the waltzes. Firm insistence of Mr. Humphrey will surely secure what is required in this direction.

FAMOUS DANCERS.

MDLLE. NOBLET.

THIS fascinating dancer was a pupil of the *Magazin de L'Opera*, directed by Monsieur Mûza, and made her first appearance at Paris, at the age of nineteen, as "Terpsichore" in the ballet of *Psyche*, in the year 1818. Her representation of her tutelary muse immediately established her in the favour of the Parisian audience, whose national skill and judgment in the voluptuous art she professes it would be rash in an Englishman to impugn; her consequent and increasing reputation drew the attention of the managers of the King's Theatre in the Haymarket, who engaged and introduced her to the London public in March, 1821, in her favourite character of "Terpsichore," in a ballet composed by Monsieur Deshayes, called *Le Prix de la Danse*. Her success in England equalled that which had attended her in her native country, and she continued to enjoy the applause of those who delight to contemplate the attractions of an animated and graceful female as they are displayed through the agile and expressive movements of an opera-ballet, and whose taste in these exhibitions is generally supposed to give the stamp of reputation.

M. LE BLOND.

Monsieur Le Blond was a pupil of Coulon, and was first brought into notice as a juvenile dancer, in Paris, by appearing before Bounaparte and his nobility, at the celebration of his marriage with Maria Louisa. At this, and several other public festivities, Mademoiselle Hullin was Le Blond's youthful companion, and shared with him the attentions of the Emperor. He first appeared in London, at the Royal Opera House, Haymarket, in 1820, and when he was scarcely twenty years of age. His figure was graceful and his carriage elevated; but although he was then deficient in the force and precision necessary to a finished dancer, some years later he had, by practice and experience, improved to such a degree that, on his return to Paris, he was well received at the Academie Royale, the scene of his infantine exertions.

THE inaugural *soirée* of the Kensington School of Dancing, Zephyr Lodge, Bedford Gardens, W., took place on the 22nd ult., when a most select company assembled. The principal, Mr. F. W. Scarancke and his Colleague, Mr. C. Knight are both well known in dancing circles, and we have every confidence in the instruction which will be given under their joint direction. These gentlemen have our heartiest wishes for the success of their enterprise.

At the Grosvenor Hall, 200, Buckingham Palace Road, Mr. G. F. Hughes gave a most successful *Cinderella* on Monday, December 14th. The music was excellent, and the numerous company kept dancing up in the most lively way. On Dec. 28th a "long night" took place; on this occasion Sir Roger de Coverley was danced with mistletoe and limelight effects. We understand that there are *Cinderellas* every Monday, the music being augmented by the Pipers of the Scots Guards and the Drums and Fifes of the Coldstream Guards.

DANCING IN BOARD SCHOOLS.

In our provincial column will be found an announcement that the Dundee School Board has recently sanctioned the teaching of dancing in the elementary schools under their control. Commenting on this circumstance the *Daily Telegraph* says: "Scotland has long led the way for the whole United Kingdom in all matters of education, and Dundee may now boast of being the educational pioneer of Scotland. It has just taken the momentous resolve that its Board school 'course' shall for the future include instruction in the 'Highland fling and the strathspey of Tullochgorum.' This, like all other victories of progress, has not been won without a struggle. The proposal was actually defeated during the last Board's term of office, and even on the present Board there is, it seems, an obscurantist minority—an inert and stationary section in every sense of the word—who regard it with disfavour. Some surprise has been occasioned by this among the more enlightened citizens, because, as they point out, it is not proposed to throw any further burden on the community by the new addition to the scholastic privileges of the children. The fling is not to be included among the compulsory 'subjects,' and 'strathspey of Tullochgorum' will be an 'extra.' From the first it has been understood that the parents who wish their children taught this accomplishment must pay fees. All that the Dundee School Board is pledged to do is to 'throw open the schools, when not otherwise engaged, at certain hours in the evening, to provide properly qualified teachers, and to fix a uniform scale of fees.' It cannot too steadily be borne in mind—and it is necessary to insist on this if only to allay uneasiness in England—that 'the experiment is purely optional.' No parent need send his child to the dancing school of the Board unless he chooses, and we shall be spared the pain of seeing the widowed mother brought up before a baillie and fined for keeping her boy at home to peel potatoes when he ought to be cutting capers under the eye of a 'properly qualified teacher.' The opposition to the project had no such substantial grounds as this to go upon, and, indeed, appears to have been of a purely pelantic character. The minority are said to have contended that 'the teaching of dancing was no part of elementary education.' This would appear to imply that the objectors know what subjects should be included under the head of elementary education and what should not; a pretension which, if well founded, would prove that a minority of the Dundee School Board have solved a problem which still hopelessly perplexes an overwhelming majority of the English people. Their colleagues, it appears, were satisfied to rely on the simple contention that, 'as there was a strong desire in the town for the establishment of carefully supervised dancing-rooms, the Board schools should be utilised for that purpose.' We are certainly disposed to prefer this practical argument to the merely verbal objection of their opponents. The strathspey of Tullochgorum may very likely not have been within the contemplation of the late Mr. Forster and the other fathers of the existing system of elementary education; but it is assuredly not less of an elementary subject than, say, comparative anatomy, in which, indeed, it would in some sense afford an 'object lesson,' and which is at present being taught in South Britain at the expense of the ratepayers.

"It is to be presumed that there will be no difficulty in providing the 'properly qualified teacher.' There are not, so far as we are aware, any professional dancers of the Highland fling, the demand for the

accomplishment not being apparently, even in Scotland, sufficiently general. 'When the enterprising flogger's not a-flinging,' to adapt the words of a well-known ballad—and he only flings at Highland games, and now and then for the amusement of English shooting parties in the grouse season—he is usually engaged in avocations of a wholly different nature. No one that we know of has ever made a living out of the strathspey of Tullochgorum or other kindred measures; for the Gael who occasionally executes the sword dance for the amusement of the London 'gamin,' and who probably hails from the East rather than the North, is more than suspected of combining the practice of his art with other more lucrative forms of street industry on off-days.

"That the boys themselves will take kindly to it is not for a moment doubtful. The 'strong desire' in the town for this 'extra subject' is likely to be shared by them to its fullest extent, and the evening classes will, we dare say, be largely attended. It is, fortunately, a dance in which collective instruction can without difficulty be given, and there seems no reason why the whole body of the dancing pupils should not receive their training at the same time. The spectacle of a score or so of Dundee boys nimbly footing it in a line along the floor of a schoolroom, with the 'properly qualified instructor' bounding magisterially in front of them, and emitting at intervals that unearthly, not to say eldritch shriek, which appears to be an essential part of the performance, would be an exhilarating sight.

"We shall watch with interest to see how far the influence of the movement, in which the School Board of Dundee has taken the lead, will extend. Here in England we have no distinctively national dance—or none, at least, of the 'solo' description, so to speak. It was once remarked, indeed, by a cynical foreign observer, that 'an Englishman never dances alone unless he is intoxicated, and then he is taken into custody.' Certain it is that, whether or not it be due to the 'Teutonic paste' in our composition, we seem never to have spontaneously given expression to our occasional moods of gaiety by evolutions on the light fantastic toe; or, at any rate, we have never preserved the tradition of such a practice continuously enough to have inherited any definite dance-measure from our ancestors. Yet it would seem from the phrase of Milton that the national toe was light and fantastic once; and there is a curious irony in the circumstance that the poet who bears witness thereto should have belonged to a religious sect which was mainly instrumental in depriving it of whatever lightness and fantasy it may have possessed. Even if we had a national dance, however, the successors of the Puritans, who are now amongst our most 'advanced educationists,' would probably be powerful enough to prevent our children from dancing it in Board schools; and, as to the less saturnine section of the English public, they might reasonably object on other than Puritanical grounds to add instruction in it to the already copious list of subjects which are now included under the name of elementary education. Our English School Boards, they may say, have made their election, and must abide by it. They cannot have their comparative anatomy and mathematics and their 'fling' as well. Or, rather, it may perhaps be said, we consider that in the Metropolis, at any rate, the educational faddist has had his fling already; and, to judge by the last election, we are endeavouring to put a stop to it in London at the very moment when they are introducing it in Dundee."

It ought to be understood that all schools in Scotland—public and private—are under School Board control.

THE STATELY MINUET OF AMERICA.

(Extract from the *Chicago Times*.)

If you go to one of our swell dancing academies, and ask to be taught the latest new dances, the dancing-master will enquire if you have learned the stately minuet. If you tell him that you have not, but that you know all the standard dances of the last few years, and that you merely wish to be instructed in what is particularly new, he will shake his head at you doubtfully, and say: "It is of no use to undertake anything until you have learned the stately minuet." That is the proper dance now, and until you know that, you need not attempt any other dance. But why the stately minuet, rather than any of the pretty new dances? When you have asked this question, the dancing-master will look at you with a pitying expression, and then, with a dreary sort of patience, as if he were quite tired of explaining the thing to every new comer, he will say: "Because you cannot be graceful without it. It is the one dance that embodies all the others, and, until you have mastered it, and can go through it perfectly, flawlessly, gracefully, and calmly, you might as well content yourself to sit down on a chair along the wall, and watch the others dance." "Do the wall-flowers consist entirely of those who do not dance the stately minuet?" you ask. "Entirely," you will be told; because the minuet is one of those grand dances which will accommodate as many couples as may choose to take part, without thought of sets or opposite couples. Of course there are intricacies in the minuet that involve the couples around, but these can be dispensed with if the number is such that it makes the opposites come out uneven. The first thing to be learned if you are going to dance the stately minuet is to clasp hands properly. The gentleman must lift his right hand high in the air, as if he were going to execute the M'Allister shake, and then the lady, elevating her hand to an equal height, drops the tips of her fingers over the tips of his, and thus, with a clasp merely of the fingers, although the whole hand is involved, the couple are in a position to begin. The lady must take a slight hold of her draperies with the other hand. If she is wearing a train she should catch it up a little at the side, just as if she were going to do an old-fashioned curtsey. When the couple have taken their positions thus, they pause and stand for at least half a minute motionless. The position may appear to you rather awkward, but, on the contrary, it is most graceful. The lady's head is inclined a little towards the right and her body sways in the same direction from the waist. To give the proper amount of antagonism of body, the right leg and the right foot are thrown towards the left, and the gentleman extends his right foot so that it almost meets the lady's about a step ahead. Neither foot appears to be bearing the weight and the whole attitude is a swaying, graceful, yet firm one. After that has been learned, the next thing is the curtsey, and that is very difficult. It may best be described by saying that the lady appears to be trying to sit upon the heel of the left foot. She simply sits down, but balances herself with her right leg so that she can recover her position without losing her balance. All the bending is done by the knees. The body from the waist up is kept perfectly straight. But the man doesn't bow in this way. He bows in the regulation fashion, although so much lower that his partner has an opportunity to inspect the top of his head, and to gauge to a nicety how long it will be ere there is a desert in place of the brush which now adorns that region. If you were to visit half a dozen American academies instead of one you would find that everywhere you would be told the

same thing, only with this variation, that at some of the academies they will tell you that the Oxford minuet has taken the place of the stately minuet. The Oxford is a little faster than the other and permits of a little more swing and a little higher stepping. It is a fact not to be disputed that the minuet is deprived of a large portion of its grace and beauty when the men who take part wear the regulation suit. Knickerbockers, preferably of velvet, a velvet coat, a brocaded vest, and a ruffled shirt seem very properly to be the necessary accessories of so stately a dance. If, to all these, the young men of the day will add the powdered wig, the abundant jewellery, and the buckled shoes of a century ago, the picture afforded by a glimpse into the handsomely decorated ball-rooms of the fashionable avenues will be the prettiest sight for many a winter. Quite different from the minuet is the butterfly. You will be taught this after you master the intricacies of the former. It is specially pretty when danced only by young women, and it also calls for a gay costuming, which is most becoming. All the young women wear very large tulle hats. The large size is found in an enormous brim in front, which nods and flaps as the dancers wave in and out of the many meshes of the gay dance. It is unfortunately true that for the last two or three years there were very few dancing men in Society. Beyond a few well-known leaders and a score of very young men, there were so few to become partners of the fair sex that dancing seemed really likely to fall out of fashion, simply because there were not men enough among the dancers to keep it up.

CORRESPONDENCE.

THE WORLD'S CONGRESS.

TO THE EDITOR OF "DANCING."

SIR,—The American Association of Teachers of Dancing have announced their intention of holding an International Congress of Teachers of Dancing in London in 1892. This announcement, made some months ago in the *Galop*, and noticed in your leader of the September issue, seems to have called forth very little comment from your readers up to the present; but do you not think that it is time we began to give some little consideration to the matter? as although we may not be able to feel the same amount of enthusiasm over the project as the promoters seem to feel, still it is a matter which ought not to be treated by us with indifference. It is possible that great benefits might accrue to the members of the profession in England, as a result of such a meeting of the Dancing Masters of the World—at any rate it could hardly do us any harm, and I think, therefore, that it behoves us to ask ourselves the following questions:—Shall we take part with our brother professors in this proposed Congress; and if so, shall it be as a body or as individuals? Could you not call a meeting of Dancing Masters in London to consider these questions and determine what should be done?

We may differ from our American brethren in many points, but I think that is hardly a good reason why we should decline to meet them and extend to them a hospitable welcome. As I said before, this meeting may be productive of great good to the art we profess, and more particularly in our own country, in settling many little points of difference between masters. It would also give us a further insight into the national dances of other countries, some of which might with benefit be introduced into our own repertoire.

Then again, it is but fitting that the first Inter-

national Congress of Dancing Masters should be held in the greatest capital of the world, though I would remind my fellow teachers that this is not necessary to the success of the undertaking; and we ought, therefore, to feel it an honour to have such an event placed within our reach. These are some of the reasons why we should without delay meet together to determine what steps shall be taken with regard to arranging for the reception of the foreign delegates, and I shall hope to see in your next issue an invitation to the profession in England to meet in London, soon after Christmas, to discuss the matter. I feel sure that this is what is wanted to give the thing a start and bring about a successful issue; and it cannot but forcibly remind us of the great want amongst us of a "National Association of Teachers of Dancing," such as many other countries already have, to superintend the management of such an important undertaking as the one of which I write. Hoping that other professors will favour us with their views on this subject, and that you will see your way to announce the meeting I speak of in your next issue.—I am, Sir, faithfully yours,

GIOVANNI VINIO.

Exeter Academy of Dancing, Dec. 1st, 1891.

MUSIC REVIEW.

BONNIE DUNDEE CALEDONIANS, by H. C. Boot (St. Cecilia Music Publishing Co.)—As may be imagined, this piece consists entirely of a medley of Scotch airs, and although neither the idea nor title are original, the music possesses the merit of skilful arrangement. The melodies selected are particularly taking and tuneful, and conveniently suit the special dances for which they are compiled.

HEBE VALSE, by F. Bernani (St. Cecilia Music Publishing Co.)—The chief merits of their production are a well marked rhythm and melodies of a pleasing kind, especially the second phrase in the first number. Although there is no pretension to brilliancy in the composition—an element not always desirable in dance music—the valse may be accepted as a welcome addition to the current issues of the season.

A word of praise is certainly due to the St. Cecilia Company for the artistically embellished title pages of their publications, and for the very superior quality of paper on which their music is printed.

ROUGE ET BLANC POLKA, by Fred Herbert (Wilcocks & Co., Berners Street, W.)—This composition is exceptionally good, its leading theme being full of that dash and spirit which should be the essential characteristic of all polka music. The time throughout is distinctly accentuated, the trio abounds with much vigour and animation, and the whole piece is merry and tuneful. "Rouge et Blanc" should be in every programme this season.

ANSWERS TO CORRESPONDENTS.

INDIGNANT.—We are glad for your own sake that *Dancing* enabled you to decide what course to adopt. We are not surprised that you should have hesitated to accept the advice of the self-styled teacher, who told you that to visit various dancing academies and "pick up" what you could, was the best way to qualify yourself as a teacher. If your adviser qualified himself in that manner, we are not surprised that the inelegance of his own dancing is often the subject of remark.

A. G. (Notts.)—Your suggestion is a good one, and worth consideration.

S. B. HARRISON.—The clergyman's letter you have forwarded is only another indication of the decline of bigotry and intolerance in the Church. Such instances are by no means rare; some of the highest dignitaries of the Church now openly encourage and advocate the practice of dancing.

LE BRESCHÉ.—There are two professors of the same name (*Mrs et fils*) both residing in Paris. It was the younger gentleman who advertised the dances you refer to, but they are really of American origin.

H. Harper.—We are glad to hear our articles have touched your conscience, and that you intend to properly qualify yourself before accepting the engagement you have been offered.

The Ball in aid of the Royal Free Hospital, held in the Town Hall, Holborn, we are pleased to be informed, resulted in a handsome profit of £146 2s. 10d.

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Vol. I.—No. 9.

LONDON, FEBRUARY, 1892.

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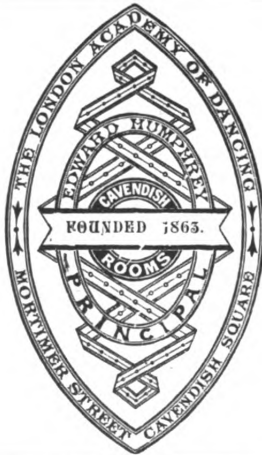
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LONDON, FEBRUARY, 1892.

Our representatives are requested to kindly forward their literary contributions for the next issue, addressed to the Editor, 54, Berners Street, London, W., not later than the 25th inst.

THE PROPOSED WORLD'S CONGRESS OF DANCING MASTERS.

WITH the advent of the New Year, the time seems to have come when—if the English profession is to co-operate in the proposed Congress—action must be taken. We printed in our last issue a letter on the subject from Mr. GIOVANNI VINIO, and, in the present number, publish one from another professor. We leave these letters to speak for themselves. Holding the views we do, the entire subject of the proposed Congress is full of embarrassment to a representative journal. It would be idle on our part to express any serious confidence in the chances of a thoroughly useful issue to the deliberations of the Congress. It is well that we should frankly repeat our serious doubts—formerly expressed in detail—on the subject. It is certain that, should the Congress unhappily result in the fiasco which many experienced professors, in common with ourselves, fear to be highly possible, any confident advocacy of the proposal on our part would recoil with considerable discredit upon the conductors of *Dancing* as the prime movers of the English adhesion to the project. It is impossible for us to urge the claims of the proposal with any enthusiasm. The manifest duty of *Dancing* being, however, to foster all measures capable of resulting in benefit to the art and the profession, an absolute absence from the project on our part would subject us to the charge of supineness and indifferent regard for the possible benefits to the cause represented by us.

Having with the utmost frankness expressed ourselves on the subject, our further course—and that of the English profession—appears to be clear. It is confidently hoped by many that much

benefit will result from the Congress. The gathering is evidently to be held. It is, therefore, we think, the plain duty of the English profession—whatever their doubts may be—to do all in their power to render the gathering successful, and to aid in giving to it all possible chances of utility. The time appears, therefore, to have come for us to put aside the depressing influence of the justifiable doubts so largely felt here, and to set to work energetically in the direction of co-operating with the excellently-intentioned originators of the project. Successful results can only be obtained by unity of action and energy on the part of all concerned. If the almost absolute apathy so far shared by the English profession is to be shaken off, let it be done frankly, as must be the case if they are to join the Congress and are to render possible to them the benefits hoped for by the originators of the movement. As our correspondent "A Pro-Pro." correctly says, only by organisation can the co-operation of our English brethren be made effectively valuable. In apparent forgetfulness that we have our editorial and professional duties to attend to, we have been frequently pressed to take the initiative in bringing about this organisation. In the interests of dancing we are perfectly willing to do so—and we now urge the members of the English profession in London and throughout the country, who are willing to take part in the Congress, to send to us at once their names and an expression of their views on the subject, as a basis of immediate action on our part. The question of hospitality to the foreign delegates is a somewhat difficult one. Many of our brethren find it no easy task to keep a roof over their own heads, especially in London, where the cost of maintaining a very modest establishment is as great as would enable some of their provincial confrères to provide a house with the adjuncts of a horse and a stable. It depends again upon the directions of the Congress.

A welcoming banquet to a small gathering, such as that suggested by Professor ZORN, would not be a very alarming affair. If sufficient enthusiasm existed nowhere else, we should, in fact, be willing to give this ourselves; an offer, however, which we scarcely fear being called upon to put into practice—unless the enthusiasm of the English profession is in a very bad way indeed.

We consider it particularly important for the success of and due *eclat* of the Congress that there should be the co-operation of the English professors of old standing, and we specially urge these ladies and gentlemen to communicate with us. Lastly, it is essential that the originators of the project should furnish us with full details of their proposed plans, and of the intended platform of the Congress, and that they should immediately issue a circular to the English profession. Whatever is to be done in England we are willing to do, and we urge the necessity of immediate and energetic co-operation with us on all hands, if a successful World's Congress is to become *un fait accompli*.

OUR readers will perceive a marked change in the appearance of the inner pages of this month's number. By widening our columns one-third, we have practically effected a considerable enlargement of the journal, whereby we hope to add to its attractiveness and utility. This step has been taken in consequence of the space previously at our disposal having been found insufficient for the amount of matter prepared for insertion. We trust the alteration, which we consider a decided improvement, will meet the general approval of our readers and subscribers, whose numbers, it is satisfactory to state, increase each month.

MR. R. M. CROMPTON, who has already taught the dances of the *Nautch Girl* opera to one of Mr. D'Oyly Carte's touring companies, has again been specially engaged to proceed to Glasgow to teach the same dances to another of Mr. Carte's companies, who have not yet performed the opera. Mr. Crompton, who started for Scotland as we were going to press, will during his stay in Glasgow seek an opportunity of conferring with some of the leading Scottish teachers with a view of ascertaining what steps they propose to take in respect to the projected "World's Congress."

THE Spanish equivalent for a drawing-room is known as "Taking the Cushion." Every lady is given a highly ornamented cushion as she enters the Throne Room, and those who have already been presented range themselves round the room with their cushions in their hands. The Queen Regent sits on an elevated arm-chair near the door with a cushion at her feet. The ladies who are to be presented enter one after the other, curtsy to Her Majesty and any members of the Royal family who may be present, and then each in turn places her cushion on the ground and sits down at the Queen's feet. The Queen makes a few remarks and then dismisses the *debutante* and her cushion to the general circle.

AT a flower ball given at Government House, Adelaide, in honour of the Australian Squadron, the ladies, by Lady Kintore's request, wore dresses of the same colour as the flowers they had chosen. No black gowns were permitted. It was hoped that preference would be given to artificial flowers, unless some means could be adopted of preventing the real blossoms from shedding their petals on the floor, thus destroying it for the dancers. Lady Kintore represented a Scottish thistle, her dress being purple and green silk, so arranged as to carry out the idea. In her hair and on one shoulder she wore bunches of purple thistles with green cups and leaves, and carried a thistle fan.

IN America at dances a man rarely finishes a waltz with one partner, but, in the course of each dance, changes two or three times. The same thing is now being carried out at American dinner parties. The hostess gives a signal at the end of each course, when every Jack is required to leave his Jill and go on to the next. This kind of repeal of the union and great variety of partners is not always appreciated. It is provoking to have an interesting conversation broken off in its midst, probably never to be resumed. On the other hand it is much better than to be condemned to sit out a long dinner with a stupid companion. Also, it serves in a great degree to dispel that stiffness and restraint which so frequently claims the guests at English dinners for its own.

THE Mayoress of Lincoln gave a Fancy Dress Ball to some thousand children on December 30th.

No doubt the sad death of the Duke of Clarence threw a shadow over the *bal poudré*, recently arranged by Mrs. Gilbert at the Portman Rooms, and was not so great success as might be anticipated. The hostess herself being prevented through illness from appearing, there was nobody to introduce the guests to each other. The name *bal poudré* was altogether a misnomer as nearly all the gentlemen came in ordinary evening dress; in fact, the few in periwigs and patches felt quite out of place, and soon took their wigs off. The ladies, however, were rather well dressed.

On February 1st, Mr. Ashley gave his Fancy and Evening Dress Ball at the Kensington Town Hall. Pritchard's band was *en evidence*, and between 150 and 200 dancers were present. This is very far from what Mr. Ashley could muster, but no doubt the gloom that has come over all classes of London Society was responsible for this lack of attendance. The M.C.'s were Messrs. Knight and Tyler.

FANCY DANCING IN SOCIETY.

ACCORDING to a contemporary, the voice of the reciter will soon be but little heard at evening parties, and foreign pianists, whose chief merits consist in terrific *chevelures*, and an utter incapacity to pronounce idiomatic English, are tearing their flowing locks in despair, and shoals of ballad-singers are preparing to warble in chorus, "We've got no work to do," as they sit sadly in their retired suburban homes, and realise the solemnity of a life into which the "Royalty System" no longer enters. The Bond Street caterer who provides those ingenious gentlemen capable of earning a luxurious living by their life-like imitation of the sound of a cork issuing from a bottle or a barn-door hen promenading in a farm yard, fear for their clients, and the cheek of the "entertainer"—that perambulating epitome of all the accomplishments—is turning pale. Even the squadrons of young ladies who are being diligently instructed in the art of whistling such a classic gem as "Hi-tiddy-hi-ti," are beginning to tremble as the leaves in Vallombrosa, and all this commotion is brought about by a fiat which Fashion is declared to have promulgated, that step dancing is to be *par excellence* the entertainment of the season. No more will elderly gentlemen, in frock coats, declaim "The Raven" in strident tones, or plump ladies, whose age is as uncertain as the end of the world, gabble forth with inarticulate enunciation "The Portrait" and "The Little Hero." These joys are to be swept away into the rubbish basket of the past, and the flash of the accordion-pleated skirt and the twinkle of dainty feet shod in dainty shoes are to take their place.

No watcher of the social skies can be surprised at the advent of this new planet. The freaks of Fashion, so-called, sudden though they often seem, are always evolved, and often with considerable slowness. They spring into being, and careless, unobservant people think their rise as swift as that of Jack in the Box; but this is not the case. Smart human beings are lazy human beings, and are becoming more and more inclined to get through even what are called their pleasures by proxy. It is now a considerable time since the Adonis of the present day, less active than David of old, wearied of dancing. Coote and Tinney, and even Liddle, of Dublin, have piped unto him through many successive seasons, and he has not danced. He is a-weary of bounding in the strenuous polka until his cheek is hectic as a full-blown rose, or whirling in the mazy waltz until all creation seems gyrating like a child's zoetrope. That more gentle dance the "Lancers" has become wearisome unto him, and the once popular quadrille an *ennui* of the spirit. He has put his foot down, he will not dance, and stately mothers of superfluous daughters, after fighting first vigorously, then bitterly, then hopelessly, against his supine inertness, have at length ceased to lead—in armour of point lace and diamonds—an utterly forlorn hope. But if Adonis will not dance himself, it is obvious someone must dance for him. He must thrill to the sound of sackbut and psaltery at second hand. He must whisk by proxy, and whirl through the medium of a paid-for personality. And here comes in the dancing girl. She springs upon the stage when Pleasure waves his lordly conducting stick. The music strikes up, and as she wavers lightly, and sways voluptuously, and bends flowerlike, and leaps lightly to and fro, Adonis sucking his cane, enjoys vicariously a joy in which he no longer cares to be an active partaker.

Some persons may suppose that Mr. Henry Arthur Jones has directed the wayward feet of Fashion to the paths where Drusilla Ives walks, despite parental protestation. This is hardly the case. Mr. Jones's "Dancing Girl" is not a cause, but an effect—a bright and brilliant link in the chain of evolution, but only a link after all. Mr. Jones has adroitly risen on the top of a wave which threatens to swamp many a popular favourite, unless indeed the popular favourites are wise enough and versatile enough to bow—or rather bound—to the will of Society. Is Mr. Corney Grain disposed to arise from the grand piano at which he has sat for so many years shooting the arrows of a commonplace wit at the obvious follies of middle-class life, and, clothing his ample lower limbs in tights, to delight us with an exhibition of more or less airy grace? Will Mr. George Grossmith, frail fund of humour, desert the "mother and child" whom he has rendered famous throughout the suburbs, and emulate a Gaiety favourite in a skipping-rope dance, or a *fas seul* with scarlet cloak and sword? It remains to be seen; we can but wait and hope. Few can doubt, however, that the ever-present impecunious lady, who says she has "seen better days" will scarcely hesitate long before taking the field where the daisies and buttercups of applause and admiration are likely to grow in

such profusion. Shop-keeping fashionables will groan in spirit behind their counters when they think of what they have lost as they hear of the Terpsichorean triumphs of graceful paupers—their friends and relations. The bonnet-maker will sigh for the *bolero*, and the cheap art decorator for the artless *saltarello*. The dressmaker will pine to be a Dervish, and the milliner mope as she feels the spirit of the *tarantella* rising within her, and is forced to crush it down among her handboxes. Even the lady who "has gone into confectionery," and has hitherto spent a sweet existence among her serried rows of rubicund raspberry tarts and swelling penny buns, will feel the withering touch of discontent upon her, and long frantically to "come out." The threatened popular craze opens up, indeed, a vista of delightful possibilities for those whose lack of cash is balanced by their excess of ambition. Frisky, but portionless widows, may hope to fill their pockets by skill in the *sarabande*, and the daughters of benefited clergymen, to whom Fate has been too beneficent in the matter of children, may render the Tithes Bill almost unnecessary by their unecclesiastical agility in the *cachucha*. In fact, women in general can dance into the house of Dives. The reign of the Dervish is at hand, and whether it lasts as long as an English winter, or fleets away like an April shower, it is likely to be a merry one, so long as that Pied Piper, Fashion marches in front, and plays a lively measure.

THE GERMAN EMPEROR ADMONISHES BAD DANCERS.

THE German Emperor has been snubbing all the colonels of the garrison at Potsdam by telling them not to let their officers attend the Court balls unless they can dance. Dancing may not, strictly speaking, be a military accomplishment, and certain monarchs—the Great Frederick among them—have been known to sneer at officers who gyrated too gracefully to the tunes of the fiddle. Further, an officer might plead that captains and lieutenants do not attend Court balls for the mere sake of dancing. They go to see and to be seen, to eat ices, and to drink as much champagne as they can get without seeming greedy. Some encumber the doorways and ogle the girls—which is their idea of fun—and others take their pastime in the card-room. As for those who dance, most of them do so for amusement, and among these there will be little alacrity to attend the Court balls if it be known that waltzes and mazurkas will in future have to be executed with the precision of drill. The Emperor's admonition to his colonels was made in consequence of one or two heavy tumbles which gawkish dragoons procured for themselves while dancing with illustrious princesses. Such accidents, however, may perhaps as often denote nervousness as bad dancing, and an officer who is shy with ladies is frequently the best of soldiers. Some years ago a brilliant cavalry officer had a bad fall in dancing with the Crown Princess Stephanie at a Court ball in Vienna, and the late Crown Prince was very angry. Once at the Court of St. Petersburg, under Nicholas, an officer brought a Grand Duchess to the floor with him, at which Her Imperial Highness called him furiously a "clumsy camel." The officer thought himself lost when the grim Czar approached him, seized him by the cuff and marched him deliberately out of the ball-room. Not a word was spoken as Nicholas and his captive strode through two empty chambers, but on their reaching a passage the Czar pointed to a corner where stood a pan full of powdered chalk and said sternly: "Rub the soles of your boots into that." This was not so good as the *à propos* wit of Napoleon III., which turned a ball-room accident into the means of paying a graceful compliment to a mortified officer. As this gentlemen scrambled to his knees, the Emperor gave him a helping hand, and remarked, with a smile: "Captain, this is the second time I have seen you fall. The first time was on the field of Magenta."

In his sedulous care that the officers of his army shall maintain the dignity of the uniform on every sort of occasion, the German Emperor does not disdain to take note of small things, and he has—so it is reported—just summoned the colonels of the regiments forming the garrison at Potsdam, and has suggested to them that officers who are unable to dance would do well not to attend Court balls. This Imperial hint is understood to have arisen out of some very unsatisfactory performances which were witnessed at the last ball at Potsdam; but it is only fair to add that bad dancers are the exception rather than the rule in the German Army. In making arrangements for the series of State balls during the Carnival season

the Kaiser remarked to the commanders of the Potsdam regiments, "Tell your younger officers that they are not to attend the Court balls if they do not mean to dance." This alleged utterance is, of course, much talked about in Berlin society, and meets with the unanimous sympathy at least of the ladies. The Emperor, when still Prince William, repeatedly criticised the bad dancing at Court balls, saying that the officers did not possess that elegance and ability which formerly distinguished them. He also found it worthy of reproach that young gentlemen at private balls often showed no desire to dance, but preferred to spend their time in the supper-room or at cards. The late Prince Charles expressed himself in a similar manner. Upon one occasion at a ball he saw a young officer stumble. The Prince was going to send the unfortunate young fellow off home at once, but was stopped by the intercession of the then Crown Prince. This, however, did not prevent the Prince giving the officer a lecture on dancing. At Court balls it is certainly necessary to have a sure-footed dancer who understands how to guide his partner through the maze of trains and dancers. Formerly young officers had sometimes to undergo a regular examination by their elder comrades, generally in single dances round the billiard-table, before they were allowed to dance at Court. If our own Commander-in-chief were to issue such an edict, with what gratitude it would be received by nearly every fair inhabitant of our garrison towns, the regiment quartered therein almost invariably being imbued with the idea that dancing nowadays is not good form, and consequently, although the officers accept invitations to numerous social functions, it is only to hang in a knot round the door or lean listlessly against the sides of the room, with the result that the hostess finds it absolutely impossible to obtain partners for her fair guests, who, be they never so pretty, sit round the room like veritable wall-flowers.

THE "GERMAN" COTILLON.

AN American contemporary informs us that the season which has recently opened in New York will be a dancing season, and the successful leader of the German cotillon will be Society's prime minister. Not everybody knows just what the German cotillon is. It was introduced about twenty-five years ago, and has seen its ups and downs, like any other favourite of the hour. Society here is now practically agreed that nothing so good has ever been devised for entertainment purposes. Let the young man of fashion make it a study, for the man who can carry a German cotillon through successfully will be—indeed, already is—in great demand. The cotillon leader does his work quietly. Anything like a tendency to be conspicuous is fatal to genuine success. When a Society woman decides to give a ball she selects her leader first, and she has to take time by the forelock in order to get one nowadays. She secures him usually before her invitations are sent out, and consults with him about the number of her guests and the thousand other details which must be considered. He examines the available space; studies up some attractive figures, and prepares to give the cotillon the proper tone. This quiet way of doing what is necessary must be followed up on the evening of the ball. He directs the dancers by the gentlest hints, and never by calling out his orders in the fashion of the country "shakedown." Necessary signals to the musicians or dancers are given by a gentle clapping of the hand. The leader is often an inventive genius, and one last season introduced the pretty trick of harnessing the girls with ribbons, and driving them about until they had made their selections. It is the custom now to have general dances before supper, and the cotillon afterward. This means that the cotillon begins about one o'clock. The supper hour is a nervous time for the girl who has not been asked to dance the cotillon. If she comes back with a happy smile, you may know that it is all right; if she tells the hostess that her parents do not allow her to dance more than twice a week, and therefore she must go home, everybody who hears her smiles unkindly. It is easier now than formerly to get men to come to cotillons, and one of the reasons for it is peculiar enough. It is simply that one is no longer obliged to send flowers to his partner. The fair sex perceived that partners were getting scarcer, and justly attributed a part of this misfortune to the rule which made big offerings of flowers essential. So the women put their dainty little feet down on the custom, wisely deciding to give up flowers, though they earnestly desired them, rather than to give up men, who were even more necessary to happiness. Thus it comes about that it is no longer the best form to send bouquets to one's partner.

FUTURE ARRANGEMENTS.

MONDAY, Feb. 1st.
The National Sunday League Ball, Portman Rooms, Baker Street, W., 9 p.m.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
The Addison Hall Dances, Kensington.

TUESDAY, Feb. 2nd.
The Army and Navy Club Annual Ball, Portman Rooms, Baker Street, W., 9 p.m.

WEDNESDAY, Feb. 3rd.
The Warwick Club Ball, Portman Rooms, Baker Street, W., 9 p.m.

THURSDAY, Feb. 4th.
The Job and Postmasters' Annual Ball, Portman Rooms, Baker Street, W., 9 p.m.

FRIDAY, Feb. 5th.
The Curzon Cricket Club Ball, Portman Rooms, Baker Street, W., 9 p.m.
Private Cinderella, Portman Rooms, Baker Street, W., 8 p.m.

SATURDAY, Feb. 6th.
The Plantagenet Early Dance, Portman Rooms, Baker Street, W., 7 p.m.
The Old Tennysonians Cinderella, Portman Rooms, Baker Street, W., 6 p.m.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
The Kensington Cinderella, Kensington Town Hall, 7 p.m.

MONDAY, Feb. 8th.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
Hadyn Musical Society's Fancy Dress Ball, Portman Rooms, Baker Street, W., 8 p.m.
Mr. G. F. Hughes' Popular Cinderella Dance, Grosvenor Hall, Buckingham Palace Road, 8.45 p.m.
West-end Social Cinderella, Albert Rooms, Whitfield Street, W., 8 p.m.

TUESDAY, Feb. 9th.
The Philanthropic Institution (Lodge 1 and 8) Annual Ball, Portman Rooms, Baker Street, W., 9 p.m.

WEDNESDAY, Feb. 10th.
Snow Hill and Moor Lane Divisions City Police Ball, Portman Rooms, Baker Street
Grosvenor Club Cinderella, Grosvenor Hall, Buckingham Palace Road, 8 p.m.
Canonbury Lawn Tennis Cinderella, Northampton House, Highbury.

THURSDAY, Feb. 11th.
The Iron, Hardware, and Metal Trades' Pension Society Annual Ball, Portman Rooms, Baker Street, W., 9 p.m.

FRIDAY, Feb. 12th.
The Crownfield Cricket Club Cinderella, Portman Rooms, Baker Street, W., 7 p.m.
Private Cinderella, Portman Rooms, Baker Street, W., 7 p.m.
Ladies' Flower Ball, Cheltenham.

SATURDAY, Feb. 13th.
The "Excelsior" Cinderella, Portman Rooms, Baker Street, W., 7.30 p.m.
The Cardington Cinderella, Portman Rooms, Baker Street, 6 p.m.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
Grosvenor Club Cinderella, Grosvenor Hall, Buckingham Palace Road, 8 p.m.
Ye Old Highbury Jollie Cinderella, Highbury Athenæum, 7 p.m.

MONDAY, Feb. 15th.
The North-West London Hospital Dance, Portman Rooms, Baker Street, W., 9 p.m.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
Mr. G. F. Hughes' Popular Cinderella Dance, Grosvenor Hall, Buckingham Palace Road, 8.45 p.m.
The Addison Hall Dance, Kensington.

TUESDAY, Feb. 16th.
The Ball in aid of the Jews' Infant School, Portman Rooms, Baker Street, W., 9 p.m.

WEDNESDAY, Feb. 17th.
The Grosvenor Fancy Dress Ball, Portman Rooms, Baker Street, W., 9 p.m.
Irene Fancy Dress Ball, Freemasons' Tavern, 9 p.m.
The New Club Ball, Cheltenham.

THURSDAY, Feb. 18th.
The Quebec Cinderella, Portman Rooms, Baker Street, W., 7 p.m.
First V. B. R. Fusiliers (Officers) Cinderella, Portman Rooms, Baker Street, W.

FRIDAY, Feb. 19th.
The Polytechnic Cycling Club Cinderella, Portman Rooms, Baker Street, W., 6.30 p.m.
The (1st) Hyde Park Dance, Portman Rooms, Baker Street, W., 9 p.m.
The Ladies' Fancy Dress Ball, Cheltenham.

SATURDAY, Feb. 20th.
The Plantagenet Early Dance, Portman Rooms, Baker Street, 7 p.m.
The Regent House Cinderella, Portman Rooms, Baker Street, W., 6 p.m.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
The Kensington Cinderella, Kensington Town Hall, 7 p.m.

MONDAY, Feb. 22nd.
The Hadyn Musical Society's Cinderella, Portman Rooms, Baker Street, W., 8 p.m.
The Portman Cinderella, Portman Rooms, Baker Street, W., 7 p.m.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
Addison Hall Dance, Kensington.

TUESDAY, Feb. 22rd.
The Butcher's Charitable Institution Cinderella, Portman Rooms, Baker Street, W.
Private Cinderella, Portman Rooms, Baker Street, W., 8 p.m.
Mr. G. F. Hughes' 10th Annual Plain and Fancy Dress Ball, Grosvenor Hall, Buckingham Palace Road.
West-end Social Cinderella, Albert Rooms, Whitfield Street, W., 8 p.m.

WEDNESDAY, Feb. 24th.

The Vaudeville Dance, Portman Rooms, Baker Street, W., 7.30 p.m.
The Bachelors' Fancy Dress Ball, Cheltenham.

THURSDAY, Feb. 25th.

The North West London Hospital Dance, Portman Rooms, Baker Street, 9 p.m.

FRIDAY, Feb. 26th.

The Cavendish Ball, Portman Rooms, Baker Street, W., 9 p.m.
The United Counties' Hunt Ball (postponed from the 11th ult.)
Tae Cheltenham and County Ball.

SATURDAY, Feb. 27th.

The "Excelsior" Cinderella, Portman Rooms, Baker Street, W., 7.30 p.m.
The "Cheerful" Cinderellas, Portman Rooms, Baker Street, W., 7 p.m.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.

MONDAY, Feb. 29th.

Société du Progrès de la Coiffure, Freemasons' Tavern, 9.30 p.m.
The Duchess of Kent Lodge Ball, Portman Rooms, Baker Street, W., 9 p.m.
The 5th West Middlesex Volunteers' Cinderella, Portman Rooms, Baker Street, W., 7 p.m.
Mr. H. R. Johnson's Cinderellas, Holborn Town Hall, 8 p.m.
Addison Hall Dance, Kensington.

FASHIONABLE NOTES.

THE annual ball given by Lord Tredegar, took place at Tredegar Park on New Year's Night.

ON the 6th ult. a farewell ball was given at the British Embassy at Rome, by Lord and Lady Dufferin, and was largely attended.

THE Mayor of Nottingham's Ball took place on New Year's Day, in the Exchange Rooms, and about three hundred guests responded.

A LARGE ball (to inaugurate the majority of Lord Settrington, eldest son of the Earl of March), was given at Fochabers, Banffshire, on December 30th.

THE annual Hampshire County Ball was held at the Town Hall, Christchurch, on the 29th ult., and attracted a large attendance of the surrounding gentry.

THE Misses Harris, of Oxton Hall, Tadcaster, gave a large and successful ball on the 12th ult. Over two hundred persons attended, and dancing was kept up until four o'clock.

THE annual "Cake," or Twelfth Night Ball, took place on the 7th ult., and was held in the Lincoln County Assembly Rooms. Over two hundred ladies and gentlemen assembled.

A BRIGHT and successful ball (very largely attended) was held in the New Forest Hall, Lyndhurst, Hants, on the 14th ult., at which some very distinguished English visitors were present.

MR. and Mrs. Bryant, late of Boyton Manor, Wilts, gave a happy little fancy dress party, at their residence, The Priory, Bath, on the 9th ult. Some of the characters were decidedly good.

AT Government House, Adelaide, in the last week of October, a brilliant Viceregal Ball was given by the Governor and Lady Kintore. The attendance was very large, about 1,500 visitors being present.

AN exceedingly pleasant little dance was given recently by Mr. Grain and his sister, at Weston Lea, Bath, at which dancing was greatly enjoyed, and assisted by the perfect arrangements of floor, music, &c.

THE large ball-room in the Grosvenor Hotel, Chester, was the scene of a very spirited Volunteer dance which took place recently. Many gentlemen were in uniform. Eytton's band was in attendance.

THE Wiltshire County Ball (held at the County Hall, Salisbury), was a larger gathering than usual this season, the company numbering over two hundred and fifty. The band of the Royal Marines performed.

ON the 5th ult., a ball was given in the Town Hall at Tewkesbury, by the Tewkesbury Hatitation of the Primrose League. About seventy people were present, and Mr. Garnall's band officiated with much spirit.

IN aid of the West Lancashire Masonic Educational Institution, the forty-third annual Masonic Ball was held in the Liverpool Town Hall on the 12th ult. The company numbered over eight hundred persons.

IN aid of the funds for the Grantham Hospital, a ball was held at the Guildhall, Grantham, and was an admitted success. A large and fashionable company was present, including most of the gentry of the district.

A BRIGHT little dance, given by the bachelors of co. Clare, took place in the Court House, Ennis, and dancing was maintained with spirit until an advanced hour. Gasparr's band from Dublin were in attendance.

A PRIVATE subscription ball was held in the Royal Pavilion, Brighton, on December 30th (at which nearly two hundred guests were present), and proved an exceedingly pleasant dance. Music was provided by Devin's band.

THE Worcestershire Hunt Club gave their annual ball on the 12th ult., at the Shire Hall, when the members appeared in the costume of the hunt, and, as usual, there were many handsome gowns noticeable among the fairer sex.

A DELIGHTFUL Fancy Ball took place at Leighton, Cheshire, on the 13th ult., at which the host and hostess received their guests attired in handsome Court costumes of the time of Louis XV. Some of the dresses were exceedingly unique and effective.

A LARGE contingent of the surrounding families was present at the Loughborough Dispensary Ball on the 13th ult., and many house-parties from within eight or ten miles were also present. A good programme was provided by the Victoria Room and Nicholson's band.

AT Merrion Square, Dublin, a most delightful ball was given by the Misses Falconer, on New Year's Eve. An excellent programme was provided and a capital floor for the dancers, both of which "necessary adjuncts" went far to render the entertainment a success.

ONE of the most successful dances of the season was the Noël Ball, held on the 6th ult., at the Royal Pavilion, Brighton. The decorations were good, and the profusion of palms and flowers very beautiful. Excellent music was provided by Mr. Fleet, of the Hotel Metropole.

A LARGE number of visitors assembled at the annual County Ball, which took place at Christchurch Town Hall on December 29th, under very favourable circumstances. Dancing commenced about ten and concluded soon after three o'clock. A distinguished company was present.

A MOST delightful Children's Fancy Ball was given by Mrs. Walters Bond, at Wargrave Hill, Henley-on-Thames, on the 8th ult., at which were assembled about two hundred people. Some charming little characters were prettily represented, but space will not permit us to enumerate.

A DELIGHTFUL Flower Ball was given by Mr. and Mrs. Jacob Wakefield, at Sedgewick House Kendal, on December 5th, at which some very effective and original costumes were worn, and most of the flowers well represented. The guests numbered about one hundred and fifty.

ON December 30th a well attended ball took place at the Victoria Rooms, Southampton. Some excellent music was performed by the Royal Marine Light Infantry Band, and Mr. Day (the host) of the Terrace House, Polygon, may be complimented on the success of his entertainment.

ONE of the most successful balls yet given in connection with the Bulwell Habitation of the Primrose League, took place on December 30th. Kirkham Robinson's band was in the orchestra, and played a selection of popular music. The dance was largely attended, and was held at Bulwell Hall.

A CHARMING little dance took place on December 29th, at Penbedwr Hall, the residence of Mr. and Mrs. Walter Buddicom. During the evening the fashionable dance, "Iolanthe," was performed several times, greatly to the enjoyment of dancers and audience. Masses' band was in attendance.

THE annual Hunt Ball took place in the County Hall, Hamilton, on the 13th ult., and was attended by over one hundred ladies and gentlemen. The hall and adjacent apartments presented a brilliant appearance, and, with Herr Iff's orchestra from Glasgow, the assembly was most successful.

A CHILDREN'S Carnival and Fancy Dress Ball was given by the Mayor and Mayoress of Reading on the 7th ult. The dance took place in the two Town Halls, after which the little guests were agreeably entertained with marionettes, Punch and Judy, conjuring tricks, &c., and altogether spent a very happy evening.

AT Raheen Manor, co. Clare, a pleasant little dance was lately given by Mrs. Moreland, on the twenty-first birthday of her son. A torchlight procession and village illuminations were also held in honour, and the guests, numbering about one hundred and sixty, did not separate until an advanced hour.

ON the 8th ult., in the Drapers' Hall, Coventry, the annual Coventry Hospital Ball took place, and was considered one of the largest and best that have yet been given. The company numbered one hundred and seventy, and dancing (to the enlivening strains of Gilmer's band) was kept up with great enjoyment for a considerable time.

A COMMITTEE of ladies organized and admirably carried out the arrangements for an enjoyable ball, given in the Assembly Rooms, Bath, on New Year's Night. About four hundred people were present, out of which large number many effective toilettes were, of course, to be seen. A good programme of the newest music was smartly played by the Rhine band.

A VERY successful Children's Fancy Dress Ball came off on New Year's Eve, at the Assembly Rooms, Tetbury, and, with the number (about one hundred and twenty) of charming little character costumes, presented a pretty sight. Great credit is due to the committee of ladies who organized this dance, which was carried on until the early hours of the New Year.

THE annual Eridge Hunt Ball was held at the Pump Room Tunbridge Wells, on December 30th. The decorations were in excellent taste, and the ball-room appropriately adorned with flowers and trophies of the chase. A "miniature coppice" added to the attractiveness of the scene, and a capital programme was carried out by the Royal Artillery band.

ON the 13th ult. a Fancy Dress Subscription Dance took place at the Masonic Hall, Wimborne. Some of the dresses looked most picturesque, one or two were rather curious, a mermaid, for instance, in a sea-green gauze and floating hair. The room was prettily decorated, and the scene a very animated one. The Dorchester band was in attendance.

A LARGE ball (Fullwood Barracks, Preston, Lancashire), given by the Colonel and officers of the 14th Prince of Wales's Own Regiment, W. Y., took place recently. Regimental trophies, and draperies of buff and red (the colours of the regiment) effected some very artistic ball-room decorations, and evoked general admiration. The band of the regiment was in attendance, and played exceedingly well.

BRILLIANT success may be said to have attended the Beaconsfield Hunt Ball, held on the 8th ult., at Beaconsfield Town Hall. Many toilettes exhibited exquisite taste and richness, and the diamonds displayed were very lovely. The bright Hunt coats added to the gaiety of the scene, and a good band contributed to the enjoyment expressed by the large number of visitors present.

A VERY numerous company (over six hundred) assembled on the occasion of the Bristol Emigration Ball, which passed off with complete success on the 5th ult. Dancing was carried on in the Victoria Rooms, Clifton, which, as usual, were profusely decorated. Fancy dresses (of every variety) were in the preponderance, and gentlemen in uniform were also in great force, but the palm for originality must be given to "Mercury up to Date," whose coat and knee breeches were very quaintly covered with telegraph wires, telegrams, letters, and postage stamps.

THE Juvenile Fancy Ball given by the Right Hon. David Evans, Lord Mayor, and his wife, the Lady Mayoress, at the Mansion House this year, was fixed earlier in the season than usual, and about thirteen hundred guests responded. The programme commenced at seven o'clock with Punch and Judy, later on a marionette show, conjuring and shadowgraphs; the prettiest sight, however, was the reception and procession of children, when the dresses were seen to perfection. Amongst so many it would be difficult to particularize, but seldom indeed have we seen a more royal show, a greater variety, or more original ideas. The band of the Goldstream Guards played some pretty music, with which the little ones appeared greatly pleased.

PROVINCIAL NEWS.

[FROM OUR OWN CORRESPONDENTS.]

ABERDEEN.

THE pupils at Miss Paul's School, Queen's Cross, who have been under the tuition of Mr. A. Cosmo Mitchell, teacher of dancing, during the past session, took part in a dance in the school, at the break-up for the Christmas vacation. The schoolroom was choicely decorated for the occasion, and the space set apart for the accommodation of visitors was crowded with the parents and friends of the pupils. Mr. Mitchell conducted the dance in person. The programme included all the usual dances and two dances recently introduced—The Waltz Cotillon and the Waltz Minuet—and in every one the pupils acquitted themselves with the greatest credit. Alike in correctness and gracefulness of movement, the dancing of the pupils left nothing to be desired.

The pupils of Mr. Cosmo Mitchell in Ashley Road School gave a dancing rehearsal in the gymnasium of the school. There was a large attendance of parents and friends. The manner in which the little folks went through the various dances was at once pleasing and remarkable. This part of the programme was commenced by the pupils dancing the Edinburgh Quadrilles, which they accomplished with ease and grace. "Iolanthe" was the next item, and probably the most important one on the list, as this is the first occasion on which the dance has been publicly performed in Aberdeen. "Iolanthe" was introduced into London only last season, and its reception there was so warm as to cause some apprehension that the new dance would eclipse the popularity of the waltz. It is, like the waltz, a round dance, and is performed to schottische time. The dance introduces ten different steps of movements, which display to the full the graceful action of which the body is capable, and imparts to the dancer a gentle undulating movement, which is decidedly charming. "Iolanthe," if danced in its entirety, will be a welcome acquisition to the list of ball-room dances. An infants' class showed wonderful training in their performance of the Lancers, followed by the polka and Circassian circle.

BIRMINGHAM.

THE annual conversazione took place at the City Hall and Midland Institute, on the 12th, 13th, 14th and 15th ult., and was a great success, the average attendance each night exceeding 1,500 persons. The music for dancing, which was kept up merrily from 9 p.m. to 1 a.m., was provided by Messrs. Rogers & Priestly's band; Mr. Jas. W. Gilmer officiating as M.C. A most attractive feature of the entertainments was the telephone, which, being connected with the Savoy Theatre, London, the Manchester and Liverpool Theatres, and a Concert Hall in Newcastle, enabled large numbers to listen to portions of performances taking place at these great distances.

BURTON-ON-TRENT

THE Misses Thompson held their eighth annual children's dance and invitation ball in the large room at St. Paul's Institute, on the 13th ult., when about a hundred and twenty children and friends attended. Although many of the dancers were little dots of four or five years, they really danced wonderfully well, reflecting great credit upon the skill and patience of the Misses Thompson. The chief attractions of the evening were two new dances; one principally for children, called "Le Capri" (a tambourine dance), and the other, "The Iolanthe," for children and adults alike. The tambourine dance was very cleverly executed in four sets by forty-eight pupils, and was accomplished correctly and prettily, even the tiniest of the dancers going through the intricate movements without hesitation or blunder. The children also danced a portion of the "Iolanthe," the new Society round dance, which is by far the best and most effective that has for years graced the ball-room, and is fast coming into the favour it deserves. The onlookers were so interested that many of them asked the Misses Thompson to dance through the whole of its movements, and at the completion they were heartily thanked and applauded. At the adults' ball, which took place later in the evening, about a hundred and fifty ladies and gentlemen were present, and a capital programme was carried through.

DERBY

THE annual ball of the servants of the Midland Hotel was an unusually great success, and dancing was kept up until five o'clock in the morning. Mr. Charles McCann's Quadrille Band was in attendance.

The annual ball of the members of Mrs. Stormont's dancing class, held at the Assembly Rooms, proved a most enjoyable gathering. Altogether about two hundred ladies, gentlemen, and children were present, and the ball-room presented a very gay appearance. The juveniles appeared in fancy dress, and the varied and brilliant costumes which they wore had the most charming effect. To the strains of McCann's band, dancing was kept up until midnight. Two special features of the evening's enjoyment were a march, executed by the pupils, which was much admired, and the dancing of a new gavotte, "La Petit Reine" (a very graceful and charming dance), which was introduced for the first time.

The annual soirée promoted by the Wednesday Half Holiday Association was held in the County Assembly Rooms on the 27th ult., and was in every respect a most successful function. Mrs. Wild, of the Robin Hood Inn, provided the refreshments and the general arrangements were efficiently carried out by Mr. Redshaw.

The County New Year's Ball was held on the 27th ult. at the Assembly Rooms, and proved in every way a brilliant success. Mr. F. Rayner, of the Bell Hotel, provided an excellent supper, and gave the completest satisfaction.

DUBLIN.

ON the 5th ult., the Lord Lieutenant and the Countess of Zetland gave a Children's Fancy Dress Ball at the Viceregal Lodge, Dublin. A pretty idea was for the little maidens all to appear as flowers, boys in character costumes; a charming scene was naturally the result. Both Lord and Lady Zetland were indefatigable in their kindly efforts to make all go right merrily for the little folks, who departed just before eleven o'clock. Some lovely gowns were worn by their Excellencies' elder guests, who remained to finish the evening.

EXETER.

THE annual break-up ball of the pupils of the Exeter Academy of Dancing, so ably conducted by Signor Vinio, took place recently at the Royal Public Rooms. There were nearly one hundred pupils present, all in dancing costumes, some of which were

exquisite. The dance programme included expander exercises, lancers, valse, Scotch reel, varsoviana, valse cotillon, "Iolanthe" (the new round dance), minuet, gavotte, polka, extension and position exercise, mazurka quadrille, minuet valse, quadrille, polka mazurka, hornpipe, new valse minuet, Irish reel, Highland schottische, and galop, all of which were very creditably performed, notably the set dances, and Signor Vinio fully deserved the praise that was bestowed upon him. A cachucha, danced by a little lady of seven, evoked the heartiest plaudits from the audience, which numbered six hundred persons.

KILMARNOCK.

A GRAND Unionist ball was held in the Agricultural Hall on December 23rd, and passed off with great *eclat*, a very large and distinguished company having responded to the invitation. The hall was beautifully decorated for the occasion, and presented a very brilliant appearance. The band was directed by the famous Herr Iff, and from 9 p.m. to 3 a.m. dancing was vigorously kept up.

LEICESTER.

ABOUT 1,600 children were present at the Juvenile Fancy Dress Ball given by the Mayor and Mayoress, at Leicester, on December 20th. The Town Hall was elaborately decorated with plants, evergreens, fairy lamps and Japanese lanterns, and all arrangements planned and admirably carried out with the greatest forethought for the comfort and pleasure of the little guests. The Council Chamber and ante-room were given over to dancing, and the sight of such numbers and variety of child's costumes was most charming. The children were also entertained with shows, tricks, dissolving views, &c., all combining to give them a delightful and magnificent entertainment, which it is not likely they will soon forget. Mr. Morris Barnett, assisted by a large staff of stewards, ably conducted the ceremonies.

LIVERPOOL.

THE twelfth annual City Ball, in aid of the Liverpool Hospital for Consumption and the Convalescent Institution, Woolton, took place on the 4th ult. In all respects the entertainment was a success, the spacious ball-rooms of the Liverpool Town Hall having been artistically decorated and every provision made for the comfort of the guests, of whom there were about six hundred.

The first of the public festivities for this year was the Bootle Hospital Ball, then a few days later, the City Ball (the principle ball of the season), passed off a conspicuous success, under the patronage of the Countess of Sefton, Lady Gertrude and Lady R. Molyneux, the Hon. Osbert Molyneux, and the Misses Cottrell, and many other very distinguished personages, who were received by our Mayor and Mayoress (Mr. and Mrs. J. de Belas Adam).

The introduction of the new Society dance, "Iolanthe," mis-called "Pas de Quatre," at the Mayor's Ball, was the cue for its general introduction in Liverpool, and now no programme will be considered complete without it.

The Masonic Ball was, as usual, held in the Town Hall, and was a complete success being recognized as the most social of our public balls.

Since the Prince's death all public, charitable and military balls have been put off, and possibly only the charity balls will be held this season.

MANCHESTER.

THERE has been a fair amount of balls held at the various Town Halls, but perhaps the most successful dances of the season are the Old Trafford Subscription Cinderellas, held at the Hulme Town Hall, there being an average attendance of over three hundred. The efficient manner in which these Cinderellas are organized and conducted by the Hon. Sec., Mr. J. H. Wainwright, have earned the title of the "Pioneer Cinderellas of the North." Mr. Varley's band of thirty performers are specially retained for these dances.

ROTHESAY.

THE tenth annual ball of the Bute Junior Conservative Association took place in the Public Hall on the 8th ult., and the company, as usual, was a large and representative one. The music was provided by Mr. G. B. Laidlaw, who had brought together a professional band which gave every satisfaction, and the bright and happy appearance of the company and of the hall banished for many hours the remembrance of the wintry weather out of doors. The whole proceedings passed off most happily.

WEDNESBURY.

THE annual *soiree* of Wednesbury Liberal Association was held on Dec. 28th, in the Town Hall. The dancing was under the direction of Mons. J. W. Gilmer, of Birmingham, who officiated as M.C., the music being provided by Mr. S. Williams. The programme was particularly noteworthy from the fact that out of sixteen dances there were only four waltzes, whilst the Lancers appeared four times and the Quadrille three.

YORK.

THE untimely death of the Duke of Clarence and Avondale, or, as he was better known here, Prince Albert Victor, has created a profound impression upon all classes of our citizens. To us he was more than a name, he was one of us, having spent four years of his military career amongst us. He fulfilled his social duties in a quiet, gentlemanly, and unostentatious manner, and was ever ready to help forward any movement for the good of the city. Although his regiment, the 10th Hussars, obtained the sobriquet of "The Don't Dance 10th," they gave a ball at the Assembly Rooms, which surpassed all its predecessors for magnificence and display. The non-commissioned officers also gave frequent dances at the barracks, and were most hospitable hosts. Last year we were proud to have the Prince as an honoured guest at the Sheriffs' Ball. This year's ball, and all others, are now postponed indefinitely, and we mourn the loss of one whose cheerful presence once graced our festivities.

The eighth annual ball, held under the auspices of the York City and Suburban Bicycle Club, took place at the De Grey Rooms on the 9th ult. There was a very good attendance, upwards of one hundred and fifty being present. Dancing commenced shortly after half-past eight o'clock to the strains of Mr. Thrush's band, and was kept up till a late hour. The three M.C.'s, who performed their duties in an efficient manner, were Mr. E. Dent, Mr. R. S. Gray, and Mr. W. J. Robinson.

The fourth annual invitation fancy dress ball, in connection with the York White Rose Amateur Rowing Club, took place on the 6th ult., in the De Grey Rooms, and

proved no less successful than its predecessors. The guests numbered about two hundred, and the dresses were admirably diversified, representing almost every nationality, every period, and every avocation. The ball-room was very tastefully decorated, and all the arrangements for the entertainment of the company were on the most complete scale. The decorations naturally took their character from the pastime which the White Rose Club represents. Many of the gentlemen donned the costumes which are generally associated with the most popular English sports and pastimes, the colours of the W.R.A.R.C. being, of course, conspicuous. The military and naval forces, too, found many representatives. The music was supplied by Mr. O. Toes' band, and all the arrangements were carried out by Mr. G. H. Scott, hon. sec., and the following M.C.'s:—Messrs. Arundel, Considine, Chapman, Gulline, Gill, Hartley, and Morison.

The "At Home" given by the officers of the York Companies, 1st E. R. of Y. Artillery Volunteers, Western Division Royal Artillery, is numbered among the most pleasant functions of its kind which mark the local winter season. The reunion was held in the Assembly Rooms, the handsome ball-rooms being elaborately embellished. The guests were very numerous, and included the Lord and Lady Mayoress of York and the *elite* of the county. They commenced to arrive about nine o'clock, and were received by their hosts, Captain Close, Captain Sir R. L. Oaker, Bart., and Lieuts. H. J. and W. D. Rudgard. The refreshments were supplied by Mr. F. W. Halliwell. The orchestra was occupied by Mr. O. Toes' band, dancing being kept up till the small hours of the morning.

ABOUT ninety members of Mr. Cowper's Juvenile Class accepted his invitation to a Cinderella Dance on Tuesday, Dec. 29th. The creditable manner in which the various items on the programme were executed clearly demonstrated the care and efficiency of the instruction imparted during the past term. A noticeable item on the programme being a "Gavotte," affording an agreeable and pleasing change to the ordinary routine of a ball. A most enjoyable evening was spent. A Quadrille Party, consisting of the members and friends of Mr. Cowper's Adult Classes, marked the conclusion of the Christmas Term on the following evening.

CONTINENTAL NEWS.

ON the 15th ult., a very successful dance was given by the Hon. Lady Tryon at Admiralty House, Valetta, at which some very elegant toilettes, and especially handsome diamonds, were worn. The ball-room was prettily decorated with garlands of flowers and masses of ferns and arums.

A LARGE children's ball was given by Mrs. Lionel Tollemache, at her villa at Biarritz, on December 28th, when the Princess Frederica of Hanover was present. The evening was a "success," and Grandwohl's band gave satisfaction.

AN enjoyable ball was given at the Hotel du Cap, Antibes, on the 12th ult., and was largely attended both by guests staying at the hotel and visitors from Cannes and Nice. The handsome saloons looked charming, decorated with festoons of all the lovely flowers now blooming at Antibes, immense palms and arums. Dancing was kept up until about three o'clock, an excellent local string band supplying the music.

THE members of the English Club, at Pau, gave a successful ball in the Grand Hotel on New Year's Eve. The rooms were well filled and presented a very charming appearance, being most tastefully decorated with flowers, foliage, long trails of ivy and dwarf bamboo, with which the corridors were lined. Some of the dresses were exceptionally pretty; an exquisite toilette, worn by the Princess Hatzfeldt, looked a perfect picture by Vandyck. A most spirited cotillon was danced during the evening, and the idea of wearing all Spanish colours (both in fans, necklaces, rosettes, sash ribbons, &c.) was admirably carried out. Good music, and an excellent floor provided a most enjoyable entertainment which did not terminate until nearly six o'clock.

ON the 8th ult., a grand ball was given by Mons. and Mme. Arturo de Huren at their charming new villa on the Falaise at Biarritz. A distinguished and fashionable company was present.

STRANGE CONDUCT OF A SHERIFF.

AN extraordinary incident, in which Sheriff Mair played a prominent part, took place at a ball recently held in connection with the Airdrie Golf Club. Ever since it was instituted the ball has been held in the Court House at Airdrie. This year, however, Sheriff Mair opposed it, but, notwithstanding his opposition, the Commissioners granted the use of the building. But this did not end the matter. Several members of the Ball Committee waited upon the Sheriff with the view of inducing him to abandon his hostile position, and eventually he yielded. A little later on his lordship is said to have made the request that his housekeeper might be allowed to be present at the ball as a spectator and occupy one of the seats reserved for onlookers. This request the Ball Committee declined. The lady in question, however, presented herself for admission and was refused, whereupon she returned to the residence of the Sheriff, who shortly afterwards appeared upon the scene. Entering the Court House, accompanied by an inspector of police, the Sheriff, it is alleged, indignantly demanded to know why his housekeeper had been refused admittance, and threatened to give orders to have his rooms cleared. The committee resented his lordship's interference, and a rather unpleasant scene ensued, in the course of which some language more forcible than polite was indulged in. A prominent official in connection with the ball alleges that a slanderous expression was used towards him by the Sheriff, and it is not unlikely that more will be heard of the matter in the law courts. It is said that the Sheriff's conduct is to be brought under the notice of the Lord Advocate.—*Glasgow Weekly Mail*.

OBITUARY NOTICES.

LOUIS H. D'EGVILLE.

WITH deep regret we announce the death of this eminent member of our profession. The painful event occurred suddenly on the 28th inst., through heart disease. Mr. D'Egville was born in Worcester on April 4th, 1819. His father was also a teacher of dancing, and a man of most versatile talents. Thus he conducted the Philharmonic Concerts of the above town for several years, and frequently played the violin in public. He left home at the age of twenty, and coming to London, taught for some years with his aunt, the celebrated M^{me}. Michau, and her daughter, Louise Michau. On his marriage he instituted the classes at 44, Conduit Street, W., which have been so largely attended by the Court, &c. His work was strictly private, as he was very averse to anything like advertisement. His only personal assistants were his son and daughter. Mr. D'Egville was a thorough musician, and for many years considered the best amateur violinist in England. He, with the Earl of Wilton, the late Lord Gerald Fitzgerald, and a few other musical enthusiasts, formed the well-known society "Wandering Minstrels," of which amateur orchestra he was, for thirty years, leader, and often solo violinist. He was furthermore a keen sportsman, and a most splendid shot, but the loss of his wife (née Louisa Vaux) eight years ago, caused him to lead a very quiet and retired life, passing all his spare time with his son and daughter. He was interred on the 1st inst., at Claygate, Surrey, in which village he had resided for many years. Many beautiful wreaths and flowers were sent from all quarters in token of affection and respect. He was greatly loved for his charming qualities and much admired for his many talents.

MISS MARY BIRCH.

THE following reminiscence of the deceased lady, whose death we announced last month, has been forwarded to us by a correspondent who had many opportunities of observing Miss Birch, when a guest of the late Mr. James Thomson, sen., of Hallhouse, Ayrshire, Scotland, during the autumn of 1853.

"The writer has a very pleasant recollection of Miss Birch when she last visited Glasgow, as an honoured guest of Mr. Thomson in his town-house in that city. Many well-known citizens had the pleasure of meeting her under his roof at that time, amongst whom may be mentioned J. D. Maclean, Esq., of the High School, Miss M. Barlas, ex-member of the Glasgow School Board, the late W. C. Galloway, Esq., Professor of the Pianoforte, Julius Seligmann, Esq., Professor of Music and Singing, and the esteemed President of the Society of Musicians, Glasgow, Thomas Macfarlane, Esq., Professor of Music, and Conductor of the Glasgow Choral Union, and now residing in London, &c., &c. Miss Birch, on the occasion referred to, appeared to be between 32 and 35 years of age, and was well educated and highly accomplished, of fascinating manners, and very handsome figure. She was a most graceful dancer, and possessed many estimable qualities. Mr. Thomson and his guest were often engaged in the forenoons going over different kinds of dances, amongst which was the beautiful 'Shawl Dance,' which she had previously signified a desire to acquire, and on the conclusion of one of these happy meetings, when being congratulated on the graceful manner in which she executed the different movements, she said in reply, 'That was the best dancing lesson I ever got in my life.' This saying was considered by the family as a very high compliment indeed. The friendship that commenced a few years previous to this visit, continued to the last. Members of Mr. Thomson's family visiting this amiable lady when they happened to be in London, were always sure of a hearty welcome. A few years ago she had upwards of two hundred letters in her possession from distinguished persons, thanking her effusively, and showing their gratitude to her in various ways for the trouble and care she had displayed in training them so well as to enable them to go through the ordeal of Court presentation so successfully. This of itself was sufficient to establish her in the high rank in the profession, which she assuredly held for such a lengthened period. This celebrated lady had many old pupils and friends in the North, and it would gratify and please many of these, if the genial and indefatigable editor of this journal, with the many opportunities he undoubtedly has for such an object, would collect the necessary information, which would be easily procurable in London, so as to form an interesting biography of the clever and deserving lady now deceased.

MR. NICHOLAS HENDERSON,

WHOSE death we briefly recorded in our last issue, had followed his profession as a teacher of dancing for more than forty years. Though excellent in his vocation, he might equally well have been a judge of musical instruments (violins and that class particularly), or an art critic (pictures or sculpture). He was very musical, and with training would have made a violinist of the first rank. He was leader of Adams' quadrille band for many years, and contributed not a little to its success at that time, after which he started a band of his own, and played at the nobility and gentry's and county balls in all parts of the kingdom. He officiated as M.C. for many years at all the Caledonian Society's balls until he resigned voluntarily, and, as a young man, was greatly sought for in that capacity at most of the leading balls. He and his wife were the principle teachers during the polka mania, being literally besieged with pupils, so that they had scarcely time even to take their meals. They frequently gave amusing accounts of the different people who came to learn, young and old, tall and short, stout and slim. Mrs. Henderson and M. Coulon (in costume) danced the polka with all its accompanying steps and figures at the Bohemian ball, a portrait sketch of which appeared on some music of that period, engraved by Hanhart & Co. Mr. and Mrs. Henderson, with M.M. Coulon and Cellarius, also introduced the Cellarius waltz and mazurka quadrille at the Polish ball. Mr. Henderson possessed a fine Guaneri violin, of which he was justly fond. He was also an enthusiastic angler, being a first-rate fly fisherman. Specimen trout, jack, roach, dace, perch and other fish which he caught, are preserved by the Friendly Angling Society, of which he was for many years a leading member. He was a thorough Englishman, and may be said to have "died in harness," as he was active and energetic in business or pleasure to the last. Kind, courteous and sympathetic to all, he was much beloved and respected by his pupils, and a large circle of friends.

MR. J. L. REYNOLDS.

THE interment of the late Mr. Joseph Lee Reynolds, aged 72 years, took place at St. James's Cemetery, Liverpool, on Sunday, December 20th, 1891. Mr. Reynolds commenced practising as a teacher of dancing in 1839, having been studying for some time previously under Professor Harwood, who was at that time one of the leading lights in the profession. Mr. Reynolds's ability as a first-class teacher soon became known, for at the age of 25, he held one of the largest practices in Lancashire. He was a great favourite amongst the public, and at the principal balls the arrangements were not considered perfect unless the badge of master of ceremonies was worn by him. After over forty years work, he retired about ten years ago, handing the business over to his son, Mr. Samuel Reynolds, who, we are informed, now holds the largest academy and practice in Liverpool.

CORRESPONDENCE.

THE WORLD'S CONGRESS.

TO THE EDITOR OF "DANCING."

SIR,—I think a word of thanks is due to Signor Giovanni Vinio for bringing this subject again to the front. We are told that this Congress is to take place. In that case it is now too late for any "if's" and "but's." It behoves us to set to with a will, and extend the hand of good-fellowship and hospitality to our visitors. Signor Vinio asks: "Shall we take part with our brother professors in this proposed Congress, and if so, shall it be as a body or as individuals?" I think there can be no question about our taking part; the answer must be "Yes." But when we ask: "Shall it be as a body or individually?" we sorely feel the need of organization, for only as a body or association can we hope to have any weight or influence at such an important gathering. It is true we do not, and cannot, feel the same amount of enthusiasm for the project as its promoters, for we fail to see where it will directly benefit us, at least, not to such an extent as an Association of British Teachers would. They cannot surely expect that, as an immediate outcome of that Congress, we shall adopt all the new dances from America, or that the "Indian Ghost Dance" will figure prominently on our ball programmes, nor do we expect that the Redskin will adopt our quadrilles, though the gravity and stoicism with which they are usually danced, are eminently suited to his temperament. But, however divergent our

ideas may be upon the subject, it is now time to form ourselves into a body. But how? I would suggest that you issue a circular to all the leading teachers in Britain, or an appeal through your columns (as it will be chiefly through your instrumentality if we are organized), inviting their support and co-operation, either by their presence or subscription. If each one gave a little we could extend more than the grasp of friendship to our confrères. And now the subscription question crops up. "How much shall I give?" we ask ourselves, supposing a definite amount has not been fixed. Unfortunately we are not all blessed with means proportionate to our ideas of hospitality, and therefore, however willing, cannot afford to give much to such a project, especially as that will be the only part many of us can take in the proceedings. A five guinea subscription from one may be a mere nothing, while a guinea from another may be a great outlay. Therefore I think the subscription should be an open one; and yet how many of those who can take no other part will subscribe? Not many; and of those who can afford five guineas, well—hardly any. Then, again, how many will undertake the journey to London to attend the Congress? Not many, if they have to bear their own expenses, which in some cases would be a considerable item; and, as to sending delegates, "where is our organization?" Signor Vinio says, "There has been very little comment upon the subject up to the present." Well, what have we to comment upon? Nothing but the bare statement that the Congress will be held in London in 1892. Certainly a most suitable place, and, though not absolutely necessary to have it there, our American cousins are not lacking in shrewdness in selecting London as a centre. We do not all read the *Galop*, and, therefore, have no information as to when! where! for how long! or order of proceeding. I would suggest as one feature, that we have a ball with an international programme, and then we should probably see "Dancing as it should be" (query). At all events, it would be unique to have a ball of professors, and, if the lady professors were in a minority, I think you would have little difficulty in supplementing their number by other ladies. Now I must conclude by expressing a wish that other professors will favour us with their views upon the matter and also upon the question of a British Association.—Yours truly,

A PRO-PRO.

TO THE EDITOR OF "DANCING."

SIR,—If there is really to be a "World's Congress," I think it would be a very good thing, and if all wishing to attend would give even a guinea subscription there would not be much difficulty in arranging it, if you were put on to organise it and conduct the thing generally, and I am sure no one is so likely. I would gladly pay my subscription and put in an appearance, and think the whole affair would be most interesting, particularly when teachers of different nations attend, and if they were to give a short lecture and show the national dances and style of their country, though it hardly seems fair that other teachers, who have never tried to keep up with the times or spent time or money in extending their knowledge, should reap the same advantages by hearing and seeing if they did not contribute something worth knowing. Upon looking into it there seems great difficulties, but not, I think, insurmountable. I should like a copy of "Grammar of Dancing," and will send cheque upon hearing from you that you already have them in stock.

B. H.

MRS. J. L. GRAYDON, of the Middlesex Theatre of Varieties, has presented "our perruquier," Mr. Wm. Clarkson, with a very handsome diamond scarf-pin in the shape of a fish—lucky man!

ON the 26th ult., the Cavendish Full Dress Ball will take place at the Portman Rooms, under the direction of Mr. Edward Humphrey. Messrs. Coote & Tinney's band will supply the music.

DANCERS, with bad memories, who forget the figures of square dances, ought to feel grateful to Mr. H. A. Barnes, of Rokeby House, Stratford, E., for a new "Glove Dance Slip" he has introduced. This consists of a thin and narrow slip of an ivory-like substance, on which are printed in gold a condensed description of the Lancers, Caledonians, and "Alberts." The slip can be inserted in the glove and held in the palm of the hand without inconvenience, ready for reference at any moment the memory should become treacherous. The novelty should command a large sale.

METROPOLITAN DANCING HALLS AND ASSEMBLIES.

WHEREVER the "decline of dancing" exists, it certainly is not amongst the devotees of the popular Terpsichorean functions of the metropolis—if we may judge by the almost unexampled success of this season's Christmas and New Year's Balls, some of which have beyond doubt "beaten the record." Never, perhaps, has so great a company been seen before at the Portman Rooms as that which gathered there, in every conceivable variety of fancy costumes, at the "Excelsior" New Year's Eve Ball. Six hundred gaily-attired dancers were present, and the dance is everywhere described as one of the most vivacious and picturesque ever seen there on these attractive occasions. To do adequate justice to all the most noteworthy costumes would require a special edition of *Dancing*, and the "fast and furious fun" (always within decorous bounds) of the occasion would form entertaining ground for an excellent article of picturesque description in journals devoting far more space to lively details than is at present at the command of *Dancing*, and we trust the day may not be far distant when cheerful and vivacious gatherings of this enjoyable description cease to hold the popular taste, or are filtered into dulness by the prevalent Puritan tendencies of certain sections of public opinion. From eight o'clock till the very "early"—or late—hours of the morning an immense gathering of vivacious masqueraders partook together of thoroughly enjoyable amusement, which it would surely be difficult to excel. There was, of course, the usual array of miscellaneous costumes, army, navy, military, and other professional costumes being extensively represented. The picturesque taste and graceful invention of the fair sex were—*cela va sans dire!*—well to the front as usual, and amongst many remarkable characters were an excellent representation of "Chess" (with a coronet formed of the pieces), of "Billiards" (with a head-dress formed of a lamp-shade, other adjuncts of the game being embodied in different parts of the costume); a really remarkable "Negress," a particularly charming "Sappho," a very good "Miss Decima," some excellent "Gypsies," &c. A special feature of the programme was the new Society dance "Iolanthe," which was performed by Mr. Crompton and three of the lady assistants, and afterwards by a large proportion of the company. This charming dance gave the utmost delight. Several fancy dances were also performed during the interval by Mr. Crompton's pupils, and elicited the highest approval. Shadow dances by limelight were introduced occasionally and afforded much pleasure to dancers and spectators alike. The attendance in evening dress was only sufficient to relieve the prevailing brightness of the *tout ensemble*, without overshadowing it or detracting from the general artistic effect.

The Holborn Town Hall Fancy Ball was likewise one of the largest ever known there. There was an overflowing attendance, and many of the costumes were excellent. The hall was tastefully decorated, and the floral embellishments had evidently been entrusted to efficient hands. A good number of onlookers watched the Ball from the balcony, and the dancers ushered in the New Year with "Auld Lang Syne." Mr. Johnson's band gave some very good music. Mr. Johnson and his excellent assistant M.C., Mr. Fisher, were smartly attired in red coats. Amongst the most noticeable costumes were a "Queen Elizabeth," "Winter," "Summer," "Bo-peep," "Mary, Mary, quite contrary," "Sea Nymph," "Monte Carlo," "Magpie," "Painting," "Swiss Peasant," "Boulogne Fisher Girl," and an "Italian Peasant." The company quite evidently enjoyed themselves in a manner befitting the inauguration of—*we hope—a Happy New Year.*

The Cavendish and Albert Rooms New Year's Balls were very successful, and altogether, both here and elsewhere in the metropolis, the patrons of Terpsichore had a bright, enjoyable time of it on New Year's Eve, 1891. A massive chandelier has just been added at the Albert Rooms, and, when ready for being fully illuminated, will be a distinctly artistic feature of the establishment. Messrs. Arnold and Wyatt's Annual Juvenile Fancy Dress Ball was held on the 22nd ult., and was largely attended. The youthful dancers enjoyed themselves immensely, a feature of the evening being an immense Christmas Tree laden with presents.

The Cavendish Fancy Dress Petit Bal, held on Friday, Jan. 22nd, was highly successful, and the costumes were almost invariably of exceptional excellence. The ladies undoubtedly carried the day—or the night—and the palm must unquestionably be awarded to Mrs. Jackson, as a "Dame de l'Empire," in a really excellent and *recherché*

costume, and to Miss Florence Hodgkins, in a most charming costume as "Queen of the Fairies," who—armed with a picturesque wand—exercised her queenly charms over all her fortunate partners; and these two ladies appropriately added the further attraction of being highly accomplished dancers. Miss J. Hodgkins was also good as a "copy of a miniature Old English Portrait." One of the best dresses was that of Miss Sybil Vane as a "Jacobite," as was that of Miss Claudine Truss, ingeniously attired as a "Clown up to Date." The same may be said of Miss Miss Kate Greenaway as "Pierrette," of a lady as "A Hornet," dancing with a handsomely attired "Naval Officer," of an "Empress Josephine" (from *A Royal Divorce*) coupled with a capital "Faust (Mr. Posse), of Mr. and Miss Wightman as a "nigger" and a "negress and professor of the banjo," with several "Pierrots" of various colours in tow; of Mrs. Charles Taylor (wife of the well-known journalist and artist) as "Patchwork," Miss Kempton in a charming "Early English" costume, Mrs. Burcher as "Magpie" and Miss Nellie Truss as "Marguerite." Conspicuous amongst the men were a capital "Charles Surface," a "First Lord of the Admiralty" (Mr. G. F. Carr), in a handsome get up, Professor L. Barr as an excellent "Spanish Matador," a "Chirgwin" in black and white, Mr. Fred. Cleaver as a sailor, Mr. Muskerry Tilson, legal representative of the Dramatic Author's Society, looking more like a jack tar than a limb of the law, and with the odour of tar certainly predominating that of parchment; Mr. Symons, as a capital clown, quite to the manner born; and Mr. Thew, as a characteristic "Scotch Lieutenant." There were some very good Naval, Military, and Court costumes, and conspicuous in one of the best of the latter was the genial presence of Captain Spencer, F.C.S. Lack of space prevents reference to other features of the ball, which was thoroughly enjoyed by all present.

On January 23rd a most successful Fancy Dress Ball was given by Mr. and Mrs. Rowe, at the Holloway Hall. The attendance was so large that it has been suggested to Mr. Rowe to give, in future, two "annuals" instead of one. The M.C. were attired in Louis XIV. Court costumes, dancing being kept up till four o'clock. The fancy dresses were chiefly historical with a gay sprinkling of others.

The "Excelsior" Ash Wednesday Fancy Dress Carnival Ball takes place on March 2nd.

SCOTTISH DANCING COMPETITIONS.

THE following correspondence on the above subject appeared in the *Glasgow Evening News* on the 19th and 20th ult. respectively:—

SIR,—From time to time we see our walls placarded with announcements of national dancing competitions, but, strange to say, we never see or hear of any of the long list of teachers of dancing in our city taking part in these. I think this is where they would show their ability, as I am satisfied they are not all qualified to teach others, and thus, by competing, capable men would have a chance, and many would be enabled to decide where to go for tuition. I would suggest that if our professional teachers cannot see their way to take part in these national competitions, they get up some such gathering confined to teachers. I trust this suggestion will be taken up by some of our leading dancing masters.—I am, &c.,

HIGHLAND FLING.

SIR,—Your correspondent, "Highland Fling," in to-night's *News*, has pointed out a fact well known to the able teachers of dancing in Glasgow—namely, that our profession, in common with most other professions, is overrun with a host of unqualified and quite incompetent teachers. Our profession is more open, I believe, to swindlers than any other, because the "smart man" with a glib tongue and a good share of confidence, who has been to a class for a quarter or so, thinks he knows all about dancing, and puts himself forth as a "master of the art," and by-and-bye he manages to fleece a few innocents, who attend his class for a night or two and leave in disgust, and, with the belief that all teachers are alike, seldom try another. The suggestion as to competitions put forth by your correspondent I think would prove one of the best ways of remedying this evil; and while I have competed at most national gatherings, since and before I began teaching, should the idea be carried out by the professional teachers in our city, I for one will enter for ball-room and national dancing.—I am, &c.,

T. H. JONES.

THE Covent Garden Fancy Dress Ball (postponed from the 27th ult., in consequence of the death of Clarence), will take place on the 10th inst.

FAMOUS DANCERS.

MDLLE. HULLIN.

Mademoiselle Relicite Hullin succeeded her sister Virginia at the Academie Royal de Musique, in Paris, and performed there until 1816, when she quitted it for London, and made her first appearance at the Opera House in the Haymarket, in a "Pas de Deux" with Monsieur Baptiste, in the season of 1817. Mademoiselle Hullin was then in her fourteenth year, and afterwards made such evident progress in her art, during five successive seasons, that she ultimately ranked very high among the favourites of Terpsichore.

MADAME CELESTE.

THIS celebrated danseuse was, according to her own account, born in Paris on the 6th August, 1814, but the event more probably occurred three or four years earlier. As a pupil at the Conservatoire, she early showed remarkable talent, and made her debut, in 1827, at New York. During her residence in America she, like many others, joined the "Love and Obey Order," and became Madame Elliott. Her husband, however, did not long enjoy the married state, as he died early. She played Fenella in *Masanuello*, at Liverpool, in 1830, and became exceedingly popular in London in 1831—3. Her second visit to America (1834—7), is said to have brought her no less than £40,000. After her return, she took part successively in the management of the Theatre Royal, Liverpool, and the Adelphi and Lyceum, in London. Her imperfect English long confined her to non-speaking parts. Her retirement from the stage took place in 1874, and she died at Paris on the 12th February, 1882.

M. BEAUCHAMP.

THIS celebrated *maitre de danse* was the director of ballets to Louis XIV., and was regarded as the best composer of his period. He had the honour of giving lessons to his sovereign. Lully (composer of music) associated himself with him, and their united efforts brought forth ballets, which have since served as models to the grand operas and other spectacular productions of modern times, the great attraction of which consists in music and dancing. Every reader of French history knows how passionately attached Louis XIV. was to theatrical representation, and it is also well-known that the monarch himself often performed. Accompanied by a part of his court, he danced in the opera of the *Temple de la Paix*, which was represented at his palace in 1685. The Princess of Conti, the Duchess of Bourbon, Mademoiselle de Blois, Count Brionne, the Marquis of Mouy, and other personages of high rank, performed the principal parts in the ballet. In this matter Louis did but follow the example set him by Catherine de Medicis, the Queen of Navarre, and Henri IV. Louis XV. often imitated the example of his predecessor in his dancing attainments.

MUSIC REVIEW.

FLOATING WALTZ, by Arthur Cowper (London Music Publishing Company).—Unlike many composers of valse music, whose productions consist of an attractive and melodious opening theme followed by numbers which are frequently disappointing, if not altogether devoid of merit, the author of "Floating" reserves his choicest *morceaux* until the third and fourth numbers. The opening melodies, if not particularly striking are tuneful and unusually well marked in time; the rhythm and accentuation being specially good. The numerous changes of melody which occur throughout the piece is an agreeable departure, as there is consequently an absence of the monotonous repetition of the leading theme, a fault which characterises so many English compositions for the valse.

ANSWERS TO CORRESPONDENTS.

F. ROBERTS.—The variation of the Schottische you describe, is sometimes called the "Danish Waltz." Twenty years ago, it was known as "The Garibaldi," particularly in the North of England.

E. MORRIS.—We had already seen the paragraph you have cut out and sent. The writer has either no knowledge of music or dancing, or must have been in a confused state when he saw the dances he has attempted to describe.

G. GILBERT.—It was the custom formerly at Masquerade Balls, to insist on a mask and domino being worn by those who did not attend in evening dress.

ALEX. BRIDGE.—Thanks for the programme received. It is not altogether an exceptional one, as you will perceive on reference to a Birmingham paragraph in our Provincial News. We have seen several programmes recently in which the valse does not predominate.

S. M. B.—We certainly think there is a good opening if you are qualified. Dancing is very popular in the colonies.

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**A JOURNAL DEVOTED TO THE TERPSICHOREAN ART,
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Vol. I.—No. 10.

LONDON, MARCH, 1892.

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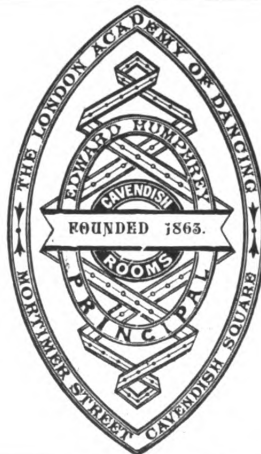
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LONDON, MARCH, 1892.

Our representatives are requested to kindly forward their literary contributions for the next issue, addressed to the Editor, 54, Berners Street, London, W., not later than the 25th inst.

COLLAPSE OF THE AMERICAN PROJECT.

THE mouthpiece of the dancing profession in America, "The Galop," publishes in its January number an article, which we reprint in another page, announcing that our transatlantic brethren had decided "to drop out of sight in the further pushing of the scheme" of a World's Congress of Dancing Masters. We are not surprised in the least that the project which was heralded with so much pomp and circumstance, before its practicability had been ascertained, should hopelessly collapse. Neither are we astonished at the paltry attempt which is made to shirk the responsibility of the failure of this erratic enterprise, by insinuating that the English profession had declined to co-operate. The suggestion too that English teachers were jealous because this "grand scheme" had originated in America, is as absurdly gratuitous as it is manifestly unjust. On the part of our brethren in this country, we emphatically deny that such a feeling exists, or that any opposition whatever has been offered to the carrying out of what "The Galop" declared would be "one of the most sublime achievements of the dancing fraternity that has ever been known to the world's history." Although the articles on this subject, which have hitherto appeared in "Dancing," may seem to have been written in a somewhat critical vein, we repudiate the assumption that they have in any way advocated hostility to the undertaking. On the contrary, we have done all that was possible to assist our American friends, by giving the scheme the utmost publicity, and by inviting the English fraternity to consider what step should be taken for welcoming the foreign members of the Congress in the most hospitable manner. It suits the

purposes of the Editor of "The Galop," however, to ignore this, and to assign as one reason for abandoning the project, that "the unfortunate selection of London as a place of meeting has clogged the wheels of progress at the present time." Now, we have always accredited the promoter of the Congress with possessing the best intentions in this matter, and with being actuated by a sincere desire to advance the interests of our art, even when his excess of zeal appeared to approach that "vaulting ambition which doth o'erleap itself," and it is therefore a source of much regret to us that he did not candidly admit that, upon mature consideration, if not actually yielding to wiser counsel, he had come to the conclusion that a World's Congress upon the lines originally conceived was altogether impracticable. This course would have been the most straightforward, and certainly more creditable to the Editor of the organ which claims to represent the dancing profession of the United States. Had he frankly acknowledged that the scheme was a futile one, he might have retired from the task he chose to carry through, with that grace and dignity which so eminently befits a professor of the "polite art." But the action he has taken, as pioneer of the great movement, in carrying his plans to a certain point, and then calmly allowing the matter to drop, with the observation that he "leaves to his English colleagues the supreme control of its future destiny," is making a virtue of a necessity with a vengeance. We doubt, however, if this legacy of unfulfilled promises will be accepted by the English profession. They may possibly object, also, to the patronising manner in which they are addressed in the article referred to, although we scarcely think they will begrudge the writer the cheerful consolation he derives from the supposed circumstance that the agitation for a World's Congress had been the means of promoting the foundation of a British Association of Masters of Dancing.

If the Editor of "The Galop" seriously believes that he has been instrumental in originating the establishment of an English Association, we may take this opportunity of correcting that erroneous impression. Long before the World's Congress had been heard of in this country, the Editor of "Dancing" had himself conferred personally with many of his English conferees upon this subject, and the idea was also discussed more than a year ago in the columns of "The Period," by correspondents who doubtless had no knowledge whatever that such a paper as "The Galop" then existed. We thank our little contemporary none the less for wishing its English colleagues "God-speed in the formation of a British Association, and the consequent realization of their fondest hopes in regard to the Congress"—whatever that may mean—and for the belief that "they will take heroic action in the promulgation of the desired work." Of one thing "The Galop" may be assured—that whatever action is taken, it will be neither visionary nor impracticable. The subject of a British Association is still under consideration by some of the leading teachers in this country, and plans are being made for the convening of a meeting in London during the approaching summer or autumn, and now that the proposed World's Congress has fallen through, we shall have greater leisure to devote to a project more intimately concerning English interests. Meantime, we are sorry for many reasons that the American scheme has vanished into air. It would have given us great pleasure to have met many of our colleagues from different parts of the world, and to have extended to them as far as our means would permit, that cordial welcome and hospitality which Englishmen never hesitate to afford.

When the time is ripe for a Congress, we shall not be found backward in supporting a properly matured project. Our own opinion, however, is that such a scheme is inopportune at present, but if our American friends are as thoroughly in earnest as they profess to be, let them send three or four delegates to this country to deliberate with a like number of English representatives upon the feasibility or otherwise, of promoting a convention of teachers of dancing from different parts of the globe at some future time. Such a gathering might possibly do some good, in the direction of establishing the nucleus of an international society, which would ultimately extend its influence towards the federation of all the dancing masters in the world. When this is accomplished, then our American friends may, after all, perhaps realize their dream of completing the links of "the chain that will finally bind the disciples of Terpsichore in one unbroken round."

IN consequence of several of our correspondents failing, this month, to observe the notice which appears at the head of the leader, some little delay was occasioned thereby, in our going to press. Two or three contributions intended for this month's number, relating to events which occurred at least a week previous, only reached us on the 3rd inst. We must request our correspondents to forward their copy earlier.

A PROVINCIAL teacher, who subscribes to "The Galop," having seen the article referred to in our leader, has addressed a letter to us in our private capacity, urging us to take up and continue the project which America has now dropped. It may be very complimentary to us to be assured that if anyone could bring the affair to a successful issue, we could; but such an undertaking would involve more time than our professional and editorial duties at present permit, even if we felt disposed to act as suggested, which we do not. We prefer to devote our attention first to the founding of an English Association, towards which object we respectfully solicit the assistance of our professional readers. A preliminary meeting will be called during the summer, of some leading London teachers, and any of our provincial brethren who can arrange to be present. Meantime, we should be glad to receive other opinions on the subject, for which space will cheerfully be afforded in our columns.

AT the ball lately given in honour of the King and Queen of Italy, at the German Embassy, Rome, the cotillon, as usual, was the *bonne bouche* of the evening, danced with much spirit. The presents given were hidden in enormous gilt baskets, and created considerable amusement and surprise. Immediately afterward a *biga* or ancient Roman chariot, made its appearance in the *salon*, composed entirely of lilies-of-the-valley and tea roses, the *higa* being drawn by two servants in scarlet livery. Another cotillon, danced at a ball given by the Princess Ruspoli, was directed by the Prince Brancaccio, the presents being served out by a magnificent negro (whom Don Eugenio had brought with him from the Soudan), dressed in a gaudy Oriental costume. A decidedly curious effect it had, this man at one moment with an enormous bouquet of roses in one hand, then with an umbrella covered with *boutade neige* in paper of every possible colour.

A SCOTCH contemporary is rather alarmed to see that the grace which was left to us in many of our dances is giving place to muscular power and eccentricity. "At the average ball nowadays, when it comes to 'hands round' in a square dance, the gentlemen put muscle into the business, and, swinging round, the ladies go off into the air in a semi-horizontal position. Adjacent dancers, in the circumstances, require to keep a sharp look-out for flying heels."

ONLY those who give private dances in their own homes can fully realize the amount of discomfort these functions involve when the house is turned upside down, and the best bedroom turned into a drinking bar. The head of the family, however, knows what it means to come in some afternoon and find his study cleared up, all his papers mislaid, and screens rigged up to hide the couples who prefer sitting out the dances. It is stated that a certain number of the gentry of Clifton are arranging to build or adapt a set of rooms which shall be available for dances or "At Homes," and which their wives can hire for such purposes. This example is worth copying by party givers in town.

SUNDAY School social gatherings used to be very dismal affairs in our young days, but, according to the dance programme of such an assembly which recently took place in connection with a Glasgow church, the times are changed. Fancy a Sunday School dance programme with "You wink the other eye," and "Hi tiddly hi ti" as the sort of music to be danced to! What a daring gentleman that clergyman must be! Why, not long ago a London Magistrate sent a lot of little boys to jail for singing "Hi tiddly hi ti" on the streets, and told them, too, that if they *would* sing improper songs they must just expect to be punished. And then "You wink the other eye." Oh, dear!—*Glasgow Evening News*.

THE dresses worn by the children at the recent Mansion House ball were remarkably lacking in originality. The most original were a "lamp shade up to date" and "orange," with green cap and dress decorated with small oranges, two editions of "London fog," and a "powder puff." The prettiest were perhaps the white satin garb of a "Di Vernon," aged about two, and the white dress with red poppies of a lovely Ophelia. Several of the dresses of the scions of city families were more rich and costly than tasteful. The Lady Mayoress, in white satin and diamonds, was surrounded by quite a bevy of sons and daughters. Two of the latter wore the red homespun dresses and high caps of Welsh women, two boys were dressed as Court pages, and the tiniest girl as a great grandmother. The supper was, as usual, much too rich and elaborate an affair for guests of such tender years, and many will probably pay the penalty of a visit to the doctor for the princely but mistaken traditions of city hospitality.

A LADY, writing to a contemporary, says that with the first breath of winter a young girl's thoughts turn to the waltz. The waltz has been defined as rhythmic devilry by the same writer who called ice cream frozen devilry and roller skates Satan's snow shoes. But I am not a person to be frightened by definitions. I do not believe that woman fell, as they term it, in the Garden of Eden. She merely waltzed! There is a big difference, my dear brethren! Women are born with the waltz in their hearts. Some of them, like the daughter of Herodias, can waltz a man's head off, but most of them never do anything more than wear holes in their slippers. Next to a church bazaar a ball room is the best place to study us women. At a church bazaar a perfectly honest woman will calmly swindle a man out of a sovereign; in a ball-room she will get away his peace of mind while whirling him around on a polished floor and making him believe that he is holding her in his arms. The man has too much imagination; she, the woman, has none; and there is where we women get the best of you men. When women dance they do not think; when men watch them they do, and there is where men are weak. And this explains why bald headed men sit in the front row when there is a ballet.

DANCING IN CHINA.

BY A PUPIL OF MR. R. M. CROMPTON.

SHANGHAI, CHINA, 16th January, 1892.

The learned anthropologist may stare aghast at the heading of this article, "Dancing in China." He will exclaim "Surely the Chinese do not dance!" Then he will think that the article refers to the Europeans who dance in China. Well, there are plenty of balls in Shanghai, Hongkong, and in the outports, whenever it is possible to get the requisite number of men and ladies together who are versed in the Terpsichorean art. There are the club, the masonic and the customs dances. But I am not here alluding to the dancing of foreigners in China. I am about to make an assertion, for which I shall doubtless be held up to opprobrium by those who consider that, outside of that delightful and entrancing exercise cultivated in polite society at home dancing is unknown. I maintain that the Chinese *do* dance, although not in the modern European, American, and Australian sense. In very remote and ancient times, it will be found that dancing, yes "dancing"—albeit with the gravest of attitudes and evolutions—held a conspicuous place in *public worship* in China! How is that for theologians, who believe in the goodness of Confucius and yet denounce dancing as a handmaid of the evil one? As far back as B.C. 2,255 dancing was introduced in this country by the Emperor Shun; and, in A.D. 485, it was ushered into the Confucian ceremonies. At one time, the dancers were both soldiers and civilians; nowadays, they are civilians. Most solemn and pompous are these ritual dances, and they take place early in the quiet morning, and terminate at sunrise, so that they may be as impressive as possible. These ceremonies occur not less than twice in twelve months in Peking, namely, at the New Year (falling on the 30th inst.), at midsummer, and on other moveable feast days. The number of dancers is minutely regulated, and the performance takes place before the shrine of Confucius, in the presence of the Emperor or his deputy. The Emperor, or his deputy, on leaving his sedan, is escorted to the temple by a band of fourteen musicians, and by his umbrella and ensign bearers. As soon as the portals of the temple are crossed, the music ceases. On the marble terrace the dancers muster in two groups, each eighteen strong, east and west, each man standing equidistant from his fellows, and each group being directed by a guide or leader. As the Emperor arrives before the shrine of Confucius, the sacrificial hymn is chanted. It has six stanzas. During three of these the dancers remain quiet, and during the remaining three stanzas, the second, third, and fourth, they perform certain ancient and mysteriously interesting evolutions. Each dancer, dressed in full Chinese costume, carries a short bamboo wand, and a long peacock's feather. The motions, accompanied by certain flexions, which are difficult to describe, are as follows:—1st, With the feet in the "first" position and the body erect, the long peacock's feather is held in the right hand vertically by the stem, the "eye" inclining to the left, whilst the wand is held horizontally in the left hand, the two implements forming the figure of a cross.

2nd. Pointing the left foot slightly in the "second" position, the right arm is raised with a circular motion till in line with the head, and the feather is brought horizontally across the top of the wand.

3rd. The feather is lowered with the right hand until it almost crosses the base of the vertical wand.

4th. Keeping the face to the front, the body is turned by an open pivot to the left, being slightly bent at the same time, and the wand is raised as a violin to the left shoulder, and crossed by the feather as by a violin bow.

5th. Keeping the face still to the front, but bending the head to the right, the body is turned to the right-about, or to the right of the original position. The feather is held vertically at the full extent of the right arm, and the base of its stem in the form of the letter X.

6th. Each dancer, turning outwards from his partner (*i.e.*, back to back in couples), bends his body until at right angles with his legs, and lowering the stem of the feather to the ground, crosses the base of it, as before, with his wand in the form of an X.

7th. The dancer regains the same attitude as that originally mentioned, but inclined the "eye" of his feather to the right, and makes the cross with his horizontal wand, in front of his neck.

8th. Turning the body to the left, the feather is held up vertically, and the wand horizontally in front of the chest.

9th. Turning again to the front, the feather is held perpendicularly, and the wand in the left hand crosses the stem below the hips.

10th. Holding both the feather and the wand vertically in the right and left hand respectively, the dancer now sinks down in a solemn manner on his knees; and in the

11th motion the head of each dancer is bowed down and the forehead pressed thrice against the ground the feather meanwhile being held perfectly upright in the left, and the wands horizontally (forming a cross) in the right hands. This ends the figure, which is repeated, with certain alterations, as indicated by the guide. In this dance it will be noticed that the performers are all men. Exertion of any kind is considered derogatory to a Chinese lady. If she be a true gentlewoman she is allowed not even to cultivate the "balloon guitar" or *p'i-p'a*, or the Chinese flute the *ti-tzu*. The practice of music is relegated to paid girls, who, gaudily attired in light and dark blue and white silk are carried about in closed chairs resting on stout bamboos, shouldered by four or more coolie porters, and these professional chairs can be seen flitting from one tea-house to another at night. The refined Chinese lady passes her time principally in smoking Chinese tobacco through an elaborately-chased and tasseled silver water-pipe, and occasionally in working silk embroidery, which is subsequently sold. "A miserable existence!" the lady reader will say, and truly it must be when one considers that a Chinaman of any pretensions regards his wife as a very inferior being and invariably has his meals at a different table to what she and his other wives do. The tenacity with which Chinese cling to their ancient customs in this age of progress is incomprehensible to Europeans. Every female child of quality is not only betrothed to a male child as soon as it is born, but its feet are crushed by means of tight bandaging, and there is every likelihood that this peculiar and conservative practice will be as much in vogue a century hence as it is at the present day. Crippled from infancy, the girls on arriving at maidenhood, have "trotters" resembling a deformed hoop rather than the beautiful foot our English-speaking girls may congratulate themselves on possessing. What a warning to the would-be high-heeled and arch-stepped Parisian beauties does not this Chinese foot present? Whereas the British girl can stand erect and firm, the mandarin's white-faced, wooden-looking little wife totters along with the hesitancy of a withered up octogenarian. Dancing with the Chinese girls is therefore out of the question; it is as much as they can do to stand up. So the men do all the dancing in China. I have described a ceremonial dance, but as the reader may object that for such solemn evolutions *dancing* is a misnomer, let me conclude this article by referring to a more boisterous style of dancing the Chinese indulge in, dancing which, in respect to endless turnings, jumpings, and strange gyrations quite eclipses that to be met with in English ball rooms. In Shanghai (exclusive of China City) there are some four or five Chinese theatres. A few nights since I witnessed at one of them a remarkable representation of a battle which took place four centuries ago. For quite an hour did this mimic fight rage, varying in intensity according to the *accelerando* or the *ritardando* directed by the pig-tailed gentleman who controlled with his deafening clappers the noisy orchestra. The tune played was a Peking melody, and the band contrived a woo-ching, a ching-woo, tit-tzu, drum-coo, bac-coo, zap-pai, soo-nà, and tong-loo. Although at first the effect produced by such Chinese instruments savours, to the European ear, of the "hammer, tongs, and tray" quality, the musician, after listening attentively and getting accustomed to the peculiar Chinese scale, discerned, nevertheless, that there is more weird music and originality to be heard in it than he had at first any conception of. Well, the fight raged and the arms clashed. But to the writer it soon became apparent that it was not so much a military representation which was progressing on the stage as a regular "set" dance, a complicated edition of the "sixteen" lancers mixed up with the Caledonians, with "setting to partners," "chassée crossing," "promenade," "right-and-left," accompanied by much slashing, smashing, crashing, and pirouetting, all intermingled, jumbled up, and going on at the same time in a bewildering yet rhythmical manner. Like the rushing torrent the dance proceeded; and the shaven audience seated around, drinking their tiny cups of tea without milk or sugar in it, looked on with an expression of stolid satisfaction on their faces, evidently thinking that such a spectacle was far and away more perfect than any other outside of the Celestial Empire.

At the Soldiers' Ball. Sergeant-Major Gawky: "I'm afraid I waltz miserably!" Dolly Millstream (up to date): "Never mind. No one will notice it. I have red stockings on."

FUTURE ARRANGEMENTS.

TUESDAY, Mar. 1st.
The Junior Pharmacy Ball, Portman Rooms, Baker Street, W., 9 p.m.

WEDNESDAY, Mar. 2nd.
The Excelsior Ash Wednesday Carnival Ball, Portman Rooms, Baker Street, 9 p.m.

THURSDAY, Mar. 3rd.
Dalhousie Lodge Ball, Freemasons' Tavern.
The Licensed Victuallers Asylum Ball, Portman Rooms, Baker Street, W., 9 p.m.
The Elgin Lawn Tennis Cinderella, Portman Rooms, Baker Street, W., 7 p.m.

FRIDAY, Mar. 4th.
Holborn Cycling Club Ball, Freemasons' Tavern.
The Royal Horse Guards (Non-Commissioned Officers) Ball, Portman Rooms, Baker Street, W., 9 p.m.
Haberdashers Old Boys Dance, Anderton's Hotel.

SATURDAY, Mar. 5th.
City West-End Soiree, Freemasons' Tavern.
The Kensington Cinderella.
The Plantagenet Early Dance, Portman Rooms, Baker Street, W., 9 p.m.
The Old Tensionian's Cinderella, Portman Rooms, Baker Street, W., 6 p.m.
Aldermanbury Dramatic Club Cinderella, Whitehall Rooms, Hotel Metropole.
Ye Olde Highbury Jollie, Highbury Athenæum.

MONDAY, Mar. 7th.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
Mr. G. F. Hughes' Popular Cinderella Dance, Grosvenor Hall, Buckingham Palace Road, 8.45 p.m.
H.C.C.C. Ball, Freemasons' Tavern.
The Haydn Musical Society's Ball, Portman Rooms, Baker Street W., 9 p.m.
Private Dance, 7 p.m., small suite, Portman Rooms, Baker Street, W.

TUESDAY, Mar. 8th.
The Second Hyde Park Dance, Portman Rooms, Baker Street, W., 9 p.m.

WEDNESDAY, Mar. 9th.
North of Thames L.V.C.C. Ball, Freemasons' Tavern.
The North-West London Hospital Ball, Portman Rooms, Baker Street, W. 9 p.m.
Canonbury Lawn Tennis, Northampton House.

THURSDAY, Mar. 10th.
The Primrose Club Cinderella, Portman Rooms, Baker Street, W., 9 p.m.
Thirteenth Annual Dramatic Ball, Freemasons' Tavern.

FRIDAY, Mar. 11th.
Tollington Musical Society Ball, Freemasons' Tavern.
The Robert Burns Club, Portman Rooms, Baker Street, W., 8 p.m.

SATURDAY, Mar. 12th.
The Excelsior Cinderella, Portman Rooms, Baker Street, W., 7.30.
2nd Middlesex Artillery Cinderella, Freemasons' Tavern.
The Cardington Cinderella, Portman Rooms, Baker Street, W., 6 p.m.
Old Russellians, Seyds Hotel.
Volunteer Dance, 17th Middlesex, Northampton House.

MONDAY, Mar. 14th.
Mr. Jacobi's Ball, Freemasons' Tavern.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
Mr. G. F. Hughes Popular Cinderella Dance, Grosvenor Hall, Buckingham Palace Road, 8.45 p.m.
North London Philanthropic Ball, Goswell Hall.

TUESDAY, Mar. 15th.
Mr. H. R. Johnson's Annual Ball, Portman Rooms, Baker Street, W., 9 p.m.

WEDNESDAY, Mar. 16th.
Fancy Dress Ball, Royal Italian Opera House, 11 p.m.
The Ball in aid of the Dalston Jewish Schools, Portman Rooms, Baker Street, W., 9 p.m.

THURSDAY, Mar. 17th.
St. Patrick's Ball, Freemason's Tavern.
The 1st Lifeguards (Troopers) Annual Ball, Portman Rooms, Baker Street, W., 9 p.m.

FRIDAY, Mar. 18th.
The Royal Horse Guards (Troopers) Ball, Portman Rooms, Baker Street, W., 9 p.m.

SATURDAY, Mar. 19th.
City and West-End Soiree, Freemasons' Tavern.
The Kensington Cinderella.
The Plantagenet Early Dance, Portman Rooms, Baker Street, W., 7 p.m.
The Great Northern Orchestral Societys Cinderella, Portman Rooms, Baker Street, W., 6.30 p.m.
Ye Olde Highbury Jollie, Highbury Athenæum.

MONDAY, Mar. 21st.
Tenth Annual Benefit and Bon-Bon Carnival, Grosvenor Hall, Buckingham Palace Road, 7.30.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
The Haydn Musical Society's Cinderella, Portman Rooms, Baker Street, W., 7.30 p.m.
Messrs. Pitman and Lanes Annual Ball, Portman Rooms, Baker Street, W., 9 p.m.

TUESDAY, Mar. 22nd.
London Social Cyclists Cinderella, Freemasons' Tavern.
The "Devonians in London" Annual Reception and Ball, Portman Rooms, Baker Street, W., 9 p.m.

WEDNESDAY, Mar. 23rd.
Mr. and Mrs Peter Tocher's Dance, Whitehall Rooms, Hotel Métropole.

THURSDAY, Mar. 24th.

Société Culinaire et Club Français Ball, Freemasons' Tavern.
West Marylebone Habitation of the Primrose League Meeting, Portman Rooms Baker Street, 8 p.m.

FRIDAY, Mar. 25th.

Military and Fancy Dress Ball, Chorlton Town Hall, Manchester.

SATURDAY, Mar. 26th.

The Excelsior Cinderella, Portman Rooms, Baker Street, W., 7.30 p.m.
The Lotus Evening and Fancy Dress Cinderella, Portman Rooms, Baker Street, W., 6.30 p.m.

MONDAY, Mar. 28th.

Tenth Annual Benefit and Bon-Bon Carnival.
Mr. H. R. Johnson's Cinderellas, Holborn Town Hall, 8 p.m.
The Polytechnic Wanderers Football Club Cinderella, Portman Rooms, Baker Street, W., 7 p.m.

TUESDAY, Mar. 29th.

The Montagu Cinderella, Portman Rooms, Baker Street, W., 7 p.m.

WEDNESDAY, Mar. 30th.

The Vaudeville Bal Poudre, Portman Rooms, Baker Street, W., 7.30 p.m.
London Social Cyclists Cinderella, Freemasons' Tavern.

THURSDAY, Mar. 31st.

Mr. T. Dunk's Annual Ball, Portman Rooms, Baker Street, W., 9 p.m.

FASHIONABLE NOTES.

Mrs. Nutting, of Gortmore, Dundrum, co. Dublin, gave a delightful ball on the 11th ult. Mr. Mervyn Brown's capital string band provided some good music, and the evening proved a success.

A pleasant private dance (given by Mr. Chamberlain) took place in the Royal Pavilion, Brighton, on the 12th ult., the guests numbering upwards of 200. Mr. de Lacy's band was in attendance.

The Melton Mowbray Habitation of the Primrose League gave their Annual Ball just recently, but the gathering (although fashionable) was small compared to former seasons.

A PLEASANT little dance took place on the 19th ult., at the house (122, Pembroke Street, Dublin), of Mrs. Chapman, who may be complimented on a "success." Liddell's Band supplied the music.

ON the 18th ult. the Earl and Countess of Aberdeen entertained all the members of the Haddo House Club (and friends), at a dance given in the new ball recently built at Haddo House, Aberdeen.

ON the 11th ult. the third of the series of Cinderellas (in aid of the New Hospital for Women) took place at the Westminster Town Hall, and was unusually well attended.

A PRIVATE Subscription Dance (one of the best of the series, given at Addison Hall on the 18th ult., proved a most enjoyable entertainment. The decorations were in very good taste, and the music (Willoughby's Band) provided an excellent selection. The company numbered nearly 300.

MR. and the Hon. Mrs. Albert Brassey gave their Annual Ball at Heythrop, Oxon, on the 17th ult. The beautiful mansion was most lavishly decorated, the hall (in which dancing took place) a perfect picture of lovely hot house flowers, and the orchids extremely fine. Most of the neighbouring gentry were present, in addition to the large house party then visiting Heythrop.

A LARGE attendance was present at the last of the Portman Cinderellas (2nd series), which was held on the 22nd ult., at the Portman Rooms, Baker Street. These dances have been most successful and enjoyable throughout the season, and the concluding evening proved no exception, as the dancing was gone through in a very spirited manner from 8.30 till 1.30 p.m.

A SUCCESSFUL Flower Ball (given by the ladies of Cheltenham) was held at the Assembly Rooms, Cheltenham, on the 12th ult., and great credit is due to the promoters of an entertainment so efficiently arranged and carried out. Several ladies wore exceptionally handsome toilettes, and others very pretty and tasteful ones. Pollock's Band provided the music, and the company did not disperse until nearly 4 p.m.

THE Bachelor's Ball (Newark) took place in the Town Hall recently, and was the "biggest success" of the kind that has been held for a long time past. Powdered hair and patches for the ladies, and pink coats for the gentlemen, were the order of the evening; some lovely bouquets were carried by the former. The dresses also were made of exceedingly rich materials, and many magnificent diamonds worn.

A successful bal poudré, given by the bachelors of Kingston, was held in the Town Hall, on the 8th ult. The bright-coloured dresses (black being little worn), and tasteful decorations of the ball-room made a pretty scene. The music (Mr. Mervyn Browne's band) was excellently performed, selection and time being equally good, and dancing was greatly enjoyed for many hours.

ON behalf of the North-West London Hospital, a series of dances are being organized by Mrs. George Herring and Dr. Sibley, the first of which took place on the 15th ult. and was a brilliant success. The magnificent suite of the Portman Rooms (notwithstanding the inclement weather) was filled with a large and fashionable company, the large bill-room being handsomely decorated with ferns, palms, and flowers. Music was supplied by the Anglo-Hungarian Band.

The Fancy Dress Ball given by the Haydn Musical Society on the 11th ult., at the Portman Rooms, Baker Street, was a very crowded affair, about 800 persons being present. Imitating on a smaller scale the example set by the Covent Garden balls competitions took place for the best artistic, comic, and floral "make up," and for originality in historical costumes (of which there were an unusual number). The prizes were awarded by the votes of the visitors, a proceeding which led to much unfavourable comment on account of the persistency with which some of the prize winners touted for the votes which secured them a prize. Coote and Tinny's band was in the orchestra, and played a good selection.

PROVINCIAL NEWS.

[FROM OUR OWN CORRESPONDENTS.]

ABERDEEN.

IN the Music Hall, on the 4th ult., Mr. A. Cosmo Mitchell's pupils gave an exhibition of dancing before a large assemblage of friends. A lengthy programme, well calculated to display the capabilities of the pupils in the terpsichorean art, was gone through with infinite grace and precision, and in a manner that amply demonstrated Mr. Mitchell's excellence as a dancing master. The dances were:—March and Polka, Lancers, Waltz, Gavotte, Petite Reine; new dance, "Iolanthe;" Quadrille, La Nationale, Schottische, H. and G.; Waltz Cotillon, Lancers, Waltz, Contre Dance; and Circassian Circle. The new society dance, "Iolanthe," was executed by Mr. Mitchell, his lady assistant and by a number of the pupils in a way that showed to the full the merits of the dance, which, though unlikely to eclipse the popularity of the waltz, gives splendid opportunities for graceful and beautiful effects. The other dances were also performed with much taste and accuracy.

AIRDRIE.

ON the 12th ult. the closing assembly of the class of juvenile pupils of dancing, so ably and efficiently taught by Mr. Millar Thomson, of Glasgow, took place, and was largely patronised by the parents and friends of the pupils. The programme opened with the grand march, which was quite a brilliant affair in its way. The various dances were performed with a sweet and dignified grace, and the junior pupils showed that they had profited greatly by the teaching of Mr. Thomson. In the Highland Fling the boys showed that they had become adepts in the "graceful art," while in the Fan Dance the young ladies made quite a fascinating appearance by the artistic style in which they "fluttered their fans." Then the Spanish Tambourine Dance was most successfully carried through, and drew forth the heartiest applause. The Jockey Hornpipe by a number of young ladies was also a novelty, and the whole assembly was a decided success.

BIRKENHEAD.

About 400 little guests assembled at the Town Hall on the 16th ult., on the occasion of a grand Fancy Dress Ball given by Mr. and Mrs. Wilmer, the Mayor and Mayoress of Birkenhead. The scene was one of unequalled brilliancy and splendour, the gay dresses of the children, beautiful floral decorations and many coloured hangings forming a picture most pleasing and delightful. The special feature of the evening, however, was the graceful dancing of the old-fashioned "Minuet de la Cour" (by 16 children) in a very charming and excellent manner. Masters Wilmer (grandsons of the Mayor), representing the little Princes in the Tower, supported the Mayor and Mayoress in the reception at the entrance.

BIRMINGHAM.

MR. JAMES W. GILMER'S fifth annual ball took place on the 16th ult. at the Edgbaston Assembly Rooms, Birmingham. The dance was well attended, and during a very enjoyable programme the "Iolanthe" was introduced and danced by the pupils of Mr. Gilmer, to the great pleasure of those participating in it. This dance, from its simplicity and invigorating form, seems to have gained a strong hold on the programmes this season. The music was supplied by J. W. Gilmer's Quadrille Band.

BOLTON.

THE annual ball in connection with the Bolton Licensed Victuallers' Association was held on the 17th ult. at the Town Hall. There was as usual a large company, and the event was a distinct success from every point of view. Dancing was commenced shortly after 8 o'clock, and continued with spirit until the early hours of the morning, the music being supplied by Mr. E. Williams' fine quadrille band. Mr. Tom Baxendale officiated as M.C., and the catering was in the hands of Messrs. Greenwood and Co., of the Swan Hotel.

COCKERMOUTH.

ON the 26th ult. the Cockermouth Gymnastic and Athletic Club had their fifth Annual Display and Ball in the Drill Hall. A large audience witnessed the entertainment, and were of opinion it was one of the best of its kind ever held here. About 200 persons were present at the ball which followed. Felix Burns' Band supplied the music.

DERBY.

THE annual ball of the salaried officials of the Midland Railway Company was this year as successful as ever. The attendance was unusually numerous the guests numbering close upon a thousand. The Drill Hall, where the ball was held, had undergone a complete transformation, the wilderness of floor and roof girders having yielded place to a very passable semblance of fairyland. Mr. A. R. Watson, of Nottingham, provided an excellent orchestra of 26 performers, and the duties of M.C. were most efficiently discharged by Mr. G. H. Turner, assistant general manager.

The annual dance in connection with the local musical society took place in the Drill Hall, on the 24th ult., and proved, as usual, one of the most enjoyable events of the year. The decorations put up for the Midland Railway Ball had been kindly allowed to remain, and the room presented a very charming appearance. The company numbered nearly 500, very equally balanced as to the number of ladies and gentlemen, and there were few who did not dance. Mr. Burdett's band discoursed excellent music. The Hon. Secretary of the society acted as M.C. The supper and other refreshments were supplied by Mr. Jerram, of the County Hotel, and the whole affair passed off most successfully.

The annual soiree in connection with Mrs. Carter's dancing class was held at the County Assembly Rooms on the 23rd ult. The attendance numbered about 150, members of the class and friends. The stewards were Messrs. E. Ashley, W. H. Bancroft, W. B. Bancroft, Carver, Ray, Ward, and Pilling. The programme contained 22 dances, in addition to the Leap Year Quadrille. An efficient band occupied the orchestra, and supper was provided in the lower room by Mrs. Wilde. Dancing commenced at nine, and was maintained till three in the morning.

ON the 22nd ult. the annual ball, promoted on behalf of the Benevolent Fund of the Licensed Victuallers' Association, was held in the Drill Hall. Most of the decorations arranged for the Midland Railway Ball being allowed to remain, the room presented a very charming appearance. Mr. R. Carter made a most efficient and courteous M.C. Dancing was kept up with great spirit to the strains of Mr. Scholes' band.

DUNBLANE.

ON the 4th ult., in Dunblane Hydropathic, a fashionable fancy ball was held. Mr. Andrew Philp, who has purchased the Hydro., has had several attractions for the holidays in the shape of balls, concerts, &c., but Monday's fancy ball surpassed all. There were about 200 ladies and gentlemen present, all in fancy costume, and in the finely decorated hall the effect of the brightly coloured dresses made a grand spectacle. The most striking among the costumes were an Arabian chief, a Gainsborough costume, a chocolate girl, and a jester. Music was supplied by Mr. Cole's band from Glasgow.

EDINBURGH.

A FASHIONABLE and Fancy Dress Ball, promoted by the principals of the Lyceum, Theatre Pantomime ("Robinson Crusoe"), was held in the Masonic Hall, Edinburgh, on Monday night, the 1st inst., when a company of over 100, chiefly artistes from the City theatres, assembled in gorgeous array. The programme contained 22 items, made up principally of Waltzes, Quadrilles, Lancers, a Mazurka and a Highland Schottische. As might be expected at such a gathering the square dances were least successful, on account of the diversity of figures generally danced. A special feature, and undoubtedly the hit of the evening, was a Minuet composed expressly for this occasion by Miss Kate Paradise, and performed by herself and a selected party. Dancing was indulged in until far on in the morning, the music being supplied by members of the theatre orchestra; while the ballroom arrangements were well carried out by Mr. Monti (of Spry and Monti) and Mr. Ben Brown.

The members of the Scottish Pipers Society held their annual ball in the Assembly Rooms, which were most elaborately decorated, patriotic emblems being introduced in a very effective style. Over 350 ladies and gentlemen were present, the company including officers of the 91st Argyle and Sutherland Highlanders, the Black Watch, and the Royal Artillery. There were also present the naval officers on the Home Station, and representatives from H.M.S. *Iron Duke*. Many of the gentlemen were, as was befitting at such a ball, attired in Highland costume, while several ladies wore small plaids of some favourite tartan, which altogether presented a lively and brilliant spectacle, especially so when the old Reel O'Tulloch was being danced and the patriotic spirit of the Highlanders attained its height amid the strains of the bagpipes.

GLASGOW.

THE junior bachelors of Glasgow gave a bright little dance on the 18th ult., in the Queen's Rooms, Glasgow. Music (Herr Iff's Band), floor, and general arrangements could not have been better; it is needless to say the dance was thoroughly enjoyed.

ON the 20th ult. the juvenile pupils of Mr. Stevenson, the well-known teacher of dancing, held their last afternoon party of the present season in the Academy, Cambridge Street. The attendance was good and the dresses very neat. A long list of dances, including several solos, were performed in a manner highly creditable to teacher and pupil. The music was supplied by Mr. Stevenson's band.

KILMARNOCK.

ON the 25th ult. the classes conducted in the Temperance Hall by Mr. Joseph Wallace were brought to a close by an assembly. There was a good attendance of parents and friends of the pupils. In the earlier part of the evening the juvenile class went through various dances, performing them in a manner creditable both to themselves and to their teacher. Among the most prominent of those given were the Highland Fling and the sword dance, the latter of which was gone through first by the whole class and later on by two young ladies, each time calling forth a good round of applause. A sailor's hornpipe was also given in a pleasing style by one of the boys, showing forth Mr. Wallace's powers as a teacher of dancing to be great. Shortly after 8 o'clock the adult members commenced to trip the "light fantastic," going through the evening's programme in a very effective manner. On the whole Mr. Wallace is to be congratulated on the success that has attended his efforts.

LIVERPOOL.

FEBRUARY has been an unusually gay month here. On the 8th ult. the Liverpool Camera Club Fancy Dress Ball took place. Many of the dresses were exceedingly artistic, several comical costumes creating great amusement. Several flash light photographs of the company were taken during the evening.

THE Sixth Annual Ball of St. John's Masonic Lodge, No. 673, was held at the Rodney Hall, on the 11th ult. Brother Rawlinson was responsible for the ceremonies and a very nice evening was spent.

THE Annual Press Club Ball was held on the 15th ult. Mr. and Mrs. Philip Smith received the guests, amongst whom were Mr. J. A. Willox, M.P., who succeeds the late Mr. E. Whitley. Mr. Willox was presented during the evening with an address, congratulating him upon his election. The Ball was held at the Adelphi Rooms, which were tastefully decorated for the occasion.

ONE of the principal balls of the month was the Lyceum Ball, the first ball held in the Lyceum, Liverpool, since 1873. Many of the leading townspeople patronized the ball, and it was altogether an exceptional success.

AT Mr. Reynolds' Assembly Rooms, Great Mersey Street, on the 23rd ult., the members of the Hamer Lodge 1,393 held their annual ball. About 200 members and friends assembled, and a very joyous evening was spent. The rooms were magnificently decorated, and presented the appearance of a beautiful fairy bower.

PRESTON.

ON the 16th ult., a smart dance was given by the benedicts of Preston, Lancashire, to 500 of their friends, and an enjoyable evening was passed by all. The dance took place in the Public Hall, which was most tastefully decorated, and Mr. S. Norwoods' Band was in the orchestra.

STAFFORD.

THE Borough Hall, Stafford, presented a very pleasing appearance on the 25th ult., when Mrs. Fisher Godwin's annual ball to her pupils took place, there being over five hundred pupils and friends present. In addition to the ordinary dances, several of the young lady pupils went through some exceedingly pretty dances on the stage. The Misses Ida and Louie Ward, and Miss Mabel Ward cleverly danced the hornpipe, whilst a nicely arranged gavotte was cleverly executed by the Misses Synestry Barker, Moss, and Mabel Urwick. The feature of the evening was the dancing of "La Capri" by eight pupils of the Wistaston College, which was very effectively gone through.

SEASCALE.

ON Friday evening, February 26th, a grand ball took place at this favourite summer resort, promoted by the "Seascale Cricket Club." The music was supplied by Oliver Cowper's band, and the committee made excellent arrangements for one large and fashionable gathering, and expect to hand a handsome sum to the Club.

TORQUAY.

MDLLE. ADELE SCHNEIDER, of Rokeby, gave a very successful ball to her pupils and friends at the Bath Saloons on the 12th January, when there was a large attendance. Mr. Stone's band provided the music, and dancing was kept up with zest until the early hours of the following morning. A feature in the programme was the introduction of some new dances, one, the "Iolanthe," being very pretty.

YORK.

THE Second Ball of the season, in connection with the York Cricket Club, took place on the 17th ult., at the De Grey Rooms, the object in view being the promotion of the project to erect a pavilion on the club ground. The ball was a great success and dancing proceeded merrily well into the small hours to the music of Mr. O. Toes' band. The ball-room was adorned with mirrors and art drapery, and presented an animated appearance when dancing was in full swing. The arrangements were admirably carried out under the direction of Mr. F. H. Vaughan, secretary of the York C.C., and the following M.C.'s; Messrs. D. C. Rutherford, T. Powell, J. L. Spetch, and G. A. Chapman.

The officials in connection with the Postal Telegraph Department, gave their Annual Ball at Mr. Cowper's Rooms, on Tuesday, January 26th. The music and catering were both excellent, and the dance was in all respects a great success.

The members of the York Commercial Travellers Association, instead of the customary Dinner, gave a Ball on the 12th ult., which proved a great success, the demand for tickets being so great that the Committee were reluctantly compelled to refuse a number of friends who wished to be present. An excellent programme was gone through; the music being supplied by Messrs. Bartley and Son. Mr. A. Humphreys acted as Secretary, and also undertook the duties of M.C., ably assisted by Mr. Thomas Smith. The following gentlemen acted as Committee and Stewards: Messrs. Austen, Dawson, Hampson, Milburn, Keam. In all probability the venture will be repeated next year.

CONTINENTAL NEWS.

THE first Court ball of the season took place in Brussels on the 10th ult., but no English were present on account of the recent decease of H.R.H. the Duke of Clarence and Avondale.

GREATLY to the general satisfaction of the previously invited guests (who anticipated postponement on account of the sudden illness of the Empress), the first Court Ball of the season came off in the White Saloon, in all its usual splendour and magnificence. The guests numbered 1,500, and included artists, professors, and distinguished men, who (according to etiquette), could not ordinarily be presented at Court, but are allowed to attend a Court Ball. This privilege affords a chance to many of moving in the highest society for one evening at least. The Princess Henry, who represented the Empress, and was surrounded by the Imperial Ladies-in-Waiting, wore a robe of white brocade, and a diadem and necklace of diamonds, and also diamonds on the dress bodice. Towards nine o'clock Chamberlain Freiherr von Lynker gave the orchestra a sign, and the strains of Strauss's waltz "Blue Danube" filled the room. The event of the evening was the revival of the old minuet, which has not been danced in Germany for more than half-a-century. It is stated that the Emperor himself expressed a wish to see this graceful dance reintroduced.

THE large rooms at the Grand Hotel, Pau, were well filled on January 26th, the occasion of an exceedingly pleasant and successful Ball, given by Mrs. McFarlane. As is the custom at Pau, guests did not arrive until nearly midnight, and dancing was therefore carried on until far into the early hours of the morning, considerable time being given to a cotillon, which with bouquets, bonbons, sashes, bells, and other trophies, presented a very gay and animated appearance. Some smart dresses were worn, the American costumes making a decided contrast to the black or white which prevailed amongst the English guests.

THE members of the Pau Hunt gave a brilliant Ball in the Casino, on the 11th ult. Dancing commenced at a very late hour, many not arriving until about 2 a.m., in time for the cotillon. Some distinguished people were amongst the visitors assembled, including the Prince and Princess Hatzfeldt, Lord Howe, Lady Herschell, the Hon. Mrs. Bingham, Sir Charles and Lady Fairlie Cunningham, and others. The Princess Hatzfeldt wore a beautiful brocaded gown of faint opal coloured shades, trimmed with bright turquoise-blue velvet; many other dresses were also exceptionally handsome.

AT the Kurhaus Meran, Tyrol, a charming Peasant Costume Ball, took place on the 13th ult., at which all classes (from the prince to the lowliest peasant) were well represented. There was plenty of variety in the Tyrolese costumes (every valley having its own particular dress), and the mens' costumes were very bright and picturesque, scarlet, green and white making a happy combination of colour and effect. No visitors were admitted in salon, promenade, or evening dress. Between the dances Tyrolese part-songs were sung, also some special national dances performed, the latter participating somewhat of a Highland character, with more figures and fewer steps. The entertainment was held in the large ball-room, appropriately decorated with Tyrolese flags, mottoes and evergreen.

A BALL was given on the 16th ult. by the "Forenigen" Club, in Christiania, Norway, at which the King and the Crown Prince were present. The dance was opened by His Majesty leading Madame Sverdrugs in a Polonaise.

The Second Court Ball, held at Brussels on the 17th ult. was an exceedingly brilliant one. The presentations by the Corps Diplomatique took place in the Marble Hall, which was entered by the Royal Family at 8.15 p.m. Many of the toilettes were very handsome; the Queen wore a pale-blue dress, feathers, and a magnificent diamond tiara. The ball terminated early, their Majesties returning with their daughter to Laeken.

A ROYAL BAL MASQUE.

A GRAND masked ball was given in Berlin, at the house of the Hereditary Prince of Saxe-Meiningen, on the 26th ult., and was attended by members of the Royal House and the whole Court. During the early hours it was strictly forbidden to take off the masks. As a consequence, special efforts were made to find out what disguise concealed the Emperor, who is said to have changed his costumes several times. Amongst the guests were Maltese knights and knights templars, Venetian nobles, and German knights in magnificent costumes of the fourteenth century, horsemen of the time of the Thirty Years War, French marquises, pilgrims, ladies in Watteau costumes, and costumes of the Werther, Directoire, and Lützow Corps periods, even Buffalo Bill, with his revolvers. There were "Mashers," who wore evening dress, but with a white coat and shirt, collar and handkerchief of black. A polonaise opened the ball. After the dancing had been in progress for some time, a signal was given and the dominoes and masks were taken off. Everybody then recognised everybody else, and exclamations of astonishment and general hilarity followed. In the door appeared an officer in the uniform of a cuirassier of Frederick the Great's time, white, dark blue, and silver, with the large white plumed, three-cornered galloon hat on his white wig. It was the Emperor. All the members of his military suite were also in uniforms of the Great Frederick's time, historically true to the smallest detail. The Hereditary Princess of Meiningen emerged from a brown domino, and appeared as a noble lady of the time of the Fronde. She wore a skirt of yellow satin trimmed with dark green velvet leaves, puffed high round the waist, a green velvet corsage trimmed with gold, and a high pointed hat, encircling which was a string of diamonds. The Hereditary Prince of Meiningen wore a real Persian costume of red-embroidered satin. Out of one of the curious and most humorous disguises stalked a knight, handsome and fair, and of the Lohengrin type, with a winged helmet, white gold brocaded coat, and leather and steel armour. In front of his tunic was the coat of arms of his Royal House, and a black eagle adorned his silver shield. It was Prince Henry. At his side walked his wife in a Spanish costume with gold-coloured damask petticoat, trimmed with black lace, and a blue velvet topskirt trimmed with silver. Princess Frederick Charles appeared as a Princess of the Italian Renaissance period. Duke Ernst Günther of Schleswig-Holstein was attired in turquoise blue velvet and yellow silk. Princess Margaret caused general surprise by her clever likeness of Queen Louisa. She had on a white dress with a short bodice, the low neck being richly trimmed; her hair was powdered. At midnight the Hereditary Prince of Meiningen, as the host, announced that the eleventh anniversary of the Imperial couple's wedding day had begun, and all the guests congratulated his Majesty, who was in the best of spirits.

ON the 25th ult., at Steinway Hall, a dramatic recital was given by Mr. Valentine Osborne. The affair was very successful, mainly owing to the efforts of Mr. Ivan Berlin and Miss Edith Hamilton, who appeared as Sir Peter and Lady Teasle in a scene from "The School for Scandal." The lady and gentleman (both pupils of Mr. R. M. Crompton) afterwards danced a charming gavotte, which had been specially arranged for the occasion by their instructor. The dance was vociferously applauded, and encored with the greatest enthusiasm by the crowded audience.

It is stated that ladies in society, when attending fashionable dances, are less afraid of what the reporters *may* say of them than of what they *may not* say.

THE Popular Cavendish Ball was given at the Portman Rooms, on Friday, February 26th. A most distinguished company of about 300 persons assembled. During the evening the new Society *Pas de Quatre* was danced, and vociferously encored. The whole passed off in a most successful manner, under the popular direction of Mr. Edward and Mr. Walter Humphrey. Coote and Tinney's Band supplied an excellent programme of the needed music.

MDME. DE COURCY GAULTIER gave a successful Fancy Dress Ball on the 11th ult., at which about 100 people were present. The dance was held at Addison Hall. A distinctly novel feature at this ball was the dancing of the minuet of Louis XV. by ladies who wore the (Pompadour) Court dress of Louis XV. with white wigs and patches. Hamilton's orchestral band was present, and dancing was continued with great enjoyment until nearly four o'clock.

SIR JOHN GALLINI'S CRITICAL OBSERVATIONS ON CHOREGRAPHY.

IN our November leading article, while discussing the merits of Mr. John Warner's translation of M. Feuillet's work on orchesography, we casually mentioned that Sir John Gallini had no confidence in the invention and wrote disparagingly about the utility of the method. Had Sir John lived in these times and seen the recent work of Professor Zorn, we are of opinion his views would have been different. To those of our readers who have seen Weaver's translation the following extract from Sir John Gallini's "Critical Observations on the Art of Dancing" will no doubt prove interesting:—

"Some great masters of the art of dancing having observed that music, which is inseparable from it, was capable of being conveyed and preserved by the musical characters imagined by analogy that the same advantages could be procured to the composition of dances. Upon this plan they attempted what is called the choregraphy, an art which they supposed was either utterly unknown to the ancients, or not transmitted from them to us. But if the possibility of executing this idea will be well examined the ancients will not be found to deserve much pity for their ignorance of it, however plausible the proposal of it may sound. A proposal founded on certain inadequate resemblances, as was that of the famous Pere Castel, for the invention of an ocular harpsicord, on a false analogy of the scale of colours to that of musical notes. An invention doubtless ingenious, but without a particle of solidity or of common sense. It may, indeed, be granted that the track or figure of a dance may be determined by written or engraved lines; but those lines will necessarily appear so perplexing, so intricate, so difficult, if not impossible to seize, in their various relations that they are only fit to disgust and discourage, without the possibility of their conveying any satisfactory or retainable instruction. Whoever has any doubt upon this matter should consult those writers who have endeavoured to introduce and establish the choregraphical art. Nothing can be more ingenious nor more plausible than this attempt; there is only to be lamented in it so much labour in vain to furnish an inextricable puzzle or maze of lines and characters hardly possible for the imagination to seize or for the memory to retain. To learners they can be of no use, and as to dancing masters they proceed upon much preferable grounds—those of practical knowledge and experience, the only ones which can be materially serviceable to this art. Granted, also, that the enumeration of the motions and steps was possible, which it unquestionably is not, considering the infinite variety of gestures and inflections, concomitant to such motions as have received certain distinctive names; granted, withal, that such motions distinguished by names appropriated to them may be specified by their respective characters. Still there offers one invincible objection, and that is, the nomenclature of those more complicated motions which mock all description, and which can only be comprehended by sight; so that, though like the most simple ones, they may have their peculiar character readily enough apprehensible by a master, they can be of no use in the world but to the master, who does not need them. Nor even to him will that imaginary choregraphy preserve any dance but, some very plain ones. The written or engraved description by lines and characters where the dance is anything complicated offers such an untoward medley of motions and figures that it is scarce possible to decipher them. The plan has more the air of a puzzling mathematical problem, or of figures in a conjuring book than of that happy regularity and clearness of which the notes of music are susceptible. Thence it is, that the article of choregraphy in the Encyclopædical Dictionary is universally exploded as unintelligible and useless, though nothing more than an elementary indication of the art; and an explanation such as it is, of some of the technical terms of it.

THE following is a copy of Mr. Weaver's Preface in his Translation of Monsieur Feuillet's work on Choregraphy, published about 180 years ago, and to which we referred in our November leading article:—

"I persuade myself, that before so useful a curiosity as the following Treatise, it would not be disagreeable to the reader to give him an account of the Origin and Progress of the Art of Orchesography. Furetier, in his Historical Dictionary, tells us of a curious Treatise of this Art by one Thoinet Arbeau, printed in 1588, at Langres, from whom Monsieur Feuillet, in his a Preface, supposes this art to date its first rise and birth, though he could never procure a sight of it, as it was not to be found in Paris. But this very book falling into my hands, I took care to peruse it with some attention, and found it far short of that expectation which such recommendation had raised in me; for, though it might perhaps have given the hint to Monsieur Beauchamp, yet it is nothing but an imperfect rough draft, nor is it confined to dancing, since it treats besides of beating the drum, playing on the pipe, and the like. But, notwithstanding this blind hint of Arbeau, to do justice to Monsieur Beauchamp, we must attribute to him the invention of this Art, who in all probability could no more see the former book, than Monsieur Feuillet. But as no art was ever invented and perfected at once, so it remained for Monsieur Feuillet to raise the complete and finished superstructure on Monsieur Beauchamp's foundation; and it must

be allowed that Monsieur Feuillet has carried this art to a very great perfection and taken a great deal of pains in the improvement of the character, and given rules so just, and a method so proper, that I cannot imagine any man can flatter himself with an ability of designing a better or more regular manner. For this reason I chose rather to follow his method entirely than attempt any alteration of my own, which I have done with that care and diligence that I think I may assure the reader I have omitted nothing that he has delivered. I have also made it my business to bring the reader acquainted with the meaning of my author, as well as his words, which is a happiness every translator has not the power of arriving at, as generally either ignorant of the subject or language he translates from or into, or both.

"There will be no need to enforce the use of this art, and by consequence recommend the book that teaches it, to all lovers of dancing, since it carries its own evidence with itself, and has already convinced them of its benefit and advantage; and I question not but others will find the same satisfaction from their study which I have done, since, by a close application to this character, I have made such a progress in it as to be able to communicate all dances to the rest of the profession at any distance. I have a great deal of reason to believe that, had not I first undertaken to make Monsieur Feuillet speak English, this character had yet a longer while remained a secret to this nation; those who had made their private market of it not being willing to admit any rivals in an art which chiefly distinguished them from others of their profession.

"I must undeceive some, who may perhaps mistake the design of the following Treatise, and take it for an Instruction, or some Improvement in the Art of Dancing, or Method of Teaching, but I must assure them that I am not yet Master of Vanity enough to venture upon a task so difficult and so invidious, since I am of opinion that there are not better masters for instructing scholars in a genteel movement and address than the English. I shall not therefore detain the reader any longer in the porch, but leave him now to enter, and improve.—*Ingrederet ut proficias.*"

THE PHYSIQUE OF ANGLO-SAXON GIRLS.

Few things, says the *Medical Press and Circular*, are more noticeable at assemblies in these islands "of fair women and brave men," as the poet says, than the improving physique of the Anglo-Saxon girls. Whatever class may be made the subject of observation in this regard, the same feature seems to prevail throughout. If Lord's cricket ground, for example, be visited at the time of the great gathering of the aristocracy, as on the Oxford and Cambridge cricket match, or the Eton and Harrow match, the one thing which cannot fail to attract attention is the remarkable predominance of tall and divinely fair girls who are to be seen gracefully strolling over the ground during the intervals between the innings. Then, if the scene be changed and the observer makes his way into the ball-room of middle-class persons, the same prevailing "tallness" of the fair dancers will again meet his gaze. Thus abundant evidence is forthcoming that this is by no means an isolated feature of the maidens of the United Kingdom, but that it prevails, on the contrary, throughout all classes. Judging, however, from the prominence which it has gained during the past three years, there is quite the possibility that it will develop in time into a racial characteristic. The women of ancient Lacedæmon, we are told, were specially instructed to "put on" as much muscle and as little clothing as possible. Each of these instructions, however, was given, so to speak, as a matter of business, in view of the warlike virtues which were required to be fostered by the race. But England is not Sparta, and the tallness and good physique of the girls in this country are features which are not wooed as the result of commands, say, from the Secretary of State for the War Department, but merely as the outcome of healthful exercise, indulged in for the sake of amusement. Thus lawn tennis and other games in this country are producing an effect upon our race which could scarcely have been anticipated.

THE Annual Ball in aid of the funds of the Italian Hospital, Bloomsbury, took place in the Holborn Town Hall, on the 18th ult., under the patronage of Count Tornielli, the Italian Ambassador, who is President of the hospital. The ball was largely attended by the friends of the charity, which, it is hoped, will benefit to the extent of over £100.

THE WORLD'S CONGRESS ABANDONED.

EXTRACT FROM "THE GALOP."

SOME time ago we conceived the idea of holding a Congress of Masters of Dancing from all the civilized nations of the world, and selected London, England, as neutral ground, where all could meet without friction in regard to national hatred or dislikes. The idea of non-co-operation by the teachers of England was never taken into consideration, as we fully believed that with true British hospitality, all the teachers of England would gladly welcome their colleagues from abroad; such, however, is not the case; a feeling of jealousy has shown itself in a surprisingly marked degree, and this is apparently due to the fact that the idea of this grand scheme originated in America. It is very unpleasant to dwell upon such a gross absurdity. It is likewise unnecessary to mention the numerous enterprises and invention of American origin that have blessed and benefitted mankind throughout the world; sufficient to say more than have originated throughout the entire world since America became a nation. We can only express our regrets in regard to the action, or rather non-action, of our English brethren. The agitation which we have given to this subject will undoubtedly be the means, in the near future, of causing the foundation of a British Association of Masters of Dancing. Our efforts will therefore be productive of some good, and that is a cheerful thought. After extensive correspondence we find Russia, Austria, Germany, Italy, and France in favour of, and ready for, a representation at a World's Congress, but the unfortunate selection of London as a place of meeting has clogged the wheels of progress at the present time. After duly weighing the matter and taking into consideration our personal business affairs and ill-health, we have concluded to drop out of sight in the further pushing of the scheme, and to leave to our English colleagues the supreme control of the future destiny of the Congress. We bid them Godspeed in the formation of a British Association, and the consequent realisation of their fondest hopes in regard to the Congress. We thus place the matter in their hands, believing that once they find themselves in full control of affairs they will take heroic action in the promulgation of the desired work. The idea of the Congress will not die; it must come at some time, for the world is moving in that direction. The needs of the art of dancing demand such action by the ablest and most progressive teachers of the world. The germ has been planted, and it is only a question of time when the tree comes forth and buds into fruitfulness. Let us hope that the enterprise and speed of our British colleagues may be quickened, that the glad day of fruition of our fondest hopes may bring a full realisation of the successful meeting and handling of the Congress, that the benefits of such may be bestowed upon the fraternity and the world at large. While we withdraw from leadership in this matter, we shall nevertheless gladly lend our aid to those who may hereafter struggle with the problem. We shall not, like Achilles, sulk within our tent, but at any and all times be ready to assist in the glorious work. To our brethren across the water we would say, "Go on, and that right quickly, and carry the work along to a glorious termination."

IN aid of the poor of Haggerston, a successful private subscription dance was held at Addison Hall, on the 5th ult., and a substantial sum was happily realised. About 180 persons were present, many very handsome and attractive toilettes amongst the fairer sex. Lieut. Dan Godfrey's band was in attendance.

TO AN "EXCELSIOR" CINDERELLA FAVOURITE.

Whilst such as thou bring to her cheerful shrine
Such nameless grace, and motion so divine,
Terpsichore can never die. When in the dance
Is felt the magic of thy silvern glance.

Why do our thoughts of others all decline
When that mysterious speech of eyes like thine
Is bent upon us, and our thoughts of thee
Are hallowed with the music's melody?

This is no praise of some imagined charms,
Which poets, dreaming, carry in their arms;
But graces which we see before our eyes,
And better charms that habitate the skies.

We know not what celestial beings are,
Or what fair creatures dwell in worlds afar;
But we are satisfied to live and see
In our own planet angels such as thee!

October 25th, 1891.

E. THOMPSON.

FAMOUS DANCERS.

MR. ISAAC.

AMONG the numerous members of our profession who have held appointments at Court in former times few enjoyed so great a popularity as Mr. Isaac, who had the honour, in the latter end of the 17th century, to teach and instruct the young Princess who afterwards became Queen Anne of England. Mr. Isaac gained the character, and afterwards supported for 40 years the reputation, of being the first dancing master in this country. He taught the most distinguished families with singular success, and was justly called "the gentleman dancing master." His qualifications were great, for he was generous and charitable to all, and had an agreeable easy address, a handsome mien, and graceful deportment, and always appeared without affectation. His admirable system of imparting instruction to his pupils gained him the esteem and admiration of all beholders. He held the post of Court Dancing Master, an office which, unfortunately for the profession, was discontinued on the death of his Majesty George III. Mr. Isaac was succeeded at Court, about the year 1700, by Monsieur l'Abbe, who came from France, a gentleman of high character and great eminence in the profession, who gave excellent instructions to those of the Royal Family, whom he had the honour to teach, and who, by their noble presence, easy deportment, and graceful carriage proclaimed the merit of their teacher.

MR. JOHN WEAVER.

Mr. J. Essex, in his work on the "Art of Dancing," published in 1744, says of this celebrated dancing master:—"Dancing in England has been very much advanced within these twenty years (1724-4), which has been chiefly owing to the masters now teaching, particularly Mr. Weaver, who gave us the 'Institutions for Dancing,' also 'History of Dancing,' with 'The Rise of the Pantomimes,' which are now so much in vogue. His 'Mars and Venus,' a dramatic entertainment, was the first of this kind produced on the British stage, or in the kingdom. It was well performed and highly applauded. He performed Vulcan himself, and showed the passions to great advantage, like a second Laborious, to whom Augustus Cæsar gave a ring of gold for his extraordinary action, a present not often given to any but those who had served their country in the wars. In his anatomical lectures upon dancing he has laid down rules for standing, walking, leaping, or springing, wherein he gives us the five positions and their uses. He also mentions the institutions for dancing, as, firstly, the 'half' coupe; secondly, the 'coupé'; thirdly, a march; fourthly, a 'bound'; and, fifthly, a 'contretemps' or composed hop. These he lays down as the first principles in all manner of steps in dancing. He was the first who translated Monsieur Feuillet, concerning the writing down of dances in character, into the English language."

AMONG the many pretty dances given at the Portman Rooms, Mr. Crompton's Grand Carnival Ball on the 2nd inst. will no doubt rank as the crowning event. "Iolanthe" was danced twice by the entire company, and vociferously enored each time; the grand Polonaise was also a great success. A crowd of costumes filled the beautiful rooms, and there were almost too many to make a special selection. Among the most striking characters was an imposing Britannia, accompanied by a lion, not a stuffed one, but a *real*, human being got up as a lion. There was a pretty Dorothy, Mrs. Peters as Sultana, all ablaze with diamonds, Miss Lotinga in blue velvet, as Duchess of Devonshire, her sister as Minnie Palmer, the Marquis de Leville as Cabinet Minister, Mrs. Burroughs as Pierrette, Miss Hunting in green velvet, a black domino danced with Mary Queen of Scots, reminding the company of her executioner. Mr. Clarkson was also present as Bonnie Prince Charlie. Mr. Lotinga wearing "pink," and a great many more ladies and gentlemen, whom it would be quite impossible to mention separately, or describe the costumes of all the Italians, Spaniards, romps, clowns, &c.

Cela va sans dire that Mr. Crompton with his usual assistant M.C.'s, Messrs. Knight, Wells, and Freshwater, looked admirably after the comfort and amusement of his patrons, and that the musical bill of fare, as well as the more substantial one referring to supper, satisfied the most exacting anticipations. Dancing was kept up till far into the small hours of the morning, and the company dispersed with the generally expressed feeling that they would like "to have it all over again."

CORRESPONDENCE.

THE WORLD'S CONGRESS.

TO THE EDITOR OF "DANCING."

SIR,—In response to the appeal through the columns of your journal for co-operation, it will give me pleasure to do all I can to second your efforts. I intend if possible to be present at the Congress, but cannot say at present with certainty, as I do not know what my arrangements may be at the time it is held, and I wish to learn more particulars before I decide. I think the greatest good it will do to the British profession will be to bring about their organization; if so, I think we shall have no cause to regret the "World's Congress" our support, whether it ends in a fiasco or not. Of course, my power to help you is very limited, but if I can be of any service to you don't be afraid to ask, and I will do what I can. I think, if the teachers in London would combine, they could do more good, as they could find opportunities of seeing each other and discussing the matter; they also possess more influence than a Provincial Professor. Although I have been teaching for more than fifteen years, I have scarcely made the acquaintance of a single professor, which does not say much for the bonds of fraternity, and is not as it should be, or as I would wish it. We are so much out of touch with each other that one cannot wonder at the apathy of which you complain. I shall be pleased to forward you a subscription of half-a-guinea for the object in view, and I think if one hundred others do the same or better, you will have the means to take action; and if that does not prove sufficient, I shall be pleased to drop another moiety into the hat should it be necessary to pass it round again, a proceeding probably very distasteful to you but none the less necessary, as you should not be asked to pay the piper, though obviously you will have to choose the tune. Wishing you every success in your endeavours,

I remain, Yours truly,

8, Stonegate, York.

ARTHUR COWPER.

TO THE EDITOR OF "DANCING."

DEAR SIR,—With regard to the proposed Congress of Dancing Masters, I think the best thing that can be done is for you to make an application in your paper inviting Professors of say ten years experience to send in their names, with their willingness of amalgamating and paying a subscription (which should be stipulated) and then a meeting could be arranged to take place in London to decide what else could be done, and how others could be accepted in the same association. No doubt there would be a lot of quack teachers anxious to join and pay their subscription, but I think the stipulation as to the number of years standing would easily exclude them. I beg to thank you for the copies of your journal I have received, and enclose P.O. for same. I think all teachers of dancing should likewise subscribe, considering how much the paper is needed. I look forward for my copy of "DANCING" each month, and devour its contents with great interest.—Most faithfully yours,

Bath, Feb. 25.

A. T. HAWKINS.

On February 22nd Mr. G. F. Hughes Fancy Dress Ball took place at the Grosvenor Hall. There were over 350 persons present, so that the dancers were more or less at close quarters. Mr. Hughes should take a larger hall next time. The music was excellent, the drums and fifes of the Coldstream Guards, and the pipers of the Scots Guards being also present. These two military bands marched round the room followed by all the costume dancers. Among the most remarkable fancy dresses were Mr. and Mrs. Hughes as Anthony and Cleopatra, the Misses Royce and Craik as Jack and Jill, Mr. Brunton as clown, Miss Block, accompanied by a naval officer, Mrs. Cottrell, two charming flower girls, the Misses Hughes and Taylor, Miss Collett as Monte Carlo, Miss Wightmann as a negress, Miss Higgins in Old English costume, Mr. Julian as a *chef*, Mr. McBain as the "White-eyed" Kaffir. Miss Cook as Pick Me Up, and her sister as Minnie Palmer, Miss Thompson as the Union Jack looked the character, and Mrs. L. L. Lewis as Summer wore a charming little dress. The supper was well provided for by Mr. Raven. At the close Mr. Hughes was called on to say a few words, which he did in an appropriate way. The toasts of the "visitors" and "press" were also proposed, and dancing was kept up well till the small hours. Mr. Hughes was here, there and everywhere, never forgetting the comfort of his patrons, and Mr. Carleton rendered valuable assistance.

THE COVENT GARDEN BALL.

THE fancy ball given on the night of Shrove Tuesday eclipsed all its predecessors this year in beauty, in fun, in quaintness, and in exhilaration. Dancing commenced about half-past eleven. At half-past one the floor was crowded, the fancy costumes and masques being very numerous. The coloured limelights from the gallery were again used to diversify the effect. Prizes were offered for the most eccentric and fanciful dresses. Pierrots, Mephistopheles, Black and Whites, and Generals were, as usual, very numerous. One gentleman was dressed half as a "red-coat," and half as a servant with squeaking baby in her arms. A label he wore indicated that he represented "A courting couple." Another gentleman was in black tights, with a huge mask of teeth on his face, representing "A necklace and a smile. Ab-original." A lady was covered with a pancake costume, her companion being a cook with a frying-pan, lemons, and sugar. "Table d'hôte" was the motto of a fair damsel who carried, stitched to her dress, knives, forks, spoons, salt, pepper, and rolls, together with a menu. One gentleman was covered with fireworks, and carried in his hand an immense rocket. There was also a "sandwich man," with immense slices of bread in front and behind him; a "put a penny in the slot" clown; two or three "Diamond" ladies; a couple of Hamlets with skulls; an Ivanhoe in regulation costume; and a well-known burlesque actress in a beautiful flower girl's dress. One of the first prizes was taken by Mr. Algernon Kennett, who represented a picnic; Miss Marie Lloyd was in black and white as a Pierrette; Miss Alice Lloyd represented violets; Miss Millward wore a black domino; Miss Young and Miss Wyndham represented "Fifty years ago"; Mr. Kitchen was a statue; and Messrs. Charles Lauri, Herbert Campbell, and Dan Leno appeared as members of a lifeboat crew, with Little Tich as Captain soliciting subscriptions for the Lifeboat Institution. All the above costumes were supplied by Mr. W. Clarkson, of Wellington Street. Dancing was kept up with spirit until morning had well advanced.

THE "Oxford Cinderella" took place at the Portland Rooms, on February 20th, which are admirably adapted for dances of this kind. The chief feature of this Cinderella was a charming "leap-year" waltz, so far unpublished, composed by Mr. L. Liddell, one of the *arrangeurs* of this lively entertainment, to whom much credit is due, not only for the composition of his piece, but also for the interest he evinces in his honorary duties. The musical bill of fare was promptly and well served by Mr. Austen's Quadrille Band.

On February 17th the "Grosvenor" Fancy Dress Ball took place at the Portman Rooms. It was very well attended, and though the whole suite of rooms was thrown open there seemed to be none too many of them. Among the prettiest costumes we noticed Miss Wheatley in rich Pompadour style, Mr. Liddell and Miss Matthewson as Roman Emperor and Empress, in light blue and pink, copied from two old china statuettes. Mr. Shepherd was dressed as a Naval Captain, Mr. Kitchen as an Admiral, while Mr. H. W. Cursons, a Lieutenant of the Middlesex Yeomanry, looked extremely well. There was an excellent "country yokel" with whip and dirty looking blouse, a very picturesque Spaniard, Pierott and Pierrette, and several pretty magpies. A special Grosvenor quadrille was arranged, and the shadow dances had also a most striking effect. Messrs. H. R. Johnson and C. Longworth were the M.C's.

ANSWERS TO CORRESPONDENTS.

ALICK WOOD—The position of the body and the manner of holding your partner should not be changed when reversing. If you change correctly from the forward step to the reverse, no intermediate steps of accommodation are necessary. The balance should be so perfect on the third beat of each bar, as to render changing a matter of comparatively easy accomplishment.

PIEROT II.—You will be able to obtain what you require from Clarkson's, 45, Wellington Street, Strand.

F. PRESTON.—You can procure the book of Strauss' Waltzes for the pianoforte, from Boosey and Co., Regent Street, but the separate pianoforte copies of the same are supplied by Ashdown and Parry, Hanover Square.

S.T.T. (Kensington).—The first two named are to our knowledge capable teachers, and can be recommended. The other is unknown to us, so we cannot advise you.

FLOKKIE.—High-heeled shoes are not only unsuited for dancing, but they are very injurious to health. Tender feet may be relieved by daily washing them in warm borax water.

E.V. (Plymouth).—No license is necessary to teach dancing, but a public dancing room, where an M.C. merely prompts the square dances, can scarcely be called an academy, and should therefore be licensed.

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Brodie's Hair Dye.

DONE ITS WORK CAPITAL.

DEAR SIR,—Please send me a 2s. 6d. bottle of Dark Brown Hair Dye. The bottle you sent before done its work capital. Please send per return, as I am out of it.

George Town, Tredegar, Mon.

Yours, &c.,
F. G. EVANS.

Brodie's Hair Dye.

THE BEST EVER I HAD.

SIR,—Kindly forward to Mrs. Armitage one bottle of Brown Imperial Hair Dye. Enclosed are 30 postage stamps, and you will greatly oblige by sending per return of post. It is a most beautiful hair dye; in fact, the best ever I had.

Walthall Street, Crewe, Cheshire.

Mrs. ARMITAGE.

Brodie's Hair Dye.

THE BEST IN THE WORLD.

SIR,—I have this day sent you money order, value of 6s. Please kindly send me a bottle of your very Dark Brown Hair Dye. I tell all my friends yours is the best in the world. Send me my bottle at once, for I want it quick.

Weisturn, Strasse, Strasbourg, Germany.

GEORGE PRINCE,

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THE BEST I HAVE EVER USED.

DEAR SIR,—I enclose P.O.O. for 41 5s. 6d. Please send four bottles, 21s. worth, Dark Brown Imperial Hair Dye, same as last. It is the best I have ever had.

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Yours truly,
C. W. GLOVER.

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DANCING.

A JOURNAL DEVOTED TO THE TERPSICHOEAN ART,
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Vol. I.—No. 11.

LONDON, APRIL, 1892.

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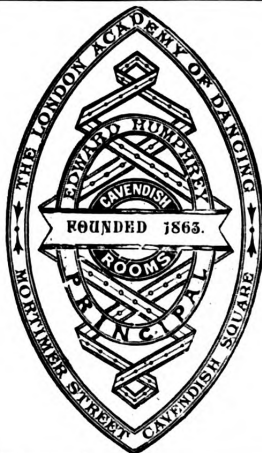
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NELIDA GAVOTTE, by Louis H. Meyer, 4s.

matter to assist worthy members in difficulty when struck down by sudden illness or other unexpected reverses.

We will conclude by once more inviting correspondents from all parts and with the most varied ideas on the subject to communicate with us, and we will endeavour to further the interests of such an institution to the best of our abilities.

A DECIDED novelty in dancing-shoes has lately been seen at one or two fancy dress balls. This is the "Nautch Girl" shoe, and it is made of coloured satin—pale green, pink, sky blue, cardinal, golden, brown, and other pretty shades. The instep strap is trimmed with golden sequins, and round the ankles is a narrow band, on which little bells pleasantly jingle. This shoe ought to be the very thing for skirt dancing.

A SOCIETY Journal says that one of the principal features of the present season will be the dancing, which is going to be conducted on an entirely new plan. It is said that the fashionable world are about to follow the advice of the Oriental potentate, and get their dancing done for them. The men are to recline comfortably in easy chairs, while their lady friends entertain them with skirt-dancing.

MUCH speculation has been indulged in lately as to what gave rise to the present taste for fancy dancing in fashionable circles. There can be no doubt that the idea was first suggested by the appearance five years ago of the Renaissance Dancers, a troupe of eight young ladies, who had been specially trained and organised to perform minuets, gavottes, and other fancy dances, at receptions garden parties, "at homes," etc. Their initial performance was given at the New Club, since which they have appeared each season at large numbers of the mansions of the nobility in town and country.

THE amateur dancing in the Guards' Burlesque, and the popular skirt-dancing at the Gaiety Theatre, have also contributed greatly to foster the desire amongst Society belles to achieve distinction in Terpsichorean skill. Several well-known ladies of title have been taking private lessons during the winter from Mr. R. M. Crompton, with the intention of astonishing their acquaintances during the forthcoming season. It is even rumoured that one dame of noble lineage has modelled her style on Miss Lottie Collins, and performs "Ta-ra-ra, Boom-de-ay" with an *élan* which would not discredit the artiste herself. The cursory glimpses of flying heels and swirling skirts, which are common enough in the theatre, have now acquired a new significance in the drawing-room. The temptation to seize such an opportunity of exhibiting a trim pair of ankles beneath the flourishes of an accordion skirt, is apparently not to be withstood.

It may interest our readers to know that they have in their midst one who has been associated with most of the great artists, viz., Mesdames Taglioni, Pröch Jubilee, Fanny Elsler, Cerito, and Cincille-Grahn, some of the most famous dancers at her Majesty's opera. During that time "Mons. Gilmer," who now resides in Birmingham, and to whom we refer, appeared in the following ballets: Esmeralda, Giselle, and Le Jugement de Paris. He also appeared at Drury Lane Theatre during Alfred Bunn's management in 1836, when the ballets La Jolie Fille de Ghent, les Naiâdes, the Revolt of the Harem, and La Péri, were produced. La Péri was the ballet in which Mlle. Carlotta Grisi, the sister of the eminent prima donna, created such a furore, and it was quite the standing joke of the time that "Grisi made Bunn rich." Mons. Gilmer in 1846 went on tour in the provinces with Mlle. Marie Taglioni and her company, amongst whom figured Pröch Jubilee, Sylvani, and others of note. Taglioni was receiving no less than £100 per night during this engagement (this being a record stipend for a premiere danseuse). Mons. Gilmer still possesses the manuscripts of the most important ballets, and treasures them for "auld lang syne." As an authority on dancing in all its

branches he holds a very high position, and is never so happy as when discussing the present and past styles. He says that he has "watched with great regret the gradual decadence of the 'pure and original' classical dancing for 'the flimsy posturings' in burlesque," and deploras the fact that there is not a classical school in England modelled on the same lines as at Milan, for the students of the true Terpsichorean art, now almost defunct in this country.

THE well-regulated Fancy Dress Balls, which are now an established institution in this country, afford a strong contrast to similar entertainments given in Paris 60 years ago, if the following description by a writer of the period may be taken as an example of the balls in vogue in 1836: "The masquerades at Musard's, in the Rue St. Honoré, present, twice a week, scenes which can be witnessed in no other country. In the centre of a spacious saloon is placed the orchestra, round which may be seen, dancing the gallop, 1,200 couples of every character and costume, all carried on, as it were, by the stream, men and women raving with delight, panting with fatigue, while the crash of the music is at times heightened by the beating of broken chairs and the reports of pistols. Such an orgie was never seen before. It is the celebration of the mysteries of a Pagan Deity, performed by satyrs and bacchantes. The receipts are immense."

THE Austrian Ambassador to the Italian Court gave a brilliant reception the other day at Rome. The programme included a "fairy mimic dance," the most amusing part of which was *Le marchand de poupées*, the dolls being personated by some of the prettiest girls to be found in the Eternal City, each one in her costume, enclosed in a box as dolls are generally displayed in shops. There were some dressed as London mashers, *fin-de-siècle de Paris*, and the *paino* of Rome—perfect caricatures, in scarlet marsine with eyeglass, silver-headed cane, dislocated knees, and dangling arms. The finishing scene represented a moonlight night. A benignant fairy enters (the Princess Radziwill), and with a touch of her fairy wand animates all the *marchandise*, who commence dancing their national dances in couples. The Marchesa Spaletti and the Count Collere, dressed as Romans, danced the saltarello; Don Giulio Pallavicini and Donna Bisi Potenziani a Spanish bolero; the Baron Moucheur and his partner a Japanese dance, consisting of numerous little hops and jumps with a great play of enormous fans placed behind the head. The performance was greeted with the most genuine applause, the spectators vociferously demanding an *encore*, which was given with the understanding that the dolls were to be well paid for their efforts, which sums of money were handed over to the Orphan Asylum.

Modern Society says that dowagers are exceedingly popular with the gilded youth of the Metropolis. They are the favourite partners at dances, where, as a rule, they waltz and flirt all night, with boys young enough to be their grandsons, and can fill their programmes twice over, when their daughters, who have the advantage, or disadvantage of youth, sit out desolately, and wonder why the young men do not ask them to dance, instead of devoting all their attentions to the old women. What can be the pleasure of dragging a sixteen-stone chaperon round the room? How can the poetry of motion attributed to the waltz be reconciled with such a partner? Where is the romance of embracing a figure like a cornsack, of whispering soft nothings into wrinkled ears, and listening to the fond confessions of a wheezy voice issuing through painted lips? And yet frequently it is found that young men positively refuse to be introduced to pretty young girls, and ask to be introduced instead to some elaborately made-up old woman, whom they take out, nothing loth for a romp round the room, winding up with a desperate flirtation afterward in a dark corner, or an interchange of confidences on risky subjects over champagne and mayonnaise in the supper room.

A lady writing to a contemporary says: "I see no danger in the waltz; in fact, I look upon it as a cure for many of the evils of our modern civilisation, so called. It's a safety valve, a counter-irritant. A young girl must have some way to get rid of her superfluous energy. She may not romp and play tomboy as in her school days, but she may waltz. Let her have her fill of it and there will be no room for worse things. A careful Belgravian mother said to one of her daughters in my hearing 'Dear child, are you going to begin this external swaying and revolving again this season? I should think you would be tired of it. It's the same old waltz, the same old rocking motion, which your father and I went through thirty years ago.' 'Oh, mamma,' said the young girl pettishly, 'pray don't discuss things that you don't understand. It is not the same at all. In fact, I may say that no one waltz, even when danced with the same partner, is exactly the same. It is always a new sensation. The music is not in the same key, and the waltz does not touch the same chords of one's soul. If I dance twenty waltzes in the evening, I have twenty different thrills of pleasure. With one partner, it is a soft, insidious measure; with the next a long and languorous movement; with the third more of a hop, that gently jars the brain into a delicious, dreamy forgetfulness; while a fourth cavalier, with heroic tread, bears you away with strong and vigorous rhythm into still another world. The lights of this go out, you lose consciousness, but you feel no dread as you lie within those herculean arms, like a child rocked to sleep in its father's embrace. Your feet are no longer on the earth. It's a celestial rotation out into space, and when you alight on earth again you feel like a tired bird stooping from a long flight. Oh, mamma, mamma, the waltz must have been born in heaven, for it is divine.'"

DANCING IN BURMA.

BY A PUPIL OF MR. R. M. CROMPTON.

RANGOON, BURMA, 4th March, 1892.

"What?" said my chum, looking over my shoulder, "do you think of *dancing* in this blazing brightness, when 'tis 100 degrees in the shade; when that scamp of a mahomedan Khitmutgar 'Abdul Kamaluddeen' comes sneaking around with a lime squash in a pukka glass; when that humbug of a punkah-wallah makes perpetual salaams in trying to cool the air in your immediate vicinity; when that gnat-like animal yclept 'mosquito' hovers around your hypersensitive ears, piping its tiny shrill tones? Do you think of *dancing* in Burma, while all these things are going on? Why, man, you must be —"

"Not at all!" I exclaimed, as I saw my friend winding himself up for a long dissertation on sunstroke. As King Theebaw said concerning the wrong man he had shot, "I begged to offer an explanation."

It was not I who was, or thought of dancing in Burma. Not a bit of it. For the last half-hour I had been indulging in a *dolce far niente* in one of those huge lounge-chairs with long leg-rests, such as one never tumbles over in London. And as, out of the depths of this lounge-chair, I had been gazing from between the broad leaves of a talipot-palm right across Fytche Square at the great gilded Burmese pagoda—the "Soolay Piah"—blazing like molten gold in the supreme glory of Sol's rays, there had come into my brain, like an inspired thunderbolt from Almighty Jove, the words *Dancing in Burma*; and I had written them down—only this, and nothing more. . . . Looking round I discovered my friend had gone. . . . Yes; I felt, as I had written it down, proud of that heading. It was so delightfully indefinite. I had heard of "dancing incognito" at a fancy dress ball, but "dancing in Burma" might be taken for anything. Yet no. Recent troubles had drawn so much attention to the habits and characteristic customs of the people of Burma that my remarks would perhaps be stale news to many an omnivorous student. Not being an omnivorous reader myself, I regarded all such as a *blasé* set. This comforted me, and I not only muttered "thank goodness, we are not all omnivorous," but I speedily mustered up the assurance to believe that quite a respectable crowd of Terpsichorean votaries at home would welcome a few notes, from

even my humble pen, anent "Dancing in Burma," if I did but jot them down, as I will now proceed to do:—

Like Sir Augustus Harris, the Burmese are intensely fond of masquerades and ballets. Their characteristic dance, the "paoy" may be said to resemble both those forms of diversion. Enforced to serve in a monastery during some period of his life, the Burman, not unnaturally, tries to get a foretaste of the bliss of *nirvana* by indulging in protracted laziness. But, laziness notwithstanding, the Burman is accredited with plenty of pluck. He is, in fact, the Irishmen of the East, and just as Patrick is fond of a jig, so is the Burman not adverse to a dance. As soon as the moon rises of a night over Rangoon, Mandalay and other towns, out come the big tom-toms, and, "as sure as eggs is eggs," somewhere or other in the neighbourhood a paoy is going forward. Before these paoy can be held, permission has to be obtained from the inspector-general of police. And, talking of paoy, one of the most impressive ever witnessed was that which was given in Rangoon in honour of the visit to Burma of his late Royal Highness the Duke of Clarence. On that occasion the prettiest daughters of some of the wealthiest Burmese residents took part. The Burmese girls have a distinctive beauty, besides wearing a most picturesque style of costume; and their graceful posturings, their silken garments, bedizened with sparkling rubies and diamonds; the uniform motions of their pretty hands, as, accompanied by the pattata and other native instruments and the myriad golden bells tinkling and jingling in golden umbrellas overhead, they moved on the rich carpets spread in the Sacred Court around the colossal Shoay Dagon Pagoda must have conveyed no trivial impression to the brain of the young prince, who, like the tender flowers decking those maidens' hair, was destined so soon to die.

As far as the gentler sex is concerned, dancing in Burma—as in all Oriental countries—is accomplished rather with the hands, arms, and body than with the feet. Still, it is scarcely to be expected that the manly, semi-nude, dark-skinned Burman, who delights in football-playing in the vertical rays of a tropical sun—because the scimmages "are so like fighting"—should be contented with mere posturing. He is not. At funerals and other festivals he will sometimes give vent to his feelings by indulging in the wildest and most hysterical kind of dance. One good feature in the character of the Burman is that he likes to give his friends the best burial possible, and so large-hearted is he in this respect that he will spend more than he can afford, and sometimes even reduce himself to beggary rather than that the rite should lack any of its pomp. On such occasions the Burmans—like the Irish—hold a wake, but the wake takes place after interment or cremation, and extends over many days. It is no carousal, the object of the Burmans who gather together being to assuage the grief of the chief mourners. Many harmless comestibles are partaken of, poetry is read, and perhaps dancing is had recourse to.

The most singular of all Burmese customs is perhaps the employment of dancing as a sovereign medicine. We know that faith will work wonders; and it is quite possible that the Natzò or devil dance does, in some cases, cure such an abjectly credulous subject as the Burman is in regard to things supernatural. A Burmese physician, when his nostrums fail to take effect, will gravely attribute the disorder to malice on the part of an evil spirit, and to exorcise the demon he will order that it shall dance. As the grievously sick patient is incapable of submitting to this ordeal, a professional dancing woman—called the wife of the Natzò—is engaged; and she dances to the sound of musical instruments, working herself into a frenzy until she becomes infuriated. The incoherent words she utters whilst in this state are interpreted by the physician as an answer from the Natzò himself, and if the patient recovers the physician is looked upon as a great wizard indeed. Should, however, the sufferer die in spite of the dance, then the physician acquits himself from blame by declaring that the power of the Natzò has been such that no mortal could overcome.

In Burma, and especially in Rangoon, there is an extraordinary conglomeration of races and peoples. In addition to the British, Germans, French, Danes, Dutch, &c., there are the Eurasians, Chinese, Jews, Parsees, Mohammedans, Hindus, Armenians, Tamils, Siamese, and Telugas. Wherever the European settles he, of course, must have his dancing parties, and each of the eastern races that are here represented have their particular forms of amusement as well. So that it requires no stretch of imagination to believe that there may be practised, even in this town some peculiar forms of dancing with which we Westerners are at present unacquainted.

FUTURE ARRANGEMENTS.

- MONDAY, May 2nd.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
- TUESDAY, May 3rd.
Mr. E. Humphrey's Great Ball, Cavendish Rooms, 9 p.m.
- WEDNESDAY, May 4th.
The Kilkenny Race Ball, Court House, Kilkenny.
- FRIDAY, May 6th.
Final Kensington Cinderella, Kensington Town Hall, 7 p.m.
- SATURDAY, May 7th.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
- MONDAY, May 9th.
The Excelsior Carnival Costume Ball, Portman Rooms, 9 p.m.
Mr. G. F. Hughes' Great Fancy Costume Ball, Grosvenor Hall, Buckingham Palace Road.
- Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
- TUESDAY, May 10th.
The Hon. Mrs. Alfred Ker's Dance, 12, Grosvenor Place.
- SATURDAY, May 14th.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
- MONDAY, May 16th.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
- SATURDAY, May 21st.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
- MONDAY, May 23rd.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
- SATURDAY, May 28th.
Mr. H. R. Johnson's Cinderella, Holborn Town Hall, 8 p.m.
- MONDAY, May 30th.
Mr. H. R. Johnson's Annual Summer Costume Dance, Holborn Town Hall.

FASHIONABLE NOTES.

A NUMBER of lady members of the Brixton Liberal Association, as a relief from the arduous and most useful work carried on by them during the County Council election, arranged a "Leap Year Ball" at Effra Hall, Saltoun Road, on April 29th, similar entertainments in other London districts having proved very attractive and successful. All arrangements for the dance were in the hands of a committee of ladies, some of whom acted as M.C.'s. A long and influential list of patrons insured from the outset the absolute success of the undertaking.

A GRAND ball was given by Mr. and Mrs. Peter Tocher at the Whitehall Rooms, Hotel Métropole, on March 30th, at which the Lord Mayor, Lady Mayoress, and most of the sheriffs and aldermen of the City of London were present. An entertainment (consisting of songs by professional artistes, humorous sketches and two magical stances) was provided for the non dancers. Mr. Dan Godfrey's band was in attendance, and dancing, which commenced at 9.45, was continued by the majority of the guests to an advanced hour.

A MOST successful "At Home" was given recently by Miss Elizabeth Garratt, the well-known accomplished teacher of dancing, who holds classes in the Queen's Gate Hall, Kensington. A large and fashionable company attended to witness some excellent fancy dancing performed by the pupils, and particularly the attractive skirt dancing executed with much skill and grace by Miss Garratt and her cousin Miss Mercer. These clever ladies performed a gavotte "La Cigale," a *cachucha*, a *danse gracieuse*, a *valse caprice*, and a *Danse à la Watteau*, which were highly appreciated, and evoked the heartiest applause. The event has been deemed sufficiently important to secure illustrated articles in the *Daily Graphic*, *Pall Mall Budget* and *Pall Mall Gazette*, and Miss Garratt is to be congratulated not only on the great advances she has made in her profession, but also on having obtained such a well-deserved recognition of her talents by the press.

PROVINCIAL NEWS.

[FROM OUR OWN CORRESPONDENTS.]
ABERDEEN.

AN exhibition of dancing, musical drill, pianoforte playing, and singing, was given in the large gymnasium of King Street Public School on the 7th ult., by the pupils attending that institution. All the available accommodation of the spacious hall was required to meet the demand for seats made by the company, which consisted principally of the parents and friends of the performers and scholars. The entertainment opened with a programme of vocal and instrumental music, after which followed the dancing of Mr. Cosmo Mitchell's pupils. The junior class went through a quadrille, a polka, and the lancers, while the senior class appeared in a German schottische, waltz cotillon, the new dance "Iolanthe," a gavotte, and the lancers. The frequent and warm applause accorded the young people bore proof to the highly satisfactory appearance made by them. A team of girls, many of whom wore the medals given by the National Physical Training Association, went through an exhibition of Indian club exercises and marching drill, under the command of Mr. McLean.

In the ballroom of the Music Hall Buildings, on the 22nd ult., another exhibition of dancing was given by Mr. A. Cosmo Mitchell's pupils before a good attendance of their friends. A large number of pupils went in a most graceful manner through a lengthy list of dances. The programme included the new society dance, "Iolanthe," which was executed with infinite grace and perfect accuracy by all who took part in it. The whole of the pupils acquitted themselves most creditably, and their exhibition showed to the full the high capabilities of Mr. Cosmo Mitchell and his assistants as dancing masters. Miss Breck supplied the music.

BATH.

THE Easter fancy dress ball took place at the Assembly Rooms on Easter Monday. A variety of causes tended to bring the attendance this year below the average, but those who were present were unanimous in voting the function a most enjoyable one, the company numbering about 350; according to the number present, the percentage of fancy dresses was rather greater than usual, and in excellent taste. When the ball was at its height a polonaise dance was introduced, and proved an attractive feature of the evening.

On the 21st a very enjoyable dance was given at the Assembly Rooms by Mr. De Gex. The guests numbered 150, and the rooms were prettily decorated for the occasion.

A pleasant *réunion* also took place at the Assembly Rooms, on the occasion of the annual ball given by the members of the Bath and County Club. The band of the Royal Artillery from Woolwich occupied the orchestra, and played an excellent selection of dance music.

DERBY.

A SOCIAL dance, promoted by the committee of the Liberal Club, took place in the reading-room—carefully prepared for the occasion—on the 21st ult., and a most enjoyable evening was spent in the "light fantastic" by about 40 ladies and gentlemen. Mr. H. Holmes was an able and obliging M.C., and fulfilled the duties with credit. There are many entertainments given during the year at the club, but none so heartily welcomed and so heartily enjoyed by the "youth and flower of the age" than a good dance, and the committee—with Mr. T. Morgan as its energetic and efficient secretary—are to be congratulated on the success of their catering in this direction.

DUMFRIES.

ON the 7th ult. the annual Dumfriesshire Hunt Ball was held at Lockerbie for the first time, and, as usual, was attended with pronounced success. Many charming dresses were present, and the scene was enlivened by the "pink" coats worn by the representatives of the surrounding hunt. A capital programme was selected and performed by Herr Iff, from Glasgow; flowers and palms were supplied by Sir Robert Jardine, of Castle Milk, and, in short, a most enjoyable entertainment was provided, the arrangements and details of which were all that could be desired.

GLASGOW.

MR. WEBSTER'S dancing classes were brought to a close for the season by a grand ball in St. Andrew's Hall, which was crowded on the occasion by a fashionable audience, who seemed greatly entertained and delighted with the graceful performances of the much be-bouqueted young dancers.

The pupils and friends of Mr. S. C. Foster, the popular dancing master, met in the City Halls on March 31st, and spent a happy evening together, the halls being crowded. The various evolutions and dances were executed with a grace and precision which reflected the greatest credit on both pupils and teacher. Conspicuous were the Spanish castanette dance, minuet gavotte, Irish jig, hornpipe, a beautiful *pas-de-trois*, reel of Tulloch, &c., several of which had to be repeated, so great was the enthusiasm of the audience. The music was of the newest and most appropriate kind supplied by such clever musicians as Mr. D. Bruce, Mr. Laidlaw, Mr. Wilson, &c.

Mr. W. F. Gillies' Juvenile Closing Assembly took place in the Govanhill and Crosshill Burgh Hall. The side areas, balcony, and platform were lined off for spectators, and every part was crowded. No fewer than 12 solo dances were gone through with perfection. One of the most pleasing items was the appearance of Miss Jeanie Graham in a Court dance entitled "M. dame Parasote's Hornpipe." The "Ladies' Hornpipe," by Misses Lizzie Graham and Kate Henderson, was also very graceful. The solo dances (some of them very difficult for young ladies) were cleverly and correctly gone through. Master Gillies, who possesses a host of medals for champion solo dancing, gave an interesting exhibition of his skill.

On the 19th ult., the garrison ball made a brilliant end to the gaieties of the season. A military ball is always delightful both for belles and wall-flowers. Hitherto these balls have been held in the barracks at the cost of infinite time and trouble, and at so much inconvenience to their guests, that Colonel Browne and the officers of the Royal Scotch Fusiliers issued their invitations this year to the St. Andrew's Hall, the ball taking place in the upper suite of rooms, which had been appropriately decorated for the occasion. A long corridor led from the ball-room door to the supper room, and the vista was appropriately closed at the end of this room with a high mound of moss and flowers flanked by palms, and set off by groups of flags, with a shining device of swords arranged above. The corridor had been transformed into a mimic field of battle, where the only weapons were soft words and brilliant glances. On either side rose white tents banded by the regimental red and green, and sentry-boxes overgrown with moss stood among banks of palm, with a soldier mounting guard before a stand of bayonets. Tents and sentry-boxes had cosily fitted interiors, and flirtation flourished, the couples lucky enough to gain admission keeping themselves hidden there all the evening, so that there was no pass-word by which others might enter. In the ball-room mirrors rose from mossy beds, where primroses seemed to spring *as natured*, or shone behind delicate screens of rare blooms of heliotrope-tinted orchids. A bright bit of colour was arrayed round the ball-room mirror, where sentinels mounted guard over the regimental colours, grouped round fantastic devices of draped flag and bayonet. The music was magnificently rendered by the regimental band.

There was a great gathering of the clans in the Grand Hall of the Waterloo Rooms on the 12th ult., when gold and silver medals were given for contests in piping, dancing, and violin playing. Mr. Duncan White presided. There were a large number of entries for the different competitions, and the following were the results in the dancing contests. Highland fling (amateurs)—1, Malcolm Cameron, Portree; 2, Gilbert D. Gillies, Glasgow; 3, J. M'Pherson, Arisaig. Gillie Callum or sword dance (amateurs)—1, Malcolm Cameron; 2, Gilbert D. Gillies; 3, E. J. M'Pherson. Highland Fling (open to all)—1, John M'Neill, Edinburgh; 2, Kenneth M'Donald; 3, John M'Call. Gillie Callum (open to all)—1, John M'Neill; 2, John M'Call; 3, Kenneth M'Donald. Strathspeys and Reel of Tulloch—1, John M'Neill; 2, John M'Call; 3, Kenneth M'Donald. Sailors' Hornpipe (open to all)—1, John M'Neill; 2, George M'Neill. Judges—Messrs. Millar Thomson, and A. S. Mathieson.

HAMILTON.

THE annual ball of A and B Companies, 2nd V.B. Scottish Rifles, was held in the County Hall, and was a great success. The arrangements were carried out by a committee, of which Captain Gillon was chairman, and Sergeants W. J. Haley and J. Reade were joint secretaries. The music was supplied in an efficient manner by Mr. Muir's band from Motherwell, Sergeant Reade and Private W. Smith acting as M.C.s Mr. W. Bennett, upholsterer, Cadzow Bridge, carried out the decorations with much taste, and Mr. Sim, Palace Gardens, supplied some rich foliage and other plants. Mr. Cameron, Douglas and Clydesdale Hotel, purveyed in a style that gave the greatest satisfaction to all present. A very large and fashionable company accepted invitations to the ball.

LIVERPOOL.

THE Jewish Charity Ball, held on March 9th at the Liverpool Assembly Rooms, proved very successful.

The accounts are to hand of the Catholic Charity Ball, held in the Town Hall on February 29th, which show a balance of £90, against £141 from last year's ball. Possibly the invitations to the Mayor's at home, which took place the next day, had something to do with the falling off.

One of this season's most lively dances was given on the 10th ult. in the Liverpool Assembly Rooms by the artistes connected with the successful representation of "Little Red Riding Hood," Prince of Wales' Theatre. The arrangements were simply complete, the special items being the excellent supper and the decorations.

MANCHESTER.

THE popular hon. secretary of the Old Trafford Cinderella, Mr. John H. Wainwright, has been presented with an address, an oxidized silver shield and inkstands, value £30, by the members.

The fancy dress ball in connection with the Moseley assemblies, which was held in the Chorlton Town Hall on the 25th ult., was a great success. There was an excellent display of taste and ingenuity in most of the characters impersonated, among which may be mentioned a Chef, a Lord Chamberlain, Canadians, Charles and Joseph Surface, Red Riding Hood, &c. But perhaps the most original was "The Wood Nymph," in a dress composed entirely of ivy leaves. "Iolanthe" and the mis-called "Pas de Quatre" were danced, in addition to the usual programme. Mr. Warhurst's Band was in attendance, and Mr. G. Rogers, secretary, ably officiated as M.C.

On the same evening an enjoyable dance was given by the members of the Moss Side School Club at these rooms, under the direction of the hon. secretary, Mr. T. A. Webster.

NORTHAMPTON.

MRS. HARDY'S closing dance of the season took place at her own rooms on April 5th, and was most thoroughly enjoyed by all present. On no occasion has Mrs. Hardy's class been brought to so successful a termination as on this auspicious event. Dancing commenced at 8 o'clock and was kept up with spirit for several hours. One of the principal features in the programme was "Iolanthe," the prettiest dance introduced into the ballroom for many years. It was first charmingly danced through all its ten changes by Mrs. Hardy and Mr. Bailey, and afterwards by all the pupils, many of them particularly distinguishing themselves in this graceful dance, which did credit to the indefatigable teacher who spares herself no trouble in imparting a thorough knowledge of the terpsichorean art to all, and who is a great acquisition to a provincial town and worthy of the highest patronage. The programme consisted of 21 dances, with all the latest improvements.

WHITEHAVEN.

MR. OLIVER J. COWPER, of Workington, closed his classes in this town for the season, by giving a very successful ball in the Baths Assembly Rooms, when there was a large attendance of his pupils and friends. During the evening some of the junior pupils danced the "Highland Fling," a "skipping-rope Dance," and a very pretty "Cigarette Dance," which were heartily applauded, and many complimentary remarks were passed on Mr. Cowper's abilities as a dancing master. The music was all that could be desired, and dancing was kept up with spirit until three o'clock next morning.

WORKINGTON.

ON Wednesday, March 16th, a fashionable ball was held in the Assembly Rooms, Portland Square, promoted by Mrs. Rich and Mrs. Unwin, the object being charity. The ballroom was tastefully decorated by Messrs. Gurd Brothers, and Messrs. Rich, Unwin, Gray, and Winegar were courteous stewards. The dresses of the ladies were more than usually elegant, and dancing was kept up until the small morning hours, to the strains of Oliver Cowper's string band.

The Workington branch of the National Union of Teachers gave an invitation dance on Friday 11th ult., at which there were about 50 couples present. Songs were sung during the evening by Miss Ellison and Mr. Morris. The public hall was engaged for the occasion, and Oliver Cowper's band supplied the music.

It was decided to mark the beginning of the "New Women's Liberal Association" for Workington by holding a tea and dance. These events took place on Thursday, March 24th, in the Queen's Opera House, and the vast crowd that attended taxed the resources of the ladies in charge to the utmost. Dancing commenced about 9.30 p.m., but the room was so densely crowded that dancing was difficult to accomplish. This is believed to be the largest gathering of the kind ever held in this town, and must have been a surprise to the committee of management. As only four instrumentalists were engaged, the robust and hearty dancing of this immense crowd almost drowned the music. Messrs. Taylor and Gray were the M.C.s.

YORK.

THE Lord Mayor and Lady Mayoress of York held an "At Home" on the 20th ult. at the Mansion House, a large and fashionable company assembling, and the function being distinguished by great splendour. Over 450 guests accepted the invitation of his lordship and her ladyship, and many of the leading county families, as

well as the *élite* of the city, were represented. The handsome apartments of the Mansion House, as also the hall and staircase, were elegantly embellished with plants and flowers, and all the arrangements for the entertainment of the company were on the most lavish scale. The guests were received in the dining-room, the state-room being entirely appropriated to dancing. The illumination was perfect, and the scene presented was a brilliant and animated one. The musicians' gallery in the state-room was occupied by Mr. O. Toes' band, which played a choice selection of dance music. The enjoyment of the guests was further enhanced by music discoursed in the dining-room. The Lord Mayor and Lady Mayoress also entertained a large party of guests at another "At Home" held on the Wednesday evening following.

CONTINENTAL NEWS.

ON March 21st a very spirited and enjoyable Mid-Lent Dance took place in the delightful ballroom of the Auberge de Provence, Malta. Many very lovely gowns were worn, and the scene was brightened by the handsome and picturesque dress of the officers of the Cameron Highlanders. A well selected programme was performed by the band of the Welsh regiment.

A DELIGHTFUL dance was given (March 30th) by Commander Symonds, R.N., and the officers of H.M.S. *Hibernia*, on board their ships at Valetta Harbour. Great taste and skill was displayed in the decorations. A most spacious ballroom (picturesquely tapestried with flags of all nations) was obtained from an enclosure of the upper deck of the fine old ship, and the prop made a charming dais for the non-dancers. Many elegant toilettes were worn.

LORD AND LADY LECONFIELD entertained a large party at Petworth House for the West Sussex county ball, which took place on the 20th ult. in the Town Hall at Petworth.

THE COVENT GARDEN BALL.

Sir Augustus Harris gave his sixth and last fancy dress ball of the season at Covent Garden Theatre on the 20th ult. The ball was one of the most brilliant of the series, the costumes being remarkable for their number, beauty, and variety. Miss Harriett Vernon, in the character of Joan of Arc, and Miss Edith Hales, in a beautiful daffodil costume made by Mrs. S. May, attracted much attention, and took first prizes. Mr. Hales took the first prize for grotesque dress, appearing in a costume illustrative of "Duck and Green Peas," made by Fred. C. Labhart. As on previous occasions, prizes were offered for the prettiest and most ingenious dresses. These prizes, fifty in number, were displayed in an ornamental mass tastefully decorated with flowers, and artistically arranged in front of the centre of the orchestra gallery. The prizes were silver and plated goods of great beauty, and represented an aggregate value of £400 or £500. They were offered for gentleman's most original dress, lady's most original dress, gentleman's most grotesque dress, lady's most grotesque dress, lady's prettiest dress, and gentleman's most artistic dress. Competitors for prizes had to register their dresses before the commencement of the ball, and the awards were made and the prizes presented at about four a.m. The ball commenced at about a quarter before twelve, at which hour a large number of visitors had arrived. All the boxes were filled with spectators, and it was calculated that nearly 2,000 persons were present. In the event of a renewal of these gatherings next year, it is to be hoped that more originality in costume, and more diffusion of harmony in colour will be seen. It should be distinctly understood that a "property make-up" is not, in any sense, an original development of the sartorial art. A man covered with cakes of soap, sponges, towels, and brushes, and with a tin bath enveloping his body, may call himself "Cleanliness," but in fact, he is only a conglomeration of theatrical "props." A lady concealed in the (cork bark) trunk of a tree on which two stuffed doves are fastened may label herself "The Dawn of Love," but amongst dancers she would be voted a nuisance. Some line should be drawn between real and unreal dress. Otherwise on one of these occasions, the *Telegraph* says, we may find a posse of friends coming as a railway train with engine and carriages complete, and coal and steam in evidence.

THE latest *nouveauté du jour* last season in Parisian dancing circles was a revival of the "Passepiéd." This charming *danse ancienne* has been adapted to modern ideas, and as arranged for four ladies and four gentlemen, or eight ladies, can be easily accomplished by ordinary dancers. Mr. R. M. Crompton, who acquired the dance during his recent visit to Paris, is now prepared to give technical instruction to Professors in this, and a *dance Japonaise*, "Mikagowa," he obtained at the same time.

THE DECAY OF DANCING.

In the "Smoke-Room Small-Talk" of the *Weekly Scotsman*, there lately appeared an interesting paragraph on the "Decay of Dancing," in which the writer bewailed the decay of "the art of rhythmic motion," as evinced by the great success achieved by the introduction of the minuet and other graceful dancing into modern ball-rooms, as substitutes for what he styles "the inartistic waltz"; the severe cynical censures of a famous satirist did not blight in the bud, and time may not soon stale the "infinite variety" of the "see-saw movement." The chief article of diet in the modern dancing banquet is the waltz and polka, quadrilles and lancers being tolerated as mere *entrées* to be usually passed or sat out. It is really the æsthetic not the ethical question which calls for solution. Is waltzing an inartistic spectacle? Ladies in cool, soft-tinted attire, and gentlemen in black and white, revolving in each other's arms on their own axis round the gasalier—this may not be the best poetry of motion, but is it motion altogether without poetry? What will dancing men and maidens say to the substitution of the minuet for the waltz. They may defend the waltz as a dance in harmony with the spirit of the age and 19th century pressure of existence. In the language of somewhat Irish paradox, they may say that the proposed change from the jostling whirl of the promiscuous waltz to the mild meandering of the select minuet is too revolutionary a movement. Most fair frequenters of balls would lament the reform, and make comparisons unfavourable to the minuet, which they would condemn as compelling the practice of a peacock-like, self-conscious, strut. They will call it stiff and unnatural, and sooner than consent to take their turn in making "exhibitions" of themselves, they will go to the wall, and there share the destiny of full many a flower born to blush unseen.

This subject has raised a considerable amount of discussion in the columns of the *Scotsman*, the whole of which we should be glad to re-print if space permitted. The following extract, however, will suffice to convey a general idea of the opinions expressed by the several correspondents who have engaged in the controversy.

"Gavotte" thinks this is a subject of great interest, and that it is high time something was done to improve the present dancing system. The waltz will never, he expects be entirely abolished; but he thinks we have had too much of it, and that a change in the dancing menu cannot take place too soon. To his mind the minuet, gavotte, and even the quadrille outstrip the waltz in every respect, perhaps, but one, and that is hard labour. Waltzing may be all very good in its way, but from a dancer's and especially a spectator's point of view, nothing can be statelier, more elegant, dignified, or graceful than a minuet or a gavotte well gone through. The difficulty is to get these dances performed satisfactorily, and that can only be attained by teaching them in our schools, and the sooner the better. The reason why the waltz is such a popular dance is obvious—it is simply a mechanical movement, and the memory requires no exercise, as is the case in the other dances referred to.

Another correspondent says: "There can be no doubt that a great change has come over the dancing world during the past fifteen or twenty years, and I think it open to question whether the change has been for the better. A dancing party or a ball nowadays just means little else than a number of ladies and gentlemen trying to show how many waltzes they can get through in a given time, leaving the matter of comfort or taste entirely out of consideration. I have never seen a minuet danced except upon the stage, but it appeared to me to be an extremely graceful dance, and not nearly so exhausting as the round dances we dance at the present time. I will remember, too, the "figure" dances that were once so fashionable, such as "Petronella," "Roger de Coverley," "Triumph," &c. How pretty it was to look at the gliding figures of the ladies and gentlemen as they walked or danced gracefully through the different movements, especially if the occasion was a military ball, where the various uniforms lent a picturesqueness to the scene not easily forgotten. There were fewer red faces, too, in these days from overheating; the ball-room or dancing-room did not become so soon polluted by overheated air arising from so many people dancing as they do now—as if their very lives depended upon how often they can whirl round the room in the course of the evening. I quite believe that the fair sex would object to a change taking place, as the minuet and the other "figure" dances I have been alluding to do not lend themselves to show any but the handsomest to advantage, while any girl that can dance a waltz will do in a pinch. No girl would care to walk through a minuet alongside her handsome sister if her own figure was—well, never mind—there are some that hardly pass muster anywhere. Then too, the old-fashioned dances do not lend themselves to the carrying on of such interesting and elevating conversation as is often indulged in by waltzers. For example, a few weeks ago I was waltzing at an evening party with a young lady who appeared an extremely enthusiastic waltzer. After various ineffectual attempts to say something of interest to her I ventured to refer to the music we were waltzing to. I fancied I had heard the tune before somewhere during the past year, and I remarked this to my partner, when she softly murmured in my too willing ear, "Dear Old Bogie Man Waltz." That was all our conversation, but as we retired to the supper room shortly afterwards, I found that whatever her conversational powers were my partner could do full justice to the eatables and drinkables so plentifully supplied. Now, I mention this to show that had we been dancing a minuet for example, we should have missed all this delightful and edifying conversation. We might have told it to each other in some quiet corner, but it would have been tame, so to speak. Fancy a stately lady turning round to, say, a handsome military partner and

saying, "Dear Old Bogie Man Minuet," or "Maggie Murphy's Home," contre dance. No, no; it won't do. Waltzes have their intellectual uses after all. This is a fast age, however, and even the good old-fashioned polka has to be danced at break-neck speed, or else turned into a waltz. Indeed, I have seen couples waltzing to polka music all through, I suppose to show their contempt for its slowness.

We scarcely think our lady readers will agree with the gentleman who has had the courage to put his name to the following:

"I have observed throughout this discussion that correspondents attribute the decay of dancing more to the dances themselves than to the dancers, and never for a moment seem to dream of the lion's share the "dancing girls" themselves have had, by their extravagance, in bringing the art gradually into the growing unpopularity of the present day. I cannot at all see how anybody need be a bit surprised at the scarcity of "dancing men" ("dancing girls" are a glut in the market), and at the fact of the modern young man shunning the ball-room, if "pocket" alone is taken into account. Why, the great outlays requiring at all times to be made in the "running" of a nineteenth century girl to any of these assemblies are so alarming as positively to make, in their contemplation, one's very hair almost stand on end. Sensational superfluities, too, with rapid dispatches of the good things of this life, seem to be very much on the boom with the fair and gaily-attired trippers of the night. I hold that the decay of dancing is solely caused through the fright given to the young men by the ladies of the period, with their senseless forms of extravagance. They seem, at all times and places, to have not even the slightest idea of the value of money, and the difficulty of obtaining it nowadays, when competition has cut things almost to a hair. There is no getting over the fact that dancing is rapidly going out of fashion, and that the young men are seeking daily for pleasures in "fresh fields and pastures new." The introduction of new dances or improvements, so called, will, I fear, be of no avail, unless the ladies themselves "take a thocht and mend," and sail a good deal closer to the wind in matters of expenditure than they have been doing for some considerable time back.

STANFIELD WILLIAMS.

One who has "closely watched, studied, and noted the present position of the art as compared with the past" declares that "although many new dances have been recently introduced which are said to admit of more artistic rendering, and perhaps do so in a more or less degree, the waltz as yet shows no signs of dying, much less of dying hard." That the waltz is inartistic in any sense he denies. That it is danced inartistically, not to say clumsily, even by regular dancers, must be admitted. The figure and curve described by a fairly-matched perfect waltzing couple are of great beauty and most attractive to a critical observer. Moreover, the motion is a natural one and non-fatiguing. What dancer who now dances his twenty-five dances in the course of an evening and then walks home after escorting his lady could so do if he danced minuets, which are, besides, void entirely of the exhilaration produced by the waltz? Can a dance which is natural in motion and graceful in appearance be deemed inartistic? No one who is within the inner circle of the dancing world can truly say that dancing is decaying. There are many gentlemen and ladies who are acquainted with and dance the mazurka, cotillon, varsoviana, gavotte, &c., which are never mentioned in some ball programmes; these, in nine cases out of ten, being produced by some non-dancer, and in the tenth by some hankerer after fashion. The inevitable result follows, that where the spice of variety is not, dancing languishes and the London hostess finds greater difficulty each year in securing dancing men. But London is not all Britain.

FAMOUS DANCERS.

HERR RICHARD FRICKE,

Chief of the ballet at Dessau, celebrated on January 18th, 1892, the 50th anniversary of his official position as "Master of the Ballet," to use the German title, having begun his career at Dantzic, under Frederick Genée, in 1824. Richard Alexander Fricke was born at Leipzig on March 10th, 1818; in 1824 he was placed in the dancing school of Hofrath Küstner, his teachers being Wenzel and Weidner. In 1832 Fricke started already on his first tour through Germany as youthful solo dancer. Two years later he found a permanent engagement at Coburg, but in 1846 he left it again to travel with a renowned Hungarian company through Austria, Italy, and the principal towns of Germany. At Berlin he accepted a permanent position at one of the large theatres, and went afterwards to Cologne, till, in 1859, the Duke of Anhalt offered him for life the position as director of the ballet at Dessau. From here Herr Fricke's fame soon spread all over Central Europe, particularly when Richard Wagner entrusted him with the choreographic and scenic arrangements at Bayreuth. In 1875-76, as well as in 1882-83, he achieved an unprecedented success with his part in the unique series of operas. In 1877 Fricke went to Turin, at Richard Wagner's special request, to introduce Lohengrin worthily to the Italian public. During his tenure of office at Dessau Herr Fricke has found time to visit a great many towns professionally, to study under St. Leon and Th. Martin, and though he has lived through a curriculum vitæ like few, and his beard has changed from dark to silver, he is still young—working, dancing, and laughing, that people feel almost inclined to ask, "Is the jovial old fellow not poking fun at us in making us believe that this is his jubilee year?"—*Der Tanzelehrer*.

CLODOCHE.

"Clodoche?" the reader may ask, "who on earth was he?" Alas—such is fame; and but for the annual Bals de l'Opéra, which have brought him to the front for a moment, he would still be living in solitude and oblivion. And yet there was a time when his name was in everybody's mouth, and *Tout Paris* rushed to the theatre to see him. His real name was Clodomir Ricart, and he came from very humble parents. For years he kept the Parisians splitting with laughter. He then went into the provinces, and subsequently abroad, but age gradually crept on him, and finally he retired from the boards and settled down on the banks of the Marne, at the foot of the charming heights of Chennevières, and within a stone's throw of Champigny, rendered celebrated by the gallant but unsuccessful attempt of the besieged army to break through the lines of the invader. Here he has built for himself a kind of medieval tavern bearing the simple but touching sign of "Au Vieux Clodoche." Relics of his bygone glory, in the shape of photographs and paintings of himself in full costume and other tokens of sympathy and admiration, adorn the walls of the quaint structure, where the popular dancer of yore is now to be found dispensing beer and wine to his customers. He is still as gay as ever, and loves to talk of old times, but his long legs and arms have lost their nimbleness, although he will occasionally go through one of his irresistibly comic dances to show you that he is not quite "used up," and could arouse the world again if he liked. The only thing he regrets is his hearing, for he has become very deaf. Fortune, too, has not favoured him as a landlord, his customers being few and far between, but his animal spirits are inexhaustible, and he looks forward to better days.

"So you wish to learn something about my life," he said, in answer to an interviewer, as they sat down to a bottle of good Bordeaux. "Alas! it has been crowded with so many events, that I am at a loss to know where to begin. However, I will do my best to please you. I commenced dancing in 1859, when I was twenty-two years old. I frequented the casino in the Rue Cadet, the Château-des-Fleurs, the casino at Asnières, and the Bals de Opéra; but the casinos have since disappeared. I was particularly fond of the Opera balls. In those days we had twelve or thirteen every winter, and, as they were patronised by distinguished people, I did all I could to dance my quadrilles in an original manner. At that period Rigolboche, Henriette Zouzon, Alice la Provençale, the beautiful Rachel, and Rosalba, were the heroines of the hour, and attracted everybody by their choreographical talents. They soon recognised my superior skill, and from that moment we danced together. To-day it is the custom of the administration to pay a certain number of dancers to throw some life into the balls, but formerly this was not the case. Never during the years that I danced at them did I receive a penny; in fact, I did not want it, my work as a wood-carver being quite sufficient for me to live on. But if I earned nothing it was not the same with the lady dancers just mentioned. Opera *habitués*, like Prince Murat, the Duc de Gramont, and Prince Demidoff, gave them as much as fifteen to twenty napoleons to see them perform."

After three years spent in this style, he resolved to strike out into a new path. He composed a quadrille which he christened "Les Clodoches," and which soon became famous. "I decided," he said, "not to have any women in it, and engaged three of my comrades to help me; these I called Flageolet, the Comet, and the Norman. The two latter disguised themselves as ladies, and Flageolet and myself acted as their partners. At every ball we appeared in new costumes. This was no easy matter, and all the week was employed in inventing the most extravagant and original dresses. The public looked forward to our appearance with eager curiosity, and we had the greatest difficulty to keep the nature of our costumes secret. My three companions are now *rentiers*; one lives at Havre, another at La Varonne, not far from here, and the third in Paris. I alone was obliged to go on working, for during the Commune I lost all I possessed."

"I was on excellent terms with *tous ces messieurs* of the Tuileries, and generally supped with them after the ball. In fact, they spoke so much about me that the Emperor himself expressed a desire to see me. The next day I was conducted to the Palace and introduced to His Imperial Majesty. He was surrounded by ladies, and had ordered refreshment, which he offered me as we were speaking together. The ladies wanted me to give them a sample of my dancing, but I modestly declined. On another occasion I was dancing, when somebody came and told me the Emperor was in one of the side boxes. Needless to say I did my best. Before leaving His Majesty sent for me and

handed me an envelope, which, on opening, I found to contain four hundred francs in bank-notes. *Ces messieurs* were not content with amusing themselves at the Opera; the *fête* was kept up several days at other public balls. Once we passed four days without going to bed. We were taken everywhere in their carriages and feasted like lords. I forget to say that *ces messieurs* were all disguised in the most fantastic garments. Ah! they were jovial times under the Second Empire. People did amuse themselves then, but to-day—well, perhaps it is useless to grumble at my time of life."

He knew Chicard, another and even more renowned ball-room dancer, but only in his latter days. His style was different from that of Clodoche; the one was comparatively eloquent, the other decidedly uproarious. It was Clodoche who introduced the *chahut* on the stage. He said: "When the theatrical managers saw the success we had at the Opera balls, they engaged the four of us to dance quadrilles in the piece they brought out. It was thus that we appeared in some of Offenbach's comic operas at the time when M^{me}. Schneider was the pet of the town. Having danced in several houses in Paris, we were engaged in London, where we met with the same success as on the Boulevards. We next went to Belgium, Holland, and Italy, and were received everywhere with rapturous applause. Our salary was 2,500fr. a month, and all expenses paid. Some years ago I appeared for a short time at the Jardin de Paris, where I created the 'incoherent' quadrille, in which we were dressed up as *gommeux*. This was my last performance. After an existence full of agitation I began to feel the want of repose, and withdrew to this humble retreat, where I shall in all probability end my days." In conclusion, he launched out indignantly against the style of public dancing now in vogue in certain quarters. He says the *chahut*, which was formerly only a comic dance, has degenerated into an orgie; there is no fun or amusement in it; it is simply obscene. Were he younger he would try to revive it in all its original glory, but it is too late. This decadence of the ball-room is unfortunately not the only thing he deplures. It appears he is not happy in his conjugal relations, and it is announced that he is bringing an action for divorce. Poor Clodoche! he merited a better fate.—*The Globe*.

A RAGGED BALL.

THE "Lumpen," or "Ragged" Ball, is a speciality of Vienna, and not to be seen anywhere else in the world. Take two thousand tramps and vagabonds of both sexes found on the Queen's high roads, or in the worst reputed quarters of the great towns, and place them in series of halls spacious enough to allow of the presence of some three thousand visitors of the better classes, and let this mixed multitude move about as at a promenade concert, chatter, joke, and dance to the merry strains of a dozen bands located in the various halls and rooms; do all this and you will then have a "ragged" ball on the Vienna model. The Vienna Lumpen Ball is an institution of eighteen years' standing. It was the invention of some benevolent gentleman desirous of raising funds for providing poor children with winter clothing. They called upon a number of artisans, seamstresses, laundresses, servant-girls, assistants, and apprentices of all trades to lend their aid, and the response surpassed all expectations. The sons and daughters of well-to-do tradesmen joined in the fun by forming groups. They trained themselves for weeks, and provided expensive costumes; and so well did the whole succeed that all Vienna flocked to see the "Ragged Ball," which to this day has not lost its reputation. The turmoil during a Lumpen Ball is indescribable. The "ragged" people are rubbing their shoulders against the scions of the oldest families; servant-girls meet their mistresses; the shoemaker and the laundry girl are pressed by the constantly moving crowd, or by the dancers, against their customers; and in all the whirl and confusion, and the extraordinary mixture of the masses and the classes, there is no quarrelling or dispute, while among the thousands present not a drunken person is seen. The air is stifling; the shrieks and cries of those who dance, and of those who only enjoy the fun, are deafening; and the different sorts of music, from the military bands in the dancing rooms to the truly Viennese Schrammein quartet and the Natursänger and whistlers in other rooms, are bewildering. Still nobody cares to leave before the small hours of the morning. To introduce variety it has been made a custom to satirize the events of the year by groups, in whose formation the committee always take great interest, and prizes are awarded to groups, as well as to individuals, for the best caricature of the evening.

THE ETHIOS OF FANCY DRESS BALLS.

THE *Globe* says:—"It is obvious, from the patronage accorded to these entertainments, that they meet 'a felt want,' and will always be acceptable to a large class. Perhaps it is as well that there should be a safety valve for the escape of the high spirits which animate a proportion of the public and which are best dissipated "in the open." Compared with other great capitals London is rather badly off for opportunities of playing the fool in a more or less humorous and æsthetic fashion. Perhaps if there were more of such opportunities there would not be among us so much folly of the solemn and irritating sort. In tolerating fancy-dress balls, to which admission is obtainable by payment, it is not necessary wholly to approve them. It is sufficient that decorum is preserved and that costumiers are kept busy through their agency. That they do much, or even anything, for real beauty or real fun, is at least doubtful. Sometimes the dresses are charming, sometimes ingenious; but more often they are more startling than striking. The impulse which leads women to 'dress themselves up' is comprehensible enough: 'it is their nature so.' The feminine instinct is for these things, and ladies in public life seem glad of further occasions for attracting notice. Vanity, too, is a weakness from which, we are obliged to confess, the male sex is also not entirely free, and which finds food to feed on in these phantasmagoric festivals of dance and dress. By a happy dispensation of Providence, the fancy-ball humourist is not conscious of the absurd figure he cuts. He thinks the world is laughing with him when it is only laughing at him. The disinterested spectator looks on and smiles at a scene which is so vividly illustrative of human singularity. There is no pleasanter experience for the philosopher than that of being present at a fancy-dress ball." It was confidently predicted in all Continental centres that it would be impossible to conduct entertainments of this nature in England without incurring the censure of the police and the opposition of the better classes: whilst viewed as a commercial speculation the enterprise might be written down as so many thousands of wasted pounds.

On the other hand, the *Daily Telegraph* in its report of the last ball at Covent Garden declares that "Sir Augustus Harris has conclusively proved that public assemblies can be conducted with perfect decorum; that travesty and dominos do not necessarily imply immorality; that the highest circles of society are willing to patronise fun and frolic carried out on bold but harmless lines; and that a splendid orchestra, a magnificent ballroom, and lavish floral decorations are attractions sufficient to bring together those who want amusement for amusement's sake. In Paris the paid male or female 'extra' it always ready to cut capers for his or her stipend of francs and centimes amid the applause of a band of hired applauders. In London we have had the pleasure of noting that there have been no salaried dancers, and there has been no bought applause. But apart from the enjoyment which has been afforded to thousands of pleasure-seekers, let the cavilling critic consider the benefit conferred on as many toilers in the struggle for bread, often without butter. On Wednesday, March 7th, 1770, there appeared in the *Morning Chronicle* a letter signed 'Meanwhile,' which exactly illustrates the position of to-day. Says the writer, 'Nothing can more clearly evidence the kind attention which our gracious Sovereign pays to the laborious and trading part of his subjects than his permitting at this time our nobility and gentry to renew a long-prohibited amusement. . . . At this time, when every artificer throughout the kingdom is groaning under the oppressive weight of taxes and an almost general stagnation of trade, everything which tends to a circulation alleviates in some degree the distresses, and consequently becomes an object worthy of attention. Let me ask, is there a being (I mean capable of judgment) who will deny that the entertainment given by his Majesty of Denmark in the Haymarket did not much good? That masquerade it could, I think, be proved, caused a circulation in trade of nearly £50,000; the almost comfortless weaver with vigour resumed his deserted loom; he and every other manufacturer were heard to echo the blessings uttered for the author of their comforts. Is not the expense incurred by a masquerade dress better and more usefully employed than by the same sum being circulated at Almack's or Cornelly's. A good masquerade dress may cost any sum; but let us say £50. Now, this money is distributed to the mercer first; from him to the weaver, so to the throwster, the dyer, the pattern-drawer; by the laceman to the refiner, the lace-weaver, also the warehouseman, and under each of them to thousands of working men and women.'"

A REMINISCENCE OF TAGLIONI.

AN anecdote relating to the late Marie Taglioni—still remembered by elderly "praisers of times past" as the most graceful and fascinating "prima ballerina" of the nineteenth century—recalls to mind the vanished glories of the operatic ballet, and suggests inquiry as to "the reason why" that once most fashionable of recreative institutions should have fallen completely out of vogue with high-class London society of the present day. The story, as related by a contributor to one of our monthly contemporaries, runs as follows. Some ten or a dozen years ago, when the famous dancer, reduced to poverty by her husband's extravagance, was earning a precarious livelihood by instructing young English ladies in the art of which, nearly half a century previously, she had been the universally acknowledged high-priestess, one morning the Queen happened to call at Kensington Palace just as her youthful kinswoman, Princess Victoria Mary of Teck, was on the point of starting for Connaught Square to receive a dancing lesson from Marie Taglioni. Hearing whither she was going, her Majesty charged the Princess with the following message to the veteran artiste: "Tell Madame Taglioni from me what great pleasure it gives me to know that you are receiving lessons from such an instructress. Tell her also that it was her inimitable grace—which I can never forget—that inspired me with the passionate love of dancing which I possessed in my youth." The testimony thus borne by our venerated Sovereign to the former charm and influence of the operatic ballet was authoritative; for the Queen herself had been justly renowned, both before and after her marriage, as the most graceful and dignified of Royal votaries of the Terpsichorean art. It was during her Majesty's girlhood that Marie Taglioni took London by storm by her exquisite impersonation of the title-roles of those admirable ballets "La Sylphide" and "Giselle," and among the earliest and brightest memories of the Victorian reign must have been the famous "Pas de Trois," in which Taglioni figured "prima inter pares" with Fanny Cerito and Lucile Grahn, and the no less celebrated "Pas de Quatre," danced by her in concert with Carlotta Grisi, Cerito, and Fanny Ellsler, a daughter of Joseph Haydn's favourite copyist of musical manuscript. Taglioni's powers of fascination, as displayed in "La Sylphide," were immortalised by Thackeray, who took occasion in "The Newcomes" to advise future generations of our gilded youth that they would never see anything so consummately dainty and delicately poetical as the performance in question. Those were indeed palmy, if not the palmiest, days of the ballet, when such composers as Adam and Auber, and such poets as Henri Heine and Théophile Gautier, were commissioned by the leading operatic *impresarii* of Europe to collaborate in the construction of ballets in which Taglioni and her sister-sylphs might find ample scope for the display of their paramount talents.

A CALICO Fancy Dress Ball given by the Haydn Musical Society was held in the Portman Rooms, on the 4th ult. The costumes were very good and varied, and prizes were awarded to the best. "Almanack" was excellently carried out; two mediæval dresses likewise very good, clowns, pierrots and niggers innumerable. An exciting "battle of flowers" terminated the first part of the programme, the fun commencing at the signal of a pistol. In addition to the usual dances, the well-known "barn-door" and the mis-called *pas de quatre* dances were played by Coote and Tinney's band.

A correspondent, "A Helper and a Wellwisher to Young Men," writes to the *Telegraph*, confirming the great change which has come over the manners and morals of the East-end of London. No longer is it the happy hunting-ground of the dilettante slummer. He says: "From personal knowledge I believe that the good work being done by the Oxford House and other humanising influences, notably the 'Teetotal Clubs,' is the main cause of this grand result. I was present as a spectator at a fancy dress ball held by the members and their friends at one of these clubs in Whitechapel, and the order, good feeling, and gentlemanly bearing of all taking part in the dancing was worthy of study by those who take part in dances and assemblies at the West-end. There was no vulgarity of any kind, and I only wish that such clubs could be spread far and wide in all districts of this city." This is indeed a change. Where have Albert Chevalier's 'Arry and 'Arriet gone?

UNIQUE AMATEUR DANCING.

A FASHIONABLE gathering met at the Great Hall, Bishop's Stortford, on the 7th ult., when a most unique entertainment in aid of the funds of the Cricket Club and the Horticultural Society, was given by the Ladies' Troupe and the G. G. G. Minstrels—well-known local amateurs. The performers, who numbered twenty-five, are all cousins, members of well-known Essex families—the Blyths, Golds, Gilbeys, and Grinlings. The ladies represented various nationalities, and made a brave show in their handsome costumes. The gentlemen, personating negro minstrels, *à la fin de siècle*, wore black dress coats, white vests, black satin breeches, and sable silk hose. The programme, which consisted of choruses, songs, dances, jokes, waxworks, &c., was of a high-class character, and was much enjoyed by the audience, as shown in the many encores demanded during the evening. The *tour de force* of the entertainment, however, was the dancing, which comprised no less than fourteen items of the programme. There was an Irish Jig and the Highland Fling performed by two ladies, then a clog dance by six gentlemen. Later on three other ladies charmingly executed a "Caprice de Valse," the Cachucha, and a skirt dance. In the second part a Gavotte was performed by the Misses Mary and Blanche Gold, followed by a sailor's hornpipe, nimbly tripped by Messrs. Tresham Gilbey, and Sidney Gold; then a spirited Tartantelle by Miss Annie Gold and Miss Olive Blyth; a "dance gracieuse" by Mrs. Tresham Gilbey, Mrs. Hine, and Miss Amy Gold; and a cleverly performed "eccentric dance" by Mr. Gerald Gold. The irrepressible "Ta-r-ra-boom-de-ay" afforded the Misses Kate and Ellen Gold full scope for displaying the exceptional Terpsichorean talent they assuredly possess. Eight ladies and a similar number of gentlemen next danced a figure Tarantelle, and towards the end of the programme, with fitting appropriateness to the favoured sport of these clever entertainers, a "Hunting Dance" for six ladies and gentlemen was introduced, and executed with considerable animation and enthusiasm. The demands for a repetition of every dance were so persistent that most of them had to be repeated. The precision and skill with which the various dances were executed, rendered it somewhat difficult to realise that the performers were only amateurs. In fact, the entertainment throughout was of such an excellent character, that it would have been highly creditable to any professional company. The dances were specially arranged by Mr. R. M. Crompton, of London, under whose personal tuition the company had attained such astonishing proficiency in dancing. When it is mentioned that the audience numbered close on a thousand, it will be understood that the funds of the Cricket Club and the Horticultural Society will be likely to profit substantially by the concert.

THE SCIENCE OF SKIRT DANCING.

Either from a desire not to be out of the fashion, or from a wish to acquire an art which cannot fail to make lovely woman appear lovelier, or, again, from a wish to compensate herself for a lack of dancing men, every lady now seems to think it a duty to acquire the art of step-dancing and its derivative, skirt dancing. Since woman is never older than she looks, the number of summers which crown the heads of the fair make no difference in their desire to acquire the art. If little ladies of an age when coquetry is only an instinct are taught the precepts of the "glissade" and the "battement," so also are ladies whose years are hastening to the close of the eighth lustrum, as Horace has it. It is better to begin early than begin late, for that which is so graceful and easy in its finished perfection is hard and tedious of acquirement. No one (says the *Daily Graphic*) will ever dance "La Cigale" who has not undergone a series of exercises to give the limbs lissomeness and suppleness. First of all the pupil must practice the "battement," an exercise which consists in raising the legs as high as possible on either side of the body, alternately, or eight times with one leg and eight times with the other. This is an exercise requiring an immense amount of practice and some loss of dignity. After the pupil has acquired in some measure the necessary suppleness, she joins the class in which the first steps are taught. There is the gavotte step to learn, and a sufficient amount of gracefulness in making it to acquire. The minuet, a graceful stately dance, of high steps and courtly observances, and without surprises, is little danced now, for it is held to be rather slow; but skirt dances and gavottes are all different permutations of the same steps, and may be said to be founded on the "gavotte step" and the waltz step. The pupils are first instructed in a gavotte combining simply the various

steps they have learnt. It may be interesting to analyse a gavotte which has recently been much admired at Miss Garratt's "At Home." The first figure consists of a few "gavotte steps," a waltz turn, and a curtsey. This is repeated with the other foot. The second figure begins with a few pirouettes, and the executant then balances on one foot, lifts her ample pleated skirt above her head, and with the hand that holds it swoops down to touch the floor in front. A few "glissades" to the side, a waltz turn, and a "soft" hop, complete the exercise with one foot. It is repeated with the other. The movements of each figure begin with the right foot, and are repeated with the left. The third figure thus consists of a double—"two gavotte steps, a pirouette, and two curtseys." The fourth figure begins with a "coupé," a high "battement," goes on with a "glissade" to the side, and finishes with a turn almost like a waltz turn; and the last figure repeats the first with the addition of a deep curtsey. It will have been observed that except in one instance, the skirts have not appeared to play a very prominent part in these figures, yet in point of fact they are very important indeed. Lissomeness cannot always be acquired, but a graceful management of the skirts may be; and while such display adds greatly to the picture which the dancer presents, it also avails to cloke deficiencies of dancing. This is said to be one of the reasons of its popularity, for provided the steps are not made with positive awkwardness or inaccuracy, the performer is always attractive. This is what is new in skirt dancing, for in a sense, skirt dancing itself is not new at all. Taglioni, who expressed her surprise and indignation at the ridiculously short and frill-like skirts of the danseuses of her later years, always wore skirts down to her ankles, and told her auditor that nothing would have induced her to appear in anything shorter. In fact she went so far as to describe the skirts of a degenerate day as "horrid." However, Taglioni had no deficiencies of grace to conceal. She was above suspicion. As has already been said, skirt dancing is in general a gavotte of some kind, with skirts added; but in some cases the dance is merely some variation of the waltz, a Valse Caprice, a Valse Gracieuse—in short, some combination of steps put to waltz time. Tarantelles, Spanish Cachuchas, and Boleros are also danced, and by-and-by we shall doubtless include all the dances of the civilized world in the new drawing-room programme. Everybody can learn in some sort of fashion; the great difficulty, and the rarest accomplishment, is to be able to put meaning and "feeling" into the dance. The charm of the gavotte is lost when it fails to express emotion.

CORRESPONDENCE.

TO THE EDITOR OF "DANCING."

SIR,—It seems to me rather hard that the poorer classes cannot have the pleasure of learning to dance, as well as the richer members of Society. Mr. William Collins, of 57, Hordshaw Street, St. Helen's, who has been for some time past connected with the working classes, and who describes himself as a teacher of dancing, was recently summoned for holding a class without a license. The police contended that the practice of receiving nightly subscriptions constituted public dancing. Mr. Collins therefore applied at the licensing sessions for a license, and, although he declared that his class was one for instruction, and not entirely for amusement, the magistrates declined to grant the license. This is a great hardship to the applicant, who has recently expended over £100 on improving the premises. Several neighbours came forward to vouch for the respectability of the place, and the character of those who frequented the class, and testified that the place had hitherto been properly conducted in every respect, but the magistrates declined to alter their decision. I consider this a monstrous injustice, and the sooner the professors of dancing unite in one body the better, for they would then be prepared to contest any similar case which might arise. What is there to prevent a police officer from inferring that because a teacher makes a charge of one guinea per quarter for instruction in dancing, he ought to be summoned for giving public dances without a license. I consider that such a proceeding would be no more illegal than is the case of Mr. Collins, of St. Helen's.

Yours truly, A LIVERPOOL PROFESSOR.

ANSWERS TO CORRESPONDENTS.

F.B. (Yarmouth).—The music of the "Pas Styrien" (not Der Styrian) may be obtained from Lafleur's, Green Street, Leicester Square, W.

WILTSHIRE.—Every requisite is supplied by Messrs. Tansley, Wigmore Street, W.; Messrs. Simmonds, Sloane Street and Holborn, can also be recommended.

TURVEY DROP.—The "Newman Street" mentioned in "Bleak House" was no doubt Newman Row, Lincoln's Inn Fields, which is referred to in the novel as being quite near to Thavies' Inn, Holborn. Therefore, neither of the two academies which still exist in Newman Street, Oxford Street, could possibly have been in the author's mind when he wrote the work.

J. FOLLIT (Scarborough).—We are sorry your local bookseller has only been able to procure "DANCING" for you at the end of each month. We shall be happy to forward you copies not later than the first week of the month if you become a subscriber.

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George Town, Tredegar, Mon.

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F. G. EVANS.

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Yours truly,
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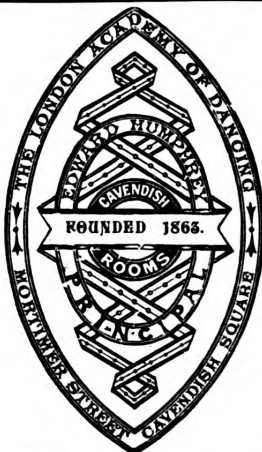
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APPENDIX I

TO PROFESSORS OF DANCING.



A period when almost every profession, trade, calling, or recreative pursuit can boast the possession of one or more newspapers directly representing its own particular interest, it is a remarkable circumstance that Dancing, the most ancient of arts, should occupy the anomalous position of being entirely destitute of any journalistic representation in this country.

When it is remembered that the votaries of Terpsichore—whose art is undoubtedly the most extensively practised—are to be found in every walk of life, from the most exalted to the humblest in the realm, it is still more surprising that no attempt has hitherto been made to establish a paper of some kind solely identified with the dancer's art.

How ample a scope there is for such an addition to the literature of the day may be inferred from the prominence frequently accorded by the English press to all matters relating to dancing; and from this it may reasonably be assumed that the subject is considered to be one of more than ordinary attractiveness to newspaper readers generally. But the frequent appearance in our influential daily and weekly papers of leading articles inspired by this theme alone, and written by some of the most eminent *literati* of the period, is perhaps the best acknowledgment of its importance.

Such special notice of their favourite pastime must be, and doubtless is, extremely gratifying to all lovers of dancing, and particularly to its professors; yet, however encouraging this kind of recognition may be, it can hardly be disputed that an independent newspaper, published directly on their behalf, and chiefly intended for circulation amongst themselves, and those who cater for their requirements, would be infinitely more acceptable.

Teachers of Dancing, especially, would welcome in the heartiest manner almost any journalistic venture which they could recognise as the mouthpiece of their Profession. The manifest need of such an auxiliary to their calling has long been felt, no direct channel being at present accessible, by which they could individually effect an interchange of ideas, or ventilate their views upon any subject calculated to enhance the welfare and progress of their own art.

Moreover, the columns of a newspaper associated with dancing must, obviously, be the best and most economical advertising medium for a vast number of tradesmen who cater for dancers, and those organizing their entertainments. In fact no scheme exists at present which could afford such exceptional facilities to advertisers, for attracting the attention of the particular class whose patronage they are most anxious to secure.

Admitting the force and correctness of these observations, any further delay on the part of the professional section of the dancing fraternity, in bringing out a publication of their own, would constitute not only a reproach to themselves, but also imply an apathy altogether out of harmony with the speculative spirit of the period.

It is, therefore, satisfactory to state that the foregoing considerations have at last borne fruit, and that there is now a decided prospect of something being done to provide what is so urgently needed.

A Syndicate, representing Dancing and Journalism, has just been formed for the purpose of establishing a Newspaper exclusively devoted to the followers of Terpsichore, the chief aim of which will be to support and encourage every effort, having for its object the maintenance and progress of Dancing, in all its spheres of activity. The time is ripe for the enterprise, and the most sanguine hopes are entertained of its being attended by complete success.

To attain this end, Teachers of Dancing can assist very materially by at once enrolling themselves as Subscribers for one or more copies of the paper, and by making the project as widely as possible known amongst their Patrons and Pupils.

Practical aid and co-operation of this kind, there is reason to believe, will be cheerfully accorded; and will, in a marked degree, help to give the scheme a fair start, and place it on such a firm basis that its prosperity may be accepted as an assured fact.

In the fullest confidence that the experiment will be received with general favour, its promoters now respectfully invite attention to the announcement on the opposite page.

EARLY IN JUNE, 1891, will be issued a NEW PERIODICAL,
PRICE TWOPENCE, entitled,

A Newspaper "Dancing" *Art, Physical*
exclusively devoted to *Culture, Fashionable*
the Terpsichorean *Entertainments, etc.*

In making this announcement the Promoters of the new venture respectfully desire to state that no pains or expense will be spared in endeavouring to produce a Journal that will adequately fulfil the anticipations and requirements for which it has been especially designed.

"Dancing" will be printed in clear, readable type, on paper of good quality, and in style, form, size, and appearance it will bear favourable comparison with any other professional organ published at the same, or even at a higher, price.

Briefly stated the general purpose of the paper will be to report the occurrence of all important Balls, "Cinderellas," Evening Parties, Theatrical Productions, or other entertainments in which Dancing forms an essential element; to record the introduction of any novelty connected with the Art; to furnish as complete a list as possible of the principal dancing events fixed for each ensuing month; and to provide for teachers of dancing a distinct representation in the field of modern journalism.

The editorial staff will include writers, whose ability, experience, and reputation in the world of letters, dancing, and music, are sufficiently well-known and acknowledged to justify their selection.

Articles will appear, having for their aim the promotion and encouragement of all efforts calculated to extend the practice of dancing in all its branches, to elevate the tone and prestige of the art, both as a profession and recreation; to advocate the attainment of a high standard of technical instruction amongst teachers, and a better cultivation of the pastime by all pursuing it as a pleasure.

Attractive reading matter will be afforded by the introduction of biographical sketches of famous dancers of the past and present; anecdotes and historical episodes associated with dancing; graphic descriptions of dances in vogue at different periods in all parts of the world; accounts of celebrated ball and assembly rooms; and in the impartial discussion of all current topics concerning dancing or dancers.

Correspondents will be immediately appointed in every town of importance in the United Kingdom, and arrangements are being made for the establishment of accredited representatives in Paris, Berlin, Milan, St. Petersburg, Vienna, New York, and the principal towns of our own colonies. Through this channel of information, readers of "Dancing" will be kept *au courant* of every event and circumstance likely to prove of special interest.

Teachers of Dancing are requested to forward particulars of any important function in which they may take part, professionally; newspaper cuttings, relating to any dancing event occurring in their own neighbourhood; and original contributions on any subject connected with their art; and it may be taken for granted that they will use their utmost endeavour to promote the success of an enterprise calculated to advance considerably the interest of their profession.

Composers of Dance Music are also invited to submit copies of their productions, which will be tested by experts in music and dancing, and an unbiassed opinion given as to their merits and suitability for the ball-room or academy.

In the selection of provincial representatives, preference will be given to leading Teachers of Dancing, who are requested to forward as early as possible their applications for appointment.

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APPENDIX II

PRIVATE LESSONS
IN
BALL-ROOM OR THEATRICAL
DANCING



Private Academy of Dancing,

62, BERNERS STREET, W.

R. M. CROMPTON, *Principal.*

London, July 21st 1893.

Dear Mr. Norman,

In response to your letter
I am not surprised at your being
disappointed the Congress was
postponed. I regretted the cir-
cumstance very much myself, as
did also the Hon. Secretary of the
Society which promoted it. However,
there was really no help for it,
and I am afraid as the response
from the profession, when the time
grew near, was so miserably out of
proportion to the enthusiasm mani-
fested when the project was mooted,
that the Society will scarcely feel
encouraged in reviving the scheme.

The non-publication of 'Dancing' since June, (the end of the financial year), has been mainly due to the dissolution of partnerships of the publishing firm, and, as I am not prepared to undertake the responsibility of financially & otherwise publishing and editing the same myself, its issue is at present suspended.

So far, it has ^{been} not only a great trouble & heavy pecuniary loss to myself, but has involved much sacrifice of my leisure time, as my professional duties have during the past two years, increased greatly.

I shall be pleased to see you when you come to town, when we can discuss the matter more fully.

With kind regards,

Yours faithfully -
R. M. Clompton.

INDEXES

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PREFACE TO INDEXES

The editors' original intent was to provide the reader with an index divided into three separate groupings: Proper Names, Subject and Dance Titles. When it became clear that the first of these divisions was going to contain lengthy and potentially confusing sub-groupings, the three original indexes became six. Subject and Dance Titles remain the same, but the Proper Names Index now includes only the names of people, major organizations and noms de plume. Music Titles are listed separately as are the names of the Bands and Orchestras. Also, there is now a separate list for the Assembly Rooms, Ballrooms, Dance Halls and Theatres mentioned in the text.

Throughout the issues of DANCING the misspelling of names and incorrect references to the titles of works have made the correct compilation of data an arduous task. To assist the reader we have attempted to verify entries with correct spellings and applicable dates. This information is included specifically in the Proper Names Index and the Subject Index. An asterisk (*) indicates another spelling of the same name or an alternate name.

ASSEMBLY ROOMS AND DANCE HALLS INDEX

Listed in this Index are the names of places where people danced. These include assembly rooms, public dance halls, hotels, town halls and theatres. Names of dancing schools or academies and clubs are listed in the Proper Names Index. Names of homes or estates where private dances, balls or parties took place are not listed.

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BANDS AND ORCHESTRAS INDEX

Listed here are the names of bands and orchestras who played music at dances and balls.

Inconsistencies in spelling and use of lower and upper case in the text have made it sometimes necessary to make two entries under the same name. Terms such as "band", "orchestra", "string band" or "quadrille band" were often used in the lower case and interchanged. We have therefore taken the liberty of listing the band name under the most common term using the form that appears in the original. It should, however, be remembered that "Herr Iff's band" may very likely be an entirely different group of musicians from "Herr Iff's orchestral band".

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Since this index categorizes subjects related to dance the use of the general terms "ballet", "dance" and "social dance" has been kept to a minimum. Thus "dance novelties" has been listed as "novelties" and "dance programmes" as "programmes".

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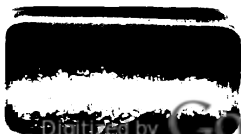
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