



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



THE DIRECTOR.



ΤΕΡΨΙΧΟΡΕ

DANCING,
DEPORTMENT,
ETIQUETTE,
AESTHETICS,
PHYSICAL
TRAINING.

PUBLISHED BY
MELVIN BALLOU GILBERT,
PORTLAND, ME.

THE LIBRARY



Wilson Library
Periodicals Collection

THE DIRECTOR, (1897-1898)

Volume I, Numbers 1-10, December 1897 - November 1898

100
100

*This title page is a facsimile of the cover to the original
bound volume of THE DIRECTOR issued in 1898.*



THE DIRECTOR.

DANCING,
DEPORTMENT,
ETIQUETTE,
AESTHETICS,
PHYSICAL
TRAINING.

PUBLISHED BY
MELVIN BALLOU GILBERT.
PORTLAND, ME.

All rights reserved. No part of this book may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system, without permission in writing from the Publisher.

International Standard Book Number 0-87127-065-X

Library of Congress Catalog Card Number 75 9159

Printed in the United States of America

Dance Horizons, 1801 East 26th Street, Brooklyn, N.Y. 11229

ACKNOWLEDGEMENTS

The publisher wishes to acknowledge thanks to the following for their help in preparing this volume:

Edgar A. Beem III, Edith H. McCauley and Judith Wentzell of the Portland Public Library; Ruth Marshall of the Boston Public Library; and C.C. Church, for front cover facsimile photography.

FOREWORD.

The Director, issued December 1897 through November 1898, is believed to be the first magazine devoted to dance published in America. Its editor, Melvin Ballou Gilbert, was born in Turner, Maine, on April 15, 1847. He taught dancing for forty years, dividing his year between his Portland school and a summer normal school in Boston. In 1892 he was elected president of The American Society of Professors of Dancing, New York, and a year later became an instructor at the Harvard Summer School of Physical Training. Gilbert died on May 11, 1910 at the age of sixty-three.

In an advertisement for his school in 1897, Gilbert stated its purpose was “for instruction in the Art of Dancing and Methods of teaching the same, embracing Society Dancing and Etiquette, Stage and Exhibition Dancing, New Ball Room Dances, New German Figures and Novelties in Stage and Exhibition work.” He also devised a course of esthetic calisthenics which “consists of systematically arranged exercises in the elementary principles of the Art of Dancing, coupled with a harmonized method of arm, head and body movements, all of which are valuable developing exercises, and a particularly interesting series of co-ordinate work. Much of the work with the arms and body resembles the so-called Delsarte movements, which when used with dancing steps forms a series of exceptionally interesting exercises in Esthetic Physical Culture.”

In addition to editing *The Director*, Gilbert wrote *Round Dancing* (1890), *Dancing* (1903) in the series Athletics and Out-door Sports for Women, *Gilbert Dances* (1913) and *School Dances* (1913).

THE DIRECTOR.

VOL. I.

DECEMBER, 1897.

No. 1



WITH the first number of **THE DIRECTOR** we make our initial bow as an editor and publisher. Is it necessary to follow the usual custom when introducing a work professedly treating upon a special subject, and apologize for so doing? Notwithstanding the fact that a large number of the dancing profession consider written works pertaining to the art, of little value, we feel that an apology is unnecessary.

The *Terpsichorean art* is worthy of treatises upon its science, and should not be left to degenerate and decay through a lack of literary attention. Every art, science and profession has its grammar, and its language; and many wise and able thinkers of our time are lending their aid in promoting their particular branch. Why should we hesitate to make a feeble attempt to contribute to the growth and prosperity of our chosen profession? Great men recognize the value of books; they are the medium through which they themselves have been made great. Dickens showed his appreciation of the superiority of the instruction given in books over oral teaching, when, in "Nicholas Nickleby," he put in the mouth of the master these words: "We go upon the practical mode of teaching, Nickleby. When a boy knows this out of a book, he goes and does it." Carlyle says: "On all sides are we not driven to the conclusion that, of the things which man can do or make below, by far the most momentous,

wonderful, and worthy are the things called books? Those poor bits of rag paper, with black ink on them, what have they not done, what are they not doing? Is it not verily at bottom, the highest act of man's faculty that produces a book? It is the thought of man, the true thaumaturgic virtue, by which man works all things whatsoever. The man of letters, is uttering forth, in such words as he has, the inspired soul of him; all that a man, in any case can do. I say *inspired*, for what we call originality, sincerity, genius, the heroic quality we have no good name for, signifies that."

We lay no claim to literary qualifications; that which is placed before our readers, we trust will not savor of any attempt at greatness, but hope it will embody simplicity, and directness of purpose. It is in hope of bringing about a better general understanding as to the importance of fulfilling our duties, that this magazine has been issued. We shall execute our work with the sincerest desire to be of use to the profession. Even should we fail in our object, there will still be left to us that consciousness of our desire to elevate the profession through the medium of education, which is the best reward of every well-meant endeavor.

*"Fail—yet rejoice, because no less
The failure that makes thy distress,
May teach another full success."*

With compliments of the season, we offer you this our first number of **THE DIRECTOR**, with a hope that it will meet your approval and merit your hearty support.

ELEVATION OF THE PROFESSION.

THE most important factor in the elevation of any profession is Education.

Nearly all professions have their institutions where a thorough knowledge of their particular science can be obtained, and it is deemed absolutely essential, by those who contemplate entering upon a professional career, that they should devote themselves to the necessary study for acquiring proper qualifications, before engaging upon the work of their adoption. We sincerely regret that the Terpsichorean Art in America, has not been favored with an Alma Mater, under whose protection and parental guidance it could have reached that exalted position which it justly merits. We feel that the time has arrived for united action, to prevent further retrogression, and being so closely wedded to the art which has been our life study, we are prompted to submit in this article and in others which are to follow, advice and suggestions which we are sure will have an elevating tendency, if properly heeded and conscientiously carried out. It has been said that one should never proffer advice, because "*those who are wise do not need it, and those who are not, will not heed it,*" nevertheless, we should feel that we had neglected our duty if we did not make some little effort to place the profession of dancing in higher esteem.

We would like to make every member of the dancing profession as discontented with himself as we are with ourselves. We would like to awaken in them that discontent which is the parent of upward aspiration, and thus ensure a fulfilment of that aspiration even in part.

We trust kind reader that you will not consider our advice and criticisms harsh or personal, when assured that they are prompted by the purest motives.

We are at a loss to know just how or where to commence, but will venture to enter upon the subject under the following heading.

Qualifications of a Teacher:—

Not wishing to inflict our own ideas exclusively, upon you, we will lay before you a series of questions by James P. Brooks, which he wisely recommends for use in determining the qualifications of a teacher. Mr. Brooks is a thorough teacher of dancing and not at all superficial in his knowledge of the art.

The Questions:

What is the proper position of the body when standing?

What are the five fundamental positions of the feet in dancing?

What is an aerial position?

Please describe your method of teaching the courtesy.

Please describe your method of teaching the bow.

What is the meaning of the word Tempo?

Please describe your method of teaching a class.

Please describe the original Polka.

Please describe the Glide Polka.

What tempo do you give for the Polka?

Please describe your method of teaching the Waltz.

What tempo do you give for the Waltz?

Please describe the Waltz position, including the position of the body, arms and hands, and how the hands should be joined and held.

Please describe the Two Step.

Please describe the original Schottische.

Please describe the Polka Mazurka.

Please describe the Polka Redowa.

Please give the number of figures in the original Plain Quadrille, and the name of each figure.

Please give the number of figures in the original Lancers Quadrille, and the name of each figure.

What tempo do you give for the Quadrille and Lancers?

How many measures of music are required for the figure Right and Left?

How many measures of music are required for Balance ?

How many measures of music are required for Turn Partners ?

How many measures of music are required for Grand Chain ?

What is the meaning of the word Pas ?

What constitutes a Step ?

What does the term Passer signify ?

What is a Jeté ?

What is a Glissé ?

What is a Sauté ?

What constitutes an Assemblé ?

What is a Chassé ?

What is a Coupé ?

Please describe a Pas de Basque in 2-4 time, also in 3-4.

What is a Pirouette ?

What is a Pas de Zephyr ?

What is a Sissonne ?

Please describe Pas de Bourrée.

What is an Échappé ?

What is a Battu ?

What is a Battement ?

What is a Petit Rond de Jambe ?

What is a Grand Rond de Jambe ?

What is an Entrechat ?

What constitutes a Brezé ?

What is a Pas Seul ?

What is a Pas de Deux ?

What is a Pas de Trois ?

What is a Pas de Quatre ?

Do you understand the opposition of the arms in regard to the movement of the legs ?

How should a gentleman offer his hand to a lady ?

How should a lady give her hand to a gentleman ?

Will you please submit samples of printed matter that you use in your business ?

WE WOULD SUGGEST MAKING THE FOLLOWING ADDITIONS TO THE ABOVE :

Have you studied music ?

Do you play any musical instrument ?

Are you familiar with the duties of a Master of Ceremonies ?

Possessing a knowledge of the above requirements, together with a fair amount of intelligence, good judgment and a natural

adaptability for imparting instruction, one may feel assured of success.

Normal Training:

Dancing should be treated as an art. The student should be made to realize the importance and necessity of the fundamental principles and technicalities of dancing. He should be taught the proper execution of all practical steps and movements, which enter into the construction of the popular dances of today and the standard dances of the past, and be able to apply them in the various forms and to the various tempi in which they are liable to be made use of in social dancing. We imagine that some of our readers will say to themselves, "What is the use of studying the dances of the past?" The use and purpose of such study is to give emphasis to ideals and principles, through a comparative study of the ideals and principles of other times and other teachers, and to give an intelligent comprehension of present day problems and tendencies in dancing, through a study of these in their origin and development.

Comprehensive methods of teaching the present standard and fashionable dances, should occupy a prominent place in the curriculum of normal instruction. With a thorough knowledge of fundamental principles and being capable of applying methods intelligently, one is able to analyze all work which he may be called upon to teach, and decide upon the exercises necessary to produce the same, in the most direct and simple way. Where a lack of such knowledge exists, pupils are obliged to undergo the tedious task of practicing scores of exercises which have no connection with the subject matter. The work naturally becomes monotonous, uninteresting and discouraging, progress is impeded, faults are acquired, a dislike for the methods and teachers cultivated, and the chances are more than even that further solicitation of patronage from that direction would be useless. Such a course of instruction is an imposition upon patrons and a disgrace to the profession.

The following extract from the prospectus of Mr. J. Edwin Martine, one of Chicago's

leading masters of dancing is deserving of notice in connection with this subject.

“Grace in movement, so readily commending itself to all, is perhaps in no way so naturally and easily acquired as from a course of instruction by a thorough teacher of dancing.

“Unfortunately, soi-disant professors of dancing are not all teachers, and the baneful results of such instruction are too apt to leave habits far more difficult to eradicate, than they were to acquire; hence it is quite essential that all who desire to acquire the graceful art, should, when selecting an instructor, first assure themselves that if he has not heretofore established his right to the title, he is at least a graduate of a good school, and capable of instructing all he professes.”

How to Obtain Instruction:

Seek out the best opportunity possible for gaining reliable information; devote yourself to thorough and conscientious study with those only who are competent to impart instruction. Do not patronize a teacher who offers to give you a good fitting in a short time, at little expense. Such instruction is always worth less than the amount charged. A well qualified teacher has spent much time and money in gaining his knowledge, and cannot afford to give the fruits of his years of labor for a small recompense. If you have not the means at hand for such study, borrow the necessary amount, and the investment will be the most profitable one you could make. It will be but a short time before good results will be seen and recognized; you will be in greater demand; your field of labor will be broadened; and you will be able to hold your business with much more surety. Secure every work obtainable which treats of dancing or anything pertaining to it; read and digest. We often hear teachers say that they cannot understand books or gain any information from them. We can sympathize with you my

friends; we have experienced the same feelings, but by persistence, and a determination to understand the works of prominent masters, we are now able to gain much valuable information from any work devoted to the art. It is necessary to have a fair knowledge of technical terms to be able to understand many things that are written upon dancing, and in order that our readers, who are not already familiar with terms, may become so, we shall devote space in each number to a careful explanation, illustration and pronunciation of all technical terms belonging to our profession. We consider that the external, as well as the internal man, should receive special care and attention, and if you will *pardon our presumption* we will suggest to you

What to Do and What Not to Do.

Give special attention to your personal appearance; it will go a long way toward making a favorable impression. Study dress, that you may adopt that which best becomes your general style. Avoid eccentricity in dress; do not make yourself conspicuous, either by word or action; cultivate modesty. Talk little about yourself and your profession. Do not misrepresent yourself or your qualifications; you, patrons and the public generally, will readily recognize the good there is in you, and cheerfully respond to all that merits their approbation. Above all, see that your person and your dress are examples of neatness.

Some of our readers may feel disposed to criticise our reference to these delicate subjects, but experience with poorly groomed representatives of the Terpsichorean Art, has prompted our calling attention to such details. It is by seeing ourselves as others see us that we are enabled to correct our faults, and to set a better example in the future.

You will all agree that there is nothing in the above precepts or advice, which, if heeded, will cause deterioration; and if they are sure to do no harm, they *must work some little good.*

WALTZ MANNERISMS.

IT IS to be regretted that so much adverse criticism is being made regarding the consideration given by the American society to the improper positions in which the Waltz is being danced.

It wholly arises from a misconception of reports of the recent meetings of the Society, contained in Boston papers. Many journals have published articles conveying the idea that the American society decreed that the waltz should be "*barred from polite society.*" The press seems to delight in misrepresenting the work done by all organizations of the dancing profession, and many times is not content with misrepresentation, but makes use of caricature. We are at a loss to know why such treatment is meted out to us, unless reporters are not dined and wined to their liking by the associations. The Boston papers, in their report of the late meetings of the American Society, were the first, to my knowledge, to properly

represent the work done at any convention held by any society of Dancing Masters; and that was largely due to the fact that great care was exercised in furnishing communications. But for all this, we are still suffering at the hands of other papers, which, instead of assisting us in a matter of reform, place our best efforts in a wrong light.

The work of our organizations is the subject of harsh criticism among the dancing profession, which is trying to well-meaning members who assemble in annual convention; but when the press joins and adds ridicule to criticism, it is very disheartening to those who have the best interests of the cause at heart. We fully realize how difficult it is to legislate to the satisfaction of all, but we

would ask unfavorably disposed parties to be charitable when assured that all the Societies of Masters of Dancing take action in accordance with their honest convictions.

On September 28th, we received a communication from the Associated News Bureau, of New York, which commenced as follows; "*Will you kindly give us, in detail, your reasons for believing that the Waltz should be barred from polite society?*" This was followed by reference to action taken by the American Society relative to the matter, and wishing to have a statement from us direct. In reply we

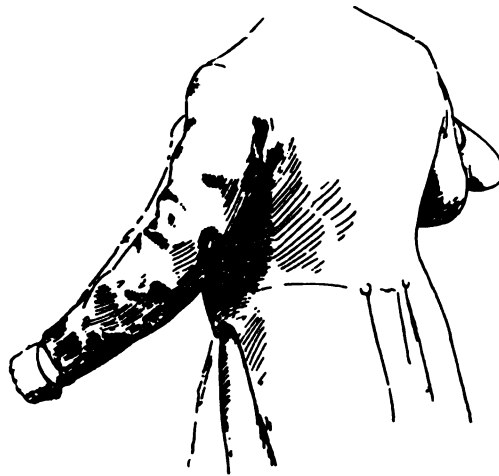
submitted the following article, which, with comments by another writer, was distributed for publication among the newspapers of many of our American cities.

The Article:

There seems to have been a misconstruction put upon the report of the action of the American Society of Professors of Dancing. The objects of the American Society are

to secure advancement in the art of dancing, an identical method of instruction, to correct and remedy existing abuses, modify, compose and arrange dances, with suitable music.

The convention did not express itself against the waltz, nor did it say that it should be "*barred from polite society.*" The only point of attack was upon the position in which it is being danced. The waltz has not degenerated, except in the position in which it is danced by a certain class of people. This is the class who are guilty of affectation in dancing. The most common of the various false positions in the waltz, and two-step as well, is that in which the man insists upon holding the woman's hand nearly under his left ear. College students seem especially fond of this



POSITION OF GENTLEMAN'S LEFT ARM.

absurd position. It is the result of the man taking the woman's hand with his palm upward, instead of keeping his palm downward and holding her hand lightly in his bended fingers. The woman's hand should also be palm downward.

With the man's palm upward and the woman's hand resting in it, the natural tendency of the man is to raise his hand until, in some cases, he is nestling the woman's hand alongside his neck. He may not be conscious of the impropriety of the position which is but a natural development of the false pose first taken. This position is frequently accompanied by an upward and downward vibration of the hands, which grew out of the extended use of the two step. The expression of the two step being a slight downward movement upon each count in the measure, influenced the movement of the hand up and down in time to the well-defined accent of the two step music. This inelegant and improper movement of the hand, when once acquired, naturally appeared in other round dances, hence its appearance in the waltz.

A second false position that we meet in the waltz is the side position, in which the man holds the woman at his right side, with her arm across his chest. This position also originated with the two step. In this pose the men are accustomed to force the women backward, often the entire length of the room without turning, which is very bad form.

The task of stamping out the tendency to degeneration in the waltz position is not an easy one. We feel that united action on the part of legitimate teachers of dancing is necessary, and to that end all members of the American Society are resolved to battle, so that the waltz shall stand pre-eminent, a posi-

tion which it justly deserves, and that to the disciples of terpsichore the language of Ella Wheeler Wilcox may still be applied :

" They drift down the hall together,
He smiles in her lifted eyes ;
Like waves of that mighty river,
The strains of the Danube rise."

Yours very truly,

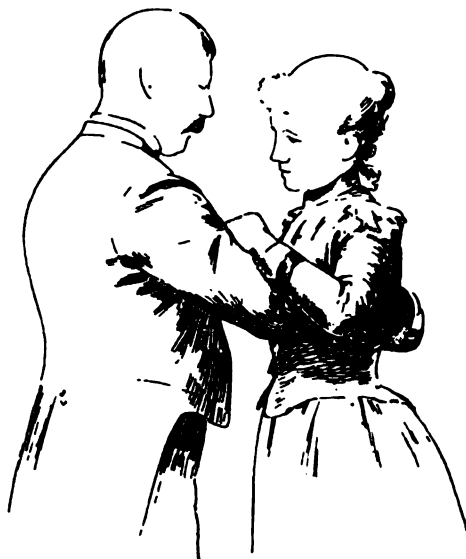
M. B. GILBERT,

President, American Society of Professors of Dancing.

Comments by Another Writer :

This is in reality the first gun of the opening of one of the most remarkable campaigns ever undertaken in the United States. The dancing masters of the country, who, to a great extent, control what is known as the fashion, have always been considered the interpreters of the waltz as the public wanted it. Now it will be seen that they have set a standard of their own and propose to flourish or fall with it.

It is singular indeed that the two step, which obtained popularity almost in a night and was advocated by dancing masters every where, should now be pilloried as the real cause of the objectionable methods



POSITION OF LADY'S LEFT ARM.

and positions of the waltz as it exists today. It shows in points of popularity the waltz is like all things human. In the most fashionable dancing schools in New York, where the future belles of the Four Hundred are taught, the very position which Professor Gilbert, speaking for his brethren of the dance, so bitterly attacks, is considered strictly *au fait*. Therefore this decision of the dancing masters is likely to create no end of trouble, because the debutantes of last season, for instance, are now practically informed that they are dancing in an ill-mannered way.

Still, Dame Fashion bows to the dancing master, and to a certain extent she rules the world. Therefore it is quite likely that

Prof. Gilbert's attack means the change that he says must take place in the waltz before it is really good form. Since the days when the dance came to us from Bohemia early in the present century, there has been no such attack upon the methods generally prevalent as that of Professor Gilbert's. There is no change in the principle of the dance and it will still be the rule for the gentleman to have his right arm around his pretty partner's waist and to wheel rapidly around on an axis of their own and advance at the same time around the room.

Those of us who dance the waltz will be able to be strictly fashionable by adhering to the old principle of music in three-quarter time. It used to be that the waltz a deux temps ruled us, but this was not so graceful as the original because it did not correspond so well to the rhythm of the music. Perhaps, to be strictly correct, we should say that the form now considered the best is that known as the waltz a trois temps.

It is very pleasant to know, however, that we can still waltz. For no one who dances, and few people do not, will attempt to deny that when once the departure is made from the square dance there is nothing more delightful than to waltz with a partner of grace and skill.

Reply to Comment:

The writer states, "in the most fashionable dancing schools in New York, the position to which we refer as objectionable, is taught." In answer to this I will submit a communication from the Dodworth Academy, which is recognized as the leading school for dancing in New York, and where more "belles of the Four Hundred" have been taught to dance than in all the other schools together. "I still use the standard position for round dancing, as described

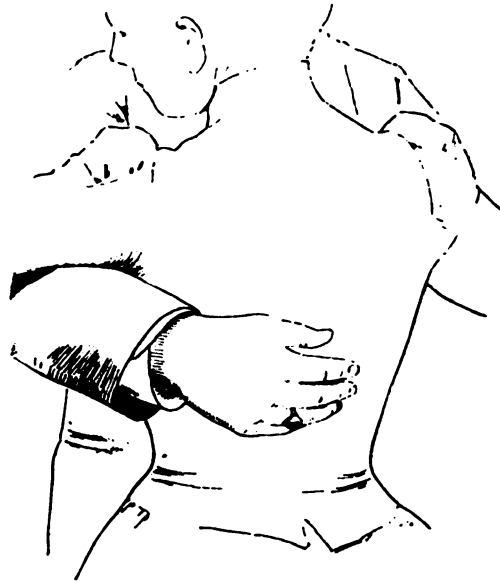
in Allen Dodworth's book, it being, to my mind, the most modest and genteel."—T. George Dodworth, New York, October 27th, 1897.

An able article appeared in the Providence, R. I., Sunday Journal, of October 31st, from the pen of P. B. Carpenter, Jr., which I am pleased to include under above heading.

From P. B. Carpenter, Jr.:

"My attention has been called to an article which appeared in the *Journal* of the 24th instant, under the heading of 'Waltz Mannerisms,' giving the views of the President of the American Society, with comments by another writer, who has evidently been led to believe

that the 'waltz position' indorsed by the above society at its recent convention is something new. If I am not mistaken, the position advocated has been handed down from former generations, and taught continually in the schools of former and many present masters of the art, so that no decided change is being made from what has always been the correct waltz position.



POSITION OF GENTLEMAN'S RIGHT HAND.

"Many false positions are taken by students, which it is the duty of the teacher to correct. Several of these having become more or less popular with a certain class of society, it was thought a proper time for a united effort by the dancing masters of the country to call attention to these existing abuses, and as far as was in their power, to correct the same. In so doing I believe they have the best interests of the 'polite art' at heart, and as conscientious teachers, the right should be conceded them to lead and not to follow in the procession, it being their duty to know what is right and in good taste. I venture to say that no one, if studying the violin, would think of following an incorrect position because a certain student did, but would at

once question the master in regard to the same, whose duty it would most certainly be to help this student to be right.

"The duty of the true dancing master, like the duty of a master of any of the arts, is very plainly defined and it should be his privilege to caution society against assuming positions in dancing which might invite unfavorable comment. Many good reasons may be given why the positions so much in vogue at the present time should be criticised, while no good reason can be given why the position which the leading masters of the age have advocated, is other than in good taste, permitting as it does, the grouping of the dancers in a manner indicative of a refined taste, and at once in-dorsed by the leading authorities upon the subject in the world.

"Let us look at some of the false positions which are more or less popular at the present time, in all of which the position of the gentleman's left arm and hand are at fault, it being one of the fundamental rules of gracefulness to avoid angularity of the smaller joints either in the arm or leg.

"I submit then that any position taken in dancing, in which the gentleman's left elbow is allowed to bend in such a manner that the arm forms a right angle is ungraceful, wanting in beauty and elegance, which is not improved when the arm in the above position is accompanied with an upward and downward movement, keeping time with the music. The position where the gentleman holds the lady's hand nearly under his left ear, and to avoid collision carries it even farther back until the lady's arm is partially encircling the gentleman's neck, should be dismissed without further comment, it being in very bad taste, and if for no other reason should be avoided.

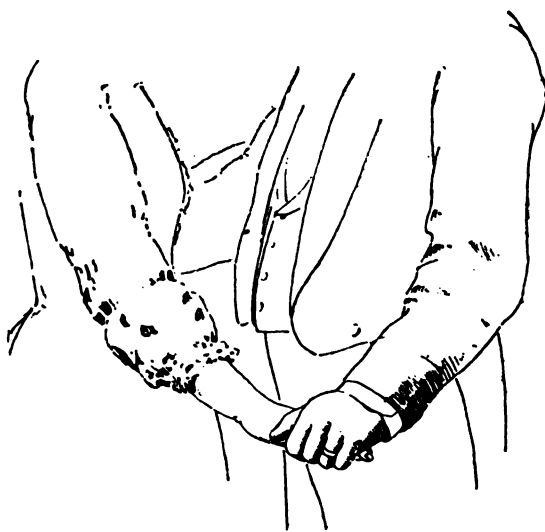
"The so-called side position, where the

lady is held to the right of the gentleman instead of in front, is at once the most dangerous enemy of social dancing, retaining as it does the bad features of the other false positions, and adding to them by seriously interfering with freedom of movement. The position of the gentleman's right arm as it is held resting across the lady's breast should be at once condemned as indelicate, and reflecting unpleasantly upon the character of the dancers, many times wrongfully. It being in especial favor by the low and vicious it ought to be frowned upon by the cultivated, remembering that purity of thought and action may be as noticeable in dancing as in any other situation of life. Much might be done by the ladies,

the fair partners of the young gentlemen, to help bring about the desired reform in the position taken for the round dances. A kindly word from them would be of much value. To my mind they have the right to insist that, when dancing, a position be taken which will indicate refinement and not invite criticism.

"As teachers we can only caution, and set

a good example for those now in society. They are to a great extent outside the influence of the dancing master. The children and youth, however, the society of coming years, having the advantage of proper training while their minds and bodies are susceptible to the influence of a refining atmosphere, will yield to early impressions. If parents cooperate in the selection of the teacher in whose charge they entrust to a great degree the shaping of the manners and social instincts of their children, is it unreasonable to suppose that in coming years this tendency toward a false waltz position will be wholly obliterated? The above I submit in the interests of the terpsichorean art."



POSITION OF EXTENDED HANDS.

VARIETIES.

Come to your own aid.

All of the grapes out of our reach are not sour grapes. Reach for them.

To the fool all wisdom is folly.

The less a man knows the more he will guess at.—*Josh Billings.*

The door step to the temple of wisdom is knowledge of our own ignorance.

Even the school of experience has thick-headed scholars.

Don't get too self-important. You may be as wise as an owl—and just as stupid.

It is a great art to make advice desired before giving it.

When you investigate a grewsome tale you usually find that it grew some since it started.

The best revenge is to be as unlike as possible the one who has wronged you.

People who live in glass houses are advised not to throw stones. Why not advise them to get out of the glass houses?

There is very little waist material in a fashionable ball dress.

“Papa, what is a reception?”

“A reception, my son, is a social function where you have a chance to speak to every one but your hostess.”

Wife—“Did you notice, dear, at the party last evening how grandly our daughter, Clara, swept into the room?”

Husband (with a grunt)—“Oh, yes, Clara can sweep into the room grandly enough, but when it comes to sweeping out the room she isn't there.”

The season of private balls approaches, says the *Cincinnati Commercial*. The next gale that sweeps from the East may bring the clash of surrounding arms. The young women of the East resignedly go on to say “The war is inevitable and let it come!”—*Boston Transcript.*

Loie Fuller seems to have resorted to a new device of self-advertising in Paris. An assertion that her dances have driven her insane has been made, and in denying it she says that she is simply exhausted by the arduous work. Her exercise in each performance consists of posing, trotting easily about the stage and slowly waving two sticks with draperies attached to them for half an hour.

I heard of a rather amusing reply, given the other evening at a ball, by an American girl in London society, who had strayed away from the ball-room. Her mother subsequently discovered her in a remote nook, with a gentleman, who had his arm around her waist, while she rested the tips of her pretty little fingers upon his manly shoulder.

“Daughter, what's all this?” exclaimed the irate mamma.

Saucy-cheeks looked up calmly, and replied: Mamma, allow me to introduce Captain X. to you. I had promised him a dance, but I was so tired I couldn't keep my word, and I am giving him a sitting-still waltz instead.”—*Olive Logan.*

“This is the dance you promised me,”

I said to her at the rout;

“Let's skip this dance and rest,” said she,

And so we talked it out.

A fashionable girls' school in one of the uptown cross streets of New York, gives dances every two weeks, to which no men are invited, and on the last occasion of this sort the girls were permitted to appear in fancy dress costumes. This was an unusual privilege, and they made the most of it. A dozen of the older girls powdered their hair, and then they wanted to rouge their cheeks.

Rouge was not supplied by the school, but enough coraline was found in a manicure outfit to redden the cheeks of each girl. The effect was brilliant. When these girls appeared at breakfast the next morning the effect was still brilliant. They had scrubbed and scraped until they had scratched their cheeks, but the coraline would not come off. They have been blushing ever since.

DANCE MUSIC NO NUISANCE.—Magistrate Kudlich decided yesterday that the noise made by an orchestra in a dance hall does not necessarily constitute a nuisance. As the result of that decision several property owners who live in the vicinity of Frank L. Renney's dancing academy at 917 Eighth avenue, left the West 54th street police court in disgust. Renney appeared in court in response to a summons issued at the request of Capt. Schmittberger. The Captain had received complaints from twenty-two persons, who declared that the dance hall was a nuisance. Five out of the twenty-two appeared in court as witnesses. Dr. Matthew Beattie of 251 West 54th street was one of the witnesses. He said that three of his patients had been greatly annoyed by the music.

State Senator O'Sullivan, who appeared as counsel for Renney, asked the doctor if his patients were bothered by the music in the Amity Methodist Church, which is on Eighth avenue, opposite the dance hall. He also asked if he considered waltz music any more of a nuisance than hymn tunes. Dr. Beattie declined to answer.

Ex-Mayor Hugh J. Grant owns fourteen dwelling houses in the vicinity of the dance hall. He was represented in court by his real estate agent, John T. Wall, who declared that in some instances it had been impossible to rent his property because of the dance music, and that many of the tenants had threatened to move because of the same alleged nuisance.

Several of Renney's neighbors appeared for him. They declared that the dance hall was no nuisance and that they even enjoyed the music. The case was dismissed.—*New York Sun*.

Misrepresented.

The Grand Rapids, Mich., *Evening Press*, of November 9th, contains an article mentioning that Mr. W. R. Laughrey is a member of the "American Association of Dancing Masters." There is no association by that name, and Mr. Laughrey is not a member of any of the existing associations. I am informed that the said Laughrey has been very free with verbal announcements that he is a member of the *American Society*. I, as President of the American Society of Professors of Dancing, herewith extend the compliments of the Society to Mr. Laughrey, and in addition, will apprise the citizens of Grand Rapids, through the columns of its journals, that the *soi-disant professor* has allowed himself to indulge too freely in that oral frolic known as *lapsus linguæ*, which, undoubtedly, will prevent his ever becoming a member of any of the associations of dancing masters extant.

Bangor, Maine, is "away down east," nevertheless that city is favored with a competent teacher of dancing in the person of Mr. Horace M. Pullen, the extreme eastern member of the American Society of Professors of Dancing. Mr. Pullen's many professional friends will be pleased to learn that his family ties are more firmly united through the recent arrival of young Dexter Pullen. May the son and heir bring joy to fond mamma and doting papa.

Husband (in the early dawn)—"It must be time to get up."

Wife—"Why?"

Husband—"Baby has just fallen asleep."

Cleveland's season was formally opened by the Horse Show, and a perfect whirlwind of receptions, teas and dancing parties was the order of the occasion. The Colonial Club wore its choicest garb nightly. One of the noteworthy occasions there was a large dance given by Miss Louise Strong for her guest, Miss Manning, of Saratoga.

Washington.

The endorsement of every officer and man in the navy and marine corps, should be given

the appointment of Bandmaster Zimmerman to the leadership of the United States Marine Band. Mr. Zimmerman has served creditably as leader of the Naval Academy Band, and this with his rare musical ability, will insure good discipline and guarantee immunity from such bad breaks as that made recently by Fanciulli, the retiring leader, who refused to obey orders of his superior officer.

Some of the gentlemen who are in charge, are about to revolutionize the Bachelors' german, which prides itself upon being the most exclusive social organization of the capital. The *modus operandi* will be a system of weeding out. The real bachelors of the organization are few, the desirable element being married men. There would be no dancing men left if the benedicts were taken out. The revolution is expected to take place between the dates of the first and second occasions. On the list of those slated for removal are several department clerks who have been masquerading as swells on \$100 a month, and can only with the greatest difficulty, gather together the necessary \$25 required for each of the four dances given in the course of the party season.

"He had a spotless reputation
And was always in the swim
Till they made investigation,
And then they spotted him."

Philadelphia.

December 28 is the date fixed for the ball to be given by the benedicts; married men who do not intend to give any large functions during the season, but have decided to follow the custom of the bachelors, who used to combine and give a ball during the winter, in return for the continuous hospitality extended to them.

On December 1, one of the most brilliant dances, in the form of a german, which will take place this season, was given by Mr. J. Anthony Drexel Biddle, in honor of his cousin, Mrs. John Vinton Dahlgren. Not only was the best known social element represented, but also quite a number of well known New Yorkers.

Baltimore.

The opening german of the Friday Cotillion, at Lehman's Hall, on November 26, was an important dancing event of the early season in Baltimore society.

The first german of the Bachelor Cotillion Club, was danced at Lehman's Hall on November 29. No fault can be found with the ball except that neither grace nor diplomacy characterized Mr. John Stewart's leading; the room being so fearfully crowded at times that dancing ceased to be a pleasure. The music which was announced to be of a higher order than usual was somewhat disappointing.

Boston.

An evangelical minister, formerly settled in Boston, but who has been for many years in a different State, writes to a Boston friend: "We are homesick always for dear old Boston. We all hope to pass that way when we go to heaven;—and as much before as possible."

That "rare bird," Mrs. Jack Gardner, of whom Boston has been relieved for many months, is undoubtedly afflicted with this same homesickness, as she promises to make Boston a "Christmas present of herself." We may soon expect to see extended articles in the Boston papers, giving details of her daily life, her clothes, her sayings and doings, which are of no interest even to those she calls her friends.

The "smart folk" of Boston are beginning to indulge in festivities in the form of teas, receptions, germans, etc., etc. The Harvard Assemblies, and the Saturday evening dancing at Pipanti's are the leading events for the younger sets. Those permitted to enter the sacred precincts of Pipanti's on Saturday evenings, are firmly placed on the future list of Boston's Four Hundred. This old established dancing academy is still favored by the very exclusives. Children, parents and grand parents of the "blue blooded families of the *Hub*," have been taught to dance at this famous institution.

The name of the teachers of dancing in Boston and vicinity is *legion*. The business is so distributed that few have a large following. We understand that Mr. Foster, whose classes meet at the Tuilleries, has a liberal patronage from the exclusive set.

It was our good fortune to witness a portion of a class lesson given by Miss Bertha Carroll recently, to her advanced class, which we are pleased to note numbered nearly one hundred children from Boston's best families. We must express our appreciation of her thorough and conscientious instruction. It was refreshing to see methods used for the preservation of the *waltz*, with all its grace of movement and dignity of position, accompanied by excellent deportment and cheerful responses to all requirements attending successful management of classes.

The Kirmess and Opera Carnival recently given under the auspices of the Woman's City Relief Association, at Mechanics building, was an unqualified success.

At each end of the stage, which had been built out 21 feet to accommodate the 500 participants, were great Moorish towers, with blue and gold turrets, between which were stretched, high above the stage, two large laurel wreaths, studded with roses and glittering with lights. The stage itself was arranged as a Moorish tent, and upon it were grouped the performers in unique costumes and graceful postures, their varied nationalities—for almost every variety was pictured—adding to the beauty of the whole. In the trees which formed the background, colored electric lights gleamed in profusion.

As a Kirmess includes all nations, a specialty was made of the various national dances, and they were given in large variety, including those of Spain, Italy, France, Germany, Holland, Japan, Ireland, Scotland, England, Bohemia, America and the Orient.

The whole affair was under the management and direction of Mr. S. Saville of New York, a teacher of dancing well qualified for entertainments of this sort, and we are pleased to say that his work in this instance was very creditable.

From New York Correspondence.

Let us hence in bright array,
 Gloria! Gloria!
 Hail the hero of to-day,
 Astoria! Astoria!
 People of the upper classes
 Mingle freely with the masses,
 Blooded youths and buxom lasses,
 Gloria! Astoria!
 Let us drink our newest pet,
 Gloria! Astoria!
 Mr. Boldt, long live you yet,
 Astoria! Astoria!
 You have given society
 Spices of variety
 Consistent with propriety,
 Gloria! Gloria!

—Town Topics.

In the cause of charity the completed portions of the sumptuous Astoria were thrown open to the public yesterday afternoon and evening. Wealth and fashion, in radiant garb, did their part toward making the occasion one of social enjoyment as well as of substantial benefit to the charities concerned. While the downpour of rain may have had a diminishing effect on the attendance in the afternoon, it apparently did not do so in the evening, for there was what George C. Boldt, the proprietor of the hotel, smilingly called a "jolly crush" from 9 to 11 o'clock P. M.

Mindful of their success four years ago, in utilizing the social popularity of the newly opened Waldorf to the advantage of certain worthy institutions, many philanthropic women sought and readily obtained Mr. Boldt's consent to christen the new Astoria in sweet charity's name. The pleasing succession of entertainments witnessed in the grand ballroom and in the Astor Gallery of the new hotel between noon and midnight yesterday was the result of the generous co-operation of the proprietor of the Waldorf-Astoria, with a committee composed of the following public-spirited women: Mrs. Astor, Mrs. Edmund L. Baylies, Mrs. George C. Boldt, Mrs. Fred Edey, Mrs. Richard Irvin, Mrs. Storr-Wells, and Mrs. William C. Whitney.

The programme arranged by the committee included a "Fairy Spectacle, the Realm of the Roses," a children's dance, an afternoon

luncheon, an evening concert, the second act of the play "Rosemary," by John Drew and his company, and a midnight supper. Inasmuch as the price of tickets of admission was \$5 and the price of reserved seats for the fairy spectacle and the play was \$2 extra for each entertainment, a substantial sum must have been realized. The attendance in the evening was considerably in excess of one thousand.

The brilliant spectacle "The Realm of the Rose" was presented in the crimson and gold room by forty-four little girls under the direction of M. S. Frothingham. Something similar was seen at the carnival of roses in Saratoga last season. The spectacle in the Astoria ballroom, however, was animated by an uncommonly enthusiastic spirit. The children, ranging in age from four years to ten or twelve, were as eager in their efforts as they were joyous. Several hundred persons enjoyed the pretty scene, the effectiveness of which was greatly enhanced by the rich coloring of the surroundings, the profusion of plants and flowers, the picturesque stage setting, and the excellent music.

As the proceeds from the sale of tickets for the entertainment or continuous performance which signalized the opening of the new Astoria Hotel were devoted to charity it is impossible to criticise too severely the management of the entertainment or its quality. There had been much natural curiosity and anticipation regarding this opening, and it was thought that the high price of the tickets would prevent any large crowd, and would to a great extent insure a good quality of attendance. The reverse proved to be the case, however, and a more amusing, novel and weird combination of men and women of all sorts and conditions was probably never seen before under one roof in New York than that which gathered in the corridors and rooms of the new hotel on Monday evening. Actors and actresses of all ranks, chorus girls and stage attendants, theatrical managers and ushers, authors of note and would-be authors of note, playwrights, artists, men about town, Bohemians, politicians of all stripes, a decided

sprinkling of the demi-monde, and a small representative contingent of men and women prominent in New York society, made up the motley assemblage which was appropriately said to resemble a "Whirl of the Town" in the Casino enlarged. Some of the individual combinations noticed were laughable, and the dressing, particularly of the women, was sufficiently varied to produce a constant series of mild shocks. Several women wore low-cut ball gowns, and were covered with jewels, while others were in the plainest of street costumes. Two women had evidently fancied that they were going to a fancy dress ball, for one wore a Directoire gown with a white felt picture hat, and the other, a former priestess of Bohemia, had evidently copied her costume from the well-known photographs of Queen Victoria at the age of thirty-six. One guest remarked that these two in particular might have possibly mistaken the date of the Bradley Martin ball.

That dignified and philanthropic little—speaking in reference to the size of its members—body, The Junior League held its Autumn Leaf meeting at the Messiah Home for Children, at 145 East Fifteenth street, and considered the subject of a Christmas Pantomime to be given on December 29, at the Carnegie Lyceum. The pantomime is to be "The Pied Piper of Hamelin," with appropriate dances in costume arranged by Frank Carl Marwig. A hundred children will take part in the pantomime, for which a sequel has been arranged, consisting of a Christmas finale, in which Santa Claus will figure, and with the magic of his gifts, bring back the children lured away by the "Pied Piper." The Piper is to be Mrs. Carl Marwig, who is herself a charming dancer; there will be a unique dance of the rats by a number of small boys, and all the appropriate variations to bring out the meaning of different parts of the poem.

The first week in December will really be the opening one of the Winter season proper, for which Horse Show week has been, as it were, a "curtain raiser." On Monday morning, December 6, the first of the series of

musical mornings arranged by Mr. A. M. Bagby, will take place in the new ballroom of the Astoria Hotel. Owing to the size of the new room and its stage appointments, Mr. Bagby has been able to arrange to give scenes from the grand operas, as well as two short, complete operas, and at the first morning the opera "Adelaide," in which Mr. David Bisham will appear as Beethoven, will be sung for the first time in English. On the evening of the same day, December 6, the Society of Musical Arts will give its first entertainment also in the ballroom of the Astoria, when Adam's one act opera, "Le Chalet," will be sung in French, and a ballet, "Callirhoe," by Mlle. Chamiade, will be danced, and in this Mlle. Emma de Consoli will make her first appearance. The subscriptions to the new society have now reached the limit, and its success would seem to be assured. December's first week will also bring several large dinners, and, in fact, general activity along the entire social line. The list of debutantes has grown so unexpectedly long that it is probable that the Winter will be gayer than had been anticipated.

BALLS AND DANCES.

Nov. 27. Reception by governors of the Wednesday cotillions, at the Waldorf-Astoria, from four to seven.

Nov. 27. First Meeting of the Saturday Evening Dancing Class, at the Mendelssohn rooms.

Dec. 2. First DeCoverley dance, at Sherry's.

Dec. 3. First meeting of the Friday Evening Dancing Class, at Sherry's.

Dec. 6. First Junior cotillion, at Sherry's.

Dec. 8. First Wednesday cotillion, at Sherry's.

Dec. 16. First Assembly ball, at the Waldorf-Astoria.

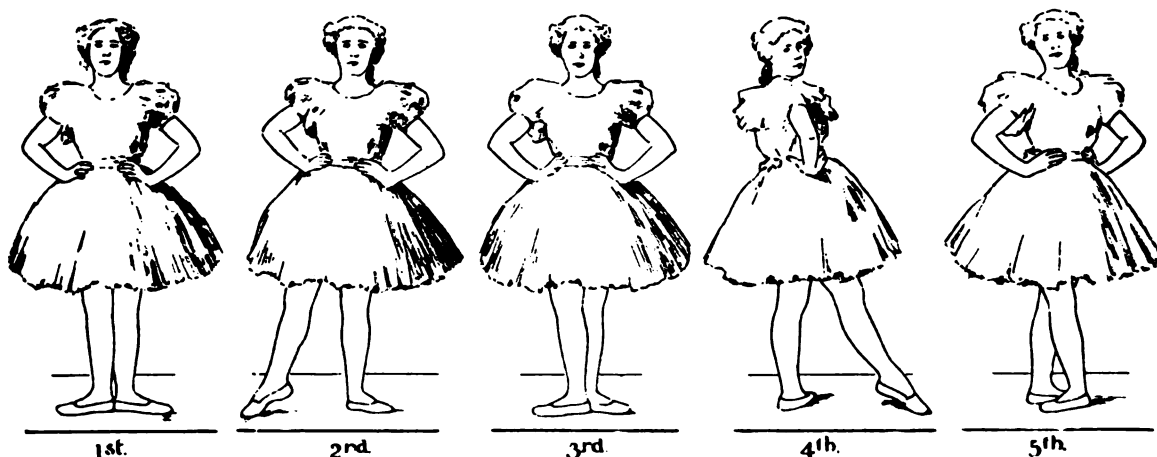
While some of the above announcements are called "Dancing Classes," the term seems rather a misnomer, as the affairs mentioned are not *dancing classes* in the true sense of the term, but partake more or less of the character of assemblies. The way they came to be so called, was because they were gotten up by subscription, and have a certain number of patronesses to preside as chaperons, just as

they do in the younger classes before their "coming out" into society. Those who are asked to subscribe usually respond, and those, who, for any reason except the most urgent, decline the invitation, will find the result serious, if they wish to retain their names on the favored list for other years. There are many of these "Dancing Classes" composed of the younger members of society, who have yet to make their formal bow, before enjoying all the privileges accorded to those already upon the social stage. The earlier hours are chosen for these "classes;" some of the younger sets meeting in the afternoon.

The dances most popular with these young people are the *Waltz* and *Two Step*. We would say in passing, that while witnessing the dancing at one of these "classes," we were inclined to feel that those who have labored conscientiously in teaching dancing for many years, have done so in vain. While every young person in society in these days is supposed to know how to dance, and while the number of dancers are much larger than in years past, we sometimes feel that there is no longer the need that was formerly felt, for the legitimate Dancing School.

The satisfaction and enjoyment which appears to be derived from the prevailing style of dancing, would indicate that a fair amount of imitation, with perhaps a lesson or two from some teacher, is all that is required to enable one to take a place among the fashionable dancers of today. In this connection we are reminded of the fact that within one mile of our academy we can count nearly fifty names of women who are teaching dancing (?) in their homes, which means no expense for class room, and as they pay a friend from twenty-five to fifty cents per hour for playing for them, and often get some one to play "just for practice," they are able to get a little "pin money," at the ridiculously low price of from ten to twenty-five cents for class lesson (?). All such, are sure to have some following, and the *legitimate teacher of dancing* must suffer thereby. "'Tis true, 'tis pity; pity 'tis, 'tis true." Will some one suggest a remedy?

OUR DANCING LESSON.



Technical terms with illustrations and exercises; method of teaching social dancing; management of classes; german figures, etc., etc., will be included under above heading. In commencing with *technical terms*, I shall first make use of those that refer to steps which enter into the construction of society dancing, that they may be more readily understood.

Glissé, (*gli-sa*), a slide or glide. When taken literally it would mean a sliding of the foot without a transfer of weight. As *glissé* is rarely made without a transfer of weight, except in *temps levé* and similar movements, the term *pas* (*par*), which means a step, is seldom prefixed, so that the term *glissé* would generally be interpreted a *sliding step*.

Chassé, (*shas-sa*), a chasing step; one foot chasing the other out of its place. It can be made forward, backward, to the right, or to the left. To make one *chassé* to the left, stand in preparation upon the left foot, with the right in 2d position. Draw right to left, and almost simultaneously slide left to side, placing weight upon it. To make a succession of *chassés* to the side, starting from the first position, as is often done in quadrille figures, where four counts are to be danced to the left and four to the right, slide left to side, (1); *chassé*, (&2); *chassé*, (&3); draw right to left, rise and fall on both feet, (*assemblé*), (&4). Repeat the same to the right. The

slide at starting, is not a part of *chassé* but is a preparatory movement made to permit following with a *chassé*; nevertheless, in such instances it receives a count. *Couplé lateral* (draw right to left, and at the same time pass left to 2d raised), is frequently used as a finish to a succession of *chassés*.

The following is an explanation of *chassé* by Geovanni Andrea Gallini, in his own words: "To do this sideways, you must place yourself in 2d position. If you go to the right, it is performed by sinking, then in rising, spring on both feet and place the left foot behind, where the right was, at the same time glide right foot, advancing to 2d position." A translation from Frederick Albert Zorn's work, of which the following is a copy, gives the same analysis: "To make such a step well, one must put the left foot in the 2d position, and slide to the backward 3d position, slide the right foot out of its place, so as to carry the body sidewise, and during which, it allows the left foot to come to the second position, and take the step again."

Alexander Strathy gives the following unique description of *chassé* preceded by *temps levé*.

(*Temps levé* will be described later, but in the present description the reader may consider it equivalent to *glissé*).

"To perform these steps forward, place the feet in the fifth position, the body erect and

well balanced on the haunches ; make *temps levé* in the fourth position ; and having advanced the body, raise yourself on the foremost leg, and at the same time bring up the foot that is behind, so that it may fall exactly in the place where the foremost foot was, which you move again to the fourth position. This step and the *temps levé* require the time of two crotchets. To continue the *chassé* forward, rise again on the foremost leg, and at the same time bring up the foot that is behind, so as that it may fall in the place where the foremost foot was, which you advance again to the fourth position, and so on. I have always found it to be an advantage to the pupil to perform this step as an exercise, repeatedly with the same foot before, then to do it as often with the other foot before, counting one crotchet every time as the foremost foot is advanced."

We find in "Letters on Dancing," by E. A. Thileur, virtually the same explanation of the term. The above quotations will, without doubt, sustain the analysis which we have submitted.

Chassé Alternatif, *chassé* first with one foot and then with the other. The technical analysis of *chassé alternatif* would be *glissé chassé*. The popular Two Step is an example of *alternate chassé*.

Assemblé, (*as-saum-bla*), a bringing or drawing together of the feet.

We can give no better explanation of *assemblé* than one which we find in "Elements of the Art of Dancing," by Alexander Strathy. "This step is occasionally performed in all the close positions, but at present we shall only describe it as performed in the fifth position.

"Place your feet in the fifth position, the body erect, and the knees well turned outward; rest the body entirely on the leg that is before, taking care to balance yourself well on the haunch ; this will disengage the leg that is behind ; bend on the leg that is before, and at the same time raise the foot that is behind to the point, keeping the knee well turned outward ; extend the knee of the leg that is behind, by sliding the foot on the point just to the second position, where it should arrive,

the knee and instep extended, at the same moment you cease to bend on the other leg ; then raise yourself on the point of the foot you stand upon, and at the same time slide the foot from the second position, into the fifth position before, when both knees should be alike extended ; gradually place the heels, keeping them well forward, that you may form the fifth position more easily ; finish the step with both knees straight. This step should be performed with both feet alternately.

"To perform the *assemblé* in fifth position behind, observe the same rule, disengaging the foot that is before, and entering it behind. This step as an exercise, gives steadiness, and the habit of bending and extending the knees and insteps." An *assemblé* from an open position is made by bringing the free foot to closed position, accompanied by the rising and falling with knees straight, as mentioned above. An *assemblé* is used as a finish to a step sentence ; it seldom occurs otherwise than in combination with other steps. It is frequently used in conjunction with a *jeté*.

Assemblé dessus, (*des-seu*), *assemblé* over ; in front ; in 3d or 5th position.

Assemblé dessous, (*des-soo*), under ; behind ; in 3d or 5th position behind.

THE BOSTON DIP,

This dance was originated by the late Russ B. Walker of Boston, in December, 1870, and christened "Glissade Waltz." Harvard men were among its first patrons, and directly it was called the "Cambridge Waltz," and retained its soubriquet during its first season.

The sinking or dipping movement accompanied the forward and backward step in each measure, and shortly after its popularity became established, extreme dipping became general, being carried to that extent which savored of vulgarity ; whereupon the newspapers, in graphic description referred to it as a floundering, rising, surging and dipping motion. It immediately received the name "Boston Dip," by which it has since been known. The dance when first introduced and danced, according to Mr. Walker's ideas and desires, was really a graceful combination

of movements, and is often referred to by its early patrons as a very pleasing dance.

The present "Dip Waltz," (the *correct name* for the now popular waltz of New England,) is an outgrowth of the "Boston Dip," and is extremely popular here in the East. It is considered the "proper thing" by society dancers, and we cannot refrain from saying that we consider it a beautiful dance when well executed. The following explanation gives a correct description of its most approved form :

Music : — Waltz.

GENTLEMAN'S PART.

Slide the left foot diagonally backward with slight dipping movement (count 1, 2, 3) ; one measure. Slide right foot backward with slight dipping movement (4, 5) ; pivot to the left about one quarter turn, on right heel, carrying left foot in a circular movement close to the floor (6) ; one measure. Slide left foot forward with slight bending or dipping movement (1, 2, 3) ; one measure. One waltz step with one quarter turn to right (4, 5, 6), the forward step of the waltz being made with slight dipping movement and occupying nearly two counts, the second and third movements being made as nearly as possible on the third count. Repeat all of the above ; eight measures in all. Waltz, turning to the right ; two measures. The backward dipping movement ; two measures. Waltz, turning to left ; two measures. Dipping movement forward ; two measures. Sixteen measures in all.

Many dancers make the dipping movement at will, instead of following the regular order of the step. Whenever the backward dipping movement is made, the quarter turn should always be made with pivot on the heel on third count of second measure. Whenever forward dipping movement is made, the quarter turn should always be made with waltz step, with slow slide on first two counts in measure, finishing as nearly as possible with last two movements on third count.

Counterpart for lady.

The limited space in our first number will not admit of a lengthy treatment of subjects under the head of "Our Dancing Lesson."

In our next number we shall commence a description of our preferred method of teaching social dancing and continue in each monthly issue until completed. We have been advised not to include instruction in methods in the columns of *THE DIRECTOR*, as it would be an injustice to the older and better qualified representatives of the art. We are unable to comply with their requests, however, as we know of no way of conducting a journal devoted to dancing, other than that which is dictated by our own convictions regarding the requirements of the majority of teachers of dancing ; and, while we solicit advice and criticism, which we earnestly trust will be freely offered from the recipients of our humble sheet, in attempting to convey instruction through its columns, we must adhere to our fervid belief in the need of such matter ; and we sincerely hope that our humble efforts, even if of no great value, will meet with appreciation from those who desire to better qualify themselves.

ETIQUETTE.

"No talent among men hath more scholars and fewer masters."

"In everything that is done, no matter how trivial, there is a right and a wrong way of doing it. The writing of a note or letter, the wording of a regret, the prompt or the delayed answering of an invitation, the manner of a salutation, the neglect of a required attention, all betray to the well-bred, the degree or the absence of good breeding."—*From the French of Muller.*

Some people meet you with their heart in their hand, and their soul in their face, while others extend, perhaps, the tip of their fingers to you, and the only thing that seems at the foundation of their greeting, is duty.

What are generally known as "days at home" are informal receptions in the afternoon, and it is only necessary to acknowledge the courtesy of an invitation to such receptions, either by a call on one of the appointed afternoons, or, if a call is not possible on the afternoons named, at some other time, or by the sending of a card. The "day at

home" is the most informal of all social entertainments. It has grown much in vogue during the past few years in New York and other large cities, and many prominent society women now prefer to have two, three or four "days at home" during the season rather than have the trouble and expense of one large afternoon or evening reception. "Days at home" also have the advantage of affording those on a lady's visiting list more than one opportunity of making a call, and the excellent suggestion has been made, that the ladies who purpose holding days at home should, if possible, when they live in about the same locality, choose the same day. By this arrangement the labor of calling would be much simplified.

A lady or gentleman who is calling in a house where there is a servant who is an old acquaintance should certainly greet the latter pleasantly and cordially. One need never fear to offend against a rule of etiquette by being courteous to those who are in a so-called lower rank of society.

"Now you Hamerican gents," said the master of ceremonies at Halifax to a party of American visitors, "afore you are hintroduced to 'is hexcellency an' 'er royal 'ighness, there's a few rules to be hoberved. Don't expectorate hon the carpet has you're in the 'abit of doing at 'ome, you know, and don't keep your 'ats on, as you halways do in Hamerica. And no revolvers nor bowie-knives is hallowed to be drawn in the presence of 'is hexcellency and 'er royal 'ighness, which is what you'er a doing of in Congress continually. And you'll walk in forward, and you won't think of shaking hands with 'er royal 'ighness nor even with 'is hexcellency; nor hof course you won't haddress 'im as 'old hoss' nor 'old sardine,' as hif you was a talkin' to your president, you know. You'll simply bow an' assume a hattitude of reverence, so far as you know 'ow, and then retire backward out of the royal presence."

When introducing a man to a woman, single or married, use such a form as "Mrs. Smith, allow me to introduce Mr. Blank," or

"Mrs. Smith, I want you to meet my husband, brother, friend, etc., Mr. Blank," or "Let me present Mr. Blank to you, Mrs. Smith,"—in every case present the man to the woman; when introducing two women, always introduce the younger to the older lady.

Visiting Cards.

The use of visiting cards dates back to a very early stage of civilization. It is founded on the well recognized attribute of human nature which makes us all eager to have credit for our performances.

When one fails to find a friend at home, one likes the credit of making the effort to see the friend, and what better can there be than a card bearing one's name?

Against the convenience and usefulness of cards no one would now venture to offer an argument. The society of our large cities makes their use a necessity, and it is well to be familiar with their correct use since we must use them.

Style of Cards.

A lady's card should be nearly square, fine in texture, and necessarily white. The name should be engraved in plain script, which cannot be improved upon. The passing fashions for engraved autographs, Old English, German or Roman letters, are fashions lasting but a brief hour. If married, Mrs. should precede the name, and the husband's name should be written in full; in the lower left-hand corner the day for receiving, and the address in the lower right-hand corner.

When there are daughters, the elder is entitled to a separate card, as "Miss Robinson" for example, after one year in society. Up to that time she is supposed to call with her mother, upon whose card her name appears, thus:

Mrs. William H. Robinson.
Miss Robinson.

Tuesday.

755 State Street.

The Widow's card is a much discussed question, and one which must generally be left to personal preference. It is, however, generally conceded that a widow may retain her husband's name upon her cards, if she chooses.

(Concluded in January number.)

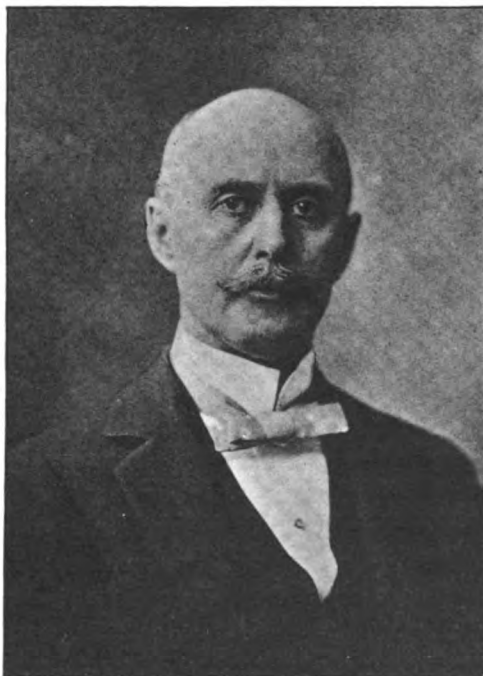
The American Society of Professors of Dancing, New York.

This Society was organized Jan. 19, 1879, by L. D. G. Brookes, Wm. B. DeGarmo, M. Hlasko, R. S. Manuel, Joseph T. Martin, C. H. Rivers, John H. Trenor, and John T. Uris, residents of the cities of New York and Brooklyn.

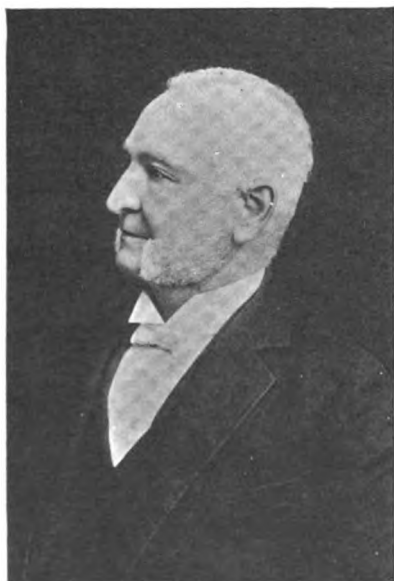
The first meeting convened by invitation of J. H. Trenor, who manifested much interest in bringing the teachers together, and the meeting was held at Mr. Trenor's rooms, Broadway, near 32d Street, New York.

Mr. L. D. G. Brookes was elected president and Mr. Wm. B. DeGarmo secretary and treasurer. On February 23rd, 1879, the late Mr. Thomas C. Fanning, of Poughkeepsie, New York, was elected a member of the Society, being the first

member elected after its organization. Mr. L. D. G. Brookes held the office of president until 1882, when Mr. Wm. B. DeGarmo was chosen to occupy that position, Mr. C. H. Rivers being appointed to fill the office of secretary made vacant by the election of Mr. DeGarmo to the presidency. Mr. Rivers faithfully served as secretary of this Society until 1893, when Mr. Walter L. Curtis was elected to fill the vacancy caused by the resignation of Mr. Rivers. Mr. DeGarmo occupied the presidential chair until 1885, when Mr. Samuel D. Spink was elected to that position and continued to occupy the chair until the one hundredth meeting of the Society, Sept. 6, 1892,



MELVIN BALLOU GILBERT, PRES.



DAVID HAYES BOWEN, VICE PRES.

when Mr. James P. Brookes was called to that position. The present incumbent was elected president in 1892.

The accompanying illustrations represent the present officers of the American Society.

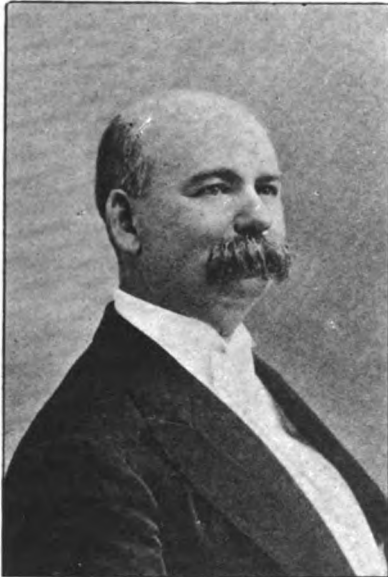
Melvin Ballou Gilbert, Portland, Maine, was born in Turner, Androscoggin County, April 15th, 1847. Has taught dancing twenty-four years.



WALTER L. CURTIS, Sec'y.

David Hayes Bowen, Ogdensburg, N. Y., was born in Chester, England, April 4, 1827, has been a teacher of dancing since 1847.

Walter L. Curtis, Amsterdam, N. Y., was born in Ballston Spa, Saratoga County, New York, September 10, 1868. Has taught dancing eleven years.



JOSEPH T. MARTIN, TREAS.

Joseph T. Martin, Brooklyn, New York, was born in Brooklyn, N. Y., Nov. 3rd, 1848. Has taught dancing from the age of twelve years. Established himself in business at the age of eighteen.



THOMAS A. HOLLAND, DIRECTOR.

Thomas A. Holland, Springfield, Mass., was born in Leister, Worcester County, Mass., July 25th, 1837. Commenced teaching dancing in 1863.

The American National Association of Masters of Dancing, United States and Canada.

This Association was organized in Boston, June 15, 1883, by Mr. E. Woodworth Masters, who continued to be its president until 1893, when Mr. W. L. Bass was called to occupy that position, Mr. Masters being made secretary of the Association at that time. Mr. Wm. H. Hogue succeeded Mr. Bass in 1894, and two years later the present presiding officer assumed his duties.

The present officers of the National Association are :

J. A. Hawkins, Mansfield, Ohio, president.

Harry L. Braun, Pittsburg, Pa., 1st vice president.

George Gillespie, Philadelphia, Pa., 2d vice president.

Oscar Duryea, New York City, 3rd vice president.

F. W. Kehl, Madison, Wis., 4th vice president.

Robert F. Thuma, Pittsburg, Pa., secretary.

James W. Bangert, Baltimore, Md., treasurer.

J. A. Hawkins was born in Rochester, New York, June 10th, 1853. Has been a teacher of dancing eighteen years.

Harry L. Braun was born in Pittsburg, Pa., January 12, 1870. Commenced teaching dancing at an early age.

F. W. Kehl, was born in Eiterfeld, Germany, August 19th, 1862. Has taught dancing fourteen years.



J. A. HAWKINS, PRES.



HARRY L. BRAUN, 1ST VICE PRES.

Robert F. Thuma was born in Buffalo, New York, 1864. Has taught dancing thirteen years.



ROBERT F. THUMA, SEC'Y.



F. W. KEHL, 4TH VICE PRES.

James W. Bangert was born in Baltimore, Md., July 20, 1853. Commenced teaching dancing in 1872.



JAMES W. BANGERT, TREAS.

The Western Association Normal School, Masters of Dancing.

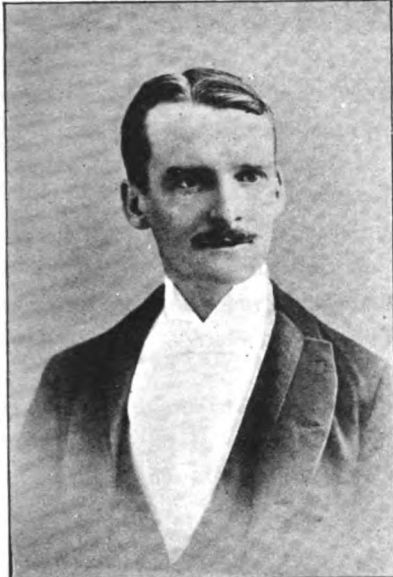
The Western Association was organized at St. Louis, in June, 1894, by J. A. Mahler, of St. Louis, J. F. Davis, of Toronto, H. N. Grant, of Buffalo, F. H. Norman, of Montreal, F. L. Clendenen, of Davenport, Iowa, W. F.

Braun, of Butler, Pa., and B. F. Gresh, of Indianapolis, Ind.

The present officers are F. H. Norman, president ; Jno. Hackett, W. F. Braun, W. W. Chapman, vice pres. ; W. W. Hall, sec.-treas.

F. H. Norman, Montreal, P. Q., was born in Montreal, October 3rd, 1869. Has taught dancing since 1888.

Jno. Hackett, Hamilton, Ont., was born in Norwalk, Conn., January 3d, 1858. Has taught dancing five years.



F. H. NORMAN, PRES.



W. F. BRAUN, 2ND VICE PRES.

W. W. Chapman, Oakland, Cali., was born in Olympia, Wash., April 30, 1863. Has taught dancing eleven years.

W. W. Hall, Grand Forks, N. D., was born in Whitewater, Wisconsin, March 21st, 1860. Has taught dancing three years.

All the societies report being in a flourishing condition, which we sincerely hope is the case, as we believe firmly in association, and realize that much good comes to all progressive and well meaning teachers of dancing, who are members of *any one* of the societies. We

feel that, although the societies are distinct, and working upon somewhat different principles, they should be in harmony and in friendly relation with each other. We have no reason to doubt that such a relation does exist, and we trust that it may continue. Matters of interest relative to the different associations will be included in the columns of THE DIRECTOR, and each will receive impartial notice.



W. W. CHAPMAN, 3D VICE PRES.



W. W. HALL, SEC'Y-TREAS.

PHYSICAL TRAINING.

Under the above heading we shall place articles descriptive of *methods for physical development*; *treatises on methods of teaching and manner of conducting classes*; *exercises for special purposes, and gymnasium games*. To these will be added a course of lessons in the *Gilbert System of Esthetic Calisthenics*.

This last branch of physical training consists of systematically arranged exercises in the elementary principles of the Art of Dancing, coupled with a harmonized method of arm, head and body movements, all of which are valuable developing exercises, and a particularly interesting series of co-ordinate work.

Much of the work with the arms and body resembles the so-called Delsarte movements, which, when used with dancing steps, form a series of exceptionally interesting exercises in Esthetic Physical Culture.

Owing to the unlimited variety of combinations, a continued interest can be preserved, which has heretofore been wanting in the mechanical routine of ordinary gymnasium exercises.

This system was first introduced at the Summer Normal School of '94, at Hemenway Gymnasium, Harvard University, and you are respectfully referred to Dudley Allen Sargent, A. M., M. D., Sc. D., Director of Physical Training, Harvard University, as to its merits.

We herewith submit a letter from Dr. Sargent, giving his ideas of the value of Esthetic Calisthenics or Dancing Calisthenics as the work is called at the Harvard Summer School.

HARVARD UNIVERSITY,
HEMENWAY GYMNASIUM.

CAMBRIDGE, MASS.,
November 29, 1897.

To whom it may concern:

Mr. M. B. Gilbert has taught Dancing Calisthenics at the Harvard Summer School of Physical Training for the past four years. I consider Dancing Calisthenics an essential part of any complete system of Physical Training, and I know of no better exponent of this branch of the subject than Mr. Gilbert.

D. A. SARGENT, M. D.,
Director of Hemenway Gymnasium, Harvard Summer School of Physical Training, and Normal School of Physical Training and Sanatory Gymnasium for Women and Children, Cambridge, Mass.

Each lesson will consist of parts of the work which are complete in themselves, and contain a sufficient amount for a class of students for one month. All esthetic principles constituting grace and beauty of movement, will be minutely described and thoroughly illustrated, portraying motion as clearly as is possible by printed description.

Our columns will not be entirely dependent upon *ourselves* for subject matter, but will contain ideas and suggestions from many who are *recognized as authority* upon physical training.

We shall endeavor to make this department of value to teachers of physical culture, and trust that we shall be encouraged by a liberal support.

Normal and Abnormal.

Dr. W. L. Savage explains the difference between the trainer and the physical culture man. "We take a man and build him up and make him a strong and useful man, one who, if he has the inclination, may become an all round athlete. The trainer, on the other hand, takes a man who has an aptness in some particular direction, and in whom some muscles are possibly developed beyond the normal point, and with a view to making the man still stronger in that particular part he produces an abnormal man. While the trainer is building up his man—or rather the strong part of him—the weak points are being neglected. While the strong ones are becoming still stronger, the weak parts, although they remain stationary for the time being, appear weaker than they really are by contrast. The physical culture expert leaves the strong and superdeveloped parts of his patient alone and applies himself only to the weak parts—the others will take care of themselves. Take, for example, the men who have the bicycle craze. They have heavy thighs and calves, but many who have gained in that direction have acquired hollow chests, round shoulders, abnormal arms and weakness in the abdominal region. Now, we

do not try to make such a person's legs stronger, but we do try by proper exercise to bring the rest of the body up to the thigh standard. After the whole body has been thoroughly developed, no one part at the cost of the other, then, if the man has a taste for sprinting, for jumping or for any other sport, he may safely place himself in the hands of a trainer, but without the proper foundation he would run a risk in doing so. The athletic clubs take care of that end of it, and with men in good condition they do good work."

Bicycle Sense.

An editorial writer in the *New York Ledger* wisely says :

The man or woman who owns and rides a bicycle for the pleasure of the outings it makes possible, has within reach also a means of health not to be ignored or overlooked. To ride five, ten or twenty miles at a fine, easy pace, enjoying the scenery, absorbing vitality with every breath and laying up a store of strength against the time of need is to make a rational and sensible use of one of the most practical inventions of modern times. But the rider who "scorches," the century runner, the over-smart rider who boasts of taking hills and hard places, who taxes his powers of endurance in every way, who declares he never takes cold from standing in a current of air after taking a long, hard ride, who, in fact, violates every rule of law and common sense and sets even the instincts of self-preservation at defiance, is preparing for himself a premature grave or a permanently broken constitution by his recklessness and folly. He is doing precisely what the athlete has done and will continue to do as long as competition, rivalry and prizes are the incentives.

Our hospitals are peopled with men suffering from ills brought about by overstraining the physical powers in athletics and violent exercises of all kinds. Paralysis, locomotor ataxia, and after a time senile dementia and the lingering death that is a natural sequence of such a course, surely present no alluring features to those who stop to give the

subject a few moments' serious consideration.

An English cyclist recently died of what the doctors called "bullock heart." The heart is susceptible of enlargement by certain forms of exertion. The normal pulse is about 72. Long distance riding brings up the heart beats to 100 and 125 per minute. This means just so much overstraining of the heart muscles, and consequently an abnormal use of the great pumping engine. Naturally the walls of the heart thicken, and in the case referred to this organ had increased from the normal 10 or 12 ounces, until it weighed a fraction over two pounds. If bicycle riders would take the trouble to study heart action, they could readily notice a peculiar pounding sensation that comes in and about the ears after a long and hard bit of riding, especially in hill climbing. This pounding is the danger signal sounded by that overtaxed bit of the human machine, the heart. It means trouble ahead, and should never pass unheeded. At its first appearance a pause is imperative. If the health is to be preserved the greatest discretion must be used in overtaxing this most important of all portions of the body. "A bad heart" is a perpetual handicap. The farseeing physician knows long enough before he warns his patient that the lease of life is most imperfectly drawn when the heart action is faulty or its functions are seriously disturbed. Nature is an inexorable creditor, and not only exacts the last cent with compound interest, but is a veritable Shylock, taking the pound of flesh, regardless of results to the debtor. Youth and early maturity in the pride of their strength, only laugh at the repeated warnings and the cautions of those who have suffered. They seem utterly incapable of realizing the possibility of failure or injury in their own cases. They glory in their apparently exhaustless vitality, and perform prodigies of labor, continuing in what they believe to be well doing, until suddenly their endurance gives way and they find themselves totally wrecked. The only consolation in life left them is their opportunity to bewail their misfortune and declare that they did not, and could not credit the

statement of those who tried to save them from the consequences of their own folly.

Proper Golf.

The New York city park commissioners have adopted rules governing golf playing in the various municipal parks which may be useful in other cities. The rules vary according to local circumstances, but the Central Park regulations may be looked upon as standard. It is provided that the gamekeeper shall be responsible for the conduct of all caddies and shall keep a record of their names and the number of their badges. No caddy will be allowed to solicit employment without his badge, and he must not solicit employment beyond the first tee. All complaints must be made to the greenskeeper, and if well founded he shall suspend the offending caddy from employment a certain number of days, commensurate with the gravity of the offense, taking away his badge for the period he is suspended. The pay of a caddy shall be 15 cents for one round of the links, or 9 holes, or 35 cents for two rounds of the links, or 18 holes. No one but players shall be allowed on the links while play is in progress—bicycles, baby carriages, equestrians or horses and carriages not allowed on the links. Players must not loiter around the first tee, but play off in turn of their arrival as rapidly as possible to make way for those following. No player shall play from the tee until the party in front have played their second stroke or are out of range. No player should play to the putting green until the party on same have holed out and moved away, and players who have not holed out should not try their put over again nor stay upon the green, but move off at once. Players looking for a lost ball must allow any other match coming up to pass them. A party playing three or more balls must allow a two ball match to pass them. Turf cut or displaced by a stroke should be at once replaced.

American and English Polo.

Polo as it is now played in this country approaches very closely to the English standard. At Hurlingham and Longchamps the hooking

of mallets is allowed, something American players do not seem inclined to tolerate. The offside rule also differs, but otherwise polo in Europe and polo in America are one and the same.

Medals for Athletes.

In its former days of enthusiasm the Amateur Athletic union presented gold medals to the athletes showing the most meritorious work during the year in the several branches of athletics, weight throwing, jumping, running, etc. Some years ago, however, the poverty of the union compelled the board of managers to abandon this method of encouraging amateur athletics. Now that the union is once more on its feet there is talk of reviving the presentation of the merit medals.

Feats for Strong Men.

A notable feature of the indoor athletic carnival of the New Jersey Athletic Club at Madison Square Garden, December 17 and 18, was an individual all-round heavy dumb-bell competition. The competition was divided into ten sections, including the holding out of one bell in each hand at arm's length, curling one bell in one hand, curling one bell in each hand at the same time, tossing up one bell from the ground to arm's length above the shoulder in one motion, without stopping at the shoulder; pushing up slowly one bell with one hand from the shoulder to arm's length above the shoulder, jerking up one bell with one hand, and one bell in each hand from the shoulder to arm's length above the shoulder; pushing up slowly one bell in each hand from the shoulder to arm's length above the shoulder, and special feats at the option of each contestant.

For each section, not including special feats, points were scored on a basis of 5 for first place, 3 for second place and 1 for third place. In addition to the foregoing competition, twenty athletic events for registered athletes of the American Athletic Union was decided.

The judges were William B. Curtis, Harry Buermeyer and Julius F. Harder.

Foot Ball.

Full backs, half backs and broken backs are now back numbers.

The interscholastic and intercollegiate foot ball season just terminated was in every respect the most successful yet recorded. Better teams were turned out by the various schools and colleges, the students showed increased interest in the game, and from a financial standpoint the result to nearly every institution was very satisfactory.

Nothing but foot-ball was talked of in the smart Boston set during the week of the Yale-Harvard game. No end of fashionables, especially of the younger crowd, went up from Providence and over from New York to occupy seats on the grand-stand, for which in some instances from ten to twenty dollars were paid, so tremendous was the demand at the last moment. At the fashionable restaurants and hotels during luncheon hour on Saturday, there was a crush of society people, equalled only by what is seen at Delmonico's and the Waldorf in Horse Show week, and one could not count the number of fur coats, long and short, luxurious wraps and rugs that accompanied the outfit of each man and woman for that two hours or more in the raw November air. The Yale adherents among the feminines were known immediately by the enormous quantity of violets they wore, poetic license making the purple stand for the college colors, while the Harvard girl was one great crimson American Beauty.

This game demonstrated that student management is entitled to the fullest consideration where the handling of an enormous crowd and provision for safety and comfort is concerned.

It is expected that the handling of crowds by men who have had long practical experience at it will be satisfactory, but when all this comes from young men, the credit given should be far greater.

Consider for a moment what these rough figures represent: About 11,500 \$2 tickets, 6500 \$1.50 tickets and 5000 \$1 tickets were sold, giving a total of \$37,000. In all, about

23,000 tickets were sold. The expenses will be approximately \$7,000, and the balance, \$30,000, will be divided equally between the two colleges. These figures are simply estimates, but they will be proved to be pretty accurate.

The 'Varsity H.

The stripping of the H's from the sweaters and jackets of the Harvard 'varsity team seems rather a childish trick. It is claimed that it was a voluntary act of self-condemnation, but in reality it was the result of the earnest suggestion made by one of the coaches in his talk to the squad after the Yale-Harvard game. The "Referee" in *Town Topics* remarks that "at the same time the H's were ripped off, the coaches should have cut the buttons from their overcoats, shaved their heads, and the students should have stood the statute of John Harvard on his august head."

The disgrace of the loss of the "H" is only appreciated by college men, who know that the privilege of wearing the big initial letter of the University is the most dearly prized of all athletic honors. Even had the players of their own accord offered this to proclaim their unworthiness to represent the crimson, it should not have been permitted them.

The following article, written for THE DIRECTOR by a well known college professor who witnessed the Yale-Harvard game, is worthy of notice:

"Yale and Harvard have again met in friendly contest, and the result was one of the cleanest, most gentlemanly games of foot ball ever played; and withal, the most interesting. Although wrought up to the highest pitch of excitement by the tremendous advantages at stake, no player forgot for a moment that he was a gentleman, and that the future of foot ball in this country depended in a large degree upon his individual action in this game. To be sure some of the later games have shown that the evil side has not entirely vanished; but, after all is said, the game at Cambridge

has set the standard for future contests of this sort.

"Harvard and Yale showed possibilities for the game that have never before been attained ; it can be made clean, fair and free from all great danger to life and limb. There is always the possibility of accident ; but provided the men are in perfect physical condition and trained for the game, the element of danger may be reduced to a minimum.

"There is still too strong a tendency to "mass" the players and send the combined weight and strength against single men. This must be eliminated by agreement ; and probably will be in the near future.

"The ideal game both from the standpoint of the players and that of observers is that in which the most of the play is in the open field ; where, as in the Yale-Harvard game, the ball is constantly in the air. Given such conditions, no game can approach foot ball in point of interest.

"And what of public interest ? Look again at the twenty-five thousand people at Cambridge defying wind and weather, bubbling over with enthusiasm, and detecting with the eye of an expert the delicate and more intricate plays. Clearly, America is fond of its foot ball. It is doubtful if such scenes as those of the great games could be duplicated in any other country. Nor is the explanation far to seek ; foot ball is typically our national sport. It is an American game, in spite of the claims for base ball, for in it are found embodied more of our national traits, than in a score of other sports. Foot ball requires pluck, endurance, keen, quick perception, and (above all) courage. These qualities are cardinal virtues in the American. The game itself is one

that appeals to our rather nervous temperament."

President Eliot, of Harvard, in the following statement over his signature, discusses foot ball sanely.

"The grounds on which arguments are based for the legal prohibition of intercollegiate foot ball do not seem sufficient, in my mind, to warrant favor. I understand that a bill has been passed in the Georgia legislature making the playing of foot ball a crime, simply on the ground that serious and sometimes fatal accidents are liable to occur in hard fought contests. The direct cause for the passing of the bill was, I believe, the death of a foot ball player who was injured in the game between the Georgia University and the University of Virginia.

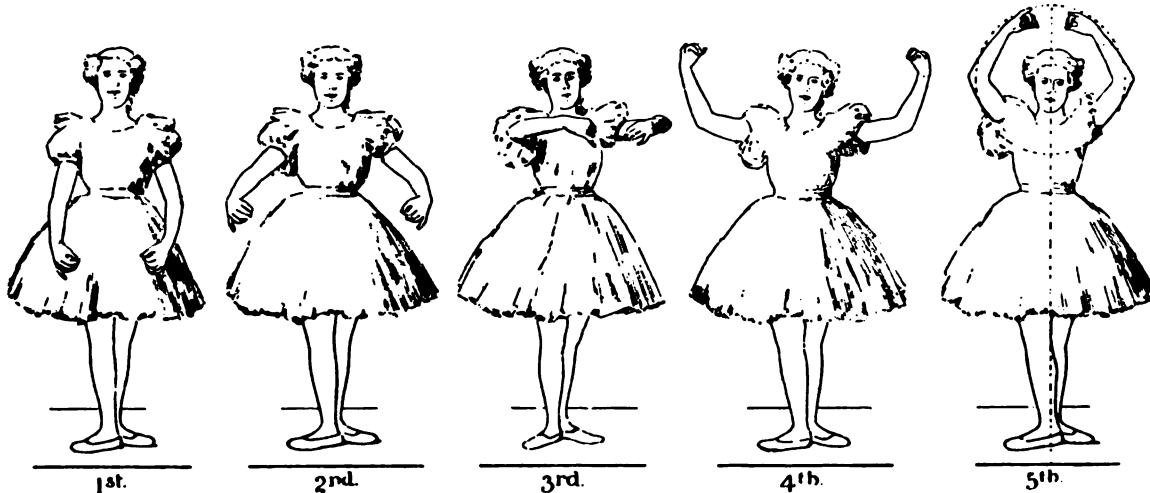
"But, if we stop to consider other sports, we find that there are, every year, serious accidents in base ball, boxing, fencing, and other gymnasium games. Rowing and sailing are enjoyable pastimes, yet one reads of many drowning every year. This does not seem to lessen the interest in rowing or sailing.

"Everybody cannot play foot ball. It is only the strong and well-built men who can expect to play the game with any degree of success. Therefore I do not favor foot ball for everybody. It is, of course, a valuable exercise to those who, as I say, are able to play it.

"So I think foot ball should not be prohibited without just cause. I have never heard of any city or State ordinance prohibiting the playing of the game before the bill in Georgia was passed. And, I repeat, the grounds on which the passing of that bill was effected are not sufficient to attract my favor."



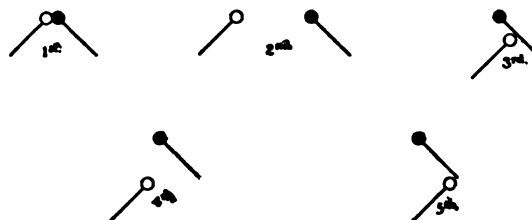
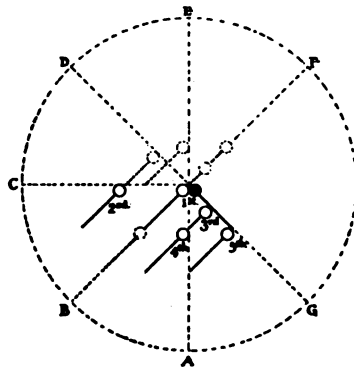
ESTHETIC CALISTHENICS.



The Feet.

Stand in 1st position as indicated by accompanying diagram, also illustrated on page 16, the weight upon left foot. Move the right foot, on the point, to 2d position with firmness, legs straight; bring same foot to 3d position, legs straight; move the same foot to 4th position, then to 5th. From 5th go to 4th, then to 3d, then to 2d, and finish in 1st position. This repeated with left foot. Follow this exercise with right to 2d to 3d behind, to 4th behind, to 5th behind and return to 1st position through 4th behind, 3d behind, and 2d. This exercise repeated with left foot.

In moving to an open position, do so on the point, as shown on page 16. In all closed



positions both feet should be flat, both legs straight.

Waltz music is best adapted for exercises in positions, each movement being made to one measure of music. Very slow at first, in order to acquire exactness and precision.

The Arms.

The accompanying illustration shows the five positions of the arms. The position of the hands is also shown by illustration. Place

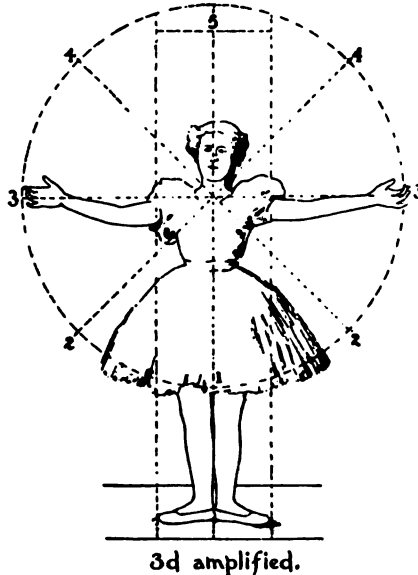
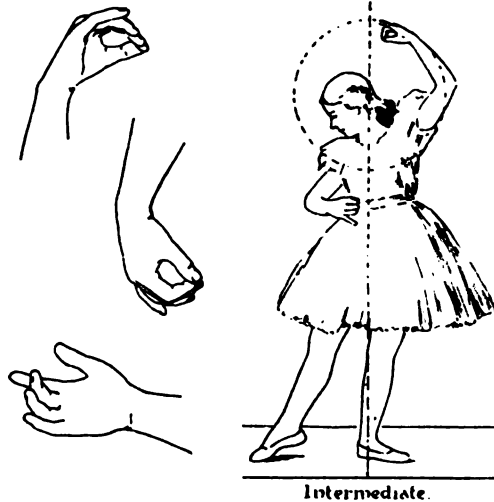
yourself in 1st position, arms and feet. Study the position of the hands and wrists carefully, as much depends upon their position in connection with arm movements. The elbows should always be higher than the hands in all positions below the 4th. From 1st position of the arms, go to 2d, then to 3d, to 4th and

to 5th. From 5th to 4th, to 3d, to 2d and finish in 1st position. These movements to be made to waltz music, one movement to a measure. After becoming familiar with the exercises of arms and feet separately, they should then be combined. This combination produces a valuable exercise in coördination.

Raising Heels.

Stand in 1st position, arms and feet, weight on the left foot. Raise right heel high, count (1); place right heel, count (2); move right foot to 2d position, flat, count (3); one measure of slow Redowa or Mazurka music, having a care to select that in which the counts are well marked. Raise the right heel, count (1); place the heel, count (2); bring right foot to 3d position, flat, count (3). Raise and place heel as before, and on 3d count move the foot to 4th position. Repeat the movements in all the different

positions, always changing upon the 3d count in measure. This exercise to be done with both the right and left foot, and in the positions behind as well as in front. This exercise should be accompanied with arm movements, changing position of arms to correspond with feet.



attempting to transfer the weight, which would constitute a step.

Raising Toes.

The toes to be raised and placed, and the foot moved to the different positions, in the same manner as described in the exercise for raising the heels. The arms to accompany these movements as described in preceding exercise.

In our next issue, we shall follow with exercises in turning the feet, and of bending and rising in the different positions; these exercises, in addition to those included in this number, should be thoroughly learned, before



Orchestra Music Cheap.

I have in my library the following numbers, all in good condition, which I will sell at the remarkably low price of \$5.

Happy Thoughts Waltz,	Full Orches.
Masonic March,	" "
Rockland Schottische,	" "
Pretty as a Pansy Schottische,	" "
Star of the Sea (concert),	" "
Linger Longer Lou Waltz,	" "
Marguerite of Monte Carlo March,	" "
Little Caporal March,	14 parts.
Songs of Scotland (Portland Fancy),	" "
Draper Hall March,	" "
Buckeye March,	11 "
Little Fisher Maiden Waltz,	" "
The Detroit,	" "
Peacock Stride Gavotte,	10 "
Duchess Gavotte,	" "
Elsinor Waltz,	" "
The Rivulet,	" "
Consuello Waltz,	" "
Arrival of the Bride Waltz,	" "
Salt City March,	" "
McGinty Schottische,	" "
Little Annie Rooney Waltz,	" "
Golden Mask Quadrille,	9 "
The Sousa Waltz,	" "
Reels and Jigs,	" "
The one we love best Waltz,	" "
Secret Love Gavotte,	8 "
Leemarion Mazurka,	" "
Empire City Waltz,	" "
His Excellency Polka,	" "
Knights of Columbus Two Step,	7 "
Boston Belles Polka,	4 "
Little Rogue Schottische,	" "
Fatinitza March,	" "
Cascades Polka,	" "

Forwarded upon receipt of price.

Address A. L. RYSER,
519 Congress St.,
PORTLAND, MAINE.

Halftones

HALFTONES REPRODUCED FOR THE PRINTING PRESS.

Samples and Prices furnished upon application.



THE LAKESIDE PRESS,

Photo-Engravers, Lithographers, Printers,
Book Binders,

117 & 119 MIDDLE STREET,

PORTLAND, MAINE.

J. O'DONNELL,

Theatrical . Shoemaker,

426 SIXTH AVENUE. . . NEW YORK.

Ballet Shoes for the Stage, Dancing Class or
Gymnasium.

Colors to match costumes. Any style desired.
Prices reasonable. Orders promptly filled.

BOOKS FOR SALE.

*A History of Dancing from the Earliest
Ages to our own Times.*

From the French of Gaston Vuillier.
20 full page plates, 400 text illustrations,
380 pages, quarto. Price, . \$12.00

DANCING, by Mrs. Lilly Grove,
F. R. G. S., and other writers. 38
full page plates, 100 text illustrations.
450 pages. Price, . . . 3.50

Round Dancing (Gilbert), 2.00

Dance of Society (De Garmo), 2.00

The Art of Dancing (Sause), 1.00

The German (Two Amateur Leaders), 1.00

Sent prepaid upon receipt of price.

M. B. GILBERT,
Portland, Maine.

CRESSEY, JONES & ALLEN,

PORTLAND, MAINE.



Baxter Block

MUSIC FOR DANCING . AND . GYMNASIUM . WORK A SPECIALTY.

- Waltzes.
- Marches.
- Schottische.
- Galops
- Polkas.
- Etc.

All Music sent for the above purposes will be approved by
Mr. M. B. GILBERT.

When ordering give list of what you already have so that we shall not duplicate.

A discount of 50 per cent. will be allowed to all ordering from this adv.
Mail orders promptly filled

BOWDLEAR'S FLOOR WAX.

Pulverized. For Dancing Floors. Is not white.

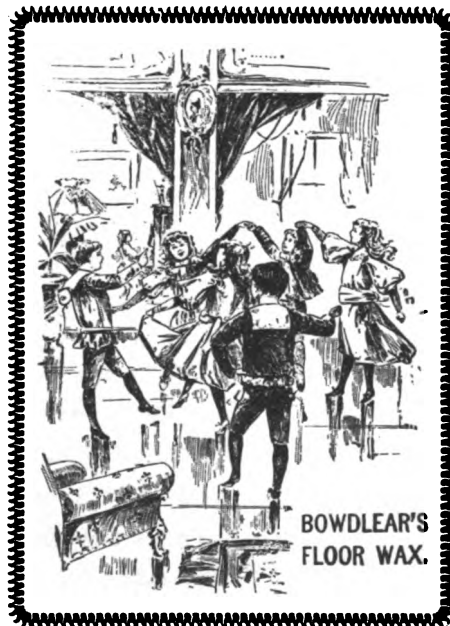
Will not ball on the feet.

Will not soil clothes.

All ready.

Anybody can apply it.

The Floor must be clean and free from oil. Sprinkle, and the dancers will do the rest. Put up in pound packages.



One pound is sufficient for a floor space of 10,000 square feet, and if not wasted will be found to go four times as far as anything else on the market.

No Dust is Another Feature in its Favor.

SAMPLES SENT ON REQUEST.

W. H. BOWDLEAR & CO.,

149 PEARL STREET, BOSTON, MASS.

THE DIRECTOR.

VOL. I.

JANUARY, 1898.

No. 2

A RETROSPECT.

BY THE HONOURABLE MRS. ARMYTAGE.

Dancing as it was practiced in 1845 differs greatly from dancing as it is carried on in 1895 in the ballrooms of London society. Some few of those who now look on at the entertainments and amusements of this generation from the vantage post of the chaperon's bench can recall their own experience of the earlier period of Queen Victoria's reign. The balls at Almack's certainly made and ruled the fashion in dances from the date of their first existence in 1765 until their final extinction about the year 1840-1. These assemblies were held at the rooms in King Street, St. James's, known at the present time as Willis's Rooms, which, however, took their first name from the original proprietor, Mr. Almack. The opening of these rooms is alluded to by Horace Walpole and also by Guy Williams, another gossiping letter-writer of that time. The former writes on February 14, 1765, to Lord Hertford, that the rooms were open in such an unseasoned state that the ceilings were dripping wet, but the Duke of Cumberland was among the company. Williams wrote to Selwyn that there were three elegant, new-built rooms, and that for a ten-guinea subscription you may enjoy a ball and a supper once a week for twelve weeks; and in writing again he pictures 'Almack's Scotch face in a bag wig. Waiting at supper would divert you as would his Lady in a sack making Tea and courtesying to the Duchesses.'

The lady patronesses of this social institution were absolute in their rule, and an admission or refusal to the sacred portals stamped a novice's position at once. In 1814 the famous Lady Jersey was at the head of the Council, and the balls at Almack's were the *ne plus ultra* of fashionable entertainments. In those days a voucher for Almack's, only

obtained from one of the six lady patronesses, was the aim and object of all who wished to shine in the mystic circle of the ultra-fashionable clique of London society; and an introduction to one of these great ladies was a matter of most anxious importance. The very stringent code of rules which guarded these gatherings from the intrusion of anyone outside the privileged circle was drawn up by Lady Jersey and her co-patronesses, and an admission was fraught with great difficulties. Each lady could only give a certain number of vouchers, and only the quintessence of aristocracy were present, while it was said three-fourths of the nobility knocked in vain at the portals of Almack's. Colonel Gronow states that, though there were three hundred Guardsmen going about town, not more than half a dozen ever succeeded in obtaining a voucher. Lady Jersey is described as a theatrical tragedy queen, presiding over these reunions, 'into whose sanctum sons of commerce never intrude.' A stern rule also forbade the admittance of anyone after midnight had struck, and when the Duke of Wellington appeared at the door a few minutes after the prescribed hour he was refused admittance.

These two facts speak for themselves of the different state of things in reference to balls then and now. The idea of refusing admittance at such a comparatively early hour will strike the present generation as quaint. In addition to Lady Jersey, the leaders of fashion who supported her included Ladies Sefton, Cowper, Castlereagh, Princess Esterhazy, Countess Lieven, and the late Lady Willoughby De Ereby; and they met in solemn conclave to consider the petitions for admission. In 1815 the *contredanse*, Scotch reels and jigs (said to have been introduced into London by Jane, Duchess of Gordon, when in the zenith of her youth and beauty

she came down from Scotland after her marriage), were the established dances then in fashion; but in that year Lady Jersey ventured to introduce the quadrille from France, where it was so popular, and its reception at Almack's put the *cachet* of approval upon the new dance. The first night on which it was danced, Lady Jersey, Lady Harriet Butler, Lady Susan Ryder, and Miss Montgomery, with Count Aldegarde, Mr. Montgomery, Mr. Harley, and Mr. Montague for their partners, made up the first set that was ever seen in London. The figures were intricate; the steps, positively essential to their correct interpretation, were manifold; and it was quite as necessary to master the difficulties of *Pas de basque*, *Chassez-croisez*, with the regulation *Balancé* and *Poussette*, as it had been in the past century to grapple with the minute etiquette of the Menuet de la Cour or Gavotte; nor was it till long after the writers own *début* that the lazy, nonchalant fashion of walking through the figures was at all tolerated. Queen Victoria and the Prince Consort, with Prince George (now Duke of Cambridge) and his sister Princess Augusta, Duchess of Mecklenburg-Strelitz, were particularly graceful dancers; but few people will now believe that, as the ladies started to dance 'L'Eté' figure of the quadrille, it was absolutely necessary to hold out their skirts, with hands placed in the exact position taught by the dancing-master of the time, point the toe and *chassé* across from side to side, each figure in its turn being danced with the same careful attention to regulation steps; all of which required far more room than can usually be found in most London ballrooms at the present time.

Having now established a new dance from across the Channel, we next hear of the 'mazy waltz' coming in from Vienna, and find that as early as 1816 it was danced at Almack's by a few very bold spirits; among these were mentioned, as being very expert, the names of Lord Palmerston and Madame de Lieven, Princess Esterhazy and Baron de Neumann, who were constantly dancing together. One or two old prints represent these leaders of fashion starting to waltz in Willis's Rooms.

By degrees these assemblies became gradually less fashionable and less popular, Society was content to meet at friends' houses, the number of ball-giving hostesses increased so rapidly that subscription balls were no longer patronized, and thus, after an existence of ninety years, Almack's died away. A late attempt to resuscitate similar gatherings was a distinct failure; still, for many years the fine suite of rooms was in requisition for some special entertainment got up for charity, which was often patronized and attended by royalty. When one recalls the rank and beauty of English society that from time to time have met within the walls of Willis's Rooms, the spot may be called almost historical. The famous Caledonian Ball was always held here up to the last ten years, but this annual 'gathering of the clans' was at length transferred to the New Club, Covent Garden, and more recently to the Whitehall Room, Hotel Métropole.

The waltz, when first introduced in London, was a slow movement in *trois temps*, and very different from that which we recognize in this latter part of the century.

The first appearance of the polka in 1844 created no little excitement, and some of the newspapers of the day, in alluding to it, said that 'its introduction into fashionable society may be regarded as the commencement of a new style in the art of dancing. Russia and Bohemia are said to be responsible for its origin. The style of dancing the polka varies considerably, as the most graceful persons dance it in a quiet easy manner, but the movement of this elegant and fashionable dance still continues, and will most likely increase in time.' Directions for dancing it describe it as three steps and a rest, which would hardly insure anyone's mastering its intricacies. At a fancy ball the original dancers appeared in costumes which were picturesque, but perhaps rather startling to the ideas of 1844. Short skirts of scarlet cloth edged with white fur were worn by the ladies under Polish jackets, and showed high scarlet boots with clattering heels, while coquettish little caps completed their dress, the whole eliciting much comment

at the time ; but the polka was accepted, and has held its popularity up to now, though danced at its advent in a very different style, the step being elaborate, while such music as the Annen Polka, by Strauss, inspired the dancers.

Who changes the order of things in dancing is quite as great a mystery as who is the priestess that presides over the creation of new fancies and fashions in dress, and demands the sacrifice at her shrine of so many fond ideas of what was once the ideal in dress or custom ; but steadily and surely the alterations creep in, by slow degrees the old *trois-temps* waltz died out, and the *deux temps* usurped its place and reigned in triumph, until pushed aside again by that which has since been adopted.

While these gradual changes in round dances went on, another new dance sprang into life during the season of 1850. Madame Sacré, the fashionable dancing-mistress of that time, held her classes for instruction in the Hanover Square Rooms, and as her elder pupils made their appearances in London society she often persuaded them to look in occasionally, while the younger generation were under her instruction, and to join in some of the fanciful or novel dances which she delighted to teach ; thus the lancers was first thought of and suggested as a welcome addition to the ball programme. Four young ladies who were popular in London set to work in earnest to learn and to practice the very elaborate figures, while they also induced the necessary number of young men to join them. How one smiles to think of such energy, and to picture the young men of to-day taking such trouble over a dance ! Impossible ; but it was not so in 1850, when Lady Georgina Lygon, Lady Jane Fielding, Mdlle. Olga de Lechner (daughter of Baroness Brunnow, our Russian Ambassador in England), and Miss Berkeley danced the first set of the lancers in a London ballroom. It was danced at the Turkish Embassy, at Bath House, at Lady Caroline Townley's, and many other balls during that season by the four couples who knew it, whilst others looked on.

The lancers was then considered particularly pretty and graceful, and was very different from the lively friskiness of the *fin de siècle* dance as we know it ; there was indeed a certain stately grace about it which is entirely lost. Steps and figures were most carefully gone through ; it soon became most popular, but, as the number of those who attempted it increased, the rigid observance of the original figures was soon dispensed with, and the alterations have certainly changed its whole style. It is amusing to read over the published directions given in 1850, in a fashionable newspaper, as to the ' etiquette of dancing the lancers.'

'This elegant dance denominated as "Hart's set," when well executed, is one in which the dancer can display his skill to great advantage,' the critic says. 'It consists of four couples arranged *vis-a-vis*, and the figures were thus danced :—1st figure, "La Chaîne." The leading lady and opposite gentleman advance and retire, re-advance, turn with both hands and retire ; the leading couple pass between the opposite couple and return outside to their places ; all four couples set to corners ; repeat four times.' Then come the directions for the other figures—'Zodorska,' 'D'Orset,' 'L'Etoile,' and 'Finale les Lancers.' Though thoroughly established in popularity, and regularly danced for some years at private houses, it was quite ten years before the lancers was included in the programme at Her Majesty's state balls, where now it is never omitted ; but one doubts if the original arrangers of this dance would recognize some of the figures as performed with the lively additions of modern hilarity, or would quite appreciate the change.

The orchestras of years gone by were led by Weippart, Jullien and Koneig, Labitzky, Coote and Tinney ; whilst a Strauss was then, as now, considered the master of the art of composing waltzes and polkas, as well as of leading the orchestra for dancing. 'Strauss's band' is still with us, and yet, at the time of the Queen's coronation in 1837, we know that his band was engaged to play at Almack's, and that the waltz music of this talented artist

created a perfect *furor*. The elder Strauss must have long ceased to wield the bâton, but the prophet's mantle surely fell on his successor, for the Strauss of today is in no way inferior to him who ruled the orchestra in 1839.

While recalling the balls and dances of other times, one contrasts the arrangements of the royal entertainments at Buckingham palace with those given by Her Majesty soon after her accession, in what was then the new royal residence. Prior to that time the Court balls, as well as drawing rooms and levées, were held at St. James' palace, but the *entrée* to these receptions was strictly limited to the court circle and the most important and illustrious members of the aristocracy. Very quaint old records and pictures of some of these entertainments are still extant. The reception rooms at Buckingham palace have been greatly enlarged by the addition of the magnificent ballroom and corridors, an alteration quite essential for the increased and increasing number of guests who are now honored with a royal invitation. In 1838, and until the extension of the palace in 1853 was completed and the new rooms opened, two of the state apartments were set apart for dancing; a band was stationed in each room so that the dancers were divided; and the fine picture gallery separated the ballrooms. Weippart and Strauss, Jullien and Coote, were among those who played in the palace. Her Majesty and her court entered the ballroom before ten o'clock, when, choosing a partner, the Queen opened the ball with the first quadrille, and also joined in other dances; later in the evening a move was made to the second ballroom, where Her Majesty finished the ball by leading off a country dance, sometimes as late as three o'clock. The names of Lord Uxbridge and Lord Torrington appear among some of the Court circle who had the honour of being the Queen's partners in the old English dance. Quadrilles and waltzes, with an occasional galop, were danced throughout the evening, until after Her Majesty's marriage in 1840, when the polka appears to have been introduced, and the concluding

country dance was omitted. In 1849 a Scotch reel was danced before the Queen, with the bagpipes in attendance, Lord Breadalbane, Lord Douglas, Cluny Macpherson, Dr. Dundas, Lady Charlotte Eliot, Lady Rachel Russell, Miss Kerr, and Miss Baillie forming the set, and the gentlemen who took part in it were nearly always those who attended Court in full Highland dress. Reels continued for some years to be danced at the old palace by those who by virtue of their Scotch blood could really do them justice. A distinctive feature in the Court balls of years gone by was that once or twice during the evening a pause was made in the dancing, and the guests passed by the Queen, as Her Majesty sat on the dais in the Throne Room. Independently of the fact that our Sovereign has been unable for many years to appear at the balls, never having been present since the days of her sad widowhood, the enormous increase in the number of invited guests would make this impossible.

Reference to some old records reveals the fact that a so-called cotillion was known in the reign of George IV. A public breakfast was given by the Prince Regent at Carlton House, when 600 guests were present. Nine marquees were erected, and various amusements provided; four bands played during the afternoon; comic entertainments were performed by the best actors of the day, and after refreshment the company danced on a beautiful lawn, his Royal Highness the Prince leading out Lady Waldegrave, and 'all frequently changed partners and grouped into cotillions, all being over by six o'clock.' This is certainly not a cotillion as now understood, though the change of partners tells of some sort of similarity. A good cotillion is often considered a very popular and excellent wind-up dance at a ball. Perhaps one of the most noticeable cotillions ever danced was at the famous ball given by the Brigade of Guards to the Prince and Princess of Wales on June 26, 1863, a ball scarcely ever equalled in magnificence. The second great International Exhibition was over, and the vast building standing empty in Cromwell Road was secured

for the entertainment. The decorations and general arrangements were carried out by the committee of officers chosen for the purpose, and with a most brilliantly successful result. The immense galleries were transformed into a series of magnificent reception rooms, one of the largest was devoted to dancing, and on this occasion Mr. Godfrey, the well-known bandmaster, composed his most popular waltz, 'The Guards' Waltz,' which was the delight of ball-goers for some years. Notwithstanding the size of the ballroom, it was densely crowded till a very late (or early) hour, and a cotillion begun after two o'clock had not finished till the clock had struck five. The numbers who had stayed to join it may be estimated by the fact that chairs all round this enormous room were required to seat the dancers. Like everything else, the cotillion of thirty years ago was very different from that which is now given, where entertaining is on a lavish and extravagant scale. The figures were simple, they could be danced without all the accessories now considered essential, and flowers were almost the only necessary addition. Now all sorts of fanciful figures are introduced from Paris, and on some occasions very expensive presents are provided.

With the immense increase of society and the crowds which fill most London houses, dancing has certainly undergone great changes;

it would be quite impossible to dance quadrilles or lancers as was once imperative in good society, and they are now walked through in lazy fashion, even at Court balls. Waltzing still holds its own; it is quite as popular as when first introduced at Almack's, and it is always a pleasure to watch those who excel in the art when, to the fascinating music written by the best composers, the well-matched couple float by with all the poetry of motion.

One can hardly write of dancing as it was without a few words on what must always be one of the accessories of a dance, now frequently considered as the first necessity — a good supper! Thirty and forty years ago, the mysterious invitation to a 'Thé Dansant' informed the invited guests that only light refreshments would be provided, and it also suggested that the music would not comprise an orchestral band, but the more modest piano and cornet; still, the invitations were accepted, and those who went to dances for dancing's sake were satisfied, which would hardly be the case now that such elaborate suppers are considered the crucial test of a good or a bad ball. Whether the art of dancing has deteriorated or the enjoyment of dances has decreased is an open question, and beyond the province of one who only recalls the past and contrasts it with the present, having shared the past and being still an interested spectator.

DUTIES OF A MASTER OF CEREMONIES.

BY JACOB MAHLER.

The position of Master of Ceremonies at a Summer Resort Hotel is one that requires tact and an impartial thinker; he must know no favorite, seeing only the collective and not the individual enjoyment of those assembled for the evening. If you will look over the list of teachers who have held these positions, you will find that the majority of them have officiated only a short time. If the teacher be a young man and unmarried, he has lost his position from over-attention to some one young lady, or was too fond of sports and pleasures unbecoming his position. Teachers who are married, have been found more reliable. This is not said to reflect upon any of

my bachelor brethren, they are only the facts as I have found them.

Many times I have had persons supposed to belong to the "smart set" say ugly little things to me, do certain acts not in good taste, and this while in the ball-room; yet the old adage, "silence is golden" stood out in bold relief before my imaginative vision. It is best always to ignore people of this stamp, and it is wholly true that rules and regulations at a summer hotel are broken by those in the best society.

General Directions.

Upon his arrival at the hotel, he should consult the management and settle upon the

nights the hops, etc., are to be held; then agree upon the rules to govern these affairs, such as hours for beginning and closing; whether gentlemen should be admitted in ordinary suits, or, shall it be "full dress indispensable." Shall the ladies dispense with hats while dancing? Shall children be admitted at all to the hops, or, will you have a separate time for their enjoyment, and other minor details? When you have settled these important matters, have your cards of admission printed, and put your rules upon the card. "Don't" mislead the recipient of this card; "don't" let him come to the hop in a street suit, and then stop him at the door, or, what is worse, let him enter the ball room, perhaps dance, and then ask him to leave the floor, because he is not properly dressed.

In most summer hotels large cards [usually 22x28 inches] are hung throughout the hotel upon the day of a hop, announcing that there will be a

HOP!
IN THE BALL ROOM THIS EVENING
Guests can procure tickets at the office.

I have never liked this arrangement. I do not consider it good form. One nicely arranged card at the hotel office should suffice. As for programs, let them be simple and neat. Some minutes before the hop opens, the master of ceremonies should place himself near the door (inside the ball room), and welcome the guests, seeing that his room is properly dressed, that is, distribute the guests so that the general appearance is "dressy." Get the "dancing folks" together as much as possible.

Here comes an elderly lady, give her your arm, lead her to a seat where there are no drafts. She will appreciate this little act of thoughtfulness. Then comes a handsomely costumed lady. In showing her a seat, upon the pretext of finding a nice one, promenade her around the entire room. She has come to show her dress, hence the promenade. There are many little things one can do to make himself popular with his guests. You profess to teach etiquette; you must set an example by proving to all that you "practice what you preach." I am reminded of Thackeray's little poem:—

Come wealth or want, come good or ill,
Let young and old accept their part,
And bow before the Awful Will,
And bear it with an honest heart.

Who misses or who wins the prize,
Go, lose or conquer as you can,
But if you fail, or if you rise;
Be each, pray God, a gentleman.

My own Service.

I have been at Congress Hall, Saratoga, N. Y., since 1878, having served twenty seasons, the longest consecutive engagement I think, upon record. I point with pride to my work, and when I handed in the following resignation to my dear friend, Colonel Clement (for he was more like a friend), and received his reply, I felt that the first verse in Joshua Sylvester's "A Contented Mind," fitted my feelings.

I weigh not fortune's frown or smile;
I joy not such in earthly joys;
I seek not state, I reck not style;
I am not fond of fancy's toys;
I rest so pleased with what I have,
I wish no more, no more I crave.

My twenty years with Colonel Clement has been one round of agreeable contact. He gave me full and unlimited authority to do and act as I saw fit. That is as it should be; there must be confidence between men to gain beneficial results. I append the following correspondence:

COL. H. S. CLEMENT,
Congress Hall,
SARATOGA SPRINGS, N. Y.

Dear Sir:—It is with sincere regret that I hand in my resignation as Master of Ceremonies for the future seasons.

After twenty years of constant association with you, I believe I am entitled to some vacation, and have therefore decided to spend my summers in recreation.

Thanking you for the many courtesies you have extended to me and mine, I am,

Very sincerely,

JACOB MAHLER.

MR. JACOB MAHLER,
ST. LOUIS, MO.

Dear Sir:—Your favor of September 5th, tendering your resignation as Master of Ceremonies at my hotel, received.

In your duties for the past twenty years, I have always found you at your post, ever ready to cater to the social comforts of our guests. It is because you are entitled to a rest, that we accept your resignation, and only hope we will find a man to fill your position as conscientiously as you have done. Wishing you continued success, I remain,

Very respectfully,

H. S. CLEMENT, Manager.

THE YEAR IN SOCIETY.

By permission, from Town Topics.

The past year in American society has accentuated in its events and incidents the fact that social conditions here are in a very transitory state. There still exist in the smaller and some of the older cities of the United States individual circles of society which embrace all that is best in culture, refinement and position, whose members lead comparatively happy if placid lives, unvexed and undisturbed by the rivalries of wealth or questions of precedence. In the larger American cities, however, and particularly in New York, society is made up of warring elements and sets, and it is somewhat difficult, and at times impossible, to define the limits, for example, of the society, so-called, of New York, Philadelphia, Boston or Chicago.

Under these changing conditions and the general uncertainty as to the limits of that indefinite aggregation of people who arrogate to themselves the title of society, social life in the larger American cities, and particularly in New York, has been during the past year far from gay, in the general acceptance of that word, to the majority of people dwelling in these cities, even when these have been or are possessed of education, acquaintance and means sufficient to live well and entertain, if not luxuriously, at least in an adequate manner. Between the woman on one hand who has recently announced that she finds only thirty-five families in New York who are willing and able to entertain on the same liberal scale and in the same costly way as herself, and that she has, therefore, cut down her visiting list to the members of these families, and her society sister who argues that the exclusive barrier set up by the very few families in the Metropolis must be broken down, and that with no distinct leadership, people with the means to entertain, who are not unrepresentable, should and must be considered members of society, there is a great gulf fixed, and it is not to be wondered at

that with this wide difference of opinion existent not only as to the future but the present of American society, even old social observers and students find themselves at sea.

The same causes which made the winter on the whole a dull one contributed to make the watering-place season of last summer also far from gay. These causes were, first, the hard times, which, extending over several years, finally made it impossible for any but a very few people to entertain even in a modest way, and secondly, the final and almost complete segregation of a very few wealthy families, and their shutting out through the flimsy pretext of the dinner dance, the majority of the friends and acquaintances whom they still retain on their visiting lists. In other words, the minority danced and sang both in New York and Newport, and to some extent in the other large eastern cities, and the majority looked on, some with envy and some with philosophical indifference at the movements of the society in which they had, many of them, for years played a prominent part, but in and to which they were no longer *personæ gratæ*. Toward the end of last year's unsatisfactory winter season there was a movement among the majority of society people who had grown tired of being passive spectators and the beginning of the formation of sets among themselves. This movement, which was only started last winter, but which will probably grow and increase this year, was a hopeful sign, for it indicated that out of the chaotic conditions which have prevailed during the past few seasons, a semblance of order is to come. New York is now large enough to have a society formed of several distinct sets, and the presentable men or women of any position or acquaintance, should within the next few years be able to choose to some extent to which of these sets they will give their allegiance. The millionaire set, which will be composed, as it now is, more distinct-

ively of the dining and dancing element, will of course always be the set to lead the fashions in entertaining as well as in dress, and be the most discussed. This set, however, will have to recruit itself, as its members grow old, die or lose their fortunes, from the other cotemporaneous sets revolving round it and with it. The era of personal leadership in American society has passed away, and the social conditions of the next few years, not only in New York, but in other American cities, will regulate themselves unquestionably under the influence of economic and other laws. I look to see the New York winter season resemble that of London within a few years, and when that time arrives one may go to six or seven different entertainments on the same afternoon or evening, meeting refined, cultivated, presentable and agreeable people at each, for the most part members of different sets. We have already in New York the millionaire dining and dancing set; the hunting set, composed for the most part of younger people who care little for the gaieties of the town and devote their energies to out-door sports, and particularly to the sport in which the horse plays a prominent part; the artistic and musical sets; and now that we are growing out of the chromo-literary period, we are beginning to form a really worthy literary set.

The tendency toward a country — as opposed to a city — life in society was more marked during the past year than ever. People who could possibly afford to go out of town early did so, and remained later than usual. Newport, Bar Harbor, Southampton and Lenox in particular enjoyed longer seasons than at any other time in their history, and the suburbs are filled with city people, while town houses are still closed, even with winter upon us. As the summer season grows longer every year, and has now extended itself over the spring and autumn months, so the winter season grows correspondingly shorter, and in reality now extends in ordinary years only from Dec. 1 to Feb. 1, or at the latest to Feb. 15, dependent a little upon the early or late coming of Lent, with a break of a week at least from Christmas to New Year's

Day. Into these two months there is sometimes crowded too much of gaiety, but with the present and growing custom of trips to Florida, California, the West Indies, Mexico and southern Europe, the probability is that New York, at least, will soon have no winter season. I have long argued that our northern winters should be avoided by people of means and leisure, and that with the lovely skies and airs of Florida and Nassau at our doors there is no reason why we should have our season at the most inclement part of the year, but should enjoy it, as do London and Paris, in the spring, when, with our parks, our fine country and suburban clubs, and our surrounding rivers and bays, April and May could be made as lively and as gay as they are in London and Paris.

But my field is not entirely New York society, and I wish I could make the members of this New York Society realize that other American cities have a society, some of whose customs and much of whose life they might do well to study and emulate. The average New York society man or woman, especially if born and bred here, is exceedingly provincial in his or her ignorance of the fact that there exists in such cities as New Orleans, Charleston, Savannah, Augusta, Richmond, Baltimore, St. Louis, Cincinnati, Philadelphia and Boston, a society of refined and cultivated people who can trace their ancestry, as a rule, much further back than can the average New Yorker, and who are giving much more tone and character to American society of the day than the average New Yorker imagines. It will not do also for the New Yorker to ignore the fact that there is a society building up in Chicago, San Francisco, Denver, and other western cities, which is beginning to assert itself, and which, although a little new, has still much promise and must be reckoned with in any general study of American social conditions. This larger American society is watching with interest and some amusement New York's present chaotic social conditions, and is studying them with pleasure and profit.

Reviewing briefly in detail the past year in New York society it may be said that last

winter passed rather quietly, but was made memorable by a series of beautifully-appointed dinner dances at the uptown residence of Mrs. Astor, Sr., Mr. and Mrs. John Jacob Astor, Mr. and Mrs. Henry Sloane, Mr. and Mrs. Ogden Mills, and Commodore and Mrs. Elbridge T. Gerry, and particularly the costume ball given at the Waldorf Hotel by Mr. and Mrs. Bradley Martin, which in perfection of appointment, luxury of display, and the costliness, richness and historical accuracy of

the costumes worn by hosts and guests was the most notable entertainment of the kind ever given by a private person, not only in America but in Europe. The winter season closed almost abruptly after this great ball, and was followed by a long and dull Lent, a brief and unsatisfactory spring season and a long and dull summer, particularly at Newport, where only a few dinner dances given by the millionaire set during a fortnight in August broke the monotony of the record.

REMEDY FOR LOW PRICES.

It is not our intention in this article to point out a "great and only remedy" for low prices, but to make a few suggestions for our readers to consider.

In order to treat the matter intelligibly it is necessary to look at the cause of existing conditions, and we will base our treatise in this instance, upon competition as the prime factor in producing low rates.

We do not wish to be understood as believing that competition alone has brought about this deplorable condition, as we propose to discuss the matter in parts, beginning with this as one of the principal causes.

It is a well known fact among the profession, that teachers of dancing, who are residents of the same city, are more or less at variance with each other; this inharmonious relation being occasioned by petty jealousy, uncomplimentary references, the cutting of rates, etc., etc.

It is not unusual to find teachers who are very bitter toward some of their brethren, having been irritated, either by real or imaginary attempts to injure. The desire to retaliate immediately takes possession of the aggrieved party, and an opportunity to "tell him what he thinks of him" would be hailed with delight. Now my dear reader if you cherish such feelings and are disposed to air your grievances, sail right in and abuse the other fellow to your heart's content, with coarse pen, the blackest of ink, and paper that

will correspond to the size of your grievance. The following indignant letter, dictated by a man who cherished a somewhat vindictive feeling, might serve as a formula. "Sir: My stenographer being a lady cannot take down what I think of you. I being a gentleman, cannot think it; but you, being neither, can easily guess my thoughts." When your mis- sive is finished, put it away and let it cool over night. In the morning you will realize what a fearful mistake would have been made had you consigned the outburst of eloquence to the mail; but you will feel relieved, and then is the time to start out and call upon that cuss across the street, take this article with you, call his attention to it and try to induce him to join forces with you and accompany you on your errand of mercy. Having secured one convert, proceed together to another representative of low prices and all join in considering the matter. Try and establish some scale of prices in advance of the ten, fifteen and twenty-five cent rates and then all start out for another convert. Three determined teachers will not fail to form a combine that will raise prices and put more money into the coffers of all teachers, at the same time, elevate the standard of every school; and every teacher who connects himself with an organization of this kind, will place himself in higher esteem.

The substance of the whole is, form an association in your city to elevate yourselves and the profession.

CADET THEATRICALS.

A little Queen of babies, in a little throne of cribs,
 A little bunch of majesty in robe of little bibs,
 With sceptre — that's her rattle —
 Orders everything she sees.
 And do you think she gets them?
 Oh, no! just only these:
 A little bit to drink! A little bit to eat!
 A little bit of bitter, and a little bit of sweet!
 A little bit of peace! A little bit of strife!
 A little bit of laugh and cry! A little bit of life!

This is a little bit of the "Queen of the Ballet," Mr. R. A. Barnet's new musical comedy in two acts, which is to delight as large a proportion of the population of greater Boston as can secure seats or standing room at the Tremont Theatre during the week beginning Feb. 7, when it will be added to the already long list of famous Cadet productions.

Since 1890 the Cadet theatricals have been the star feature of the year in this city, both socially and artistically, but the "Queen of the Ballet" promises to eclipse them all. In the merriment of the book and the tunefulness and fascination of the music the author and the composers — for several musicians have contributed to the melody of the work — have excelled themselves.

The scenery and costumes will be elaborately picturesque, and in every feature the "Queen of the Ballet" will be presented with that thoroughness in detail and general magnificence which always characterize a Cadet production. One of the most attractive features of the comedy is the dance which accompanies almost every musical number. The dances have been arranged and are personally directed by Prof. M. B. Gilbert, president of the American Society of Professors of Dancing. The jollity girls ballet, the "Tipple, Topple" dance, the odd conceit executed by the automaton girls and a pas de trois, are among the cleverest terpsichorean achievements.

The financial achievements of the Cadets in the line of theatricals in the last seven years, has been something phenomenal. The net profits from 1890 to 1897 inclusive have amounted to very nearly \$120,000, a record said to be unparalleled in the history of the stage. And it is to be remembered that this sum represents only seven weeks, or 42 days. On "Simple Simon," last year's production,

the Cadets made \$25,000. The smallest amount realized was from the first theatricals given by the corps in 1890 — \$1700 — but this was for two performances only. The following table tells an interesting story:

Play.	Year.	Net Rec'ts
"Injured Innocents".....	1890	\$ 1,700
"Injured Innocents".....	1891	10,000
"1492".....	1892	20,000
"Tabasco".....	1894	18,000
"Excelsior, Jr.".....	1895	22,000
"Jack and the Beanstalk".....	1896	23,000
"Simple Simon".....	1897	25,000
		<u>\$119,700</u>

The Cadet theatricals originated in the efforts of the corps to secure additions to its armory fund, and the enterprise was practically inaugurated in 1884 by a minstrel entertainment in Tremont Temple. The organization presented its work as the "Senegambian Serenaders" on the evening of May 23, under the management of Mr. George M. Morgan, and with Mr. Joseph Dorr, Jr., as musical director. The next entertainment was in 1889, when two entertainments under the title of the "Madagascar Minstrels," were given in Music Hall. The next year was begun the presentation of a play, which has been continued annually since, with the exception of one year as the table shows.

The indications are that the proceeds from the "Queen of the Ballet" will exceed even the sum realized from "Simple Simon," and the bidding promises to be very lively at the auction sale of seats on Jan. 17, 18 and 19.

One afternoon a week Mr. Gilbert comes up from Portland and puts the principals through a stiff course of dancing and stage business, and at the evening rehearsal he learns how well his instructions are carried out.

Mr. Barnet is always present at rehearsals, as is also Mr. Tracy, the musical director, and both work incessantly. From 8 o'clock until nearly midnight there is never a moments rest. Few, if any, of the professional companies receive such rigorous and careful training as do the members of the Cadet organization.

There will be but one matinee during the week of Feb. 7, and that will be on Saturday. The evening of Feb. 10 will be military night.

—*Boston Sunday Herald, Jan. 9.*

THE DIRECTOR.

Published monthly, excepting July and August,
BY

MELVIN BALLOU GILBERT,
PORTLAND, MAINE.

Entered as Second Class Matter at Portland, Maine, Post Office.

Vol. 1. } JANUARY 1898. { \$3.00 per Year.
No. 2. } { 40 cts. single copy.

ADVERTISING RATES.

One inch, single column, one insertion, \$2.00.
Two inches, \$3.00.
One inch, single column, one year, \$10.00. Two inches \$15.00.
Special rates for extra space.

[The contents of THE DIRECTOR is not copyrighted; the publisher prefers to be protected by the ethics of professional courtesy. Editors are welcome to any article in this number which commends itself to them as worthy of wider circulation, upon giving the usual credit.]

THE DIRECTOR, in its infancy, appears to be received with cordial welcome, and we have cause to feel gratified at the ready response to our first solicitation for subscribers.

That its existence will be continuous is already indicated by liberal patronage, and what is particularly gratifying is the receipt of complimentary letters, inclosed with subscriptions. The first teacher of dancing who favored us was Mr. T. George Dodworth; the following highly appreciated letter accompanying his order.

MR. M. B. GILBERT,

My Dear Sir: I received the first number of "THE DIRECTOR" today, with much surprise and pleasure. I like the general tone and wish you every success. Enclosed you will find my check for a year's subscription.

Yours very truly,

T. GEORGE DODWORTH.

NEW YORK, December 28th, 1897.

From one of our early patrons was the following letter which expresses in complimentary terms, the approbation of our esteemed friend and secretary of the American Society of Professors of Dancing.

UTICA, N. Y., Jan. 1st, 1898.

MY DEAR MR. GILBERT:

"THE DIRECTOR" is certainly the cleanest, neatest and purest magazine that I have ever read, devoted to our profession, and I most willingly send you my check for subscription. If the members of our profession do not encourage the publication of such a beautifully printed and intelligently edited book, I shall be very much surprised. It is just what we have always needed. Wishing both you and Mrs. Gilbert a very, very "Happy New Year," I remain,

Yours Fraternally,

WALTER L. CURTIS.

Teachers of physical culture have been equally profuse in their expressions of approval, the sentiments of subscribers so far, being voiced in the accompanying copies of communications.

Stimulated by these manifestations of appreciation, we proceed in our endeavor to educate and elevate the profession, with a determination to make an effort to accomplish our purpose, which will be limited only by the extent of our ability.

The general deplorable state of the dancing business is a matter which demands serious consideration from every exponent of the art. While we believe that the cry of hard times has a tendency to make matters more serious, we must nevertheless face *facts* when giving attention to this subject. In some localities and by some teachers, a good patronage is realized, but this is the exception and not the general rule. We are in receipt of many communications shaded by the gloom of despair, and attributing as the cause of existing conditions this, that or whatever, seems to be most apparent in his or her own particular case. A letter from one of the oldest teachers of dancing in America, mentions that the writer has been teaching 56 years, and that dancing is at the lowest ebb he has ever seen it. Another teacher 65 years of age having taught dancing 47 years, writes that the 10, 15 and 25 cent teachers (?) mentioned in the first number of THE DIRECTOR, have virtually captured the business of his town; and after having lived 21 years in the same city, maintaining a fine academy and being surrounded by family and friends which make home and life pleasant, he is now obliged to leave the city of his abode and seek a more promising locality. At his time of life, the prospect is not altogether encouraging.

The existing situation may be attributed to various causes which have forced the present condition upon us gradually and unperceived, until that which possibly might have been averted in a measure, we are now powerless to overcome. With it all,

there is one thing to console us, namely, the fact that further retrogression and degeneracy is next to impossible. Our object in this article, is to call attention to conditions, and ask you to suggest remedies. Will our readers kindly consider the matter, and express their opinions through communications to THE DIRECTOR, that we may place before the profession that which will lead to a united effort toward reaction.

We are desirous of including in our journal a variety of ideas and subjects which we think may be of interest to our readers, and should be pleased to receive articles from any and all who are willing to lend their aid in promoting the cause which we include in its pages. The selection of subjects will be left wholly with the writer, and we assure those favoring us, that we will give their efforts due consideration, and be very grateful for any matter which they see fit to forward. All notices of social occasions in ones own city or town, professional affairs occurring at the academies or schools of physical training, and dancing or physical culture news of any kind will be duly appreciated.

VARIETIES

Many people who can't dance see nothing good in dancing.

Sometimes a man feels the lightest when he has a heavy load on.

Be progressive. Those who head the parade do not take the dust.

"God bless our boarding house!" has never been worked in worsted.

Don't expect too much of a self-made man. It is probably his first attempt in the creative line.

When we say that wisdom is better than riches, we mean our wisdom and other people's riches.

Women go to the theatre to see what the actresses wear, and men go there to see what they don't wear.

Some people want to hide their light under a bushel when an empty sardine can would serve just as well.

The latest definition of a gentleman is a man who can put on a clean collar without being conspicuous.

One of our greatest poets has said of dancing that it is "the sweetest and most perfect of human enjoyments." That he spoke the truth, no one will deny.

"One of your wife's lungs is gone, my dear sir."

"That doesn't do me any good, doctor; the one she has left is a star."

A Chicago man's nightmare turned out to be the shadow of his wife's foot on the bedroom wall, instead of an unearthly monster with five horns.

Daisy—George and Enid don't appear to have much to say about their engagement.

Dick—No; I noticed on the piazza last night that they were very close-mouthed.—*Town Topics.*

The world may after a while come to look on female politicians with a little less horror than now, but it will always insist that the straddling of political questions shall be limited to men.

We spend the greater part of life in wondering where we came from and guessing where we are going to, and finally cross over the dark river alone, and leave the rest of the world still guessing.

"I tells you right heah, Lucas Shaw, dat hit hain't so much style dat's gwine ter win dis gal's heart as hit am de gemman what once in a while kin separate himself from his money."—*Leslie's Weekly.*

She had a voice like a siren, and when she sang

"Mid play sure, sand pal aces, though heam a Rome
Be it averse, oh wum bull there snow play sly comb,"
and so on to the conclusion, there wasn't a dry eye in the room.

A new minister in a village in Somerset county, Maine, broke up a good old custom on a recent Sunday by remarking: "Those of the congregation who did not get their things on during the prayer can do so while I pronounce the benediction." The custom needs breaking in other places.

Two little boys were quarreling. One of them made a statement to which the other hotly replied: "That's a sixteen-story lie with a roof garden attachment!" A passer-by, appalled by the magnitude of the definition, stopped and said:

"My dear boy, where did you learn that awful expression?"

"Oh," said the little fellow, "I heard mamma tell papa it, when he said he was out with the boys."

And the questioner (a married man) passed on.—*Cleveland Plain Dealer*.

A Biography.

Born, welcomed, caressed, cried, fed, grew, amused, reared, studied, examined, graduated, in love, loved, engaged, married, quarreled, reconciled, suffered, deserted, taken ill, died, mourned, buried and forgotten.—*Penny Magazine*.

Devious Definitions.

Nobody—A prominent woman's husband.

Gossip—A deadly gas that is often fatal to friendship.

Thunder—The only reliable weather report yet discovered.

Statistician—A man who can prove that figures always lie.

Hammock—An article used as a spoon-holder at a love feast.

Matrimony—A sort of trust for the protection of infant industries.

Perambulator—A good thing that but few men care to push along.

Pedestrian—A person that is always getting in the way of the bicycle.

Because—Eve's legacy to her daughters as an excuse of the inexcusable.

Experience—Something everybody gets after it is too late to make use of it.

Definition—Something looked up in the dictionary today and forgotten tomorrow.

The London papers are filled with accounts of the remarkably beautiful fancy dress ball recently given at the Cheshire Mansion of Earl Egerton of Tatton, at Tatton Park, near Knutsford, where, at the invitation of the Earl and the Duchess of Buckingham, some 250 of the nobility and gentry of the county attended in the richest of historical costumes. The Duchess herself appeared as Caterina Conaro, the Queen of Cyprus, and the Earl personated a Venetian Doge. Several Americans were present, and many of the costumes worn at the famous ball of the Duchess of Devonshire were seen again.

The affair given by our European cousins was undoubtedly upon the same plane as the much-talked of Bradley-Martin ball of last year, which was said to be the most perfect in appointments and the most luxurious and costly in display of costumes of historical accuracy, of any similar occasion ever given either in this country or in Europe.

It might be interesting to our readers to know something of the dances given at this famous ball. The first number was Quadrille d'Honneur. This was followed by the Gavotte Promenade, which served as an introduction to the Hungarian Court Quadrille. After the Court Quadrille came the Minuet.

The Hungarian Court Quadrille was taught by Mr. T. George Dodworth, and Mr. Carl Marwig arranged the Quadrille d'Honneur and Minuet.

There was no regular programme after these stately dances, but general dancing and the Cotillion was indulged in till the "wee small hours."

Spain is dead broke. So one after another do monarchies totter and thrones crumble, but the impartial observer may well ask for what good. No country was ever more unfitted to become a republic, even of the European pattern, than that ancient kingdom. Its present statesmen have proved

that beyond question. And should Spain, in her sore financial distress, in her bankruptcy, and grievous disappointment in Cuba, enter on a revolution, the chances are that she will be swept away like a heap of dead leaves. The future of Spain is the fate of any debilitated nation. Nothing can resuscitate, rejuvenate worn-out blood. War might act as a stimulant, but this age is too timorous, too afraid of the new weapons of war to like the medicine.

"The March of the Men of Harlech."

In military music the march occupies a prominent position, and has been employed not only to stimulate courage, but also, from about the middle of the seventeenth century, to insure the orderly advance of troops. One of the earliest instances of rhythmical march is the Welsh war strain, "The March of the Men of Harlech," which is supposed to have originated during the siege of Harlech Castle in 1468. In England the military march was of somewhat later development.

Sir John Hawkins in his "History of Music" tells us that its characteristic was dignity and gravity, in which respect it differed greatly from the French, which was brisk and alert. And apropos of this subject, the same author quotes a witty reply of an Elizabethan soldier to the French Marshal Biron's remark that "the English march, being beaten by the drum, was slow, heavy, and sluggish." "That may be true," he said, "but slow as it is, it has traversed your master's country from one end to the other." —*Chamber's Journal.*

Loie Fuller is back again at the Folieres Bergeres, and Parisians are happy. She has nothing new in dances, but she draws just the same.

France has always arrogated to herself supremacy in the Terpsichorean art, but this proud position, according to M. Desrats, an acknowledged authority on dancing, is being lost. He has penned a report on the subject which, for dignity and despondency, might rank with the result of a royal commission.

At the Opera and the Conservatoire, he points out, since the disastrous reign of Perrin, men have practically vanished from the corps de ballet, and the noble traditions of the great coryphees, who could quote Cicero and Quintilian to their classes, have perished utterly. Women are all very well in their way, but they lack classical grace and refinement.

Be that as it may, the French school is generally considered unique in upholding the ancient traditions. It has resisted the invasion of the so called new Italian method, which consists in movements that suggest a military style.

To the Paris Opera House is attached a national "Conservatoire de Danse," the personnel of which consists of 250 danseuses, (coryphées, premier sujets and élèves) and 100 male dancers. Of this school, probably Mlle. Cleo de Mérode is the best known in America. It is said that, notwithstanding the fact that she has obtained vast sums from the American public, her head is not at all turned, and that she is anxious to return to her old home and again to be with kindred spirits. The Opera is called "*home*" by members of the school, and Mlle. Mérode has been one of that family since the age of seven.

Within a few years the slight bars between the stage and society have been removed by art, and the character of the theatrical profession is much better understood, better appreciated by the world at large. The universal fad for knowing celebrities has accomplished a certain elevation of the stage. We have become friends with the individual, and while much of the glamour departed with this new familiarity, the mutual benefit has been greater than may be expressed save by those who have experienced it.

From the following clipping, however, it would seem that the bars were still up in Charleston, S. C., and that the society belles are determined to keep them closed :

CHARLESTON, S. C., Dec. 25.—The Christmas cotillion was given by the cadets of the South Carolina Military Academy last night, and many women from the "Four Hundred"

set were present. Hoyt's "A Stranger in New York" was played at the Academy of Music, with Miss Charlotte Crane, who is Miss Bose of Springfield, Ill., as the leading lady.

The Government training ship Salmon P. Chase is wintering here, and the officers and cadets were invited to the ball. Cadet Peterson had an engagement to take Miss Crane to the ball, and after the performance he called for her, and they went to the hall. When they entered the ballroom all the men sought introductions.

This was noted, and several of the society young women called the chaperones and demanded that Miss Crane be sent away. Their only reason was because she was an actress. The chaperones, according to the story of those present, demanded of Capt. Hamlet of the Chase, that Cadet Peterson be ordered to take Miss Crane from the hall.

The order was given and the cadet was forced to reveal the situation to the actress and request her to leave with him. She was mortified at the treatment, and left hurriedly. The men said it was an outrage, and asserted that Miss Crane's popularity was the trouble.

Miss Crane's father is a leading physician in Springfield. An actress at a Christmas cotillion was too much for Charleston society.

Beauty as a Power.

Personal beauty has always been a great power, and probably always will be. It is one of nature's gifts, which, like intellect, may be used for good or ill. If you are indifferent to your dress or personal appearance, you run the risk of bringing upon yourself the contempt of the world, and thus losing your influence. This has been the fate of good but eccentric people from time immemorial, and some of our best men and women have lost much of their influence because of their indifference to the world. It is the duty of every mother to teach her daughter to have respect for her personal appearance, as well as her intellectual attainments. Many a plain girl by her daintiness of dress, and by what is termed her "good management" of herself, has become a social power, while her sister, more generously gifted by nature, has proved a failure because of her indifference to the influence of personal appearance. We feel instinctively pained by unlovely things—whether in humanity or any part of nature.

January 21st is the date fixed for the Hunt Ball of the "Quaker City," which is to be given in Horticultural Hall. The ball will be under the auspices of the Radnor Hunt. A Quadrille, with new hunting figures, will be the feature of the occasion.

Chicago.

No horse show this spring. This announcement has been heard with mingled feelings in the smart set, but it is understood that never has the trite phrase "All for the best" been more applicable. Horse shows are expensive, and this is not the time to waste the scads in mere display. New York's terrific blowout last November will last the horse a long time, and then there are lots of other opportunities for society and millinery to come together.

It is said that the Catholic Charity Ball turned out to be a Politician's Charity Ball. It is no wonder that Chicago's 4,000 is horrified that the sacred precincts and boxes of the Auditorium were defiled by ungodly representatives of the great unwashed. Imagine Alderman John Powers, Dan Coughlin, Dick Gunning, and "Bath House Johnnie," with many others of the same stamp, in boxes, which have heretofore been occupied by the "crème de la crème" of Chicago society. It is also said that the floor, which is laid over parquet seats and stage for the annual balls, is at last to be cleaned—cleaned with real soap, water and scrubbers. Think of it; cleanliness in Chicago!

Christian science has infused an icy *douche* into the domestic pot of a very well-known Chicago family whose home is on Grand Boulevard; the hearts of husband and wife are now notably chilly.

Madame is popular in social and charitable circles generally, and particularly where Christian science is preferred to the science of medicine.

Madame one day ordered her coachman to be ready at a certain hour with the carriage and horses to take her to a reception. The coachman replied, with respectful apologies, that it would be impossible without great risk,

one of the horses being ill. Madame smiled graciously, and said that she herself would cure the horse in time to take her to the reception. She donned a dress suitable for the stables, took a seat in the box-stall, and for an hour gave the horse fervent and silent treatment. Then she ordered the coachman to harness both horses and drive to the house. The horses came up in fine style and madame, congratulating herself on her faith and successful doctrine, stepped into the brougham.

Two blocks from the house the faith-cure horse dropped dead.

The icicles in the hearts of husband and wife are caused by his lack of sympathy for her "—— fad." He says that he does not object to her killing off a brother or two of her own, but that he will be everlastingly condemned if he will have his horses killed by such nonsense.

His vehement reference to her brothers has recalled the unpleasant criticisms which went the social round in Chicago a few years ago, when a younger brother died at the boulevard residence. Through madame's "faith" and self-will a physician was not called until it was too late to save the boy.—*Town Topics.*

A Greek Girl's Training.

In Greece it is considered an everlasting disgrace to become an old maid, and girls are very often betrothed when still tiny babies.

Greek girls are naturally very pretty, and their whole training and education is simply a preparation to render them brilliant in society. Their toilet is a subject of constant anxiety. Next in importance to beauty and dress comes language. French is universally spoken in society. Painting and music are considered quite unnecessary, but girls are carefully trained in dancing and drilled to enter a room and seat themselves with elegance and grace.

Would it not be well for some of our American dancing masters to seek "new fields and pastures green" in this little kingdom? We could spare a sufficient number to thoroughly equip the whole of Greece and still have remaining many more than are needed to serve our own people.

Dancing by the Mile.

An average waltz takes one over three-quarters of a mile, a square dance makes you cover half a mile, and a galop equals a good mile. Count up how much the girl with a well-filled programme travels in an evening. Twenty dances is the average. Of these about twelve are waltzes. There at once are nine miles. Three galops and she has done twelve miles. Five other dances at a half-mile apiece brings her to fifteen miles, to say nothing of the intermission stroll and the trips to the dressing-room to renovate one's gown and complexion.—*Philadelphia Times.*

Greatest Ball in Missouri's History.

What is said to have been the swellest ball in Missouri's history was given recently at St. Joseph by Mrs. Bertha Hax Forman and Mrs. Harrison Smith, twin sisters of Banker Louis Hax of that city. The Country Club house, near the picturesque lake in St. Joseph, was leased and entirely refurnished for the occasion. The walls were hung in magnificent embossed satin and in Oriental draperies, with pier glasses set in at intervals. Thousands of dollars' worth of floral decorations and palms shed fragrance, while mirrors in every conceivable space reflected the brilliant scene. The outer decorations were quite as picturesque. Walks were formed with plants and pines trimmed in ropes of smilax and lit by electric lights, while each seat represented some flower. Palms reaching to the ceiling met and formed a canopy for the guests from the carriageway to the entrance of the club.

The guests partook of an elegant repast after midnight. Many of the most delicate viands were sent by special order from a famous *chef* in New York. There were present 500 people. Canopies of mirrors swung over every table, between which were electric lights. The floor of the dining-room was covered with a \$20,000 imported rug. The scene was one of the most dazzling ever witnessed in Missouri.—*St. Louis Globe-Democrat.*

THE ART OF DANCING, by Judson Sause, is a most complete and reliable work. It

embraces a full description of the various dances of the present day, with chapters on etiquette, the benefits and history of dancing. The book is printed with clear, large type, on the best of paper, and can easily be read and understood. The instructions are plain and perfect to the minutest detail, and the engravings illustrating the modern waltz, etc., are attractive and educational. For price, see advertisement in this number.

The annual course of assemblies patronized by Portland's 400 are, as usual, well attended. The following copy of the invitations gives assembly dates :

The pleasure of your company is requested at
the Assemblies to be given at
Gilbert's Hall,

December 14th, 24th and 31st, January 14th
and 28th, February 15th and 22d,
at half after eight o'clock.

Committee :

Richard Conant Payson,
John Cushing Allen,
William Henry Clifford, Jr.

On December 20th we were favored by the receipt of a card, of which the following is a copy :

MR. JACOB MAHLER'S 1897

*Annual Fancy Dress
Christmas Carnival,*

WEDNESDAY AFTERNOON, DECEMBER TWENTY-NINTH
Half-past three to six o'clock.

MR. MAHLER presents his compliments, and would be pleased to have you, and those of your children who have been his pupils, attend his Carnival. Your children are invited to participate in the pleasures of the afternoon's dancing and enjoyment.

It is absolutely necessary that they appear in Fancy Dress to take part—"Santa Claus," "Punch and Judy." "Presents for those in costume."

We regret exceedingly that business engagements prevented our accepting this kind invitation. It would have given us great pleasure to have visited the academy of our friend and brother member of the American Society of Professors of Dancing, and had we been permitted to take sufficient time away from business, distance would have proved no barrier. No more pleasant manner of passing

Christmas time could have been offered us than travel across the states, a desirable change from the daily routine of our professional work.

St. Louis.

The week of December 27th was a busy one at Jacob Mahler's Academy as will be seen by the following:

Dec. 27th, First Imperial Ball.

" 28th, Ball given by Miss Jean Capen.

" 29th, Fourth dance of Stag Club.

" 30th, Ball given by Misses Hardee and Lucy Moll.

Dec. 31st, Ball given by Miss Elizabeth Garth.

Jan. 1st, Tote poudre dance by Miss Rosalind Mahler to the Tennyson Club.

Mr. Jacob Mahler gave his twenty-third annual Christmas carnival December 29th, at his hall on Olive street, which was, as usual, an occasion of happiness and rejoicing for his pupils. The little ones were all in fancy costumes, and presented a kaleidoscopic mass of color as they entered the hall at 3.30 o'clock, led by two tiny little tots dressed as fairies. They dispersed over the hall to the gay notes of a polka, and were whirling around merrily, to the great delight of the throng of parents who had come to witness the pretty tableau. The decorations of the hall were unusually pretty. The balconies were hung with quantities of Christmas holly, tied here and there with broad white and red ribbons, and the ceiling of the hall was crossed and recrossed by ropes of evergreens fringed with the gray Southern moss. Beneath the chandelier was a huge bunch of mistletoe.

After the distribution of beautiful German favors and prettily decorated boxes there was a Punch and Judy show which the children enjoyed very much. Then there was music by Isbell's Mandolin and Banjo Club, with the children all seated on the floor in front of the musicians.

The culmination was the appearance of Santa Claus and his assistants, personated by Aubrey Lindsley, Lloyd Wells and Robert Kern. These entered with great grab bags.

which were speedily emptied of their store of Christmas gifts, such as work boxes, ink stands, jewel stands, boxes of papeterie, etc. The costumes worn by the little ones were varied in character, and many of them most tasteful in arrangement.

The dances indulged in by the Columbian Club at their recent ball may indicate what St. Louis people prefer to include in their dance programmes. The following is a copy:—Lancers, Two Step, Waltz, Two Step. Lancers, Two Step, Waltz, Two Step, Lancers, Two Step, Waltz, Two Step, Lancers, Two Step, Waltz. Will it not be a relief when some dances other than the *Waltz and Two Step* become popular? We predict that the time is not far distant.

Boston.

It seems safe to say that Boston and vicinity are now on the road to rapid transit.

In one way Boston has achieved rapid transit. Bravo! for the pneumatic tubes, but we shall not be happy until we, too, can be whizzed along in the same fashion. It fairly makes one envious of the inanimate matter that now "gets there" in a shake of a pig's whisker, as it were. But what a pity it is this mail and fragile merchandise that christened Boston's new transmission cannot relate their sensations as they flew beneath the streets. They could make such a good story of the journey. I was glad to see that Postmaster Thomas was too humane to test the capability of the tubes by sending a kitten through them, as was the case in New York. We do some things much better in Boston.

The debutantes of Boston are especially interested in the four subscription parties, which are given annually in Copley Hall, as it is the opportunity for them to make their first formal bow in a public way.

The dates this year for these large and brilliant functions, are January 6th, 20th, February 3d and 17th. Mr. Holker Abbott is, as usual, manager.

The dates for the Cinderella Parties, for the younger set, at the same hall, are January 14th, 28th, and February 11th.

Mr. R. N. Allen gives a coming out party for his daughter at Copley Hall on January 21.

There is one night above all others in the year which is dear to the coachman's heart, and that is the evening on which is held the annual ball of the Coachmen's Benevolent Association. On this evening they lay their livery and whips aside, and don immaculate linen and the conventional swallow-tail, and with their wives or sweethearts, as the case may be, enjoy the pleasures of Terpsichore.

The 20th annual ball of the association which was recently held in Mechanics building far surpassed all its predecessors. There were present fully 1000 couples, and a more enjoyable dancing party has not been held in that spacious hall this winter. Everybody seemed to be having a good time, and as the long list of dances was run off, the scene within the brilliantly lighted and gayly decorated ballroom was one of beauty and animation.

The ballroom was brightly and artistically decorated with bunting, and about the sides, on the balconies, were the names of the past presidents of the association. These names began with that of Past President Michael P. Crowley, who, a score of years ago, was one of the promoters of the benefit association, which has done so much for its members. During its twenty years of existence it has paid out in sick and death benefits \$70,000, and today has a surplus of \$10,000 in the treasury. The annual dance is depended upon for funds, and its success means much to those in the business.

The police commission have put their *No. 10 brogans* upon the policemen's annual ball. These occasions had become a little too *Frenchy* for cultured Boston.

With the many cake walks which have been given in this city lately, our readers will be interested to know that the cake walk proper had its origin among the French negroes of Louisiana more than a century ago. There

is little doubt that it is an offshoot of some of the old French country dances. It resembles several of them in form. From New Orleans it spread over the entire South and then to the North. It was found of convenience to the plantation negroes. They were not wedded by license, and it was seldom the service of a preacher was called in. At a cake walk a man might legitimately show his preference for a woman and thus publicly claim her for a wife. In effect, the cake walk was not unlike the old Scotch marriages, which required only public acknowledgment from the contracting parties. So this festival became in some sense a wooing, an acceptance or rejection and a ceremony. This explains its popularity with the blacks, outside of its beauties, with the accompaniment of music, which is competent at all times to command negro support. Cake walking has improved, as do most things that are constantly practiced. It has lost its old significance in the South. Negroes now get married, when they marry at all, in white folk's fashion. It has become, however, a pantomimic dance. Properly performed, it is a beautiful one. The cake is not much of a prize, although the negro has a sweet tooth.

A young man, being desirous of learning the *Dip Waltz*, applied for instruction, to one of Boston's well known masters, who does not favor the dance, and received the following reply:—"Yes sir: I will teach you to waltz and you can dip as much as you please."

The Dip still continues to be popular, and a refusal, on the part of a dancing master, to properly teach it, resembles the case of a man "biting off his nose to spite his face."

The evening dancing classes in Boston are being seriously affected by the skating craze which has taken hold of the younger set. Franklin Field and Jamaica Pond afford ample space for all who wish to indulge in this exhilarating exercise, and on pleasant evenings, thousands may be seen enjoying the sport. The prayers of the dancing master are, at present, offered up for *snow*.

Mr. F. O. Cary has recently moved into new quarters, at 206 Massachusetts avenue.

This new hall is well adapted for an academy of dancing, and Mr. Carey should consider himself fortunate in securing rooms so desirable. We are delighted to note that Mr. Carey announced an advance in prices, commencing with the new year. We hope others will follow this good example.

Brooklyn.

The first "Cinderella" was held on December 10, with a fine array of the youthful forces of the different sets. H. Evelyn Pierrepont, Jr., led the german with much cleverness. It was a notable occasion for the younger set and few of the subscribers stayed away.

On December 22, the Yale Glee and Banjo clubs gave their regular annual concert in the Brooklyn Academy of Music. Immediately after the concert, Mrs. Thomas E. Stillman gave a dance in the Pierrepont Assembly Rooms, to the clubs.

With the holidays came the emancipation of the Brooklyn sub-buds. On the heights there are nearly forty of these very young girls of ages ranging from fourteen to eighteen and some twenty-five very young men from sixteen to eighteen years. These young folks, under the patronage of Mrs. William G. Low, Mrs. Sturgis Coffin, Mrs. David M. Morrison, Mrs. George Notman, Mrs. Charles Switzer and Mrs. George Stanton, have their own dancing-class meeting on alternate Saturday nights. Ten evenings are arranged for. On New Year's night the grand dance of the year of this class took place. A number of collegians were invited in to swell the ranks, and a miniature ball, including a german with several figures, were danced. Mr. Frank Dodworth has charge of this class, acting more in the capacity of a Master of Ceremonies than a Teacher of Dancing.

The dinner dances at the farm house in Prospect Park are to be resumed. These dances are the successors of the old Hill and Slope Assemblies in Brooklyn, and are extremely popular. The dates fixed are Jan. 13 and Feb. 17 (Thursdays). The dinner

will begin at 7.30, and the dancing about 10 o'clock.

The Friday evening dancing class holds its meetings at Prospect Heights Art Rooms in Lincoln place. The membership of this class is drawn from the Hill, the Slope and Bedford section, and nearly fifty couples are on its roll.

The Saturday evening dancing class is limited to fifty couples, and is designed for the older set of the Heights as distinguished from the débutantes and young men of this year.

New York.

January promises to be gayer than it has been for some years past. Commodore and Mrs. Elbridge T. Gerry's reception and dance on the evening of Jan. 7, will be followed by dances to be given by Mrs. Henry Sloane on Jan. 10, Mrs. Astor on Jan. 17, and by Mr. Perry Belmont and Mrs. Astor Jr., and probably by Mrs. Harry Payne Whitney and Mrs. Almeric Paget on dates to follow at intervals of a few days, and by Mrs. Ogden Mills on Jan. 24.

Mr. and Mrs. Lanfear Norrie's dance at Delmonico's, was the first large private dance of the season, and was a beautiful and well-appointed entertainment. The guests were invited to "a supper and cotillion," rather an unusual manner of invitation, as a cotillion assumes a supper, and found on arrival that Mr. and Mrs. Norrie had reserved the entire second floor of Delmonico's new building. The cotillion was danced in the large ballroom, and was broken by supper, which was served in the restaurant down stairs. Mr. Worthington Whitehouse led the cotillion with Miss Barbey.

The annual Christmas dance of the juniors of Columbia University took place December 20, in the large ballroom at Sherry's. It was the first time that it has been held outside of the college grounds. The selection of Sherry's as the place to give the dance, which is always an affair of interest to débutantes, was largely due to Mrs. Theodore Sutro, one of the patronesses, who has taken an especial interest in

the arrangements. The tickets were sold at \$5, and the profits will be given to the university crew.

The three subscription dances at Sherry's on the evenings of December 6, January 10 and February 7, and which are called the junior cotillions, are arranged on exceptionally attractive lines and with reference to their perpetuation from year to year.

Of all the dances in the social schedule the junior cotillions more nearly resemble the Cinderellas than any other, and in fact, there was some idea for a time of naming them the Junior Cinderellas. The rules, however, which govern the newer organization, provide for débutantes only as members, and no one can retain her membership longer than three years.

In starting the dances some of last year's débutantes have been admitted, as well as this winter's newcomers, but from this on only the débutantes of the season represented will be eligible for membership.

On the other hand, the Cinderellas will admit none of the débutantes as subscribers, but restrict their privileges to girls who have been out two or three years.

Mrs. Arthur M. Dodge, who was the originator of the junior cotillions, will doubtless after this year take an active part in their management.

The first of this season's assembly balls took place December 16, and the matrons under whose direction the series is, were congratulating themselves that it was the first festivity of its kind held in the Astoria ballroom. Mrs. Astor, Mrs. James A. Burden, Mrs. Egerton L. Winthrop, Jr., and Mrs. Harry Payne Whitney received the guests. They were in gorgeous costumes, and made a wonderful display of diamonds. They stood in the corridor just outside the ballroom, it having been converted into a tropical bower for the occasion. The grand stairway leading up to it was banked with palms and flowers, the guests ascending and descending by the lifts. The circular red room adjoining the ballroom was used to loiter in by the guests on their arrival, and also as a sitting-out room.

There was little attempt at floral decoration in the ballroom, which is ornate and gorgeous to a degree. The upper tier of boxes was filled with exotics, adding a certain coziness. Southern vines trailed over these boxes, and also from the big niches, which were also filled with plants. A screen of exotics partially concealed the orchestra from view up in the western end of the upper tier. The dancing at first was informal, but even at this period of the ball the unusual splendor of the women's toilet and the display of jewels was a noticeable feature.

At midnight supper was served in the Astor gallery on small tables. At the centre one were ten covers where sat the matrons who received and their escorts. The other tables were for parties of four, six, and eight persons. On all of them were pale pink carnations or delicately tinted roses to correspond with the light hues of the gallery decorations.

After the supper the cotillion was danced in the ballroom. It was led by Alexander M. Hadden, whose partner was Mrs. Almeric Hugh Paget.

Mr. Hadden seems to be the favored cotillion leader of New York, the preference being given for the reason that he confines himself to the use of simple figures. Another aspirant to cotillion fame, recently came to grief by introducing figures too intricate. The dancers became confused, the patrons indignant on account of delay, caused by an attempt to straighten out complications, and the musicians were obliged to play 45 minutes without cessation. Cotillion leaders, take warning.

The second Wednesday cotillion was danced at Sherry's on January 5th. These dances have, year by year, grown in favor with those New Yorkers fortunate enough to be favored with invitations, until now the gatherings have to a great extent lost their exclusively Southern flavor. The names of the board of Governors and of the patronesses show how closely interwoven are the two elements, and will in a great measure, account for the unusual success which has attended this annual series of dances.

Mr. Arthur S. Wily, of Richmond, Va., led the cotillion.

Ten musicians are employed for these dances and they commence promptly at 10 o'clock. The cotillion is danced from 10.45 to 12. Supper is served from 12 to 1, and at 1 dancing is resumed and continued until 2 o'clock a. m., at which time the assembly is promptly closed.

On January 5, Mr. and Mrs. Everett Culver gave a unique entertainment, in the form of a *poster masquerade ball*.

Each guest appeared in a costume designed like some poster or advertisement. Many quaint costumes were selected; the choice of course in the majority of cases, being theatrical. Among the guests were seen "The Girl from Paris," "The Ruler of New York," the "Pastile Gerandel" and copies of many other well known designs.

Manager Boldt has come to the rescue of the Charity Ball, which has been falling year by year in the favor of fashionable people. He has offered the free use of the Astoria ballroom suite and the lower floors for Friday, Feb. 11, when the annual function for the benefit of the Nursery and Child's Hospital will be held. This princely generosity means more than a saving of expenses; it assures the return of New York society to a ball that was once the most select and exclusive of public dances. Mrs. Astor is to be requested to lead the grand march.—*Town Topics*.

Elaborate preparations are now being made for the Old Guard ball, which will take place at the Metropolitan Opera House, on Thursday evening, Jan. 25, and which promises to eclipse all past affairs of the organization. The tickets this year have been reduced to \$5, admitting one gentleman and two ladies. A large number of army and navy officers have promised to be present; also many prominent persons from Boston, West Point, and other cities.

Billy Brady's proposed series of revelries at Madison Square Garden, began December

31 with a "frost." The French Ball was a sad scene; gloom reigned where all should have been gay. It was a weak imitation of the naughty celebrations of former years.

A dancing class has been formed in Lake-wood by the Misses Preston, of New York. It will meet every Thursday afternoon during the winter in the ballroom of the Laurel House, beginning with Thursday of this week. The Misses Preston's patrons are Mrs. George Jay Gould, Mrs. Jasper Lynch, Mrs. F. A. Walthew, Mrs. Arthur B. Clafin, Mrs. John H. Steuart, Mrs. William A. Hamilton, Mrs. E. L. Harding, Mrs. D. B. Plumer, and some of the pupils are Kingdon, Jay, Marjorie and Vivian Gould, Beatrice Clafin, Gladys Steuart, Dolly and Louise Lynch, Phyllis Walthew, Bowdoin Plumer, Arthur Hamilton and Willie Schauffler.

Dancing Class in Church.

A class in dancing is contemplated as an addition to the institutional activity of St. John's Protestant Episcopal Church, Summit avenue, near Gardner avenue, Jersey City. The proposal to start the dancing class was made by the rector, the Rev. E. L. Stoddard, at the last meeting of the Bible class. It was received with great favor and will probably be carried out as soon as the details of the plan can be arranged.

The congregation has shown a great deal of activity in all kinds of institutional work. In an addition to the church building two classes in shorthand, a cooking class and several singing classes are steadily at work under the general supervision of the Rev. E. S. Forbes, the vicar. Another branch of church institute is the gymnasium, where there are four classes in physical culture. Two of the classes are made up of girls. A charge of 25 cents a month is made for admission into each class.

The Bible class which is made up of young people, is under the rector's especial care. Consistently with his ideas of managing church affairs the Rev. Mr. Stoddard has made the Bible class a social organization as well.

About three weeks ago there was a Bible class reception in the institute rooms. Nearly everybody, including the rector, danced. Those who did not dance refrained only because they didn't know how. They were so forlorn and ill at ease while the others were dancing that the joyousness of the reception was perceptibly diminished. It was very hard to entertain those who did not dance.

In speaking of the reception, the rector said:

"The only way in which we could have made the reception more pleasant would have been to have everybody dance. Since the reception it has occurred to me that there is only one way to surmount that difficulty — to teach dancing to those who do not know how to dance. We have room for a good dancing floor in the gymnasium, and I do not think that a dancing class would be out of the way there. How would you like to have a dancing class started in the institute?"

The class unanimously announced that it believed the dancing class would be an eminently proper and interesting addition to the institute.

"Talk it over," the rector is quoted as saying "and we will see what can be done."

So far as the plan has been worked out, membership in the dancing class will be limited to members of the church. An instructor will probably be employed from without the church. The rector is said to have told several of his parishioners that he believes the formation of a dancing class will be a great benefit to his young people, in that it will afford an opportunity for all the proper and harmless amusement and physical grace to be obtained from dancing without the possibility of the contamination of the young people's morals by indiscriminate association.

The Monte Relief Society of New York, recently gave an entertainment which Mr. Adolph Newberger was instrumental in arranging. A unique feature of the affair, was a girl representing the *Golden Statue* at Seigel & Cooper's big store. The statue was first motionless, then began to speak and move,

and finding that it had life, went about the store until it found the dolls department, and winding them up, they all executed the dance appropriate to their costume. A good advertisement for Seigel & Cooper, for which, we are told, they paid one hundred dollars.

Great preparations are being made for the grand annual charity ball of the Montefiore Home, which will take place on March 9, 1898, at Carnegie Hall. It will surpass all previous efforts of Mr. Bonheur, who has the arranging of matters in hand. Among the many prominent features of the ball will be a fête and bal champêtre, in which more than one hundred young ladies of the league will participate, and they will also be assisted by a host of the most prominent artists and singers. The ball will be given for the benefit of the country sanitarium of the home, which was opened a few months ago at Bedford Station, on the Harlem road. Mr. Bonheur, who has recently returned from Europe, brought some of the latest novelties with him, which will be introduced for the first time at this affair.

Pied Piper Interrupted.

Gerry agents broke in upon "The Pied Piper of Hamelin," a pantomime given under large social patronage in the Carnegie Lyceum for the benefit of the Messiah Home for Children, and prohibited the children taking part from singing and dancing.

This robbed the pretty fête of the beautiful characteristic ballet which had been elaborately prepared for it, deprived several miniature "premieres danseuses" of the delights of a pas seul, threw the mothers of the little dancers into consternation, and disappointed an audience of 600 persons.

Madeline Edison and her brother Charles, children of Thomas A. Edison, who were to have appeared as twin stars of the performance in a graceful tarantella, were reduced to ensemble work.

Mr. E. P. Slevin's daughter, Paula, the butterfly of the pantomime, was permitted only to flutter her wings, while the Tyrolean minuet was not even a pretense.

When it was announced that the Junior League of the Messiah Home and the Children of the American Revolution would appear in a Christmas pantomime, and in songs and dances and in unconscious childish grace appeal for their own charity, the managers and patronesses had no difficulty in selling out the house far in advance.

But the house did not half accommodate the friends of the little workers. A second performance was demanded. There was a consultation, wild enthusiasm on the part of the youngsters, and it was publicly made known that the box office would be open for a sale of seats for a repetition of the entertainment. It was this fact which, as afterward transpired, precipitated the disaster.

Everything was in readiness, and rehearsals under Mr. Carl Marwig, who arranged the artistic whole, had brought the one hundred tiny actors and actresses to a remarkable point of perfection, when, at the last moment, Mrs. J. Wells Champney received notice that the affair was subject to interruption by the Gerry society under the law against children's appearance upon the stage.

Such an idea had never occurred, even as a faint possibility, to any of those interested. Pantomimes and fairs had been given in plenty, in which children of tender years had appeared in a variety of characters.

Mrs. Champney was astonished. She hurried to Mayor Strong and laid the case before him. It was too late to change the arrangements. Every seat was taken. The Mayor was powerless. He granted her a permit for the two performances, providing that "the children performing in 'The Pied Piper of Hamelin' should fill only auxiliary parts, which required neither singing nor dancing."

The list of managers and patronesses of the interrupted performance includes nearly every woman of eminence in charitable work in the city. All were doubly indignant at the act of the Gerry society, because, as one of them explained :

"It practically accuses us of encouraging a performance detrimental to the morals of the

community or the morals of the children, many of them our own dear little ones."

The contention of the Gerry society is that the law expressly forbids the appearance of children under sixteen years of age in fancy or ballet dancing upon the public stage.

This performance was not intended to be a public affair. Some 600 tickets were sold, 90 per cent. of them by the patronesses to their friends. Through mistaken zeal the representatives of the beneficiary opened the box-office at the door of the Carnegie Lyceum shortly before the performance began and sold a few tickets.

This gave the watchful Gerry agents the right to assert that it was a public performance, and in consequence the children, who had been carefully drilled were prevented from giving their little dances.

The interference was accepted with quiet dignity by the managers and the performance was given with as much vivacity as possible under the distressing conditions.

Cinderella.

Performances of the new "Cinderella" play for charity, were to be given at the Metropolitan Opera House for one week commencing January 8.

The preparations were on a comprehensive scale, and all to the end that the funds of the Seton Hospital, the St. John's Day Nursery, and the St. Ann's Maternity Hospital may be replenished. The object was excellent and so was the entertainment. Relays of volunteers numbering in all 3,000, and including many singers of note were in the cast.

These forces were organized and directed by Mrs. A. Dunham Barnes and Livingston Russell. They were rehearsed by C. H. Rivers, Jr., H. Fletcher Rivers and Rufus Love as to the great variety of dances, and by Edward S. Marquard as to music. It was a big, broad, spectacular representation of the Cinderella legend. The promoters of the affair used great care in selecting talent, that they might be sure that every one of the 3,000 were sixteen years of age and over, in order to escape the fate of The Pied Piper of Hamelin.

ETIQUETTE.

*If men are by manners made,
Of women it may well be said,
That they themselves are manners.*

There are not infrequently substantial reasons underneath for customs that appear to be absurd.— *Charlotte Brontë.*

The most exclusive visiting list which has ever been known in New York for a woman of conspicuous social position has lately been announced, and its limits have astonished even persons who know that the growth of society in New York is not agreeable to some of the older members. To limit a visiting list to thirty-five when the 400 mark had long ago been abandoned, is regarded as exceptionally courageous. The reasons for this limitation are so clearly stated, however, that no particular cause for offence is offered to the most sensitive person. "I do not mean," said the woman who has thus decreased her list, "that there are only thirty-five persons in New York society whom I consider fit to be my friends. There are many more who are entitled to that by culture and family. But from the way in which I entertain myself, I do not care to go to houses at which social functions are not equally elaborate. I have found that there are about thirty-five families which entertain in such a way. To them I shall limit my association." There ought to be comfort in the fact that wealth is the only thing that is really responsible for this very limited number of thirty-five, which has been marked down from 400 with what would be called in the department stores a "slashing reduction."

The little phrase "not at home" used in the conventional sense simply means that one is not at liberty to receive her friends or acquaintances. It does not mean that she is necessarily out of the house, and it is not so understood by persons accustomed to society. When the maid bars the door to the caller with the information that the lady is engaged and cannot come down, the caller, unless she is very sensible, is apt to feel she has had a

rebuff, but the practical, tactful, polite "not at home" settles the whole question amicably and to the satisfaction of all concerned.

The disappearance of the Tuxedo or short dress coat was long ago an accomplished fact among men who were careful of their dressing, save as a garment of the most unceremonious and informal nature. Some ten years ago, when these short coats were first worn here, there was frequent confusion as to their exact use, and the suspicion that there might be something wrong about them came first when the difficulty of reconciling a short coat and an opera hat proved too much for any man who was disposed to treat the proprieties with consideration. From the moment of that uncertainty the dinner coat, smoking jacket, Tuxedo or whatever else it may have been called, began to sink to its proper level. Even at the theatres this hybrid garment is rarely seen to-day, and from the opera it has almost completely disappeared. In fact, it is only in a few men's clubs that the dinner coat is a familiar and appropriate sight. An idea of its purpose in London may be obtained from the fact that the coats there are frequently made of black velvet and are intended only for wear in a man's room. They are avowedly smoking jackets, these, with no other recognized use in the scheme of a well-dressed man's wardrobe.

There are sixty-three different ways of saying "No," and a woman will frequently make use of them all in accepting a pound of chocolate.

I have often been asked the question, and it has puzzled me considerably, "whether it is good form for a gentleman to remove his hat in the elevators of hotels and public buildings." By some it is argued that an elevator is the same as a room in a building, and that when ladies enter it men should lift their hats just the same as upon entering a home. By others it is argued that the elevator is a public conveyance, just the same as a street car, and that men are not in the habit of removing their hats in the street cars. This is true

when one goes so far as to consider an elevator a public conveyance. But there are those who will not consider the elevator in this light, because it is in and not out of doors, like street cars and other conveyances.

In fashionable hotels it is considered very impolite for men to keep their hats on in elevators, when in the presence of ladies. In public buildings it should be the same, but there is an apparent indifference on the part of the menfolks to carry out this clause of etiquette when they step into the "cage." The same is true in passing a lady in a narrow passageway or a hall. Why the masculine element will utterly disregard these little dictates of polite society is a matter just a trifle beyond comprehensiveness.

Why is it at the end of every act at our theatres, a score of men get up and go out, to the inconvenience of everybody they pass in their mad rush to the open air? At the Jefferson one night last week I counted over twenty men after each act who got up and rushed for the door as if the house were on fire. It surely could not have been water that was passed around at intervals. If it were beer or whiskey that was wanted, why do not these between-act imbibers bring a private supply and drink it in their seats? It would be far less annoying to the ladies over whose feet they stumble in their awkward way, in getting out and in their seats. The male portion of an audience should never mention high hats in a sneering way while so many of them are addicted to the ungentlemanly practice of trampling over ladies' feet and soiling their dresses by their clumsy boots.

Table Etiquette.

Biscuits should be opened with the fingers. In extreme cases an ax is admissible.

Never pick your teeth at the table. You will find a better assortment at the dentists.

Don't rattle your knife and fork. The napkin ring will be found much more musical.

Always eat soup from the side of your spoon. The inside is considered the proper one.

Game should never be taken in the fingers — unless, of course, it is a card game.

Don't rest your arms on the table. Stack all your weapons in a corner before dinner.

Never leave the table until the others are through. If in a hurry take it with you.

Never eat pie with a knife. It's all right to eat cheese with pie, but knives should be eaten alone.

Cigarette smoking is permissible at the table—if you are dining alone and have a grudge against yourself.

Don't ask your hostess if she lets the sugar bowl with the butter balls. She might mistake you for a humorist or a lunatic.

Visiting Cards—Concluded.

Young married people may for a year after their marriage have their cards engraved

Mr. & Mrs. Warren Proctor Carter

Wednesday.

837 Congress Avenue.

These cards are for the acknowledgement of social obligations which they have received as a newly-married pair, and after the first year may be used in cases of congratulation or condolence, and in acknowledging or sending gifts or invitations.

It is wise always to leave a card in the hall, even if one is admitted, as it assists the lady's memory in her attempts to return these social obligations. When the separate card of a lady is left, with her reception day engraved, in one corner, two cards of her husband should be left, one for the lady, the other for the master of the house; but after the first call of the season, it is not necessary to leave the husband's card, except after a dinner or social invitation.

It is not considered necessary to call after an afternoon tea. Usually the servant who opens the door has a silver salver in his hand to receive the cards of guests, otherwise guests leave their cards on the hall table. When one is unable to attend, cards may be sent by mail or messenger to arrive on the day of the tea or reception. The advantage of an afternoon tea,

is that one enjoys his party and makes his visit at the same time.

After a wedding, if the invitation were accepted, a lady leaves or sends cards to her host and hostess, if unaccepted she sends them by mail or messenger on the day of the marriage, if the invitation were issued by Mr. & Mrs. ——— the cards should be so addressed.

If one receives an invitation to a wedding breakfast, or a dinner, an immediate answer accepting or declining must be sent.

In sending a "regret," be particular to word your note in a respectful manner. Never write "regrets" on your card.

Send a card without any penciling upon it, or write a note, thus: "Mrs. Smith regrets that a previous engagement will deprive her of the pleasure of accepting the polite invitation of Mrs. Haskell."

Gentlemen's Cards.

Gentlemen's cards are smaller and more oblong than those of ladies, but of equally fine texture and white. The engraving should be clear small script, the address in lower right hand corner. The title of an army or navy officer may appear preceding his name; Rev. may also precede the name of a clergyman, but it is better taste in all other professions to indicate titles by abbreviations after the name. An untitled gentleman's name will always be preceded by Mr.

A gentleman should call or leave a card or cards in person (two if the invitation were issued by host and hostess) after a first hospitality and after every entertainment, whether accepted or not, in each case within a week.

In an ordinary call a man should call on the lady's "At home day;" should he see her, it is not necessary, except in case of a first call, to leave a card; he may properly leave one for the master of the house if he were not at home.

The same custom applies to gentlemen as to ladies in case of weddings, teas and receptions.

The Appreciative "Thank You."

"On every hand one hears of the neglect to say 'thank you,'" writes Edward W. Bok

on "The Saying of 'Thank You,'" in the November *Ladies' Home Journal*. "I wonder sometimes if some people really know how little of what comes to them is their due and right, and how much of what comes to them is by favor and courtesy. The vast majority of things which come to us, come by pure favor, by courtesy. And we should recognize this. No act of kindness, however slight, should go unnoticed. A 'thank you' is a simple thing to say; it requires but a few moments to write it, but it often means much; it means everything sometimes to the person receiving it. It means a renewed faith in human nature in some cases. A word of thanks is never lost, never wasted. If it sometimes seems to be lost upon the person to whom it was directed, its expression has not been lost upon some one else who has heard it. It is certainly not lost upon ourselves. The most of us are quick enough to thank some one who does us great service. But the small courtesy, just as great as the large service in reality, we overlook. It doesn't seem worth while to give thanks for small things. And yet what would we be to-day, and where would some of us be but for the small courtesies of life? They are what make life worth living.

" * * It is all very well to have the last Thursday of each November set apart as a day of Thanksgiving. But it would be far better if a great many of us carried the spirit of the day into all the other days. Perhaps if we did so we might have more mercies to be thankful for on Thanksgiving Day. * * Do not let the spirit of thanks stop with the night-fall on Thanksgiving Day. Let us extend it to all the other days of the year, to the people whose lives touch ours. When we receive a favor at the hands of any one, no matter how small it may be, let us say the words 'Thank you.' If they should be written let us write them. Let us not delay them, but take advantage of the instant when our heart is touched. Let there be more 'thank yous' said by everybody — thousands of them. And the world will be a better, brighter and happier place to live in because of them."

Handshake, 1898 Model.

If you must shake hands just remember before you begin that there is a new way of doing it. The handshake, "model of 1898," is out and is going the rounds. It was introduced toward the close of the last horse show, and has "Made in England" stamped all over it. It is far removed from the pump handle shake. When the new handshake is properly done it is a pleasing spectacle. It has a kind of stately, Sir Roger de Coverly grace about it.

The young man who introduced it at the horse show imported it from England, and society is indebted to him for the plans and specifications. He is one of the best natured of men. He had a box at the show, and shook hands with everybody who gave a signal that he or she desired to salute him. The handshake was an instantaneous success. Before the close of the exhibition in Madison Square Garden, groups of persons could be seen shaking hands according to the new and approved design.

The new handshake looks difficult at first, yet, after all, it is easy to grasp. It is a succession of passes. The preliminary steps are the same as those in the regulation pump handle shake. The young man who sees a young woman approaching will, when he is well acquainted, put on a pleased expression and wait. He sees her lift her hand high in air and he knows by that sign that she is contemplating doing him the honor of extending her hand for him to shake. He might think she was going to arrange the top of the topmast feather upon her hat. That is, he might have such a theory if he did not know that fashion clasps hands differently across the sea than she formerly did. If the young woman is not too tall, this handshake may be engineered with the utmost precision. The young woman's hand has been high in air for two seconds. He cannot have her stand there so long, although a slight pause after the hand has reached the proper altitude is considered impressive.

The second stage. The man takes the tips of the young woman's four fingers in his hand and brings them on a level with his eyes. It

is best for a young woman short of stature not to attempt to shake hands with a six foot golf player. The fingers of the young woman are now well in hand and clamped by the thumb. Everything is in readiness.

Now for the third stage. The man with a quick motion draws the hand of the young woman horizontally toward him by bending the elbow to a right angle. This position is retained for a second or two, and then the young woman draws the hand of the man toward her.

Do you remember seeing young persons at the Horse Show shaking hands several times in succession and saying "The shake" and "The return" in measured accents? They were learning the new handshake. After the salutation is finished the arm is permitted to fall loosely by the side. There is no formula for that. The principal thing to be observed in this latest handshake is to see that the hands are perfectly horizontal. If the arms move in uncertain, wavy lines, it gives the impression that the shaker is merely a novice. You should not attempt to give this form of salutation until you are entirely sure of it. Above all, have on your countenance the expression of one who knows that he is doing exactly the right thing.

The "model of 1898," although it is geared high, is considered by experts to be far superior to the style now in vogue. There are those who contend that the pump handle style resulted from the efforts of young women at the English court to shake hands, hold their trains and to make their way through a crowded drawing room at the same time. The new style is commended, too, because it admits of poses and pauses. The shaker and the shakee, following the horizontal, leverlike motion of their hands, may look into each other's eyes. The pump handle handshake has heretofore taken so much attention that it is difficult to grasp hands properly and say "Charmed" at the same time.

Ballroom Etiquette.

Creatures of circumstance that we women are, we find that much of our pleasure and

success in a ballroom depends upon the toilet in which we are arrayed. If we know that we enter the scene of the revels looking our best and freshest, naturally we are more self-possessed and attractive than if conscious of all manner of sartorial defects.

A girl about to indulge in the frivolities of a ball should, in justice to herself and her friends, try to arrange as dainty a toilet as her means allow. Accessories, be it noted, must always be of the neatest and freshest description. Let the ball goer rather elect to have new gloves and shoes and dainty flowers than a new dress and soiled details. The latter is the very worst policy, for men, of whom our admirers consist, always notice nice gloves, pretty flowers, and shoes, and well-dressed hair sooner than they do the smartness of a gown. The economical girl should select a ball gown that will stand wear and the knocking about inevitable to a ball room, and yet look neat at the end of the evening and suitable for similar functions afterward. For this reason she should never purchase a diaphanous fabric, like tulle or chiffon; neither should she have her gown made with any pretence to a train.

Trains, happily, are out of date on dresses for dancing purposes, and I should suggest that a young bride, desirous of utilizing her wedding gown, should have the train cut off before she wears it at a ball. To my mind there is a trace of indelicacy when a bride afterward wears her wedding dress just as it was on the eventful day itself, save, of course, for the encircling veil. It is an unnecessary advertisement of her young matronhood, and far better taste would it be for her to considerably modify the toilet before wearing it in public again.

When dressing the hair for a ball, the girl who hopes to be comfortable and tidy when she dances should beware of a style of hair-dressing to which she is unaccustomed, and of ornaments that are not safely fixed in the hair. It is the worst of manners to see a woman "dressing" herself in public, yet pats and touches will make themselves actually necessary, even in the ballroom, if her hair seems

loose and disheveled after a vigorous dance. "Vigorous," by the by, is used merely as a figure of speech here, for it is quite a sign of the lower classes to dance vigorously nowadays. Rather, carrying the matter to its extreme limit, people at a fashionable ball dance as though the whole thing was a wearisome duty, to be got through with the least possible expenditure of exertion. A sensible woman must observe a happy medium; she must not look so radiant that she gives a stranger the impression that she felt this would be her one and only ball, and therefore she must make the utmost of it; neither must she look so bored and weary that the same uninformed observer will wonder why she need participate in a function that cause her so much ennui.

On entering the ballroom the ladies of a party go first, with the gentlemen just behind them; no longer do couples make their *début*, arm in arm, as in earlier times; and should there be a hostess, it is correct for guests to greet her before passing through the rooms.

A hostess generally stands at the entrance to a ballroom to receive her guests, or at the top of the staircase in the event of the duty to shake hands with all new arrivals, even though she may not have met them previously. New arrivals are announced by name, as "Mr. and Mrs. Vardon," and the lady will pass in and be greeted before her husband. Ladies should remember that it is not etiquette to enter a ballroom with any wrap about their shoulders; those with delicate throats and chests should arrange a pretty highnecked bodice that will afford sufficient protection; it must also be mentioned that fans are never hung from the waist now, as in former years, as they are found to swing too much in the way of other dancers. Another instance, this, of the considerateness which goes to the composition of ballroom etiquette.

Girls with dancing brothers may like to point out to them, or perhaps a man may be inclined to honor our pages with his perusal, so for the improvement of the masculine mind on matters of etiquette it must be said that it is not correct to offer to shake hands in a ball-

room. Some enthusiastic individuals in ballrooms when they recognize a woman they like, straightway offer to shake hands with her; she naturally tries to avoid the unwelcome honor; and the result is a slightly awkward contretemps.

Authorities differ about the etiquette of the dance programme; it being current fashion for both the lady to retain it, and enter the engagement herself; or for the man to inscribe his name himself. Gentlemen might take note that when a lady seems unwilling to give up her engagement card they should not press the point; for who knows what a pitiful tale of disengaged dances she may hope thus to conceal.

Mere beginners in the etiquette of the ballroom will, of course, know that it is not correct to dance too often with one person. To her greatest friend a girl or a married lady should not accord more than three dances in an evening, and an engaged couple show themselves very oblivious of good taste when they dance very frequently with each other. Husbands rarely dance with their wives now, but there is no rule of etiquette to prevent them doing so.—*Philadelphia Times*.

Costume for Ladies When Teaching.

We are often called upon to give advice regarding a woman's dress when she appears before classes as a teacher of dancing. What should be worn is largely a matter of personal choice, but should be regulated somewhat by the surroundings as well as by the general style and size of the person, for whom the dress is intended. To our minds, one of the most satisfactory costumes for the purpose is an accordion plaited skirt of soft silk; ankle length or shorter if preferred, with any becoming waist that may be desired; we favor black for ordinary teaching. Should this style be thought to add too much to the apparent size, the skirt may be plainly made, gored and flaring well at the bottom, while the waist, of course, would be modified also to suit the wearer. Another idea that we would suggest is a skirt made with a yoke extending well over the hips, worn with any waist that

one may choose ; or, this could be made as a princess dress, waist and skirt in one, still with the fullness of the skirt gathered in below the hips, which would carry out the same idea of a yoke. Yet another is in the Empire style ; although this, we think, would better be confined to those who still possess youth and slender figures. We speak of soft *silk* as the material, for the weight of the dress is a point to be considered ; then too, this falls in graceful folds, and is most easily managed when obliged to take the steps and assume the various positions called for when pursuing one's vocation as a teacher of dancing. We speak of *black* silk in particular as this always presents a lady like effect, and can be brightened or decorated in the many ways which women so well understand, and by which it may be rendered becoming to all. Of course these conceptions, if desired, could be carried out in fanciful materials. We offer them, hoping they may suggest a practical thought to some one, who is even now saying to herself, "What shall I wear when teaching my class?"

THE DRESSER.

What shall a man do to appear fashionably dressed? Well, he must first of all buy good clothes, cut in the latest style as known in New York, and avoid all extremes. The latter are for the dudes, and these are looked down upon by fashionably dressed men. When a man has secured his wardrobe of clothes, cut in the latest style and from material not too loud nor too quiet—the man who wears nothing but subdued colors is not a good dresser—he must know how to wear them. In that is the secret.

How shall he wear them? Well, let him read over the following, and by observing the directions contained he will be on the safe side, if not absolutely correct.

Clothes.

A man who dresses well endeavors to attend to his daily business in a suit of clothes appropriate to his vocation. A manufacturer should not wear a frock coat, and a physician should not make calls in a knock-about suit of tweeds. The black cutaway and frock coats are essen-

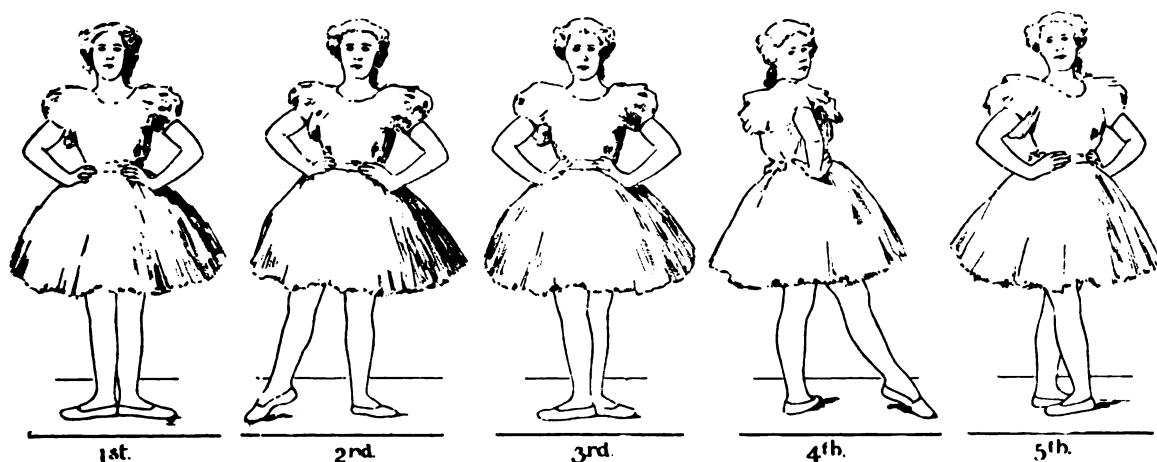
tially the business suit of the lawyer, physician, elderly banker or gentleman of leisure. They go with dignified office work. All other men are supposed to wear what they like while attending to business. Sack suits and double-breasted coats and cutaway suits for business of any material excepting black goods are worn by well-dressed men, and worn correctly. Of course, this does not refer to those in mourning. The older a man is the less the sack or double-breasted coats become him.

When a man is through his business for the day let him never keep on the business suit. If it is early in the afternoon, change to a black frock coat and the gray mixed trousers that always go with black cutaway or frock coats. If it is after 6 o'clock and the evening is to be spent quietly, change to a black dinner coat and suit—the Tuxedo coat, it is called, a sack coat rolled back with low-cut waistcoat, showing an expanse of shirt bosom. This is the proper dress for evening calls, as is the frock coat for afternoon teas or calls. If invited out to dine, or attending a public dinner, the dinner coat is the thing ; but at a large dinner party, where ladies are present, full dress should be worn. Full dress consists of the regulation dress suit made of the finest material. Never become stingy about a dress suit. It marks the well-dressed man more than any other. The white waistcoat is not an absolute necessity with full dress, but it usually designates the height of it. It should be worn at all dances and theatre parties, but not at public entertainments where men alone are present. Full dress should never be worn during the day, except at some unusual State function, which rarely occurs in this country. Fashionables never make evening calls in a cutaway or frock coat, except on Sundays, and never wear a business suit on the first day of the week or any other evening.

The frock coat is the proper coat for all social events occurring during the day time. At a wedding, luncheon, tea or afternoon reception a white scarf should be worn with it. At a funeral a black one. At other times any other than these two. A well-dressed man handles the white scarf with great deliberation.

[*To be continued.*]

OUR DANCING LESSON.



Jeté, (*zhe-ta*), throwing step, a leaping, a springing and throwing the weight of the body from one foot to the other.

To make this step in 5th position, observe the same rules as for *Assemblé* in 5th position, as this step is derived from the *Assemblé*.

Place the feet in 5th position, balance the body entirely on the leg that is before, which

entirely upon the foot that is before, and at the same time raise the foot that is behind, by folding the knee to the side, the point of the foot turned downward and kept near the floor, but without touching; see fig. 1. Keep the knees turned to the side in order to preserve the outward position.

The foot that is behind now being disengaged, slide it upon the point to the 2d position, bending at the same time upon the other leg in order to repeat the step with the other foot, and so on alternately.

To perform this step behind, balance the body entirely upon the leg that is behind, which will disengage the foot that is before; bend on the leg that is behind, and at the same time raise the foot that is before on the point; slide it to 2d position, then raise yourself on the point of the foot you rest on, and at the same time slide the free foot from the 2d to the 5th position behind, fall upon it, at the same time raising the foot that is before, the point turned downward, and the foot kept near the leg that is behind, the knees well turned outward; see Fig. 2.

The foot that is before being now disengaged, slide it on the point to the 2d position, bending at the same time on the other leg, in order to do the same step with the other foot, and so on alternately.



Fig. 2



Fig. 1

will disengage the foot that is behind; bend on the leg that is before, and at the same time raise the foot that is behind on the point; keep the knee well turned outward; slide the foot on the point to the 2d position; then raise yourself on the foot you stand upon, and at the same time slide the foot from the 2d position into the 5th, but instead of falling upon both feet, as in the *Assemblé*, fall

A *jeté* may be made to open positions, (2d, 4th and intermediate both before and behind) by observing the same rule for preparation ; the falling to be made in the position to which the foot has been extended, having a care to finish in position illustrated in Fig. 1, when making the step in 2d, 4th or intermediate, and in position illustrated in Fig. 2, when making it in 4th behind or intermediate behind.

A *jeté* may be finished in open position, but when it is to be done in that manner, it is to enable the dancer to connect it with a step requiring a start from an open position.

The *jeté* is commonly known by the name of *stay*, and that term is made use of in ballet schools almost to the exclusion of the term *jeté*. How the term *stay* originated, we are unable to say, but one of the most plausible accounts for the use of the term that has come to us, is, that by using the term *jeté* quickly, many times in succession, its articulation becomes more like the word *stay* than *jeté*. Another reason given for its use is attributed to the service performed by the free foot, at the finish of the step, acting as a *stay* or *support*.

Glissade, (gli-sad). Place the feet in 5th position, the body erect, the knees turned outward ; balance the body entirely upon the leg that is behind ; raise the heel of the foot that is before, bending at the same time on the other leg ; raise yourself on the same leg, and at the same time slide the foremost foot, on the point, to the 2d position, extending the knee and instep ; when the foot arrives at the 2d position, let the body fall upon it, and at the same time slide the other foot into the 5th position behind.

When the foot, in performing this step, is entered behind, the technical name is *Glissade dessous* ; and when the foot is entered before, it is called *Glissade dessus*.

The *Glissade* may be made forward or backward as well as to the side, although its most frequent use is to the side.

Exercises for Practice.

We include the following combinations which embody steps and movements already described, to enable one to become familiar with them through practical execution. The steps should be practiced very slowly at first, that proper attention may be given to precision. Music in 2-4 or 6-8 time may be used, the 6-8 time perhaps being better at the beginning, as it suggests the movement and accent more plainly.

Three *Glissades* to the same side terminated by an *assemblé*, is one of the most simple combinations. Make one *glissade dessous* to the right, and at the finish, bend the knees equally, but rest the weight on the left foot, so as to be ready to make a second *glissade* in the same manner, and then a third. After having made three *glissades* to the right, balance the body on the left leg, and slide the right foot on the point, to the 2d position, extending or stretching the leg well ; then rise on the left leg and bring the right foot in the 5th position behind, (*assemblé dessous*), allowing the knees to bend, that you may be ready to do the same steps to the left. Each *glissade* to be made in the time of one crotchet, and the same time given to the *assemblé*, making two measures for the execution to the right and the same to the left ; repetitions may be made *ad lib*.

Another.

Glissade Dessous and *Glissade Dessus* to the right. *Jeté* in 5th position with right foot, and *Assemblé dessus* with left. Repeat to left. To be executed in the same time as the preceding exercise.

Another.

Stand right in 5th behind ; weight on left ; *Jeté* in 5th, *Glissade dessus* to left ; one measure. Repeat beginning with the left foot ; continue alternating for seven measures and finish with *Jeté* and *Assemblé* on eighth measure. This step is sometimes called *Balloté*.

THE MODERN VARSOVIENNE

POSITION :— As indicated in Fig. 1.



Fig. 1

STEP FOR GIRL.

First Part.

Commencing with left foot, slide to position between 2d and 4th, count (1); draw right to 3d position behind; count (2); leap to second position onto left and bring right to 3d position behind raised, count (3); point right in second position as indicated in Fig. 2, count (4-5); bring right to 3d position behind, heel raised, count (6); two measures. Repeat to right, then again to left and right, eight measures in all.

Second Part.

Commencing with left foot, make two Mazurka steps diagonally forward, two measures; repeat first two measures of first part. Repeat, commencing with right foot, four measures. Recommence as at first.

STEP FOR BOY.

First Part.

Commencing with left foot, make a short slide to 4th position, count (1); draw right to 3d position behind, count (2), leap to fifth position onto left and bring right to 3d behind raised, count (3); point right in 2d position as indicated in Fig. 2, count (4-5); bring right to 3d position behind, heel raised, count (6); two measures. Repeat, commencing with right, then again with left and right, eight measures in all.

Second Part.

Commencing with left foot, make two Mazurka steps diagonally forward, two measures; repeat first two measures of first part. Repeat, commencing with right foot, four measures. Recommence as at first.

NOTE :—The girl passes across in front of boy, in executing each two measures in first part, also in second part when the same measures are repeated.



Fig. 2.

Special music for the Modern Varsoviene has been written by Mr. A. L. Ryser, and published by Bates and Bendix, 98 Berkeley street, Boston, Mass., of whom it can be obtained for 50 cents, or we can fill orders if desired.

METHODS OF TEACHING SOCIAL DANCING.

Before entering upon the details of *methods* we shall pave the way by the consideration of a few principles, which we deem of importance to a teacher of dancing. *Excellence of methods* is not the indisputable possession of any *one* master of dancing; we believe that any method which is productive of lasting and beneficial results is a good one. The principal difficulty with teachers to-day is that they do too much telling and too little teaching. They succeed in crushing out all spontaneous interest in the subject itself even though they do not all but destroy a capacity for acquiring a knowledge of it.

It is this interest that must be awakened and kept alive. The *teacher* must be spontaneous, enthusiastic and zealous; he must be ready and apt in his illustrations, pleasing in manner of presentation, and able to demonstrate the same thing in different ways; he should not resort to sarcasm as a means of correction or to conceal his own lack of knowledge; he should place his class in a condition where its members are not afraid to try; must censure sparingly and praise freely. The essential value of teaching lies, we believe, in the contact of mind and character between the teacher and taught. When you find a teacher with some originality of intellect and with that force and strength of character which impresses itself upon the plastic minds and hearts of young people, you need trouble but little about methods. We venture to state that whenever teaching has been recognized as particularly successful, whether in schools, universities or institutions of any kind, the success has been due to the ability of the instructor and not to the excellence of the system under which, or to the richness of the appliances through which he worked. But for all this it is best to look about us and give methods some consideration, that we may couple with our own qualifications, that which will enable us to produce the best results with the least effort.

By far too many adopt the profession of a teacher of dancing who have little or no ability

for it, and such, are entirely dependent upon methods. There are few who are wise in their day and generation and who do not undertake something for which nature has not fitted them.

Possibly few if any of our readers will favor the ideas we are about to advance, nevertheless, we do not hesitate to place them before you, for we know by practical experience that good results have been the outcome of our present method of teaching.

First we will say that we make no use whatever of exercises in the five positions when teaching social dancing. Rather than make any comments on their use, we will ask you to follow us, and determine for yourselves whether they are necessary. In the second place, we venture to assert that the majority of teachers make use of too many words in giving explanations. It is an undeniable fact that people learn to dance more by *imitation* than by *theory*. Let us begin our first lesson with a method based upon this assumption and *note the results*. Here allow us to say, that one cannot determine upon the merits of the prescribed formula simply by reading, it can only be fairly judged by practical application.

We will take for our work a class of children who are beginners. After properly seating our class we will assign them places in lines, then take our position in front, facing them. We will simply tell them to stand as we do and imitate our movements. Now let us think what this will do for our class. It will rivet their attention upon us and give us control of them. Having proceeded thus far, we direct the pianist to play a march and ask the class to listen closely. When we feel that they are sufficiently impressed with the time, we *mark time* and they immediately do the same. This is to teach them to associate the movement of the feet with the rhythm of the music. We then stop, and they do the same, with no word from us. We will next slide one foot to the side and bring the other foot to it, class will do the same; repeat in opposite

direction; class will follow. We then add rising on the toes and falling, as the feet come together, which makes what is known as a *balance step*. After repeating this movement as long as may be desired, we allow the music to cease, and tell the class the name of the step. We make a practice of never telling a class the name of a step or giving any explanation of a step or movement before executing it. To explain before executing, is time and force thrown away; pupils cannot follow you.

We will now proceed to slide one foot to the side slowly and without music, then bring the other foot to it; this step performed twice, then add the step already practiced. Repeat the same step sentence in opposite direction. Immediately upon the repetition

of the steps, we name the movements thus: *slide, and slide, and slide, and finish, (assemblée)*. Never say *one and two and three*, etc.; numbers convey no idea of motion to the pupil. After a few repetitions of this exercise, music accompanies us, and whenever music begins, prompting ceases. If we continue prompting, the attention of the class is divided; they should keep their eyes upon us and their ears upon the music. When a rest is required, we take the opportunity to tell the class, that the name of the step just practiced is *chassé*.

Each number of THE DIRECTOR will contain methods, based upon the theory advanced, and arranged in progressive order, until all of the standard dances have been considered.

PHYSICAL TRAINING.

A William goat, with low-bowed head,
Rushed wildly forth, to butt —
A moment later he lay dead
With a shattered cocoanut!
The fellow that he'd sought to crush —
The victor in the fray —
Turned out to be a center rush,
Who met the goat half way.

Governor Atkinson sent in his veto of the bill making it unlawful to play match or prize games of football, or football where an admission fee is charged. He stated that this was a matter which should be left with college faculties.

Governor Atkinson has received reliable information from the university that since the boys voluntarily abandoned football after Gammon's death, the Campus is deserted in the afternoons, and students who used to spend their time at the game, loiter around town, sometimes drinking and sometimes getting into other mischief.

Many members of the legislature who voted for the bill just after Gammon's death, regret doing so, and the measure will hardly pass over the Executive veto.

"It can't be true, Mrs. Bellarney, that

your son is a prize fighter?" "Yes, it was that or football, and I couldn't let the poor lad go where the danger is so great." — *Free Press*.

Objections to Football.

Our football rules, or those to which objection is specially made, are ingenious and cunning, but they lack common sense and intelligence. They tend more and more to eliminate individual effort, and to depend on combinations whose effect shall be irresistible. But what sport is there in being irresistible? What sport demands is open competition of man against man, or, if you please, of equal numbers against each other. Nothing could be more stupid and objectless than the heaped-up rushes and collisions of our football matches; the true game is to get the ball through the enemy's goal; and any rule which tends to take the accomplishment of that aim from individuals and give it to masses, is a rule in the wrong direction.

The prizefighters are justified in saying that football, as now played here, is a more brutal and dangerous game than prizefighting. It is lack of intelligence in framing rules which has made it so; a little common sense

and independent thought would make the game not only free from serious danger, but far more interesting both to play and to watch. But the whole idea thus far has been to plan such combinations as the other side, being taken at a disadvantage, cannot withstand; success becomes a mere question of mechanics, with the human element more and more eliminated. In war, this principle is sound; but sports are not war in that sense; they are designed, not to win a certain prize, but to find which man or men are the best. A football team drilled in devices more ingenious than those of the other side wins the game; but the glory belongs not to the team, but to the planner of the devices. What sport, or what legitimate satisfaction, is there in that? The game might as well be played on the blackboard, and every once in a while a player be crushed to death under a steam hammer. — *Julian Hawthorne in Collier's Weekly*

It is probable that legislation during the coming winter will modify the playing rules, to lessen the predominance of "mass plays" in the interests of the spectator, and to make the game less wearing and battering on the participant.

There have been issued from the Yale gymnasium official measurements for 2300 students, expressed in inches and pounds, showing the following average: Age, 19.7 years; weight, 139 pounds; height 67.8 inches.

Basket ball on horseback, a la pony polo, is the latest wrinkle in New York. The game was recently introduced at Durland's riding academy. Two 20-minute halves were played. The usual nets, but suspended from hoops without backboards, formed the goals. The points forbidden were for the players to "kick" to the captain, to touch the ball before the centre player, to kick or punch the ball, to carry the ball more than a quarter of the ring, to hold the ball too long in mounting, to tackle, hold, push or strike players or horses, or to let go of a horse. To offend in any of these ways was a foul, and gave the opposing team a free toss.

Yale's victory on the football field seems likely to induce her to strive for her former commanding position in the world of intercollegiate athletics. After her defeat by Cornell at Poughkeepsie last summer, some of her staunchest men declared that she never aspired to beat all rivals at rowing. She claimed only the ability to defeat her old rival, Harvard. But, although she could not beat Harvard at football, a victory over Princeton was followed by the announcement that she was not unwilling to meet Cornell on the water. That is the only thing for Yale to do. She was for years the accepted representative of American college rowing, and her conquest by Cornell was in the public mind a defeat only to be wiped out by a victory over her conqueror. Yale pluck has been proverbial, and the weak plea that she did not aspire to beat any other college except Harvard was received with disappointment by her admirers. By coming forward again this year to row Cornell she will once more command respect for her genuine sportsmanship, even if she does not win.

Bicycle skating may become as great a craze as roller skating has been in former years. The motion on cycle skates is said to have many of the features which have contributed to make cycling itself popular, and its greater ease of movement and the absence of much shock has placed the bicycle skate in a class much above the old roller.

Robert Reach, a Philadelphia resident, who manufactures the new skate, says that the interest in the new sport is so great that constantly inquiries arrive from all parts of this country, and even from Canada. Speaking of the bicycle skate, he says:

"Any one who can skate on ice can put them right on and start off. That is where the bicycle skate makes a great point. With the roller skate, the best of ice skaters had to learn all over again. The distance of the skater above the floor caused by the diameter of the wheels of the bicycle skate, it is true, would make the strain on the ankles and feet very severe, but it is overcome by scientifically lacing the skate to the foot, adding just

enough support to overcome the strain, but not enough to make the skate bunglesome. English makers of cycle skates add weight and length to the skate by placing the foot below the axis of the wheels and extend wooden or iron braces to the knee, which makes the skate very cumbersome."

Mr. Reach further says that the bicycle skate may be used on good roads. No special floor will be needed in rinks and no polishing of the floor, even, will be necessary. "You can skate to your office in the morning," says Mr. Reach, "just as you can come down on a bicycle. I have a proposition from a local telegraph office in one of our Western cities to put their boys on cycle skates. Armories are good—just the thing—and we have already had considerable correspondence with some very prominent regiments looking toward the formation of clubs or societies to use the floor on nights when there is no drill exercise. Among others, we have had an inquiry from members of the Seventh Regiment of New York."

That little place in Rhode Island called Providence, is nothing if not sensational and evidently is bound to keep the ball rolling. A good motto for that same smart town would be "Dullness is death!" The latest excitement has been contributed by the exclusive Athletic Club. This is the one fashionable organization of its kind in Providence where ladies are admitted to membership. Every name must be passed on by the governing committee and the gauntlet is hard to run oftentimes. The younger male members of this flourishing club have set up a little theatre which they call "The Sink," and of such a nature is this resort that no women members of the organization are allowed within its

doors. The other night when the Rentz-Stanley Company were playing in Providence, a number of the prettiest of the chorus and *corps de ballet* were entertained at "The Sink," the hosts being some of the smartest of the *jeunesse dorée*. They called it "a midnight smoker." The girls were brought over from the theatre in cabs without a change of dress, and from that time on until morning it is said that the Seeley dinner was as milk for babes, pallid, colorless and coldly virtuous, compared to the entertainment furnished by these girls aided and abetted by the hosts. The whole town has been upset over this night's doings, and the women members of the Athletic Club

are declaring they will resign in a body.—*Town Topics*.

Bowdoin's Strong Man.

To be the strongest man in the United States, according to actual and accurate strength tests, is something of which a man may well be proud. Such a position Edward R. Godfrey, a Junior at Bowdoin College, Brunswick, Me., holds, he having defeated a former holder of this championship by a full 56.1 points. Born at Bangor, Me., Dec. 27, 1877, of a family of giants, he is



EDWARD R. GODFREY.

a giant himself. For generations his ancestors have weighed above the 200 pound limit, and have stood over six feet, while Godfrey himself stands 6 feet 4 inches, and weighs 214 pounds.

What is the secret of his enormous physical strength? Simply this: persistent and systematic exercise during that period of his life when he was growing rapidly. His brother, Henry P. Godfrey, Bowdoin '91, himself with a strength of 1,056, was the strongest man at Bowdoin during his course, and was determined to have his younger brother an athlete also. Beginning at the age of eight, young

Godfrey began his systematic exercise for 20 minutes, morning and evening with a pair of three-pound dumb-bells. For seven years he continued this, missing it less than a dozen times. Moreover, he took long walks of from 20 to 30 miles each week, and when the seasons were suited swam regularly over a course two miles in length. In this way he laid the foundation for his remarkable physique, and at the age of 15 weighed 200 pounds, and stood a full 6 feet 4 inches in his stocking feet.

Persistency is the chief characteristic of this young man, and it is well shown in his seven years of training. He never was allowed to overwork, and, therefore, always preserved his health perfectly. At the age of 15 he joined the Y. M. C. A. of his native city and commenced regular work in its gymnasium, which he continued until his college course began. Here he became proficient in tumbling and horizontal bar work, performing the "giant swing" with the greatest ease, a remarkable feat for a man so large.

His athletic career has been one of note, and bids fair to become more so, inasmuch as he takes perfect care of himself and never overdoes anything. At the Bangor High School, in the spring of '94, he broke the record in the shot-put, at the Maine Interscholastic games; in '95 he broke his own record of the previous year, putting the 16 pound shot 35 feet 7 inches, this being the present record. He also broke the hammer-throwing record with 101 feet 8 inches, and the standing high jump with 4 feet 7½ inches. He played right guard upon the Bangor High School team, and was a player of great promise, but owing to family interference his career as a footballist was terminated suddenly.

His athletic career at college is of especial interest. At the college indoor meet as a Freshman he took first place in the shot-put, also at the spring college meet, with 38 feet 6 inches. The same spring at the meet of the Maine Intercollegiate Association, he won first place in this event, and established a record of 37 feet 3 inches, yet unbroken, and he also won a place in the hammer throw. The surprise of the season, however, was at Worces-

ter, at the meeting of the New England Association, where he easily defeated Smith, of Brown, who held the record for the three years previous. Godfrey here won first place and broke the record with 38 feet 6½ inches in the shot-put.

Last spring he again won first place at Worcester with 36 feet 9 inches. At the Maine meet he broke his former record with 37 feet 5 inches. As to his shot-putting and hammer-throwing abilities of the future it can safely be said that he will outdo himself. At the Mott Haven games to be held next spring, where he probably will enter, he will be heard from, and at the Worcester and Maine meets he will capture first places with ease. His career is an ever rising one, he never takes a backward step. His great number of trophies, medals, badges, cups and plates is most interesting, and his rooms are completely covered with them.

His strength tests, however, are of the greatest importance because he here has broken all previous records by a large margin. When he first entered college he made a record of 1,121, which broke the college record held by his brother of 1,056. These figures denote the total lifts and pulls of different muscles of the body in kilograms. From that time until his last test he has steadily improved, climbing from 1,121 to 1,317, 1,340, 1,566, and finally to 1,716.1, his present and the world's record.

The method by which he has been tested is the standard method originated by Dr. Sargent, of Harvard, and in fact the only method in existence. A comparison of the records of the strong men of the country shows that Clarke of Bowdoin, 1,520; Cline and Lovering of Harvard, with 1,521 and 1,660, respectively, are the three leaders. Cline, at the time of his test, was 25 years of age, and made his record at once, while Lovering, the former champion, worked from 1,570 to his record of 1,660. Chadwick and Verrill, of Yale, Lane of Amherst, and Nash of Tufts, have all taken the tests and made high scores, but Dr. Sargent refuses to allow their tests because they were not properly conducted, the time limit being disregarded, a most important item.

Thus Godfrey, at the age of 19, has been able to distance all competitors.

His strength record has not been finished. The same determination that carried him through seven long years of training at a period of life when most boys are flying from one amusement to another, at an age when steadfastness of purpose and pure grit are unexpected, this determination will again break his own record and place it at a point where it will remain unharmed for many years.

Godfrey is a perfect type of man. His large size is so evenly balanced by his well-developed muscles that he appears but little larger than a good sized man. His physical development as a Freshman, though not his strength, was greater than at present. To show how he has gained in strength a few figures will be given :

	1895	1897
Capacity of lungs,	360	400
Strength of back,	240	342
Strength of legs,	340	717
Strength upper arm,	404	476
Strength fore-arm,	110	163

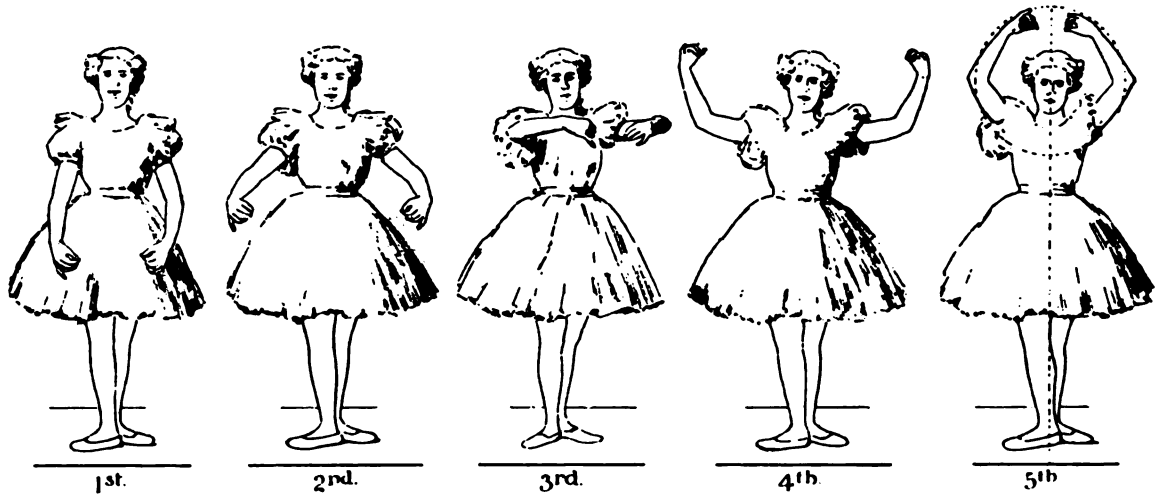
When a youth of 19 years wears number 13 shoes and number 10 gloves, his hands stretching two octaves lacking two notes, for Mr. Godfrey is an accomplished musician, one would expect an ungainly, awkward man. With him, however, this is anything but the case, for he is much more graceful than one-half the men of the college who are of normal size. As a dancer he is a success, the only difficulty being that partners are apt to be a bit short to make dancing comfortable for him. Nevertheless, he is prominent in college and Bangor society.

It is unnecessary to say that when a Freshman he was undisturbed by the puny Sophomores, and many a time were his less gigantic classmates protected by him from harm. Godfrey is a member of the Delta Kappa Epsilon Fraternity. He is abstemious, neither smoking nor drinking, tea and coffee even being debarred. After graduation from Bowdoin he expects to study law at Harvard, for as a student he is very successful.

PERCIVAL P. BAXTER.



ESTHETIC CALISTHENICS.



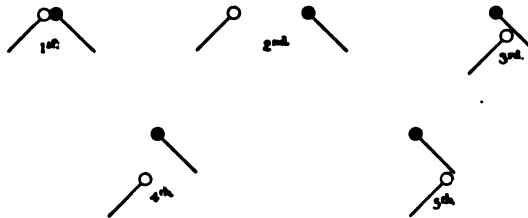
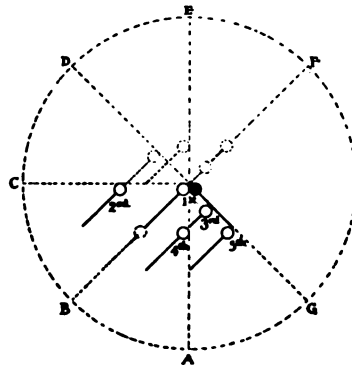
Turning the Feet.

Stand in the 1st position, hands at support position, see illustration under *Our Dancing Lesson*. Turn right heel out, count (1); place heel count (2); turn left heel out, count (3); place left heel, count (4); two measures of march time. This repeated for eight measures.

Turn both heels out at the same time, count (1); place heels, count (2). Repeat, eight measures. Turn both heels out, count (1); turn both toes out, count (2); turn both toes in, count (3); place both heels, count (4). Repeat, eight measures.

Bending.

Stand in 1st position, hands at support. Bend the knees as far as possible without raising the heels from the floor, count (1);



rise, count (2); move the right foot, by sliding it on the point, to the 2d position, count (3); rest, count (4); four measures of waltz music. Bend in 2d position, rise and move to 3d and so on, bending in all the positions and back through all positions, to the 1st. Repeat with left foot. When bending and rising, the weight should be equal on both feet.

Rising.

Stand in 1st position, hands at support. Rise on the toes as high as possible, count (1); fall, count (2); place right foot in 2d position, count (3); rest, count (4); four measures of waltz music. Rise in 2d position, fall and move to 3d and so on, rising in all the positions, and back through all positions to the 1st. Repeat with left foot. In this exercise the legs should be kept straight and firm.

Bending and Rising.

Stand in 1st position, hands at support. Bend, count (1); rise high upon toes, count (2); fall, count (3); place right foot in 2d position, count (4); four measures of waltz music. Bend and rise in 2d, fall and move to 3d and so on, bending and rising in all the positions, and back through all positions to the 1st. Repeat with left foot.

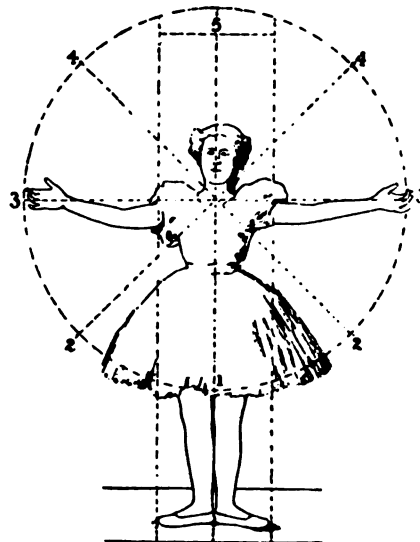
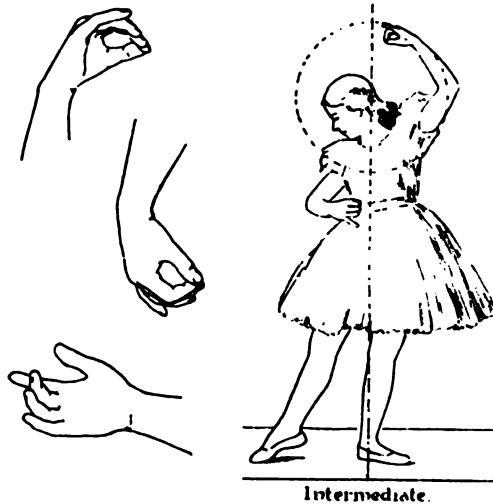
We wish to apologize for late issue, also for omissions of matter promised for this number. Cause, lack of time and lack of space. We were obliged to increase the size of this number in order to accommodate that which we had provided for it exclusive of omissions.

The following Dances will be mailed on receipt of price.

TARSALGO, (Hungarian Group Dance,)	\$1.00
WALTZ COTILLON,	60 cents
THE FASHION,	40 "
SPANISH WALTZ, (Description only,)	25 "
GAVOTTE DER KAISERIN,	50 "
DANCE OF HOMAGE,	50 "
LENOX MINUET,	40 "
LA CONVERSATION,	40 "
SOCIAL GAVOTTE, (Gemuthlichkeit,)	40 "

AD. NEWBERGER,

165 E. 72D STREET, . . . NEW YORK.



MARCHING CALISTHENICS.

FIRST SERIES.

MUSIC — 6-8 March.

Sixteen Measures to each Exercise.

Movements for the feet commence with left.

Arms in support position, unless special position is mentioned.

- | | |
|--|--|
| <p>I. Head to left, head erect, head to right, head erect (1-2-3-4), walk (1-2-3-4).</p> <p>II. Head forward, erect, backward, erect (1-2-3-4), walk (1-2-3-4).</p> <p>III. Body to left, erect, to right, erect (1-2-3-4), walk (1-2-3-4).</p> <p>IV. Body forward, erect, backward, erect 1-2-3-4), walk (1-2-3-4).</p> <p>V. Arms to 3d amplified, fingers on shoulders, elbows downward and backward, support position (1-2-3-4), walk (1-2-3-4).</p> <p>VI. Arms to 3d amplified, to 5th, to 3d amplified, to support, (1-2-3-4), walk, (1-2-3-4).</p> <p>VII. Leap forward and hop, left and right, (1-2-3-4), walk, (1-2-3-4).</p> <p>VIII. Alternate chassé, (1-2-3-4), walk, (1-2-3-4).</p> <p>IX. Step left, (1), pivot on left turning half around to right, falling on left, arms in intermediate position at finish of turn, (2-3), rest, (4), walk, (1-2-3-4). Repeat, commencing with right foot to regain place.</p> <p>X. Jeté to left and right, (1-2-3-4), walk, (1-2-3-4).</p> | <p>XI. Bend and rise, arms from 3d amplified to 5th. (1-2), repeat, (3-4), walk, (1-2-3-4).</p> <p>XII. Step left to side, place right in 5th behind and sink, arms swing in unison, (1-2), repeat to right, (3-4), walk. (1-2-3-4).</p> <p>XIII. Slide left to inter.,* arms inter. amplified,† (1), hop three times on left, (2-3-4), walk, (1-2-3-4). Repeat to right.</p> <p>XIV. Step left to side and pirouette, (1-2-3), rest, (4), walk, (1-2-3-4), quick change of weight to left foot and pirouette to right, (1-2-3), rest, (4), walk, (1-2-3-4), repeat to left and right and finish with jeté and assemblé on third count of walking steps.</p> |
|--|--|

NOTE.— To execute a pirouette, step foot to side, cross free foot in front, turn on both toes, falling upon the foot that was placed across in front.

For *jeté* and *assemblé*, see technical terms in *Dancing Lesson*.

* Intermediate position is between 2d and 4th.

† Intermediate position amplified, is arms extended at full length in intermediate position. See illustrations.

Orchestra Music Cheap. Halftones

I have in my library the following numbers, all in good condition, which I will sell at the remarkably low price of \$5.

Happy Thoughts Waltz,	Full Orches.
Masonic March,	" "
Rockland Schottische,	" "
Pretty as a Pansy Schottische,	" "
Star of the Sea (concert),	" "
Linger Longer Lou Waltz,	" "
Marguerite of Monte Carlo March,	" "
Little Caporal March,	14 parts.
Songs of Scotland (Portland Fancy),	" "
Draper Hall March,	" "
Buckeye March,	11 "
Little Fisher Maiden Waltz,	" "
The Detroit,	" "
Peacock Stride Gavotte,	10 "
Duchess Gavotte,	" "
Elsinor Waltz,	" "
The Rivulet,	" "
Conssuello Waltz,	" "
Arrival of the Bride Waltz,	" "
Salt City March,	" "
McGinty Schottische,	" "
Little Annie Rooney Waltz,	" "
Golden Mask Quadrille,	9 "
The Sousa Waltz,	" "
Reels and Jigs,	" "
The one we love best Waltz,	" "
Secret Love Gavotte,	8 "
Leemariion Mazurka,	" "
Empire City Waltz,	" "
His Excellency Polka,	" "
Knights of Columbus Two Step,	7 "
Boston Belles Polka,	4 "
Little Rogue Schottische,	" "
Fatinitza March,	" "
Cascades Polka,	" "

Forwarded upon receipt of price.

Address A. L. RYSER,
519 Congress St.,
PORTLAND, MAINE.

HALFTONES REPRODUCED FOR THE
PRINTING PRESS.

Samples and Prices furnished upon application.



THE LAKESIDE PRESS,

Photo-Engravers, Lithographers, Printers,
Book Binders,

117 & 119 MIDDLE STREET,
PORTLAND, MAINE.

J. O'DONNELL,

Theatrical . Shoemaker,

426 SIXTH AVENUE, . . NEW YORK.

Ballet Shoes for the Stage, Dancing Class or
Gymnasium.

Colors to match costumes. Any style desired.

Prices reasonable. Orders promptly filled.

BOOKS FOR SALE.

*A History of Dancing from the Earliest
Ages to our own Times.*

From the French of Gaston Vuillier.
20 full page plates, 400 text illustrations,
380 pages, quarto. Price, . \$12.00

DANCING, by Mrs. Lilly Grove,
F. R. G. S., and other writers. 38
full page plates, 100 text illustrations.
450 pages. Price, . . . 3.50

Round Dancing (Gilbert), 2.00

Dance of Society (De Garmo), 2.00

The Art of Dancing (Sause), 1.00

The German (Two Amateur Leaders), 1.00

Sent prepaid upon receipt of price.

M. B. GILBERT,
Portland, Maine.

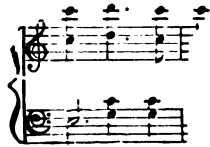
CRESSEY, JONES & ALLEN,

PORTLAND, MAINE.



Baxter Block

MUSIC FOR DANCING . AND . GYMNASIUM . WORK A SPECIALTY.



- Waltzes.
- Marches.
- Schottische.
- Galops
- Polkas.
- Etc.

All Music sent for the above purposes will be approved by
Mr. M. B. GILBERT.



When ordering give list of what you already have so that we shall not duplicate.

A discount of 50 per cent. will be allowed to all ordering from this adv.
Mail orders promptly filled

BOWDLEAR'S FLOOR WAX.

Pulverized. For Dancing Floors. Is not white.

Will not ball on the feet.

Will not soil clothes.

All ready.

Anybody can apply it.

The Floor must be clean and free from oil. Sprinkle, and the dancers will do the rest. Put up in pound packages.



One pound is sufficient for a floor space of 10,000 square feet, and if not wasted will be found to go four times as far as anything else on the market.

No Dust is Another Feature in its Favor.

SAMPLES SENT ON REQUEST.

W. H. BOWDLEAR & CO.,

149 PEARL STREET, BOSTON, MASS.

THE DIRECTOR.

VOL. I.

FEBRUARY, 1898.

No. 3

SOCIETY'S DUTY.

SHALL IT RECOGNIZE SUCCESS OR BE A
MERE SPECTACULAR CLIQUE.

That Society has a purpose to fulfill, and the best method of meeting its very serious duty must always be a matter of thoughtful consideration. Talcott Williams, a writer of force, occupying a position that will always command attention to his opinions, has given some space to an editorial utterance upon the subject of London society and wealth in the *Press*, of Philadelphia, that is worthy of the following reproduction :

" Lord Charles Beresford has said in public in London what many men have long been saying in private. At a club dinner last Saturday he denounced London society because wealth gave ready and instant access to it. The complaint is not new. The dying century was just eight years old when one, Mr. Wordsworth, said with poetic regret :

" O Friend, I know not which way I must look
For comfort, being as I am oppressed.
To think that now our life is only dressed
For show. Mean handiwork of craftsman, cook
Or groom. We must run glittering like a brook
In the open sunshine or we are unblest.
The wealthiest man among us is the best."

" After some ninety years Lord Charles echoes the old complaint. If it was true in the days of Lord Grenville and the Duke of Portland it is still truer when Mr. Joseph Chamberlain is the most powerful member of Her Majesty's Ministry, though not its titular head in either chamber ; but it always has been true of English society and the English social system that it has given wealth privileges it enjoys nowhere else in the civilized world. Public clamor forced Mr. Van Alen to resign a foreign mission to which President Cleveland had appointed him because he had made a heavy campaign contribution. Lord Rosebery made an English banker a peer because he had contributed to the Liberal campaign fund (the *London Spectator* is our authority) and no one seriously objected.

" Lord Salisbury himself is descended from the Cecils, whose money gained them their first place and chance under Elizabeth. For

three centuries in England any conspicuously wealthy man has been made a peer as a matter of course. Here we are scandalized if among eighty-four Senators there are a dozen moderately rich men. When Mr. William K. Vanderbilt was congratulated by an English friend on being in a country where wealth had influence, he tartly responded : ' If I were here I would be a duke.' Mr. William Waldorf Astor is in England today because mere money will buy more there than here. If he chooses he can in due time get a peerage there. Here he was unable to get elected to Congress in a district where his family lived for three generations and where Mr. Astor has chosen to turn the house in which he and his father were born into a hotel, so little had wealth brought sentiment or regard for a family hearthstone except as a piece of valuable real estate."

" The direct result of the English practice of abounding social hospitality to every rich or successful newcomer is that English society is at once the most democratic and the most powerful in Europe. Mr. Richard Croker had no difficulty in London in finding titled people ready to ask him to dinner or to be asked to his dinners. Success opens all doors in London. In Paris ' society ' is a thing apart. Its members neither govern the Republic, control banking, direct trade nor command the army or lead the professions. In England those who do this are instantly admitted to one charmed circle after another. The practical result is that society has an influence of its own. In France society is a thing apart and has no weight in serious affairs.

" The tendency in this country and in our American cities is undoubtedly toward the French rather than the English model. If society is easily open to men of success, its gatherings will always have a serious interest because there are to be found those who govern, direct and control. If it is a mere clique which excludes the successful man of today, it can and will have no weight. It may attract attention as a spectacle, but it will have no power as a social force."

A BALL SUPPER.

The art of giving a supper after a ball does not lie within the province of the hostess, but is left to the ingenuity, experience and judgment of the caterer. In serving a supper for a hundred persons it is left to the option of the hostess to have it served at numerous small tables seating six or eight or having one or two large tables. At all events, no limit is placed upon the extravagance of the display. The table should be made not only beautiful, but picturesque. An entire display of one's plate, however valuable, is permissible. The buffet should glitter with crystal and Venetian glass; the room and tables filled with flowers. As the fashion in vogue at present is to serve suppers hot at balls, the arrangement of serving is carried out, as far as possible, as though it were a dinner, although the time spent at the table is much more limited.

The wine can be left to the discretion of the hostess; but as a rule at these functions, which are given in private, but little wine is served. When the order for the supper is given the responsibility of the hostess ends; she has simply to state the number of guests she wishes to entertain and the rest is left to the experienced *chef*. The correct number of waiters is procured; if necessary, additional silver and china sent, as many families of wealth do not always have a surplus for such large affairs.

The following *menu* is arranged with the idea of combining both simplicity with the choicest viands in the market. There are no complicated courses necessitating elaborate serving, and it can be as readily served for 500 as for 300 or 100. The ball suppers given in New York are very elaborate compared with those given in Europe. The profusion of flowers, hot oysters, turkey, terrapin and canvas-back duck, the game patties, salads, ices, jellies and creams make the ball supper a feast indeed. The custom of standing up for a buffet supper is quite obsolete; to be seated and enjoying supper with four or six at a small table is infinitely more agreeable. If a hostess wishes to have still less trouble she has but to give her ball at some public place. A ball given in a private house is, however, much more agreeable and a greater honor to the guests.

MENU.

	Oysters.	
	Consomme in cups.	
	Lobster a la Delmonico.	
	Lamb cutlets a la Victor Hugo.	
	French peas.	
	Terrapin a la Baltimore.	
	Marquise sorbet.	
	Broiled quail.	
	Foie gras a la gelee.	
	Fancy ices.	
Fruits.	Bonbons.	Petits fours.
	Coffee.	Mottoes.
		C. DELMONICO.

VALUE OF THE GERMAN.

BY WALTER L. CURTIS.

Over half a century has passed since "the Cotillion" was first introduced in the dancing schools of America, but it probably has never been so generally used as it is at the present time. But regardless of the age of this dance and its increasing popularity, thousands of dancers of both sexes have never experienced the pleasure it affords, nor even given it consideration enough to understand its real value and advantages. This fact cannot be attributed altogether to lack of interest on the part

of dancers, for in the majority of these cases the school which they attend has never introduced it. Again some people, possessing little knowledge about the Cotillion, consider it as a series of pretty figures intended principally for the amusement of children and not for people of mature age. These people, it is safe to say, never saw a Cotillion by a class or party of graceful and well trained dancers. Would it not be better if all dancing schools should make it a regular feature for their

classes? How does the attendance of schools that do not have the German compare with that of the schools which do?

The pupil may desire it, but still the teacher may never think of using it, until he finds his attendance gradually falling off and his pupils going to the school where the Cotillion is taught. This would not be singular for diversity in dancing, as in other pleasures, is decidedly attractive. Without this diversity monotony wears on the pupil and instead of being a pleasure and recreation, the dance becomes really irksome. It will be observed that in classes of which the German is a regular feature, there are but few such cases. Instead of this the interest of the pupil is sustained and invariably they wait in pleasant and eager anticipation for the last hour or half hour which is the usual time for the Cotillion to be taken up, and there is no desire to leave before the lesson is over.

Much good that is to be derived from the

German is overlooked by the majority of people. It not only adds to the refinement of young men and women, but it promotes that degree of sociability and familiarity which characterizes successful dancing classes. The discrimination in selection of partners, which so frequently interferes with success, is avoided, for the constant interchange of partners prevents the formation of cliques and this alone is a great advantage. Monotony is out of the question in the German; the different figures require promptness and quick conception but still they furnish merriment and recreation holding the interest of the class to the last. The German is being danced at the smallest receptions and balls in the country. Thousands of dollars having been expended in some instances for favors. This only shows in what light leading society people look upon this dance. Let us have the Cotillion in our dancing schools and at our receptions and balls.

LEADING COTILLIONS.

The famous leader of cotillions was at ease. His tall, graceful form was spread over three chairs. His labors in Wall street were over for the day. There was no ball on for that night. The moment seemed propitious to ask him to explain some of the secrets of his success as a leader of cotillions.

At the word cotillion—which, of course, is “smart” for German—the veteran became alert. His feet came down to the floor with an imperceptible movement of the dance.

“What are the essential qualities of the successful German leader, you ask?” He thought a moment and proceeded thusly;—

“Justice, tempered with mercy; that is, a man must be firm and gentle, discreet and consistent, always remembering that he is leading people who half the time won't take the trouble to find out what they are expected to do, and the other half try to do it their own way, and all the time refuse to be bullied. Nothing is in such bad form and so utterly destroys the enjoyment of a ball than a higgledy-piggledy cotillion.” (Be it observed the

veteran here used the French pronunciation of the word.) “To prevent this the leader must be as firm as adamant. His word must be law, and it must be law so administered as not to give offense. When I give the signal for couples on the floor to stop dancing they obviously must stop, as others are awaiting their turn, and if any one set of people are especially favored in this respect the wrath of others is sure to fall heavily upon the leader's head. But I say”—here the veteran interrupted himself—“I'll tell you all that I know about leading Germans only on the condition you won't use my name. My business partners don't care for it, whatever my dancing partners may feel on the subject.”

The requisite promise being made the veteran continued.

“Another breach of etiquette which bothers the leader incessantly is a constant endeavor of some people to take extra turns—that is to dance out of turn or ‘sneak’ a dance, as I call it. If this is permitted it of course over-crowds the floor and interferes with those who

have a right to it in turn. So, besides being a leader, you see, I have also to be somewhat of a policeman, and when constabulary duty is to be done the leader's lot is not a happy one.

"Then some people are so stupid! It drives one to distraction to see them do everything wrong, break the figures all up and then giggle inanely when I politely show them their mistake. There are two or three men who are constantly dancing, yet make the same blunders every night. I always dread to see them come into the ballroom, for I foresee that it makes so much more trouble for me.

"Who are the worst offenders in these respects?" I ventured.

"Why the young people, of course—the debutantes and the college boys, just off the foot ball team or out of the boat. For a perfect cotillion give me a roomful of seasoned society hacks, who know almost as much about it as I do. Then everything runs smooth and even. Everyone has all the dancing they want, and the leader has a chance to have a little fun on his own account without having to chase after lost and strayed couples and untangle most frightful jumbles."

"What are the usual dance steps used in the cotillion?"

"Why up to this winter the step was always a waltz or a polka, but this winter I have given way before the pleadings of the younger element in society and introduced the two step, for which some very popular and stirring music has been written, whereas composers of waltzes and polkas seem to have petered out, and the old time worn tunes rather grate on one's nerves. Moreover the new great ballroom of the Astoria gives space for the long and vigorous slides of the two step, and most people, especially men, can dance it better than they can the waltz or polka."

"Do you usually lead with a partner or without?" I asked.

"Usually with a partner, especially in small dances; but it is really an empty compliment to ask a woman to lead with you, as a good painstaking leader has to be on the floor

all the time looking after his charges, or 'chargers,' you might call some of them," and the veteran chuckled at his little joke.

"You ask what are the principal figures danced? Well, there are five figures which are regular old standbys, and are danced at every ball given in New York.

"The first is the 'all-hands-round.' I invariably open the cotillion with it. I start from five to ten couples, according to the size of the ballroom. Each man takes out a woman and each woman a man, thus doubling the number on the floor. The couples form a large circle in the center of the room, and at my signal they go through 'all-hands-round,' (grand right and left,) as in the old lancers, until each couple is re-united. This gives every man a chance, once at least during the evening, to clasp each woman's hand, and is a pleasant method of informal greeting. At the same time a wealth of sentiment can be put into the manner in which each hand is taken or pressed, or a world of coldness can be shown by the mere touch of the finger tips."

"I stand in the centre of this moving circle and then divide it into two circles by taking a woman's hand at one of the diameters and joining it to a man's at the other. These two circles are then, in turn, broken up once more into four small circles in the four corners of the room. The men then clasp hands over the women's heads, forming the basket, and at my signal—clapping the hands—they break into couples and join in the dance. As long as I've lived and danced in New York I've never known this figure omitted at a Patriarch or Assembly or any big ball.

"Another favorite standby is the double row of men and women forming a long line down the room, the men on the inside and the women on the outside. The men, facing each other, join hands, and the women, beginning at the top, pass underneath, turning to the right and left at the bottom of the line and facing toward the top. The two top men then start down toward the women, the others falling in to right and left until a full line advances toward the women, each man facing the woman he has taken out and vice versa.

When performed quickly, and the men dash impetuously toward the line of beauty facing them, this figure makes one of the most effective of them all.

"I forgot to say," said the veteran, now thoroughly aroused to his subject, "that both of these figures are danced to the waltz, but here is a charming polka figure, old enough but always popular. The couples after dancing and taking out their choices are separated, men from the women, in lines of two each, the men standing two and two and the women two and two. The first pair of men and the first pair of women polka towards each other, polka round in a circle, and the two women pass under the clasped hands of the men and proceed to the next pair of men, while the two men pass on to the next pair of women. Thus when the figure is complete the men are lined up at one end of the room and the women at the other, when at the given signal they dance toward each other, each man claiming the woman he has taken out."

"Perhaps the prettiest polka figure of all is known as the *windmill figure*, which is started by two couples, who cross hands in the centre of the room and revolve to polka time. The women on the end call out men to join on to the arms of the mill and the men call out women. As soon as the wheel gets too big to revolve any longer I give the signal and each man dances with the woman next to him.

"The jolliest polka figure, though, of them all is for one couple to start off and dance hand in hand, the woman leading toward the man she chooses. He takes her hand and joins in the dance, which is now turned in the opposite direction, led by the man, who dances the trio toward a woman who joins the party. Turning abruptly again in the opposite direction the man now on that end takes out a girl, and so the line is gradually spun out until thirty or forty men or women are tearing round the room, first to the right, then to the left, turning about each time a fresh addition is made to their ranks. No end of hauling and jostling is naturally occasioned, and I am inclined to rank this as a 'romp' figure, better adapted to young people than to an assorted ball at

which a number of mature matrons invariably dance the cotillion—if they get partners. With those five figures any leader can get along perfectly, without reckoning on the favor figures."

"How about the favor figures?" I inquired.

"Oh, they are simple enough and may be danced to any of the three steps, waltz, polka or two step. I generally start ten couples at a time, who dance to the table where the favors are distributed, or sometimes they are wheeled about the room in pretty little carts. After the favors are exchanged between the men and women I allow them two or three turns about the room and then call them to their seats and start the next ten couple. If there are two or three favor figures I always intersperse them between the plain figures already described, giving preference to the flower figure, as it makes the room look so much more brilliant when each lady carries a bouquet."

"Are there not other kinds of figures productive of fun?"

"Certainly, no end of them, but they are generally reserved for smaller and less formal Germans than those I am or rather have been in the habit of leading—for I am tired of it and believe I led my last German the other night."

"One of the prettiest of these, which may be called ballet figures, is to provide each couple with a brilliant scarf of tinsel, which may be used in one or two of the figures described above, where couples pass under clasped hands, the scarfs being used instead to form the arches.

"One of the most amusing figures is to bring big tissue paper screens into the room, through which the women stick their fingers and the men on the other side select fingers to their liking and then dash through the paper to claim their partners. A substitute for the screens may be found in a hanging curtain, over which the women wave their hands, to be seized by the men, who there-upon dance with their captives."—*New York Herald, Sunday, January 16, 1898.*

ROSITA MAURI TO RETIRE.

Paris is discussing the approaching retirement of Rosita Mauri, who has long been the leading dancer at the Grand Opéra there, and will, according to the present plans, leave the theatre at the close of this season along with Rose Caron, Subra and others. Mlle. Mauri, through her position at the head of the Opéra ballet, as well as through her own talents, has been at the head of her profession in the world. No other dancer is so well known. Fraulein Dell 'Era, an Italian, who dances at the Royal Opera in Berlin, is famous among the public acquainted with the performances at the opera there, and has won great praise from specialists in her art as well as from the Berlin public, with whom she is immensely popular; but her appearances outside of Berlin have been few. She is a much younger woman than Mlle. Mauri.

"La Mauri" was born in Reus, near Tarragon, in 1856, and the fact that she is at least 41 today has not diminished her popularity with the Paris public. Her father was a dancer, and she made her début when a child of ten. She did the Syrian dance, and was able to attract attention by her grace and talents. Her father continued to teach her until she was 14 years old, and then took her to Paris, where she was placed under the tuition of Mme. Domenique, then a famous teacher. She was soon able to make a contract for three seasons at the opera in Barcelona. Her great successes there were made in the ballets "The Girl of Fire," "The Spirit of the Sea," and "Brahma." When the Theatre del Verme was opened at Milan, Mauri was engaged, and she appeared there first in 1874 in the ballet "The Vizier's Dream." She caused a great furore in Italy, and even in Milan, supposed to be the home of the ballet, there was no dissenting note in the enthusiasm with which she was acclaimed. Leaving the Del Verme she travelled through Italy, and before she was engaged for the Opéra at Paris, danced at the royal opera houses in Berlin, Vienna, Trieste, Turin and Rome. Then she was

asked to return to Milan to appear, not at the new theatre in which she had made her first Italian successes, but at the historic La Scala.

It was here that Gounod happened to see her. No proof of the fact that he was at times highly susceptible to the charms of foreign femininity is needed, and in this case he was struck by the appearance and talents of the young dancer. He managed to transmit some of his enthusiasm to the director of the Opéra when he returned to Paris, and Mauri was engaged there. In 1878, during the Easter holidays, she made her first appearance in Paris. The preliminary rumors of her abilities had been met by the answer that she was good enough to create a sensation in other cities, but could make no impression in Paris. It was in "Polyenete," as *Venus*, that she was seen for the first time there. In spite of her success, she returned to Milan, as her engagement in Paris was only temporary. But during the following winter she was engaged for the Opéra and she has remained ever since at the head of the dancers. She succeeded Rita Sangalli, who had been the première. The latter will be remembered as the dancer who came to this country under the management of Jarrett & Palmer to play in "The Black Crook" at Niblo's Garden. She danced first in New York in September, 1866, and later danced in the original performances of "Humpty Dumpty" at the Olympic Theatre for more than a year. Later she danced with great success in London, where she went during the Franco-Prussian war. The opportunity to take the place of Fanny Cerrito, then the première at the Opéra, tempted her back to Paris. Mme. Cerrito, who was a French woman of Italian birth, had succeeded Carlotta Grisi. Sangalli supplanted her only to give place to another foreigner as the head of ballet of the National Opéra House of France.

When Mauri returned to the Opéra permanently she appeared as *Yedda*, which Sangalli had "created." Her first efforts were disappointing. Paris decided that she was light and

graceful to a remarkable degree, but lacked the great qualities as a dancer which her predecessors had possessed. When she appeared as *Fenella* in "La Muette de Portici" and later danced a clog in sabots as *Yuonette* in "Korrigane" in the following year, Paris took her to its heart without reservation and she was compared to Ellsler and Taglioni. Since that time she has maintained her place and is to-day as popular as ever. No reason for her resignation has been given. She has danced in most of the operas and in the ballets written for the opera house. Whether she will continue to dance or retire altogether from the stage has not been decided. In case she continues in her profession it is not likely that she will ever be seen in the United States.

Mlle. Mauri's career calls attention to the little reward that this country offers to ballet

dancers. None of the first in the profession is ever seen here now. Yet it was formerly customary for the best of them to come here, and they received almost as much as the great prima donnas. Sangalli, for instance, travelled all through the country and made a large enough fortune to retire from the stage while she was a young woman, and all of it was made in this country. The dancers who come now receive small salaries compared to those formerly paid, and most of them find it more profitable to remain in Europe, where there is a greater demand for their services and their art is much more appreciated. Ballet dancing in this country, so far as it is done by the rank and file, is usually very poor. The dancers trained in this country are neither skilful nor graceful.—*New York Sun, Sunday, January 30, 1898.*

DANCING CLASS IN A CHURCH.

Dancing is a form of amusement which, from a Puritanical point of view, at least, is not generally regarded as in keeping with the canons of Christianity. But what do you think of dancing in a church? Rev. E. L. Stoddard, D.D., rector of St. John's Episcopal Church, of Jersey City Heights, is a man who believes in beating the devil at his own game. If the members of his church want to dance, or play cards, or do any of those other frivolous things which are generally frowned upon from the pulpit, they are at perfect liberty to indulge their taste in that direction, and the church edifice is at their disposal. Last Thursday evening they had a dance there, and they will have one next Thursday evening, and every Thursday evening during the winter.

It was surely a bold innovation and one which will doubtless bring about Dr. Stoddard's ears the indignant protests of the religious press, and the old fashioned, strait-laced churchmen who cannot separate innocent amusement from vice and wickedness. But, after all is said, no liberal minded person, be he churchman or not, can fail to admire Dr.

Stoddard's boldness in thus breaking away from the restricted atmosphere of old fogyism, based on dead letter traditions.

Dancing began at eight o'clock last Thursday evening, and lasted until about eleven. Dr. Stoddard was not there in person, but he was represented by his wife, and the reverend gentleman was in entire sympathy with the movement. As a matter of fact, it was the outgrowth of his own suggestion. It was very exclusive, indeed. Thirty couples participated in the merry gathering, and they were all members of the rector's Bible class.

If you are not familiar with St. John's Church or with Dr. Stoddard's work you may at once jump to the conclusion that sensationalism, that bugbear of true Christianity, is at the bottom of it all. There you are wrong. I am firmly convinced that Dr. Stoddard is most sincere in following the course he has adopted, and really aims to make his church attractive to the young person without seeking for that notoriety which seems so essential to the happiness of a certain class of preachers.

He is a man of culture and of broad mind. He argues that the young men and women of

to-day are not content to sit and twirl their thumbs. He wouldn't like them if they did. He realizes that conditions change — a fact which escapes the notice of too many clergymen. The boys and girls of his Sunday school dance, and they play cards.

How much better, argues this commonsense divine, for them to enjoy these pastimes amid surroundings which take away the sharp edge of dissipation. If they wish to learn dancing, or, having learned, to enjoy the waltz or the square dance, how much better for them to enjoy this privilege without being forced to patronize the public places where a nominal fee is the only requisite to membership.

St. John's Church is located on Summit avenue, in the most fashionable part of Jersey City, and its congregation embraces the best families of the Heights. As in every church, however, there is a certain element whose social life is restricted, and it is this element which Dr. Stoddard is aiming to reach. Although the dancing class is brand new, and last Thursday's dance was the first of the series, there are other features of this unique house of worship which tend to demonstrate the line of Dr. Stoddard's labors.

St. John's Institute, which is run in connection with the church, has for its objects, instruction and entertainment. It embraces courses in music, physical culture, stenography, and a prescribed course of lectures on general topics of interest. I merely mention this to illustrate that the dancing class might be regarded as coming in the natural course of events. A dramatic department is now being talked of, and private theatricals will undoubtedly be the next move.

I went over to Jersey City last Thursday evening, with the preconceived determination of attending the dance, if such a thing were possible; or failing in that, to pursue my investigations under whatever conditions might present themselves. My reception was not as cordial as I might have hoped, but that only served to convince me that newspaper notoriety was not the object of Dr. Stoddard.

St. Paul's Church edifice is a large, rambling structure, and, following in the wake of several

young men who were evidently bound for the dance, I found myself in the Sunday school room, which was also doing duty as a coat room. The young women repaired to another room, where a colored maid was in waiting to relieve them of their wraps.

A rosy cheeked youth was seated at a small table, taking in money and issuing tickets in return. For the sum of \$1 he gave cards entitling the bearers thereof to eight dances — that is, for eight different evenings. He was a very determined young man, and I saw at once that it was quite impossible to "stand him off." This was impressed upon me by a little conversation which I chanced to overhear.

Waiting in line was a lad who wore a red necktie and a troubled look. When it came his turn, he announced that he had received his invitation, but was unfortunately not in a position to pay in advance. Couldn't he be credited with \$1, which would be forthcoming next week?

The rosy cheeked custodian of the finances was sorry, but he couldn't do it. Cash in advance was the positive order. So the lad with the red necktie, crushed in spirit, faded away into the night.

Without any attempt at subterfuge, I stated my mission to the young man at the table, and humbly asked his permission to view the scene of revelry. He laughed me to scorn. He said it was quite out of the question. He was adamant — the most adamant young man to have such rosy cheeks I ever saw.

I asked him if I couldn't pay for eight dances in advance and join the class. He replied that the number was all made up, and that at any rate I wasn't a member of the Bible class. Dr. Stoddard was not present, he told me, but added that he lived "somewhere in Summit avenue."

I located Dr. Stoddard's house and was there told that he had gone to the church. Returning to the church, I was informed that he was somewhere else — I have forgotten where. The ubiquitous Dr. Stoddard did not materialize, but I was presented to Mrs. Stoddard, who gave a little gasp and told me

that "no outsiders would be admitted."

But there are other ways of going to Jersey City than by balloon, and I am in a position to give a very fair idea of the first of the church dances. In the rear of the church is a one story building used by the physical culture class of the institute as a gymnasium, and it was here that the innovation was inaugurated. There were just thirty couples, exclusive of Frederick Anderson, who had been engaged as instructor in dancing, and his sister, who furnished the music on the piano.

Mrs. Stoddard gave the affair her personal supervision. There were round dances and square dances, there were waltzes and two-steps, and there was a good old fashioned Virginia reel. There was the young man with the long neck and high collar, which had wilted very early in the game, and there was the girl who would shudder at the sight of a dust brush, but who proudly boasted after it was all over that she had danced every dance, and had halved and even quartered some. Then there was the wall flower, a few of her, who said she didn't care to dance, anyhow.

Taking it altogether, if one could eliminate the memory of those who were being initiated into the mysteries of the light fantastic toe, and who insisted upon stepping on their partners' feet, it was for all the world like any club dance. The surroundings were picturesque in the extreme. The gymnasium floor lent itself readily to dancing, and the walls and ceiling of polished wood, with the bare rafters glistening in the gaslight, formed a delightful setting to the scene.

The flying trapeze, rings suspended from the ceiling, horizontal and vertical bars, and all the other paraphernalia of the gymnasium were there to add a picturesque element. There were some few who had taken advantage of the opportunity and were receiving their first instruction in the graceful art. These were under the direction of Mr. Anderson. But the majority of those present were quite proficient.

For three hours, ripples of innocent, merry laughter, mingled with the patter of dancing feet. Everybody was happy. The pall of the church did not rest heavily upon these graceful

young Christians. They were glad to be there, and they were glad that their innocent amusement was not incompatible with the broad religion preached and practised by their rector. And yet there are those who will lift their eyes to heaven, stigmatize the performance as desecration of the house of God, and thank their Maker, like the Pharisee of old, that they are not as other men!

The idea of the weekly dances had its inception at the last annual reception of the rector's Bible class. This class is in itself rather unique. At the age of eighteen each scholar in the Sunday school passes into the Bible class, where the rector gives lectures on the Bible, the prayer book and the history of the Church, and from which, at the end of a three years' course members are graduated and given a diploma. To still further interest them in the Church there is a Bible Class Alumni Association, which has yearly meetings, and its special work is raising an endowment fund for the church of \$100,000.

But to return to the dancing class. Until last year the annual receptions had been held at the rector's house where a progressive euchre party usually preceded an informal dance followed by supper. The last reception, however, was held in the church. Those who wanted to dance repaired to the gymnasium, while those who had conscientious scruples against dancing, either because they didn't think it proper or because they didn't know how, confined themselves to the Sunday school room, where they played such alluring games as "Copenhagen," "Post Office" and other boisterous trivialities. Dr. Stoddard divided his time between the two rooms.

On one of his visits to the gymnasium he confided to one of his favorite young women pupils that he didn't think proper decorum was being observed in the Sunday school room. "It is a relief," he said, "to come in here, listen to the music and witness so pretty a sight as is presented by the young ladies and gentlemen dancing together. The scene is not nearly so refining in the other room. There is no vulgarity here. There is yonder. They are not acting as ladies and gentlemen should."

At the conclusion of the dance a Virginia reel was suggested, and Dr. Stoddard headed the line, dancing with the vigor which characterizes everything he does.

And that was the origin of the dancing class. Dr. Stoddard thought it all over in his own mind, and the following Sunday he put the question to the class. It met with enthusiastic approval. A week ago last Thursday the dancing class met and organized. On this occasion he said that he considered dancing not only a harmless amusement but a necessary diversion.

"When a party of young people get together," he said, "there seems, unfortunately, nothing for them to do but dance, play cards or engage in idle gossip. In my opinion it is far better that they should dance than gossip."

It must not be imagined that the intrepid rector of St. John's has altogether the approval of his congregation in the matter of dancing lessons. There are those who openly decry the innovation, and some of them are his most wealthy and influential parishioners. But he is determined to go ahead, and hopes to convince all the objectors of the wisdom of his course.

St. John's is really an institutional church in the broadest sense of the term. I have already spoken of the Institute, and it seems to me that more than a mere passing comment might be pertinent. The instruction fee in each of the departments of music, physical culture and stenography is only twenty-five cents a month, and there are weekly classes.

The department of music is under the direction of Professor M. E. Schwartz, and it began as a class in vocal instruction and sight reading. It will be continued in the higher branches of musical culture.

W. H. Mattocks is in charge of the physical culture class, and the class in stenography is under the direction of Edward Dole and Miss A. Cooper. Then there are the guilds, and all members of the guilds are by virtue of that membership also members of the Institute, and are not required to pay the annual dues. Only those who are not members of the guilds are obliged to pay the yearly membership fee of \$1. There are all sorts of clubs and societies represented in this church, from the Brotherhood of St. Andrew to the "I Ain't Afraid Society."

I have already mentioned the dramatic department as a probability, and I have been informed that very shortly piano instruction and lessons in book-keeping, typewriting and cooking will be added, to say nothing of a debating society, where the youthful mind will grapple with all the great problems of the day. But the principal interest, by reason of its novelty centres in the weekly dancing classes. The next will be held next Thursday evening, and it will be interesting to watch developments in church circles. But Dr. Stoddard is determined to pursue the even tenor of his way, firm in the belief that he is accomplishing a good work in demonstrating to the young person that the church is not a place of irksome restraint.—*New York Herald, Sunday, January 23, 1898.*

DANCING AS AN AID TO RELIGION.

There is a parson, the rector of an Episcopal church, who believes in dancing as a means to gain converts to religion.

Instead of crying out against dancing, as the pulpit is in the habit of doing, he encourages his congregation to dance.

What is more he gives dances himself to the young people of the parish, and writes

burlesques for them to act. He is young and full of life, wide awake and decidedly up-to-date.

He is popular with both young and old, and is doing a splendid work in the cause for which he stands.

This novel parson is Rev. C. N. Moller, of St. John's Episcopal Church, at St. Louis.

He left Chicago some two years ago to take charge of the St. Louis church. The church he left was alive with happy, active young people, and being just such a one himself, he was disappointed to find in his new parish only three young people. But just because he was young and active himself, he knew what to do, and before long there were young people by the score listening to his good, wholesome preaching.

It was not, however, the preaching that drew them. It was the dances he gave and the jolly social life that he infused into the church work. The young folk came first that they might enjoy the gayety he offered, but they grew to come for a better and higher reason. Mr. Moller was simply applying St. Paul's doctrine of "being all things to all men."

He knew that the things of God alone would not attract young people. Their interest was in the things of the world. So Mr. Moller brought the two in contact, and allowed his young parishioners to find that Godly things are not afar off and separate from harmless worldly diversions. He sensibly brought religion down to where the young people were, instead of pulling them away to an isolated religion. And he did this successfully, without lowering the standards of religion.

At first the only means he used to interest the young men and women was dancing, but later, desiring to vary the means, he decided to give a play. As he found nothing to suit him, after a careful hunt, he wrote an original burlesque on the good old fairy tale, "Cinderella," and set about to have it presented by the young people of the church. It proved a great success. Immediately after the play the rector acted as a master of ceremonies for one of his popular little dances.

To celebrate the success of the burlesque, the parson-author and the actors gave a grand ball, and now another is planned for February 15. It is to be a Valentine ball, and every lover is to send a valentine to his sweetheart. The parson certainly knows how to attract young people.

Mr. Moller plans to give some sort of public entertainment, similar to the "Cinderella" burlesque, at least once every month to raise funds for carrying on church work. If they all turn out as successfully as this first one did,

there is no question regarding the benefit the church will derive.

Most of the dances Mr. Moller has given have been very simple affairs, held at private houses. But the ball given as a celebration of the burlesque success was held at Union Club Hall, on Park avenue, where many of St. Louis's fashionable dances are given.

Mr. Moller and his wife, who is fully as popular as he, always act as chaperons at the dances, and do their very best to give the young people enjoyable evenings. Union Club Hall was gay with smilax and palms at the last dance, and it will be handsomely decorated for the Valentine ball.

One of the most surprising things about Mr. Moller's work is the fact that his novel methods have met with no opposition. All of his parishioners recognize the wisdom he has shown and the results that prove it, and no one interferes or opposes him with old fogy criticisms.

Of his work the rector writes as follows:

"When I came to St. Louis I was surprised at the scarcity of young people connected with St. John's Church. I felt that this ought not to be. I found only three regular communicants. There were scores of young people who, by right of birth and education, should have been members of the church. How to attract their attention to religious matters was a question which bothered me for a long time. Finally I decided that the only way was to offer them something to which they were used, and which they liked. What could be more appropriate than a dance or some other form of secular entertainment? I tried the dance and it served the purpose admirably. When there was need of a change I thought of a play, but as I could find nothing which suited my fancy, I wrote a burlesque of "Cinderella." That was presented in a creditable manner, and was followed by a dance by way of celebration. I feel that the young people of my parish are bound together more closely by reason of both. They were means to a good end, and as the end was accomplished, I consider the means justifiable.

"I find that religion, when brought down to earth and mingled with the amusements and pleasures of the young, is much more effective than mere church services along theological lines."—*Reprint.*

is not complete unless she has as a part of her equipment a knowledge of at least the rudiments of business. Women who are blessed with a fair share of worldly goods need this knowledge hardly less than those who have to make their own way in the world, and who have not the protection and guardianship of husband or father, for such women can never be sure that they may not at any moment be called upon to earn their own livelihood.

VARIETIES.

It is well to understand people's motives before criticising their actions.

It is better to be and become, than to get and possess.

People who know the least, want to tell the most.

The average girl does not want a *fiancé* who is mean, though she may not object to him being close.

Conductor -- "Did I get your fare, Sir?"

Passenger -- "You must have. You didn't ring it up for the company."

A Cynic says: "Choosing a wife is very much like ordering a meal in a Paris restaurant when you do not understand French. You may not get what you want, but you will get something."

Flip -- "Don't talk so little that everybody gets the idea you've got nothing to say."

Nip -- "Nor so much that everybody gets the idea there's nothing in what you do say."

It requires half a day to sing the national hymn of China.

Spacerayt -- "While you were out, a man left this manuscript. He said he wrote it to keep the wolf from the door."

Editor (after looking it over)-- "Well, I think it might answer the purpose."

Always be assured that ultimate success will ensue, if you give yourself the trouble to work for it; success may be deferred, but it will come at last.

Mexico now has lady bull fighters, Brooklyn has lady football players and Middletown, N. Y., has a lady streetcar motorman. If this thing keeps up we shall ultimately have lady everything except lady women.

The Lake City (Fla.) Reporter says that at a camp meeting recently held near Lakeland, a minister, at the beginning of his discourse, said he had forgotten his notes, and excused himself as follows: "I will have to depend upon the Lord for what I say this morning; this evening I will come better prepared."

There are 250,000 words in the English language, and a number of them were used one Sunday by a very pretentious woman who discovered, after coming out of church, that her new hat was adorned with a tag on which was written: "Reduced from \$7 to \$3.50."

Seedy individual (in editorial sanctum)-- "Does the editor of this paper make any effort to secure poetic talent?"

Office Boy -- "Does he? He chased th' last poek as far as th' river."

Simplex (after an evening of Longbow's stories at the club) -- "What a wonderful memory that fellow has!"

Cynicus -- "Yes; he remembers more things that never happened, and in more different ways, than anybody I ever knew before."

Mr. Wildwest -- "I suppose it's all right, but I can't help feeling that this continual presence of a chaperon is a reflection on my character."

Miss Two Seasons -- O, nonsense! It's lots more fun this way. Out West you are on your honor, while here you shift the entire responsibility for your conduct upon the chaperon; she'll be asleep in a moment."

Man and Lamp.

A story is going the rounds to the effect that a married lady had a birthday anniversary a short time ago upon which her husband presented her with a pretty piano lamp. He was

much flattered, when she told him she intended to give it his name, until he asked her reasons for so peculiar a proceeding. "Well," said she, "you know, dear, it has a good deal of brass about it. It is handsome to look at, it is not remarkably brilliant, requires a good deal of attention, is sometimes unsteady on its legs, liable to explode when half full, flares up occasionally, is always out at bed time, and is bound to smoke.—*Cincinnati Enquirer.*

Look out for Lockjaw.

If your tongues be in good condition for doing a little acrobatic work, this morning, try reading the following word curiosity aloud. It may be familiar to some, for it is one of the treasures dug out of a scrap book :

If you stick a stick across a stick
 Or stick a cross across a stick
 Or cross a stick across a stick
 Or stick a cross across a cross
 Or cross a cross across a stick
 Or cross a cross across a cross
 Or stick a cross stick across a stick
 Or stick a crossed stick across a crossed stick
 Or cross a crossed stick across a cross
 Or cross a crossed stick across a stick
 Or cross a crossed stick across a crossed stick
 Would that be an acrostic ?

A Well-known Professor's Christmas Offering.

A Christmas Gift, of a medal bright,
 Will fill the heart with wild delight,
 Of all the little girls and boys
 Who're tired of the usual toys,
 This shining gift goes to you all,
 If at our dancing school you call
 And write your name upon our book,
 E'er on the New Year's Sun you look.
 The price of tuition to large or small,
 In fact to all who enter this hall,
 Where dancing is taught in a thorough way.
 And physical culture — received each day,
 Politeness too — is acquired with grace,
 In — this most exceptional place,
 Ten dollars paid will entitle you
 To a course of instruction and medal too.

Gettin' Even.

Poor old Adlai Brown was on the war-path this afternoon, the object of his wrath being the dancing academy of Prof. Fisher, which holds forth in Seel's hall.

Brown lives on Front street, directly south of the hall and he claims that he is unable to sleep on account of the music and racket in

the hall. He protested to Mr. Seel, but of course no attention was paid to him.

Today Adlai decided on a unique plan to get even. He got an old tin pan, a frying pan and a big stick. Armed with these noise producers he started out to get even. First he paraded about the Seel block for some time pounding his frying pans and making all the noise he could. He then stationed himself directly in front of Seel's and pounded away on his pans until he was almost exhausted. Then he went back to his home, satisfied apparently with his unique plan to "get even." A big crowd was attracted by the old fellow's maneuvers.—*Portsmouth, Ohio, Daily Times, January 12, 1808.*

Grabbed the Wrong Music.

There is a new leader for the orchestra of a West Philadelphia church where music has long been a most enjoyable feature, says an exchange of that city. The orchestra is complete and has proved a drawing card, the players are mostly professional musicians, and their leader, who plays the violin, is also orchestra leader at one of the theaters in the city. Now, the church orchestra rehearses on Friday afternoon, and a brilliant programme had been prepared for the Sunday in question. On a recent Sunday morning the leader arose late and was horrified to find he had but a few minutes to reach the church. He hurriedly dressed and grabbed his music portfolio, not noticing that he had taken by mistake the one in which he carried his theatrical music, and rushed to the church.

The entire orchestra was waiting, it being late for the opening number, and the leader quickly opened the portfolio and took out the different parts from where he remembered having put the proper music at the rehearsal. One minute later, instead of "The Holy City," there floated out on the atmosphere the carnal strains of "There'll Be a Hot Time." There was a breathless silence and it was fully half a minute before the players realized the fatal mistake. Then there was an uproar, and the result was the dismissal of the unfortunate leader.

The Farmers' Dance.

The pupils of Professor Walter L. Curtis' Wednesday, Thursday and Friday evening dancing classes held a farmers' dance at the Curtis academy and it is safe to say that the occasion will not soon be forgotten by the participants. The farmers' dance is one of the novel and bright ideas of Professor Curtis, and the first one was given last winter. It proved such a success and was so thoroughly enjoyed that the professor promised that another one should be given for his pupils this winter. The hall was filled to its utmost capacity, and from the time the dance began until it ended formality was laid aside, and everybody went in for a general good time.

It was a gathering of farmers, and it is doubtful if an old time dance in the rural districts could have attracted a jollier crowd, or a larger variety of oddities in costumes. The city ladies and gentlemen burlesqued their country cousins, and the scene on the dance floor was a laughable one to look upon. Old-time farmers and up-to-date farmers were impersonated on a greatly exaggerated scale. Those who brought their lady freinds in sleighs or carriages secured the most countryfied turn-outs obtainable, and one party of about twenty-five came on a hay wagon, attracting much attention passing through the streets. One of Utica's prominent attorneys came in a little two-wheeled cart drawn by a small donkey. This attracted a large crowd of boys, who followed the rig along the streets and was a funny spectacle. The attorney took off a country justice of the peace and was a very comical specimen. The three classes combined brought the attendance to over 200, it being one of the largest attended receptions ever given in this academy. The dancing was from 8 to 12 o'clock and Professor Curtis put on all the old time dances, among which were the money musk, Virginia reel and the Portland fancy. The round dances were also danced and several german figures executed. A supper was not on the programme last night, but still the hungry were fed. A number of the thoughtful young ladies brought baskets of cookies, doughnuts and pumpkin

pie, which they kindly passed around between the dances. The entertainment from beginning to end was realistic, and it was as successful as it was enjoyable.

Approval of Dancing by a Clergyman.

MIDDLETOWN, N. Y., Saturday. — The Rev. David Evans, rector of Grace Episcopal Church, in this city, startled the staid old church members of other denominations by his declarations concerning dancing, at a service in his church last evening.

Mr. Evans referred to the Rev. Mr. Stoddard, rector of an Episcopal church in Jersey City, who has recently started a dancing class in his church.

"The experiment being tried by Mr. Stoddard seems to be justifiable and worth making," declared Mr. Evans. "Young people have a natural and inalienable right to certain kinds of social enjoyment, and if they can't get it by fair means they are apt to take it by foul. From the beginning of the world young people have danced, and as long as the world lasts they will dance, and under certain conditions there need be no harm in it. Far better that they should enjoy themselves on church premises and under the wise supervision of church authorities than in crowded and unhealthy dance halls, with all sorts and conditions of people present. I hope Mr. Stoddard's experiment will succeed, and that his dancing class will become a useful auxiliary to the parish work."

Members of his own church are praising Mr. Evans for the stand he has taken. — *New York Herald, January 30, 1898.*

Boston.

Charlie Gibson's smart cotillion at the Tuileries was really one of the best conducted and smartest functions of that nature which Boston's ultra-swagger set have ever participated in. The Empire ball-room made an effective setting for the rich gowns upon which the electric light shone for the first time in most instances. The patronesses received in the Napoleon Room.

The long-heralded musical comedy "Queen of the Ballet," by Mr. Robert A. Barnet, with music by Mr. E. W. Corliss, and added numbers by Messrs. George Lowell Tracy, "Alfred Norman," H. L. Heartz, W. E. Goold and Hasting Webling, received its first public presentation by the 1st Corps of Cadets, at the Tremont Theatre, on Monday evening, February 7th. The audience was of the largest ever seen in that playhouse, and it packed the theatre to the doors. In point of brilliancy, it equalled any that ever assembled in this city and it was composed of the most cultured, fashionable and typical of Bostonians. Outside of the theatre, too, the show of carriages gave evidence that a social function, as well as a theatrical performance, was going on in the Tremont. For three blocks in either direction there was an unbroken line of carriages, cabs and sleighs, and a number of the side streets were also occupied.

From the time the curtain went up, at 8.15, to the fall thereof, "the boys" were in the hands of their friends. Their best things were promptly and generously recognized, and their little slips, which were remarkably few, met only with signs of encouragement.

Beginning with the opening chorus, the members of the cast acquitted themselves so well that even a disinterested critic would be forced to acknowledge them the cleverest of clever amateurs. Indeed, the performance went with the smoothness of a professionally presented piece, and on all sides the fair admirers of the actors were heard to exclaim: "How well they act! What perfect girls they make!"

The closing performance on Saturday evening, February 12, was a most pronounced success. The Cadets outdid themselves. At both the afternoon and evening performances they played to houses which have never before been equalled or even hoped for, and the receipts ran far beyond those of any previous performances in the history of the popular Cadet theatricals. For the matinee performance, barring the premiums, the receipts amounted to more than \$2500. The evening performance was even a greater success than

was that of the afternoon. The receipts were larger and the audience and performers just seemed to overflow with the true spirit of the occasion. The scene was a delightful one, and made a fitting close for the week's most brilliant success. The audience joined in the choruses and the stage was completely strewn with floral contributions, and it was more than two or more performers wanted to undertake, to keep the boards clear.

When the final curtain came, the audience did not leave their seats. It simply called for the author, the composers and the musical director. Then everybody stood up and shouted, waving handkerchiefs and hats, and refused to be quieted until these individuals made their appearance. The curtain was again rolled up, and the entire company assembled on the stage, while Messrs. Barnet, Corliss and Tracy came to the front, hand in hand. Each of these gentlemen made a pretty and fitting speech, thanking the entire company and the audience for the hearty manner in which all have entered into the work, which has resulted in such a phenomenal success.

On the 18th inst., in the afternoon, the Cadets will give a special performance for the benefit of the families of the brave fireman who perished in the recent fire on Merrimac street and the entire proceeds will be used for that purpose.

Boston, like all other large cities is alive with social functions which are being crowded in before the beginning of the lenten season. Owing to late commencement, the social season this year is very short and necessarily very rapid. There is a perfect whirl of excitement attendant upon the social events which have come fast and furious.

Beauty will soon employ themselves in more subdued forms of entertainment such as sewing days, the study of the late popular authors and the "plink-plunk-plinkety-plunk" of the banjo, which is once more the popular thing. Society has not only again taken up the Ethiopian Lyre as a fad of diversion but an attempt has been made to make use of it in place of instruments of higher rank, at

receptions, teas, etc. The use of the "plink-plunk" for the last named purpose will probably continue but a short time, as its service at functions of a social character, is very unsatisfactory. Rather than a banjo club for such occasions we would suggest a brace of trained canaries whose warbles and whistles can be distinctly heard, and those in attendance can be made aware of the presence of musical tones.

New York.

The condition of things, which has prevailed more or less during the past four winters in New York, leads to the inevitable conclusion that under our present chaotic social conditions New York is no longer a gay city in the general acceptance of the term, during the winter, except to a few persons of large wealth. The majority of New Yorkers fitted by birth, position, or acquaintance to be members of its society now occupy the position of lookers-on at the spectacle, and so long as they remain in this passive attitude and refuse to entertain their fellows or be entertained except by a dozen or more wealthy families, so long will the winter season in the metropolis be dull to the larger number of its society residents. The matter will right itself in time, as it has in the older cities of England and the Continent, and the members of the next generation, when New York society shall have been definitely divided into the several sets which are now beginning to be formed, will probably have a much gayer time in the winter seasons of their day than their elders are now enjoying.

New York fashionables will be treated to quite a novelty some time in May — weather permitting.

This is none other than a kirmess, to be held on the roof of the New Astoria Hotel, an altitude sufficiently high to typify the noble aspirations of the workers in the Pro-Cathedral Society, which is to be the beneficiary of the entertainment.

It is by no means certain on just what lines the kirmess will be conducted — whether the Oriental mode of life in the days when the

roofs of houses were more generally utilized than they are at the present time will be followed, or latter day customs and costumes will be more generally followed.

At any rate, something quite original may be counted on from the fact that Mrs. Richard Irvin and Mrs. Lewis Livingston Delafield head the committee which is planning the fête.

Mr. and Mrs. Abram S. Hewitt and their daughters, the Misses Hewitt, are preparing to give a decidedly unique party on the night of February 17, at their house in Lexington avenue, when their guests are expected to come dressed as vegetables.

The ladies are to have their gowns trimmed with imitation vegetables of some kind, and as the men arrive each will be given a head covering of some sort representing a beet, cabbage or head of cauliflower.

It is expected that much amusement will be caused by this novel scheme.

As far as is known no one in this city has ever attempted such a dance. In the days of Louis XVI it was the custom when the court was assembled at Versailles to give parties of this character, when they were styled "plant parties."

There have been some changes in the plans of the managers of the Charity Ball, and the latest official bulletins indicate that Mrs. Levi P. Morton will lead the procession on that occasion instead of Mrs. Astor, and that the latter will content herself with looking on from one of the boxes.

It really makes very little difference which of the many well known society women who have the good of the Nursery and Child's Hospital at heart leads the grand march.

The ball is bound to be an unqualified success, march or no march, and, in fact, perhaps it would be quite as well if this feature was omitted altogether.

That the affair is to be given this year in the Astoria ball room is in itself a happy circumstance. The place is decidedly more private than is the Metropolitan Opera House, and, of course, it is now thoroughly associated

with the most exclusive functions given by the best known people.

Ten to one, many a woman would invest in tickets for a dance at the Astoria who would hesitate about attending one in an opera house.

Then, the arrangements for every one's happiness on the night of February 11 can hardly be improved on.

There will be three orchestras, or bands of music — one in the ballroom, one in the Astor Gallery, another in the square room at the Fifth avenue end of the long corridor, so that music enthusiasts can enjoy a lengthy promenade, always within hearing of tuneful melodies, and the new staircase connecting the Astoria supper room with the ballroom suite will be used on that evening for the first time.

Mr. Alexander M. Hadden with his own corps of assistants, will manage the floor, and all the débutantes of the winter have signified their intention of being on hand.

What more can any reasonable being ask for \$5.

Mr. Worthington Whitehouse, Mr. Alexander M. Hadden, Mr. Elisha Dyer Jr. and Mr. Craig Wadsworth are the cotillion leaders of the 400 this winter. It is said of Alexander M. Hadden, who is actually as good as the others and by many considered the best of the quartette, that he mixes up his piety with his social pleasures to such an extent that he is as ready to lead the dance for one social set as another. This, from a fashionable standpoint, is bad form. In regard to Elisha Dyer Jr., who finally had the ultra-fashionable hallmark of cotillion leader stamped upon him at the Bradley-Martin ball, is making, as it were, a series of farewell appearances in the rôle. Mr. Arthur M. Hatch and Mr. Armory S. Carhart are the preferred cotillion leaders of Brooklyn's ultra-fashionable set.

The French Ball.

Death overtook the ball of the Cercle Française de l'Harmonie shortly before half-past five o'clock yesterday morning. The Madison Square Garden had passed through the usual period of feverish tumult and had subsided into funeral gloom. The "night hawks" who

had spent long hours in the storm awaiting the departure of revellers had evidently gleaned the impression that the ball had been "tame" and noisily offered to take patrons to livelier scenes.

Many young ladies of the formerly brunette type declared, as they staggered into the open air, that there had never been so great a French ball, while blasé gentlemen, with sparse locks and of uncertain age, compared the entertainment to a church festival. It was entirely a question of taste. Some had made themselves merry, while others had failed in a forlorn pursuit of pleasure.

There was never, perhaps, a French ball more decorous on the dancing floor. There was no occasion for police interference. The swiftest quadrilles did not enthuse the dancers to that spirit of abandon characteristic of former assemblies of the kind. The couples whirled about in a haughty-taughty manner, without giving much amusement to those who were watching them.

White pillars surmounted by flags separated the promenade from the dancing space and formed convenient props for the weary ones, half drowned in wine, who made their way about the place. The occupants of most of the boxes had long rows of empty bottles strewn about the floor in mute evidence of seemingly unquenchable thirst. Girls in short skirts and girls in velvet and satin knickerbockers roamed about, stopping to exchange pleasantries with anybody who cared to address them, and giving preference to those who offered to buy drinks.

There were not a few women with dominos or veils over their faces, who were evidently afraid of being recognized, and who were at the ball for the sake of seeing what is so generally proclaimed the naughtiest public sight of the year. There was nothing particularly shocking in what there was to see. Occasionally a woman was picked up and lifted into a box, with a few timid shrieks and a display of lingerie. There was some indiscriminate hugging and kissing, generally unmarked by the spice of resistance.

The floor of the promenade toward morning

was deep with confetti. While the snow had been falling outside there had been a perfect storm of confetti within. The bright colored scraps of paper covered everything; they mixed with the tawdry ornaments in the women's hair, caught in men's ties and shirt bosoms and worked their way under collars. Long streams of colored paper were thrown in every direction. A beauty in a box over the entrance violently protested against having any person pull the paper ribbons that she had arranged from her seat to the floor. She had an animated dispute with a man below, and she was only silenced when her male companion pulled her down on his knee.

Long curtains had been hung in front of the upper tier of boxes. The dark recesses were the scenes of wild orgies, until the police interfered and sent the stragglers back to the public glare.

From a financial standpoint the ball is said to have been one of the most successful ever given under the auspices of the Cercle Francaise de l'Harmonie.—*New York Sunday Herald*, Jan. 30.

Mr. and Mrs. Levi P. Morton gave a dance January 13th, as a housewarming for their new residence, 681 Fifth avenue, and they made it the occasion for the formal presentation of the fourth of their five daughters, Miss Alice Morton. The house is of the colonial order, and the dancing was in the big drawing rooms up one flight of stairs. These were embellished with palms and quantities of cut flowers from the conservatories of "Ellerslie," the Morton country place on the Hudson. The dancing before supper was of the usual informal order. Shortly after midnight supper was served in the lower dining room. After supper the cotillion was danced, Craig Wadsworth leading, with Miss Alice Morton for his partner. There were no married people invited to the dance, and an innovation which it instituted was the serving of hot coffee and sandwiches to the coachmen and footmen of the guests.

The second of the trio of "Cinderellas" arranged to take place this winter in the larger

ball room at Sherry's, was more than usually brilliant.

As a general thing, there are no favors used in the cotillion; therefore it was a delightful surprise to the young people when, just before the beginning of the last figure, a small Japanese cart was trundled into the ball-room loaded with pretty Japanese parasols and fancy boutonnieres, which were distributed among the dancers.

The guests were received by Mrs. John S. Barnes, Mrs. Edward King, Mrs. R. James Cross, Mrs. Henry E. Howland, Mrs. Cadwallader Jones and Mrs. Anson Phelps Stokes.

Mr. Craig Wadsworth led the cotillion, which, as usual, closed promptly at midnight with the chiming of the hour from a huge clock suspended near the musicians' balcony and the turning out of the lights for perhaps a second or two.

After that the band struck up a lively march, and every one walked down stairs to the lower ballroom, where supper was served.

Cinderella and the Jailbird.

Here's a story in connection with the late "Cinderella" spectacle at the Metropolitan that will suggest to "swell" patrons and patronesses of charitable entertainments that it is sometimes well to send a list of the "executive staff" to the police station for revision before it is published; it will cause inquiring "Cinderella" creditors to thank their stars that their skins are still whole, and it will cause many an amused smile in the best circles.

The idea of presenting "Cinderella" at the Opera House was that of Mrs. A. Benton-Barnes, who has arranged similar presentations of fairy spectacles in Chicago, San Francisco and elsewhere, which were given under the auspices of charitable institutions, who were allowed a percentage of the receipts in exchange for the use of the names of the institutions.

When "Cinderella" was given at the Metropolitan it was announced that the Seton Hospital for Consumptives, St. John's Day Nursery and St. Ann's Maternity Hospital

would receive a share of the receipts, and, in consequence, many men and women well known in social and business circles were induced to permit the public use of their names as patrons and patronesses.

A day or two after the first performance was given the three societies decided to cease all further connections with the production, leaving Mrs. A. Benton-Barnes to conduct the further productions without their assistance.

Associated with Mrs. Benton-Barnes in the management was George Brotherton, whose name appeared in the list of the executive staff, printed in the programme as "special representative." The name of Benjamin J. Lummis also appeared as "charity representative," it being understood that his duties were to look after the financial interests of the charitable institutions. Notwithstanding the fact that these institutions withdrew from all connection with the "Cinderella" production Mr. Lummis continues to occupy an office with Brotherton at No. 116 West Forty-second street, where persons who have claims against the company have been making daily visits for the purpose of obtaining settlements. A few days since, when insistent creditors demanded payment, they were jointly received by Lummis and Brotherton, and the latter assumed the authority to order one of the creditors out of the office.

But to return to the main story. Those who have read the imposing list of patrons and patronesses of "Cinderella" and then scanned the list of the "executive staff" have expressed surprise that Mrs. Benton-Barnes should have permitted Brotherton to become associated with her in the management of the "Cinderella" company if she knew who he was, or why she permitted the engagement of any one of whose history and connections she was ignorant. And that is a question that the patrons and patronesses are somewhat interested in as well.

A telegram from San Francisco states that in May, 1870, George C. Brotherton, his brother Lewis Carroll Brotherton, and George Howard arrived in that city from the East. On May 14 Howard went to the store of Treadwell &

Co. and purchased garden implements of the value of \$14.25, paying therefor \$50 in gold and asking the firm for a check for the balance, \$35.75, giving a plausible excuse for the request. The check was drawn on the Bank of California and made payable to the order of Hickox & Spear.

The check was raised to \$14,516.25, presented for payment and paid. The forgery was almost immediately discovered and Howard was immediately arrested. The Brothertons were arrested a day or two later at Sacramento, on their way to Omaha.

On October 4, 1870, the three men were sentenced to fourteen years' imprisonment each in San Quentin Prison. Their attorneys made a motion for a new trial, which was granted. They were again convicted, and on November 9, 1872, were sentenced to twelve years and two months, the time they had been in prison having been deducted from the original sentence. They made another motion for a new trial in January, 1871, but it was denied.

While in the county jail, in Broadway, San Francisco, awaiting the decision of the second trial, the two Brothertons, aided by "Jack" Riley, a "trusty" prisoner, succeeded in making their escape. Chief Jailer Franklin was sitting in his office on the night of November 3, 1872, when George C. Brotherton suddenly confronted him with a revolver in each hand and "covered" him with the pistols, while Lewis C. Brotherton and Riley handcuffed, gagged and strapped him, and then threw him to the floor and piled a heavy sofa on top of him. The three men then escaped.

The affair caused a tremendous sensation in San Francisco. A reward of \$4,000 was offered for the capture of the Brothertons, which was effected on November 8, and on the following day they were sent to San Quentin Prison.

After being released a woman with money started George Brotherton in a wine and oyster establishment in Geary street. He soon used up her money and went to Philadelphia, where he blossomed out as

a manager of cheap theatres. When arrested in 1870 George Brotherton gave his age as twenty-nine, while Lewis C. Brotherton said that he was twenty-six years old.

A telegram to the *HERALD* from Philadelphia states that George C. Brotherton figured assiduously in Philadelphia, in May 1881, in the interest of the famous criminal, "Billy" Forester, who was sent to prison notwithstanding Brotherton's interference. Forester was arrested for burglary, and sentenced under the name of Conrad Foltz.

The records of the District Attorney's office in New York show that on April 17, 1890, George Brotherton, alias Hunt, was arrested on complaint of D. Rosenbaum, a jeweller, at No. 1385 Broadway, on the charge of having obtained \$400 worth of jewelery by means of a bogus check. In May the complaint, which was about to be considered by the Grand Jury, was withdrawn.

I saw George Brotherton at No. 116 West Forty-second street yesterday, and asked him if he desired to make any statement through the *HERALD*. He replied, "I have nothing to say."

I called on Mrs. Barnes at her residence, No. 28 West Thirty-first, several times, for the purpose of asking her about her business connections with Brotherton, and to ask her to explain how she came to be interested with him in the "Cinderella" management. On each occasion I was informed that she was not at home, and that it was uncertain when she would be in.—*New York Herald*.

A letter from a friend in New York, relative to the performance of "Cinderella," may be of interest to our readers, as it will show that all the things done in New York are not good things :

MY DEAR MR. GILBERT:

I have seen "Cinderella," and live. With this I send you the programme, which is the best part of the show. I have no doubt that some of the artists (?) advertised did appear, and that I struck the wrong night to see them. I think for a village in a very remote region it might have been considered a creditable affair, but in New York, "nil." The master mind which conceived the ideas must be entirely worn out by this time.

The *grand orchestra* consisted of two pianos. Sometimes they had a single performer, and sometimes (as in the rendering of Sousa's marches, which were by the dozen) three performers cuffed the ivory, all at the same time. Well, after the *overture*, (one of Sousa's marches) came the *tableaux*, after Dore : so far after that it will never catch up. The costumes consisted, for the most part, of high necked white dresses with half sleeves, black stockings and shoes, a paper waist with four tabs falling over the skirts, which were of paper also ; the variety depending upon the different color of skirts. The ballet (?) ran about the stage first to *waltz*, then to *two step* and *polka* time, all popular tunes ; the director in the wings kept blowing a whistle at which signal the dancers made different figures, occasionally stopping to form pictures (?). They kept time well enough in the *one two three* forward to the waltz, (about all the step they had) but that was about all they did in time. The pictures (?) had nothing to do with the music, neither did they have any connection with the subject. Then there came a couple of *soloists* with a sort of song and dance costume with hats, and then I knew that it must be a fairy ballet that I was seeing, the costumes were so suggestive, you know. The next soloist was in full ballet rig and looked and danced nicely, she was either professional or semi-professional. Holy show! between scenes the front drop came down, a piano was dragged from the side of the stage and a man came out and announced the names of various artists (?) who would appear. These soloists sang tunes ranging from the "Deep Sea" and "Coming Thro' the Rye," to "Lucky Jim." Sometimes a man would have on a dress suit, sometimes that which might have done duty on a rainy morning under a mackintosh. There were women, too, some in evening dress, and one large and fat, and I should say over 40, dressed in comical opera scotch costume, struggled with "Bonnie Sweet Bessie," it was great (the woman). Occasionally a gang of young men in evening dress, with white or black handkerchiefs, folded and laid carefully across the lower part of their shirt fronts, would come out and sing, and at the slightest applause, very gladly respond to encore. The performance continued from 8.20 till 12 o'clock. The acting was the very poorest by poor amateurs. Prince Charming had a lisp and other qualities which prevented a successful rendering of his part. Cinderella wore a white mull with a red apron for her kitchen dress, but put on a little better one to attend the ball. She relied for her magnificence upon her crown, a clumsy thing made of electric lights. The scenery was good and fairly appropriate even though Faust's laboratory, with its wealth of paraphernalia (crucibles, stuffed animals, etc.) did duty for the kitchen. Some of the solo dances were good. One man (unknown to me) did an excentric dance particularly well, but he did not get a recall. The Minuet was fair, although rather mixed and of

but little character ; it was danced to Gavotte music. To sum up the whole affair, it was "*bum.*" Hoping that I have not taken too much of your valuable time and that you and yours are enjoying health and happiness, I am

Yours fraternally,

New York, Jan. 14, 1898.

ETIQUETTE.

The Dresser—Continued.

The well-dressed man never travels in anything but mixed goods or tweeds, and never wears an outing or sporting suit in the city. When visiting in the country he invariably takes along a knickerbocker suit, or in summer one of flannels. He never rides, except in proper riding clothes. He never goes to the extreme in bicycle or golf suits. Fancy waistcoats are much worn at present, with almost anything, but a man can be perfectly well dressed who doesn't own one.

When in mourning the good dresser wears all black and nothing else but he eschews such things as black studs and mourning umbrella handles and the like.

Never wear an ulster unless travelling. The well-dressed man wears a box coat when driving, and a covert coat when an overcoat is needed for exercise or in the country. The latter should really not be worn in the city. The best light overcoat is the black coat, and all heavy coats should be black. A tan-colored overcoat is permissible in the late spring or early fall, but the well dressed man sticks to a black coat when home in town. The blue, brown or gray overcoat of any cut or weight is a horror and a nightmare. The black frock overcoat is a thing of the past, and few well-dressed men wear them at any time, except as a driving coat.

Hats.

A soft felt hat of small dimensions should never be worn except when traveling, sporting or lounging in the back yard. No well dressed man will wear one nowadays. The soft felt hat of larger dimensions—what is commonly called the Alpine—is the proper thing at proper times. It looks well with any kind of an outing suit—knickerbockers or

flannels—and is considered a suitable traveling hat. It is also worn when driving, but never riding, unless the thing ridden is a bicycle. It is not essentially a summer hat, although many men consider one of lighter shades to be such. In winter, however, it is not considered good taste to wear one with a dark overcoat. With an ulster in stormy weather it is well enough to appear in one, but not when a man is engaged in anything except business or travelling. With a covert coat or light overcoat it is seen on the best dressed people, but it should not strictly be called a hat for city streets. It should never be worn with a black coat or waistcoat of any description, and it is not becoming to many in a cutaway or frock coat of any color. The functions of the soft felt hat should be confined strictly to tweeds, or mixed goods, made up in sack or double-breasted suits.

What is called the derby hat—the hard, stiff felt hat—is an advantageous possession for any man. The black hat can be worn with almost any suit and at almost any time. The most decided exception is with a frock coat or frock cut overcoat. A man who wears one attired in such a coat shows plainly that he does not know what good dressing is. The derby is occasionally excusable with full dress, but only when the weather is inclement or circumstances render a silk hat disadvantageous. Then a brown derby is better taste than a black one. The former should never be worn with a black cutaway coat. With any other, excepting the frock coat, of course, it is good taste. It is perfectly allowable to wear such a hat with a knickerbocker suit, but never unless the coat is worn.

The silk hat is essentially the hat of the well dressed man, but unless it is worn correctly it is a sign of the poorest dressed person in the world. A silk hat must always be clean and brushed, and must always be of the latest style. Last year's style in alpines and derbys may be worn with impunity, but the correct dresser never wears an old style silk hat no matter how well it may appear. A silk hat must never, never be worn with any other than a black cutaway or frock coat. A great many

men during the winter will cover a sack suit with a black overcoat, and wear a silk hat, but it should not be done. An equally great number think that the silk hat should be worn with any sort of a cutaway suit, but it is not so considered by the fashionable club man. It is the only hat that can be worn with a frock coat, so that the man who is unfortunate enough in his taste to select any other than a black coat must wear one, but it never looks "smart." Many men wear silk hats with covert coats and light-colored overcoats. It is really not good dressing. Never wear a silk hat with an ulster or mackintosh. A well dressed man will not put one on unless he is wearing a black cutaway, or frock coat, or a black overcoat, covering one or the other.

Shoes.

Men in the present day are limited to no special shape of boot or shoe. Any shape goes. The American calls a boot a boot, but the Englishman and his fashionable imitator here calls a shoe a boot, unless it is a low shoe. The American boot is never worn except for riding or hunting. The ordinary blackleather shoe is good taste at all times, with any dress except full dress. The tan colored shoe should never be worn with a black overcoat, and never with a black coat and waistcoat of any description. It looks well with a dark blue or brown suit, but never when black is worn. It does not even appear proper when the wearer has a black hat on his head. It is the working shoe pure and simple. It really should never be worn when business or exercising hours are over. The patent leather shoe is just the opposite. It should never be worn with any other than a black cutaway, frock coat or dinner coat. A high patent leather shoe should not be worn with full dress. With the latter the well dressed person wears a low patent leather shoe, not dancing pumps — those have disappeared — but a low shoe. The patent leather shoe worn by men of fashion is all patent leather. Kid topped shoes are decidedly common.

The dressy individual never has on a shoe that shows signs of wear. A shabby looking shoe reveals the shabby man. And no man at the present time wears any but a shoe which laces. The buttoned shoe is bad taste.

Neckties.

No fashionably dressed man ever wears a tie that is ready-made. There is no reason why he should not, but he never does. Otherwise he is allowed considerable latitude in the matter of choice. Still, the four-in-hand tie is rarely seen nowadays, except on the ordinary dresser, and there are one or two rules which the fashionable man follows. He never wears any other than a large scarf or Ascot tie, with a frock coat. Never wear a black tie at a dance. It is supposed by some to be good taste to wear a black tie with full dress when one is in mourning, but it is not so. If a man is so far out of mourning that he can attend a social function which requires full dress he is far enough out to wear a white tie.

As with shoes, so with ties — never wear one that shows signs of wear.

Collars.

Men can wear any collar that suits them as long as the style is not too pronounced. What is called a "turned down" collar, however, should never be worn with a frock coat or full dress. It should always be worn with a dinner coat if the shape of the neck permits it.

Shirts.

A man who never wears any other than a white shirt except for exercising is always well dressed. Loud fancy shirts are for poor dressers. If worn at all they must go with the business suit. Never wear a shirt with colored collars except for sporting purposes. Full dress shirts should be plain and broad bosomed. All shirts should have the cuffs attached.

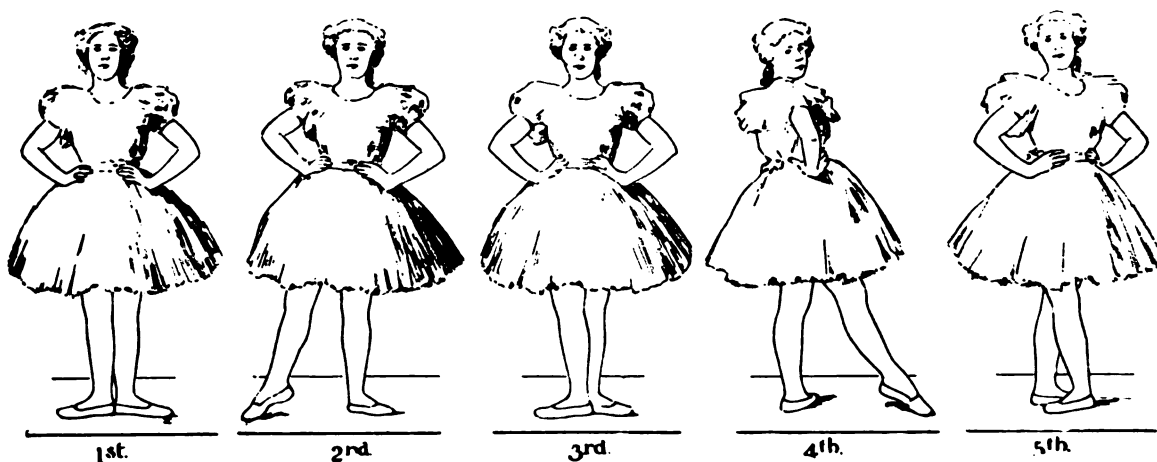
Gloves.

The well dressed man adopts the glove in style at the time, and never wears one that shows the signs of continued use. White gloves are essential with full dress, and black ones should be worn at a funeral.

Jewelry.

With the exception of a scarfpin and the glimpse of a thin handsome gold watch chain, the well dressed man of the day shows no jewelry. The only ring worn is a gold seal ring, and shirt studs are of gold or medium sized pearls. Sleeve buttons are always links, and for the most part of gold. — *Newark Sunday Call.*

OUR DANCING LESSON.



Coupé, (koo-pay). Cut step. It is made by going from an open to a closed position, and to an open again with the foot which has been cut out of place.

Coupé Lateral, or side cut step. When the right foot is to be used in executing this step, stand upon left with right in 2d raised. Bring right to left, transferring weight to right, at the same time carrying left to 2d position raised.



Fig. 1.

Fig. 2.

Coupé dessous, or under cut step. To make *coupé dessous* with right foot, stand upon left, with right in fourth position behind raised, see fig. 2. Bring right to 3d behind, placing weight upon it, and at the same time carry left to 4th position raised; finishing position illustrated by fig. 1.

Coupé dessus, or upper cut step. To make *Coupé dessus* with right foot, stand upon left with right in 4th position raised, see fig. 1. Bring right to 3d position placing weight upon it, and at the same time carry left to 4th behind raised; finishing position illustrated by fig. 2.

It will be seen that *chassé*, is composed of *coupé*, together with a transfer of weight to the foot which has been cut or chased out of place. The raised position is generally used in *pas coupé*, while *pas chassé* is seldom executed otherwise than with a continued touching of the floor. In executing *coupé*, the feet are carried, and in *chassé*, the feet glide lightly upon the floor. *Pas coupé* requires only one *dégagement*, (disengaging or freeing of the foot) while two *dégagements* are used in *pas chassé*.

Coupé poussé, or pushed cut step. Sometimes there is a strongly felt knock in making *coupé* which is called *coupé poussé*. It occurs in the step of the *Mazurka*.

Coupé frappé, or struck cut step. If the foot is put down audibly, in executing *coupé*, it is called *coupé frappé*.

Coupé poussé and *coupé frappé* often occur in Russian and Polish dances.

Demi Coupé, or half cut step. If only the first half of a cut step, with transfer of the weight of the body, is made, it is called *demi coupé*.

METHODS OF TEACHING SOCIAL DANCING.

After having become familiar with *balance*, *forward and back* and *chassé*, it is well to have the class execute them in succession, giving the order by prompting.

About twenty minutes should be the time devoted to these exercises, at the end of which the class requires rest. It is the duty of the teacher to see that every pupil is properly seated. We are inclined to favor that position which will furnish comfort and rest, and which will allow the pupils to sit well back upon the seat with their shoulders supported by its back. As there are many in children's classes whose size prevents them from touching the floor with their feet, we have adopted the crossed position, and insist upon every one sitting with crossed feet.

Our next work in order is teaching the *bow* and *courtesy*. Our method is that which has proved most satisfactory, although not in accordance with old time customs. We first call the boys to line or lines, (if we are fortunate enough to have a sufficient number to make more than one) and after all are well arranged, we request the pianist to play some slow music, very softly, in which the time is not too strongly accented. Standing in front of the class, facing it, we slide one foot slowly to the side and draw the other foot to it and make a bow. All will do the same. We then repeat the same in opposite direction, class will follow. This repeated as many times as we desire, having a care not to continue the exercise until it becomes monotonous. Frequent change in any exercise stimulates interest. We do not require the bow or courtesy to be made within any fixed number of counts, as we prefer to have them free from mechanical movements. We next require each boy to come in front of us and make the bow, making corrections when necessary, and then allow him to take his seat. We believe in using great care during these first exercises in the bow and courtesy, as impres-

sions then formed exert strong future influence.

The girls next take their positions in lines, and we begin by stepping backward with one foot and standing firmly upon it; this will teach them to transfer the weight to the foot behind, which is the most important movement to be considered. We repeat with the other foot and continue this exercise as long as we deem advisable. We next slide one foot slowly to the side and then step back with the other foot, and finish the exercise by stepping to place ready to begin the same movement in opposite direction. The next in order is the bending of the knee and body, which we do after making the backward step, finishing as in the preceding exercise.

In children's classes we add to the courtesy the spreading of the skirts a little at the sides, having a care that only the tips of the fingers are used and the *wrists arched*. We require the girls to come before us singly and make the courtesy before being seated, which will allow us to more carefully consider the movements of each.

Music continues throughout these exercises, and only ceases when all have regained their seats. We seldom make explanations while conducting these exercises in class, depending entirely upon imitation as the medium through which the pupils acquire their knowledge of execution. This serves a double purpose; it holds the attention of the class and at the same time your school is quiet and orderly, being undisturbed even by the instructor's voice, which, when necessity calls for its service, may be used in ordinary tone.

After a second lesson, in which a review of the first is included, we require each pupil to come before us and make the bow or courtesy upon entering the class room.

In our next issue, we shall consider the method of teaching the *glide polka*, which will form the basis of our method of instruction in all *round dances*.

PHYSICAL TRAINING.

Healthy Athletes.

Eugene Sandow in St. James' Gazette.

I have read with great interest the articles under the heading "Is the Athlete Healthy?" which appeared in the St. James' Gazette, and it is with much pleasure that I set out to say a few words upon a subject which I can, without conceit, lay claim to know as thoroughly as any man breathing. I have studied it all my life, and though I am still quite a young man, I dare say that few men of my age have devoted more attention to physical culture and all that pertains to it. I am not speaking merely of physical development as exemplified in myself—although I may be pardoned if I contend that I, in my own person, am an irrefutable proof of the correctness of my theories—but my convictions are based on much wider grounds. I have tested my theories upon others, and in every instance such experiments have brought about the same results. There are a good many people, I believe, who think that I am merely a phenomenally strong man who is himself ignorant of the sources of his strength and who argue that my "so called system of physical culture" is, to use a common expression, so much "showman's patter." That this is not the case I hope to show. I have gone into the subject in a scientific manner and with the sole desire of wresting from nature the secret of beautifying and developing. In that I think I have succeeded.

The "athlete" in the sense that the word is commonly used, is, in my mind, no athlete at all, for a real athlete must be a healthy man. But this is, perhaps, a little beside the point. As has been stated, by an athlete is usually meant the man who has been trained, and it is really on this point, whether training produces strength in the best sense of the word, that I am asked to give my opinion. I say no! The training which an oarsman or a runner undergoes, not only does not conduce to health, but is positively pernicious and dangerous. Training, so far as amateur athletes are concerned, is largely a matter of

dieting and living by hard and fast rules. It means living for a considerable length of time under entirely different conditions from those which a man has been accustomed to. This is altogether wrong, as it goes directly contrary to nature. Nature gives a man a craving for certain articles of food and drink, and the fact that a man does crave for them shows plainly that these things will do him good. The pleasure he gets in having that which he desires will help him to digest and assimilate it. Of course I am speaking of the normal man, not of the dipsomaniac, the glutton or the obese man. This theory is, I am aware, contrary to the ideas of many medical men, but I know something about the construction and duties of the internal organs as well as of the bones and muscles and hold to it notwithstanding. But most people have practically found that this is the case. So the young man who, prior to his period of training, has been living an ordinary life, suddenly finds himself denied many of the little luxuries, such as his glass of beer and his tobacco, he has been accustomed to indulge in. And on top of this he has to do an extra amount of physical work—the engine has to put out more energy by the aid of fuel which is perhaps utterly unsuited to it. Yes, it may be said, that is quite true, but the proof of the pudding is in the eating. This noxious system does turn out the young athlete in capital condition. That, I would answer, largely depends upon what you mean by condition. Certainly the university oarsman cradled in this system appears to benefit by it, but does he really? I say no; that he not only weakens his whole constitution, but does not produce anything like the amount of muscle and "go" which he might obtain by more judicious methods with a tithe of the exertion.

To my mind, the building up of a fine physique is similar to the building of a house. You do not put a massive roof upon thin walls; you are careful that every brick is truly laid; you make quite sure of your

foundations before you proceed further. And thus should it be in the development of the human body. It can be done in no other way. But is it so in the case of the trained athlete? Muscle, yes—a lump here and a lump there, but how often do you find one with every muscle in his body perfectly and symmetrically developed? Not in one case in 10,000. In the other 9,999 cases the development is exceedingly irregular; the man with good biceps has a poor chest, he with fine calf has very inferior development in the upper part of his body. Not only this, but the smaller muscles are, in the majority of trained men, almost non-existent, and they are really the most important, constituting as they do the connecting links of the whole fabric. The muscles which appear on the surface are valuable, but they are not all important; those which are deeper seated have their part to play in supporting and sustaining the others while they are at work. Further, many of the chief internal organs are largely muscular; if the machine is to work smoothly and safely, they must be sufficiently strong to bear the

strain imposed by the violent exertion of the external muscles. Muscular development must be distributed equally all over, inside and out, if it is to be a source of real strength. A man with a huge arm may be actually weaker than another individual with only half his development if the former's heart and lungs are not proportionately powerful. These, then, are, I think, the great mistakes of training. Instead of endeavoring to build up the body gradually in nature's own way, it aims at developing by violent methods certain muscles which are required for the performance of specific feats.

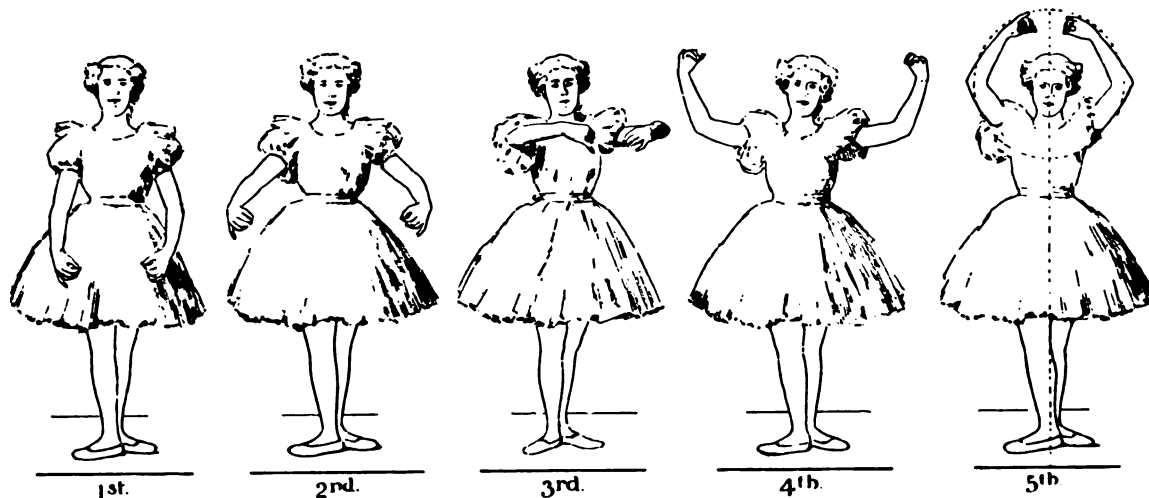
Let the would-be athlete live his ordinary life so long as it is a temperate one; let him eat and drink what his fancy dictates and what experience has taught him agrees with him; let him smoke if he has been accustomed to do so. He need not deny himself nor live a life of strict asceticism. But if he exercise every one of his muscles in turn and put his mind as well as his back into the work, he will be perfectly astounded with the results.

NICKNAMES OF STATES.

Alabama —“ Cotton State.”
 Arkansas —“ Bear State.”
 California —“ Golden State.”
 Colorado —“ Centennial State.”
 Connecticut —“ Nutmeg State.”
 Delaware —“ Blue Hen State.”
 Florida —“ Peninsula State.”
 Georgia —“ Cracker State.”
 Illinois —“ Sucker State.”
 Indiana —“ Hoosier State.”
 Iowa —“ Hawkeye State.”
 Kansas —“ Sunflower State.”
 Kentucky —“ Blue Grass State.”
 Louisiana —“ Pelican State.”
 Maine —“ Pine Tree State.”
 Maryland —“ Old Line State.”
 Massachusetts —“ Bay State.”
 Michigan —“ Wolverine State.”
 Minnesota —“ Gopher State.”
 Mississippi —“ Bayou State.”

Nebraska —“ Blackwater State.”
 Nevada —“ Silver State.”
 New Hampshire —“ Granite State.”
 New Jersey —“ Jersey Blue State.”
 New York —“ Empire State.”
 North Carolina —“ Old North State.”
 North Dakota —“ Flickertail State.”
 Oregon —“ Beaver State.”
 Ohio —“ Buckeye State.”
 Pennsylvania —“ Keystone State.”
 Rhode Island —“ Little Rody.”
 South Carolina —“ Palmetto State.”
 South Dakota —“ Swinge Cat State.”
 Tennessee —“ Big Bend State.”
 Texas —“ Lone Star State.”
 Vermont —“ Green Mountain State.”
 Virginia —“ The Old Dominion.”
 Washington —“ Chinook State.”
 West Virginia —“ The Panhandle.”
 Wisconsin —“ Badger State.”

ESTHETIC CALISTHENICS.

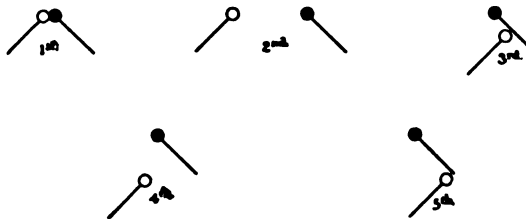
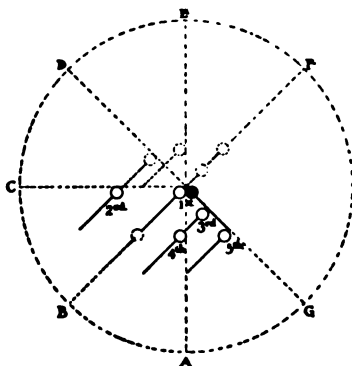


Transfers.

Stand upon left foot with right in 2d position; rise slowly on left and when high upon the toe, transfer the weight slowly to right foot and fall slowly on right. This done to four measures of waltz music. Repeat, transferring the weight back to the left foot and moving the right to intermediate position. Repeat the exercise in intermediate position and move to 4th position, to again transfer in the same manner. Repeat again in intermediate position, and at finish, return to 1st position and immediately place left foot in 2d, to perform the same exercise with left in 2d, intermediate and 4th.

Forward Transfers.

Place right foot in 4th position, during one measure of waltz music; rise on left and



transfer the weight to right and fall on right, one measure. Repeat with left in 4th and continue the exercise 16 measures, finishing with an *assemblé* on 16th measure, by drawing right to left, in 3d position behind, when falling on left.

Backward Transfers

Placing the foot in 4th position behind, make the transfer in the same manner as in forward transfers.

Elevated March.

Place right in 4th position raised, at first count in a measure of waltz music, pause on second count and rise on left on third count. Fall upon right on first count in second measure and rest the second and third counts. Repeat with left in front, and continue the exercise 16 measures, finishing with an *assemblé* on 16th measure, by drawing right to left, in 3d position behind,

when falling on left. The same exercise to be done backward, beginning by extending the right foot in 4th position behind raised, then rising on left and transferring weight to right, etc.

When the foot is placed in fourth position raised, the leg should be well stretched, the toe pointed, instep arched and the heel well forward.

The elevated march is a valuable exercise, and should be practiced in classes daily. It gives firmness and accuracy in position and it teaches steadiness and balance. It develops the muscles which are used in throwing the body forward in rapid walking, and adds elegance and dignity to one's walk and general bearing. We know of no exercise, the result of which is so quickly realized.

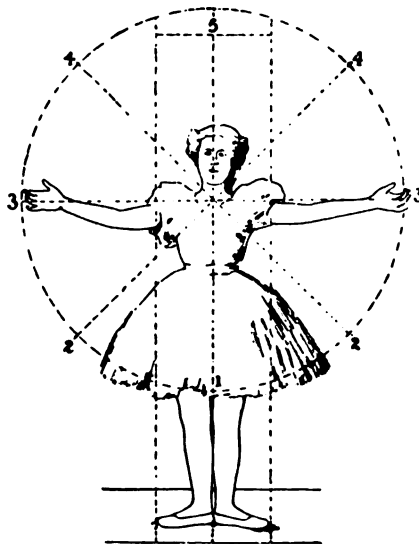
Assemble.

Special attention should be given to the *assemblé*; it is used as a finish in nearly all exercises. A complete description may be found in the *December Number*, page 17.

Jeté.

We will refer to page 63 (January number) for description of *jeté*. The *jeté* is used frequently with a *sauté*, (hop), and for an exercise in this combination, we will suggest making a leap to 2d position on to right foot and then making a hop on right.

After making leap and hop in 2d position which may be continued during four measures of Schottische music, a change to intermediate position should be made followed by a change to 4th, and then again to intermediate position and finish the exercise with an *assemblé* on third count in the 16th measure of the music. This exercise repeated, with left foot leading.



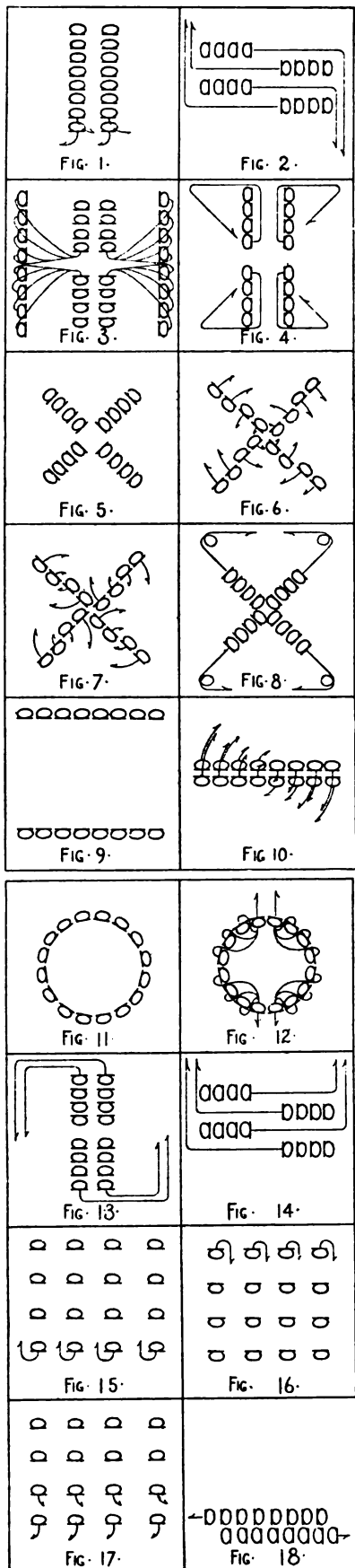
Chasse.

On page 16 (December number), a minute description of *chassé* is given, which should be well studied. For practice of *chassé*, 6-8 time is best adapted. *Chassé*

should be practiced to the side, forward and backward. *Alternate chassé* should be practiced both forward and backward.



MARCH FOR SIXTEEN.



Enter, eight from the right and eight from the left, and march down the centre of stage or hall, as indicated in fig. 1.

When well down, first couple wheel to right, second to left, third to right, fourth to left, etc., march half way up on the sides of stage, and wheel so as to march across stage as indicated in fig. 2.

One division march up and the other march down stage, and go to centre to march toward each other and to the sides, as in fig. 3.

When in lines at sides of stage give signal by clapping hands (castanets may be used if preferred), and the two lines forward and stop when within about four feet of each other, and march as indicated by lines in fig. 4, forming star, fig. 5.

Fig. : all face as in fig. 6, and march once around as indicated by lines in fig. 6.

Each of the four arms of star wheel as indicated in fig. 7, which will bring centres to outside and outsides to centre. March once around as in fig. 6.

Fig. : all face as in fig. 8, and march as indicated, and form lines at back and front, facing, fig. 9.

Fig. : the two lines forward until they meet.

Fig. : wheel as indicated in fig. 10.

At finish of wheel all join hands and form circle, fig. 11.

Fig. : all let go of hands and about face quickly. Each kneel on right knee and extend both hands well forward and upward, all looking upward. Make short pause in this position.

Fig. : all rise and march as indicated by lines in fig. 12, which will bring all in position, as indicated in fig. 13.

March as indicated by lines in fig. 13, half the length of stage or hall, and cross, as in fig. 14.

March as indicated in fig. 14, and come down stage, four in line, hands joined and and extended the full length of arms.

Each file turn to right when down, and countermarch as indicated in fig. 15. The hands of those marching down should be kept joined until separated by the countermarch.

When well up the leader of each file turn again to right and lead a second countermarch, as in fig. 16, which will bring all in position, as in fig. 17.

Wheel to right and left, as indicated in fig. 17 (first line to right, second to left, etc.), and march up stage and come down eight in line. When well down Sig., front line kneel on right knees and extend right hands well to the front and upward, the left hands to the side and a little to the rear, joining them with left hands of those immediately behind, who should stand with weight on left foot, leaning a little forward, with right hands over heads, wrists curved. Those in front line looking up, those in rear line looking down. Make short pause in this position.

Fig. : front line rise and left face, rear line right face, and all march off single file.

Orchestra Music Cheap. Halftones

I have in my library the following numbers, all in good condition, which I will sell at the remarkably low price of \$5.

Happy Thoughts Waltz,	Full Orches.
Masonic March,	" "
Rockland Schottische,	" "
Pretty as a Pansy Schottische,	" "
Star of the Sea (concert),	" "
Linger Longer Lou Waltz,	" "
Marguerite of Monte Carlo March,	" "
Little Caporal March,	14 parts.
Songs of Scotland (Portland Fancy),	" "
Draper Hall March,	" "
Buckeye March,	11 "
Little Fisher Maiden Waltz,	" "
The Detroit,	" "
Peacock Stride Gavotte,	10 "
Duchess Gavotte,	" "
Elsinor Waltz,	" "
The Rivulet,	" "
Consuello Waltz,	" "
Arrival of the Bride Waltz,	" "
Salt City March,	" "
McGinty Schottische,	" "
Little Annie Rooney Waltz,	" "
Golden Mask Quadrille,	9 "
The Sousa Waltz,	" "
Reels and Jigs,	" "
The one we love best Waltz,	" "
Secret Love Gavotte,	8 "
Leemaron Mazurka,	" "
Empire City Waltz,	" "
His Excellency Polka,	" "
Knights of Columbus Two Step,	7 "
Boston Belles Polka,	4 "
Little Rogue Schottische,	" "
Fatinitza March,	" "
Cascades Polka,	" "

Forwarded upon receipt of price.

Address A. L. RYSER,
519 Congress St.,
PORTLAND, MAINE.

The following Dances will be mailed on receipt of price.

TARSALGO, (Hungarian Group Dance,) \$1.00	
WALTZ COTILLON,	60 cents
THE FASHION,	40 "
SPANISH WALTZ, (Description only,) .	25 "
GAVOTTE DER KAISERIN,	50 "
DANCE OF HOMAGE,	50 "
LENOX MINUET,	40 "
LA CONVERSATION,	40 "
SOCIAL GAVOTTE, (Gemuthlichkeit,) .	40 "

AD. NEWBERGER,
165 E. 72D STREET, - - - NEW YORK.

HALFTONES REPRODUCED FOR THE PRINTING PRESS.

Samples and Prices furnished upon application.



THE LAKESIDE PRESS,

Photo-Engravers, Lithographers, Printers,
Book Binders,

117 & 119 MIDDLE STREET,
PORTLAND, MAINE.

J. O'DONNELL,

Theatrical . Shoemaker,

426 SIXTH AVENUE, . . NEW YORK.

Ballet Shoes for the Stage, Dancing Class or
Gymnasium.

Colors to match costumes. Any style desired.
Prices reasonable. Orders promptly filled.

BOOKS FOR SALE.

*A History of Dancing from the Earliest
Ages to our own Times.*

From the French of Gaston Vuillier.
20 full page plates, 400 text illustrations,
380 pages, quarto. Price, . \$12.00

DANCING, by Mrs. Lilly Grove,
F. R. G. S., and other writers. 38
full page plates, 100 text illustrations.
450 pages. Price, 3.50

Round Dancing (Gilbert), 2.00

Dance of Society (De Garmo), 2.00

The Art of Dancing (Sause), 1.00

The German (Two Amateur Leaders), 1.00

Sent prepaid upon receipt of price.

M. B. GILBERT,
Portland, Maine.

CRESSEY, JONES & ALLEN,

PORTLAND, MAINE.



Baxter Block

MUSIC FOR
DANCING . AND . GYMNASIUM . WORK

A SPECIALTY.



- Waltzes.
- Marches.
- Schottische.
- Galops
- Polkas.
- Etc.

All Music sent for the above purposes will be approved by

Mr. M. B. GILBERT.



When ordering give list of what you already have so that we shall not duplicate.

A discount of 50 per cent. will be allowed to all ordering from this adv.
Mail orders promptly filled

BOWDLEAR'S FLOOR WAX.

Pulverized. For Dancing Floors. Is not white.

Will not ball on the feet.

Will not soil clothes.

All ready.

Anybody can apply it.

The Floor must be clean and free from oil. Sprinkle, and the dancers will do the rest. Put up in pound packages.



One pound is sufficient for a floor space of 10,000 square feet, and if not wasted will be found to go four times as far as anything else on the market.

No Dust is Another Feature in its Favor.

SAMPLES SENT ON REQUEST.

W. H. BOWDLEAR & CO.,

149 PEARL STREET, BOSTON, MASS.

THE DIRECTOR.

VOL. I.

MARCH, 1898.

No. 4.

EMOTIONAL EXPRESSION.

One often hears of the poetry of motion, but how little of true meaning does the expression convey. With at least one New York girl, however, it has a practical significance. She is Miss Dora Duncan, and poetry to her is not merely a printed page. She dances it. She conveys the sentiment of the poet through the tripping of her feet, the swaying of her body, the expression of her sympathetic face.

Miss Duncan is a professional entertainer, and she has been taken up extensively by well known society women. Her performance, which is distinctly novel, she calls "the philosophy of the dance." She is past master of the art of pantomime, which is as much a part of translated poetry as is the dancing.

Her sister reads the poem which she is to interpret choreographically, and an accompaniment harmonizing with the words and sentiments is played on the piano. Meanwhile the gracefully poised figure of the dancer embodies the meaning of the poetry in expressive motions and steps, as we can imagine must have done the Oriental and Latin dancers who interpreted the victorious, religious and passionate sentiments of the ancient bards.

In her rendering of the song "Spirit of Spring," to which one of Strauss' waltzes is played as an accompaniment, the dancer bounds on the stage with uplifted hands and face, the incarnation of the joyous spring breaking the icy fetters of winter. To the sensuous waltz music she springs hither and thither, scattering the seeds as she goes, plucking the budding flowers, breathing the life giving air, exhaling a joyousness of nature which is wondrous in its grace and beauty. The words of the song, a stanza of which is given, is, by aid of Miss Duncan's dancing feet, rendered most wonderfully explicit :—

Spring is coming ! Longed for spring
Now h's joy discloses ;
On his fair brow in a ring
Bloom enpurpled roses !
Birds are gay ; how sweet their lay !
Tuneful is the measure ;
The wild wood grows green again,
Songsters change our winter's pain
To a mirthful pleasure.

In a dance entitled "Wandering," set to music by Paderewski, the dancer conveys the impression of a spirit roaming through the forests, bewildered at the strangeness of her surroundings, trembling at every sound, the rustle of the leaves, the sighing of the winds.

"The Story of Narcissus," is another charming bit of pantomime. The fabled youth is depicted staring at his own image in the water, first startled at its sudden appearance, then charmed, fascinated at his mirrored beauty. Becoming more and more enamored, the dancer leans forward, seemingly veiwing herself from side to side, sending kisses to the liquid image, stepping across the shallow brook and still finding the figure reflected from its surface. The poetry of motion, the first start, the gradually growing conceit, the turning and bending, the ecstasy of delight at finding himself so beautiful are all most convincingly enacted by the pretty dancer, and form one of her most charming representations.

Three quatrains from the "Rubaiyat" of Omar Khayyam to an accompaniment of one of Mendelsshon's songs, were exquisitely rendered. The quatrains are :—

Ah, Love ! could you and I with him conspire
To grasp this sorry scheme of things entire,
Would not we shatter it to bits and then,
Remould it nearer to the heart's desire !

Yon rising moon that looks for us again,
How oft hereafter will she wax and wane ;
How oft hereafter look for us
Through this same garden — and for one in vain !

And when like her, oh ! Saki, you shall pass
Among the guests — star scattered on the grass,
And in your blissful errand reach the spot,
Where I made one — turn down an empty glass.

The slow Oriental movements, the intensity of desire, the mournful abandonment of all hope and the final turning down of the "empty glass," as Miss Duncan pictured them were a wordless poem in themselves.

From the mournfulness of Omar Khayyam, the dancer turned to a Dance of Mirth, and as she bounded and whirled in ecstatic frenzy, holding her sides aching from over-much laughter, one could realize how versatile and plastic Miss Duncan is in her art. Her quick transition from the slow, dreamy motions of the beautiful Persian poem to the mad gambols of a wood nymph is of itself a wonderful revelation of artistic power.

In an interview with Miss Duncan she talked freely and entertainingly about her work and her theories as to the combining of music, poetry and dancing.

"The poetry of motion," she said, "which we hear so often spoken of by artists and poets, is never more beautifully illustrated than by the perfectly poised human body as it sways and moves in the rythm of the dance. But to acquire this perfect poise which lends grace to every movement, a knowledge of the use and control of the muscles is required, which unfortunately but few teachers of dancing consider necessary. Hence the number of stiff awkward dancers, who, secure in their knowledge of 'the step' and 'keeping time,' whirl over the floor in anything but a pleasing way. Delsarte, the master of those principles of flexibility of muscles and lightness of body, should receive universal thanks for the bonds he has removed from our constrained members. His teachings faithfully given, combined with the usual instructions necessary to learning to dance, will give a result exceptionally graceful and charming.

"It is in the tendency to develop character that I having found the greatest worth in dancing. Indeed, in that training which enables children to get certain forms of character the dance holds the important place. Although the majority of studies given to children are entirely for the cultivation of memory and technique they all have some influence on the character. This influence will

cling to the child in later years, long after the memory and the technique of the studies are lost. Thus the character training, small as it may have been in proportion to the other, was by far the more important. Then would it not be a greater economy of the child's brain power to lead it in the training that has been studied for the purpose of character formation itself? When a child is finished, is self-controlled, is apt in mind and body, it will master studies with far less effort than when its character is not yet formed.

"In the practising of dancing, or its exercises, the child is also obtaining the foundation of all other studies. The child is obtaining a knowledge of itself. The dance is a series of movements being the expression of connected thought, and is in its higher exercises a concentration of mind and body on the understanding of a form or emotion, thus being a means of supporting the mind with the strength of the body, and thereby obtaining greater understanding.

"All expressive movements are component parts of the dance. A child holds out its hand to a flower, runs to examine its inner beauty, plucks it and carries off the trophy. It was a dance of the child to the music of the flower. Thus we have the principle of dancing the expressing of sensations by natural movement. This leads us to a knowledge of what we see and feel. The teaching of dancing, therefore, to children is not in reality a training of the feet or muscles to an aptitude of the waltz or polka, but is to enable them to acquire habits of greater mental direction and control of themselves.

"In the dance to the flowers and to the beauties about us we have the expression, not only of our appreciation, but of complete health and spirits, and their relation to nature. As music brings to us that which is complete in our tone-hearing, so dancing brings like development and intertwining of the mental and physical understanding.

"In the teaching of children to dance three of their senses are exercised. Their eye is trained to note movement, their ear is trained to note time and harmony and their touch is

developed to bring to them the knowledge of the existence of their whole body. This latter sense is the foundation of all the others, it is the foundation of existence; its development brings fuller life, greater activity and increased ability.

"In music it is through the ear that by tone and rhythm we recognize the movement of nature and of ourselves. In poetry it is through the memory that we recognize the thought. In the dance it is the eye that brings the meaning to us. Thus in reading we think of it, in music we are with it, in dancing we live it. When all are together — the music, the poem and the dance — we should be enabled to gain larger ideas of each of them. We should gain new sensations, for the thought and the tone and the sight are working in harmony. We are not at a concert seeing that which is different from the music, we are not in a book hearing that which is out

of the thought, we are at a dance, where are thought and tone together, and we have nature before us.

"This is what we are trying to accomplish, to blend together — a poem, a melody and a dance — so that you will not listen to the music, see the dance or hear the poem, but will live in the scene and thought that all are expressing.

"The art of the dance is undeveloped. I have met few who were making a study of it, and yet it has in store for us wonderful possibilities. It has been left so far behind the other arts that it is now possible through their help to bring it forward more quickly than is the natural growth of things. The music and the poem express the same as the dance — a living nature. Therefore, we have combined them together also, that the dance may profit from the advantage of the others." — *New York Herald, Sunday, Feb. 20th.*

AT A COWBOY DANCE.

Git yo' little sage hens ready!
 Trot 'em out upon the floor —
 Line up there, you cusses! Steady!
 Lively now! One couple more.
 Shorty, shed that old sombrero!
 Broncho, douce that cigarette!
 Stop yer cussing, 'Casimero,
 'Fore the ladies! Now all set!

 S'lute yer ladies; all together!
 Ladies opposite the same;
 Hit the lumber with your leather!
 Balance all, an' swing yer dame!
 Bunch the heifers in the middle!
 Circle stags, an' do-se-do —
 Pay attention to the fiddle!
 Swing her 'round an' off you go!

First four forward! Back to places!
 Second foller! Shuffle back!
 Now you got it down to cases!
 Swing 'em till their trotters crack!
 Gents all right a heel and toein'!
 Swing 'em; kiss 'em if yer kin!
 On to next, an' keep a goin'
 Till yo' hit yer pards again!

 Gents to center ladies 'round 'em,
 Form a basket; balance all!
 Whirl yer gals to where yo' found 'em!
 Promenade around the hall!
 Balance to yer pards, an' trot 'em
 'Round the circle double quick!
 Grab an' kiss 'em while you've got 'em,
 Hold 'em to it if they kick!

Ladies, left hand to your sonnies!
 Alaman! Grand right and left!
 Balance all an' swing yer honies —
 Pick 'em up an' feel their heft!
 Promenade like skeery cattle!
 Balance all, an' swing yer sweets!
 Shake yer spurs an' make 'em rattle!
 Keno! Promenade to seats.

— *Denver Post.*

THE TWO STEP.

We heard of its coming, but we did not fully understand its mission. We saw its arrival, and introduced it to our people and to our classes, but we did not perceive that poisonous fang with which it nearly destroyed the results of our best efforts. We readily recognized its future popularity; we encouraged its adoption, an action which we cannot say that we regret, as whatever our course might have been, the flood tide of Society's demands would have crushed our frail craft and the Two Step would still have been placed far beyond our control.

When the blade from our good seed of instruction was sprung up, and had brought forth fruit, then appeared the tares also. That beauty and charm, so long the indisputable possession of the Waltz, was literally destroyed in our children's classes, and older devotees of Terpsichore were seriously affected by the alluring movements suggested by the Two Step and its inspiring musical accompaniment.

An attempt to exterminate the Two Step by excluding it from our classes, would have resulted in the extermination of our business. The united efforts of the entire fraternity would have formed but a slight barrier against the pressing demands of Society. It was better to let the wheat and tares both grow together until the harvest, when the tares may be bound together in bundles and burned, and the wheat gathered into the barn. Although the harvest is not yet, we can see it approaching, and we have already begun to gather the tares; we have almost eliminated the Two Step from our children's classes, and we again have the unadulterated waltz made conspicuous by its superiority.

The well qualified and conscientious teacher of dancing, who has striven to elevate the profession, and to serve his patrons in a way that would perfect their accomplishments, has been handicapped by the Two Step.

Many people have been able to dance the Two Step without the aid of a dancing master and many have adopted the profession, in-

duced through the *seemingly* slight qualifications necessary to give instructions in the present popular dance. To the Two Step may be accredited, serious injury to the Waltz, awkward and immodest positions assumed in round dancing, also as being a prominent factor in overcrowding the profession and causing a general depression in the business of the legitimate Master of Dancing.

We are not alone in our work of gathering up the tares; we have many co-laborers. Prominent among them is Mr. T. George Dodworth, whose frank expressions relative to our subject we are pleased to include.

No. 12, East 49th St., NEW YORK.

MR. M. B. GILBERT,

My Dear Sir:

In reply to your favor of February 14th, would say—from the beginning of the popularity of the Two Step, I considered it a serious menace to the Waltz and dancing in general; so much so that I do not teach it in my classes, excepting those in which pupils are over fifteen years of age, and who know how to waltz. It is almost impossible to teach the true three step waltz after a pupil has *first* learned the two step, for invariably they dance or fall into the Deux Temps, which is a bad counterfeit of the waltz. The movements of the Two Step are so easy and simple that a novice with *little* knowledge of dancing and *more* assurance, can pick it up and get around with very little practice, and being satisfied with getting around, style and refinement of motion are out of the question and not considered. I do not doubt for a moment but that the awkward and vulgar side position came from self taught college boys, who, being extremely clumsy with turned in toes and bent knees, when dancing with a partner, were really obliged to take the side position in order to get their feet and knees out of the way, especially in the forward and backward pursuit step which takes the place of reversing with incompetent dancers. This tendency of the Two Step to destroy the Waltz and modesty in holding partners, were the principal reasons for arranging the Pasadena so as to offset the bad of the other. I wished to use the fine compositions of Sousa and others, and have succeeded in creating so intense an interest in the Pasadena that those who know both dances prefer the latter. In concluding, would say, that conscientious teachers can not do too much to preserve purity in dancing, thereby showing parents and well meaning persons the real benefits to be derived from the dancing school. There is *always* an element trying to lower dancing, therefore we must fight to protect it for those who come under our care.

Yours sincerely,

Feb. 16, 1898.

T. GEORGE DODWORTH.

THE GERMAN.

Hark to the click of castanet !
The German leader's sharp command,
Which causes many a sad regret
That separation is at hand.

The German, properly speaking, is more a game than a dance. It can hardly be called a dance; nevertheless, it finds a prominent place in many ball-rooms. The smart name for the German is "Cotillon," (*ko-tel-yon*), the word meaning a *short skirt*.

The ancient form of the "cotillon" may be looked upon as one of the old French *branles*. As such it was introduced into England, where it became a feature at merry entertainments, and allowed people of all ages to join in the romp and fun. The English spelling and pronunciation, "Cotillion," (*ko-til-yun*), is not really bad form, but it is not considered quite so *smart* as the French.

In "Modern Dancing" by L. DeG. Brookes we find the following historical information: "This dance was originally introduced in Germany upwards of fifty years ago. It was danced by eight persons, like the French Quadrille and English Cotillion. The new "Cotillion," in its present form, found its way from Germany into Russia, and was thence conveyed to, and adopted with improvements, in Paris, where it is at this day the most fashionable dance of society.

"It reached London in A. D. 1842, where it holds a leading position among the best people of that metropolis.

"In 1831, a gentleman who had just arrived from Germany, where he had practiced the Cotillon, and became very much attached to it, instructed a few friends in several of the figures, and it was then introduced at a private party in the city of New York, and afterwards practiced for an entire season by the same select few of about twenty couples. It was not generally danced in this country, however, for several years after.

"At the present time no fashionable *soirée*

dansante is considered perfect unless it closes with the Cotillon.

"In Europe, no grand reception, public ball or private *soirée*, is given without the closing feature of the programme being the Cotillon."

Nearly every teacher of dancing at the present day, is familiar with the rules and forms employed in conducting a German, hence their omission in this article.

A few peculiar local forms have come to our notice which we will mention as they seem so unlike the usual custom.

We were informed by one of our pupils, that it was customary in her city to change the figure every time a new set was called up to dance; that is, instead of dancing a figure four times, four different figures would be danced.

A young man of our acquaintance attended a ball at Atlanta, Georgia, on New Year's Eve. He was up in the promenade after supper, and much to his surprise, he found that he was *in* for the German. All marched and formed two circles, the ladies inside and the gentlemen outside. All marched a short distance and then grabbed whoever they could and danced. The German had commenced and ended; the German had been danced *a la Atlanta*.

Each number of THE DIRECTOR will contain German figures which we consider practical, but we shall not promise that they will be altogether new or original, and we trust that our readers will accept them in the same spirit with which they are submitted.

Octagonal Booth.

Music: Waltz or Two Step.

For this figure make the frame of an octagonal booth of curtain poles, which is, perhaps, the best material, and hang a portiere at each plane of the octagon. This booth may be as decorative as one sees fit to make it. The booth to be placed in the center of the room.

Four couples up. At signal each lady select another lady and go inside of the booth, each lady standing in front of the curtain which is hung at a plane of the octagon. Each gentleman select a gentleman and form in a circle around the booth, standing in front of the planes of the octagon. Signal: ladies push aside the curtains and step out and dance with the gentleman they meet.

Baby Mine.

Music: Waltz, Two Step or Polka.

A rocking chair is placed in the center of the room, and in it is placed a large doll dressed with a long dress. Perform some figure where one boy will be left out. That boy should rock the baby while the others dance, returning to his seat at finish. This figure is very amusing and is always well received in children's classes.

Matching Colors.

Music: Waltz.

Prepare two round sticks about three feet long and an inch or an inch and a quarter in diameter by gilding them and attaching to one end of each, twelve ribbons, about an inch in width and two yards in length, no two ribbons on the same stick being of the same color, but the same colors attached to each stick. As a finish to the top where the ribbons are attached a large rosette or pompon may be fastened.

Seven couples start. Sig. each lady select another lady and each gentleman another gentlemen, excepting the first couple of the seven who started, who will each take one of the

sticks with ribbons, one standing at the head of the room and the other at the foot. All the ladies up, gather around the gentleman holding the stick. and each take the end of one ribbon, and the gentlemen up, will gather around the lady at the opposite end of the room and each take the end of one ribbon. When all have taken ribbons, they will forward toward each other, the stick still being held by the lady and gentleman of the first couple. When meeting, the two who hold the same colored ribbons will dance together, and the couple who hold the sticks will join in the dance. At the finish, the couple who held the sticks will present them to the first of the next seven couple, who are to start.

Final Figure.

A pleasing figure was introduced at the final meeting of the Fortnightlies, one of the most popular and successful dancing classes in New York Society. The favors were very long gilded staves crowned with clusters of roses. Just a minute before the time for distribution, they were wheeled into the ball room in a big sedan chair. In a twinkling every one was seized by the gentlemen and given to their partners, and the dance was continued with apparently bunches of roses floating through the room, high above the heads of the dancers. It was pronounced one of the prettiest effects seen in a ball-room this winter. This was used as a final figure, its form simply being, every one dancing with partner, and at the close of the figure all retired to the supper room.

DANCING IN THE WHITE HOUSE

The world has not forgotten yet,
Though sixty years have passed away,
Those times it never will forget
When Washington was really gay;
The days when hearts were wont to beat,
When legislative cares were done,
To music timed to flying feet—
The days of Dolly Madison.

Ah, gentle soul! How brightly shine
Her countless graces through the years!
Her presence cheered the world like wine,
And youth to-day her name reveres;
With "Happiness for All" her creed,
A nation's love for aye she won;
First Lady of the Land, indeed,
Was lovely Dolly Madison!

The capital was Fashion's court
Where she was reigning empress then,
And leader of the royal sport,
Her slaves fair women and brave men;
And when the merry, stately throngs
'Mid flowers and lights their dance begun,
The nation quite forgot its wrongs
And laughed with Dolly Madison!

The music's measure died away
Long, long ago within those walls;
But now once more, the gossips say,
There'll be some splendid White House balls,
'Tis well; and when soft strains renew
Old memories, I fancy one
Who'll smiling trip the measures through—
The ghost of Dolly Madison!

— *Town Topics.*

THE DIRECTOR.

Published monthly, excepting July and August,

BY

MELVIN BALLOU GILBERT,

PORTLAND, MAINE.

Entered as Second Class Matter at Portland, Maine, Post Office.

Vol. 1. }	MARCH, 1898.	{ \$3.00 per Year.
No. 4. }		{ 40 cts. single copy.

ADVERTISING RATES.

One inch, single column, one insertion, \$2.00.

Two inches, \$3.00.

One inch, single column, one year, \$10.00. Two inches \$15.00.

Special rates for extra space.

[*The contents of THE DIRECTOR is not copyrighted; the publisher prefers to be protected by the ethics of professional courtesy. Editors are welcome to any article in this number which commends itself to them as worthy of wider circulation, upon giving the usual credit.*]

It was gratifying to us to receive the following clipping from the Boston Sunday Herald of February 20th, for to be noticed by a paper of such magnitude, leads us to believe that our efforts are not wholly in vain.

"THE DIRECTOR, devoted to dancing, deportment and physical training, is a new aspirant in the field of monthly publications. It is issued in Portland, Me. It contains much valuable information about the latest dances, and also on other points that make a well developed, well dressed man or woman. THE DIRECTOR is well illustrated. Melvin B. Gilbert, president of the American Society of Professors of Dancing, is the editor."

In this issue we make special offer to those subscribing for THE DIRECTOR on or before April 5th. Our Esprit d'Amerique is not a worthless bit of trash, offered to induce one to subscribe, and, after having done so, to find that misrepresentation has been the medium employed to secure additions to our list.

Should any one who subscribes feel the least dissatisfied, either with the dance or the journal, we will gladly refund the amount of subscription. We feel like encouraging patronage, not only for our own pecuniary benefit, but that those who subscribe may be benefitted far beyond the equivalent of the amount solicited.

Our dealings with the profession have

been such that we feel warranted in saying that we shall be sustained by our patrons in the statement that we never misrepresent that which we offer to the fraternity. Fair dealing has gained for us that which money cannot buy.

We trust that a liberal patronage may be the result of our special offer, and that our readers will find much that is good in the columns of THE DIRECTOR.

From time to time, the question of consolidation of dancing associations has been agitated, and has resulted in no definite action being taken toward such an end. We are inclined to believe that it is better for each society or association to be distinct by itself, and to work on the lines which it has seen fit to formulate for its course of procedure. In order to accomplish that which would be impossible by independent action on the part of associations, we wish to suggest for consideration a project which will bring together a large number of teachers of dancing, whether members of an association or not, that action may be taken upon many points of universal interest, and that an effort may be made to unite upon some things which are of vital importance to every well-meaning representative of the profession. It is not to be expected that one organization will adopt measures which have been recommended by another, as a certain amount of independence is a staple article in the store-house of each association, and each, perhaps, is disposed to feel thoroughly competent to legislate for themselves. While that principle holds good in many cases, there are matters of *general importance* that should receive *general consideration*; and if the officers of all the associations were empowered to unite and arrange for a general convention of dancing teachers, to be held at a convenient place and time, we are confident that much good would come of it. There is certainly need of some action to protect us from the ravages which are being made. We would be pleased to receive communications relative to this project, especially from the officers and members of associations.

VARIETIES

Time is money you must spend. Be careful how you invest it.

Unless you live today better than you did yesterday, there is no growth.

"He thinks he is the only pebble on the beach," said the blonde.

"Well," answered the brunette, "he is the only one that has any rocks."

Customer — This stuff is not fit for a hog to eat.

Waiter — All right, sorr, don't ate it.

It is usually the theatrical orchestra that drives men to drink — between the acts.

Tomtom — It's usually a man's best friend that elopes with his wife.

Buzzfuzz — Yes, his very best.

— *Town Topics.*

Maid — I wonder if he will love me as much after we are married.

Matron — Don't let that worry you. You won't care whether he does or not then.

— *Town Topics.*

"Mama, I dess you'll have to turn the hose on me."

"Why, dear?"

"Tause, I've dot my 'tockings on wrong side out." — *Chicago Daily Tribune.*

College Professor — "Can you decline a glass of Pabst Beer in Greek?"

Freshman — "No, sir, impossible for me. Never declined Pabst Beer in my life, in any language."

She — Charlie, the engagement ring you gave me has E. C. engraved on it. I hope you were never engaged before.

He — Never, darling. E. C. stands for --um--er--well, that means--eighteen carat.

"Your guest didn't stay long." "No, she begged me to treat her like one of the family, but when I did so she got mad and left." — *Chicago Record.*

O'Hara — Whoi did yez lick the keeper in the museum?

O'Rourke — Oi was looking at the gorilla and he asked me if the baste was a relative of mine, and then he gave him an orange.

— *Town Topics.*

"She has a great deal of curiosity," remarked Wille Wishington. "Yes," replied Cayenne, "it is something extraordinary. She even opens some of the fancy covered magazines to see what is inside."

"Mother," remarked a Duluth girl, "I think Harry must be going to propose to me." "Why so, my daughter," queried the old lady, laying down her spectacle, while her face beamed like the moon in its fourteenth night. "Well, he asked me this evening if I wasn't tired of living with such a menagerie as you and dad."

In the book "Love Affairs of Some Famous Men" the story is recalled of Dr. Johnson and the widow whom he made his wife. He believed in the exchange of premarital confidence in regard to disagreeable matters, so he told her plainly that he was of humble extraction, that he had no money, and that one of his uncles had been hanged. The sensible woman responded cleverly that she had no more money than he, and that, though none of her relatives had been hanged, she had several who ought to be.

Read once, then repeat from memory.

"Good morning, madam," to Eve, said Adam.

"Good morning, sir," to him, said her.

Don't.

Don't judge the picture by the frame around it.

Don't try to kill two birds with one stone. Use a shotgun.

Don't send for a doctor if you prefer to die a natural death

Don't waste your time disputing figures. They seldom lie, except in gas meters.

Don't kick a strange dog just to find out whether he is good natured or not.

Sufficient Reward.

A Denver man, who is interested in the newsboys of that lively city, describes in the Denver Times an interview which he lately had with one of them.

He was a typical gamin, so diminutive in stature that I had to stoop to interrogate him, which I did in this way :

"Where do you get your papers, my little man?"

"Oh, I buy 'em of Johnny Green."

"And who is Johnny Green?"

"He's a newsboy — he buys 'em in the Times alley."

"What do you pay him for them?"

"Ficents."

"What do you sell them for?"

"Ficents."

"You don't make anything at that."

"Nope."

"Then what do you sell them for?"

"Oh, just to get a chance to holler."

A Cure for love.

Take twelve ounces of dislike, one pound of resolution, two grains of common sense, two ounces of large experience, a large sprig of time and three quarts of cooling water of consideration. Set these over the gentle fire of love, sweeten with the sugar of forgetfulness, skim with the spoon of melancholy, put in the bottom of your heart. Cork it with the cork of a clear conscience, let it remain and you will quickly find ease and be restored to your senses again. These things can be had at the Home of Understanding, next door to Reason, on Prudent Street, in the village of Contentment. Take when a spell comes on and drink.

"The stately Washington had always been known as a 'dancing man,'" writes Mrs. Burton Harrison in *The Ladies' Home Journal*. "He was 'fond of dancing,'" says Mrs. Lewis, "and had an odd fashion of keeping time by waving his arms before him till his hands almost crossed." At the assemblies in Alexandria, at the "bread and butter" balls of his earlier manhood, at

country "frolics" and at headquarters during the Revolution — he had many a time achieved what old General Nathaniel Greene called a "pretty little frisk." And it was not until late in life — until after he had ceased to be president — that he wrote a letter to the managers of a birthnight ball in Alexandria, saying, alas! his and Mrs. Washington's "dancing days" were over.

Mr. F. W. Kehl's class at Baraboo, Wisconsin, closed with a reception and cotillion at Funetic Hall. The affair was pronounced a *grand success*. Until 9 o'clock the juvenile class of forty-two children had full possession of the floor, after which time the older members and friends took an active part. The programme consisted of social dancing interspersed with fancy dancing and the German. Partners for the German were selected by contests of various kinds which proved exceedingly interesting and enjoyable. The most amusing feature in this novel method of selecting partners was a doughnut-eating contest, the one getting rid of the doughnut first having the choice of lady.

There were three entries and one had a "doughnut straight," while the other two found their doughnuts stuffed with cotton batting, and all they could do was to chew and literally "spit cotton." At 11.30 the German was laid aside and all took part in dances of their choice for the balance of the evening. Mr. Kehl received congratulations from all his pupils, and all deeply regretted the close of the school. Mr. Kehl is 4th Vice-President of the National Association of Masters of Dancing.

Mr. Herbert T. Miller's Saturday afternoon dancing classes at Norwich, Conn., comprising no less than 80 beginners and advanced pupils, enjoyed their annual reception in his perfectly appointed dancing academy on Saturday evening, February 19th, and it proved a most delightful occasion for the large number of spectators as well as for the young folks who occupied the floor. At 8 o'clock the children made their entree with a march, which was followed by an order of fourteen

dances and a number of fancy dances which were skillfully executed. One of the most pleasing numbers was the "Scotch Lassies," effectively performed by six little girls. The Imperial Lancers was among the special features and was admirably done. Parents and friends accepted the invitation of Mr. Miller, to take part in the closing numbers, and the spirit of the occasion found expression in the lightly tripping feet of both old and young.

Mr. Miller is a painstaking, and progressive teacher of dancing, a member of the American Society of Professors of Dancing, and a man of pleasing manners and gentlemanly bearing, all of which are the instruments through which he has achieved success.

Capt. Ross Granger, of Co. A, M. N. G., has just received the following letter from Gov. Pingree's private secretary. It explains itself :

CAPTAIN ROSS GRANGER,

Co. A, First Infantry, M. N. G.,

Ann Arbor, Michigan.

Dear Sir:—Your kindly invitation of Jan. 21, addressed to Governor Pingree, requesting himself and staff to attend an inspection-reception and ball on April 11, is received and I am directed by Governor Pingree to say that the same is hereby accepted.

With many thanks for the kindly remembrance of the Governor in this connection, I have the honor to be

Respectfully yours,

WILLARD K. BUSH,

Private Secretary.

The ball programme for the Military Hop at Ann Arbor, Mich., on April 11th, will open with the Lancers and followed by Two-Steps and Waltzes until 2 o'clock a. m. Continuous music will be the order, a band playing the two-steps and an orchestra, the waltzes.

The Forty Club parties given by the fraternities of Alpha Delta Phi, Beta Theta Pi, Psi Upsilon, and Sigma Phi, are above all, the most enjoyable given in Ann Arbor; and particularly is this the case with the Forty Club Cotillion. This and the annual Cotillion given by the Beta Theta Pi fraternity are the two most brilliant social events of the year outside of Junior Hop. The Forty Club Cotil-

lion this year was given at Granger's Academy. A programme dance began at nine o'clock and lasted till supper was served. After supper the cotillion commenced, led by Mr. Lester E. Maher, Beta Theta Pi, and Miss Winifred Smith. The figures were all favor figures; the prettiest favor of the evening being a handsome little gold and enamel Forty Club pin. This was a clasp pin in the shape of a five leaf clover with the monograms of the five fraternities represented in the Forty Club, one in each leaf. This favor was given to each of the young ladies, and one to each member of the Forty Club committee.

A figure entirely original with Mr. Maher, and most appropriate for a university town was the football figure. There are a number of boys belonging to the Forty Club who have had long training on the football gridiron, and from these were selected two captains. The two captains chose their elevens and after a hurried arrangement of signals on both sides, the elevens lined up for play. Mr. Richards, quarter-back on the 'varsity, acting as captain on one side, won the toss and the ball went to his side. In a moment there was the wildest confusion in the middle of the hall. The ball was rapidly carried one way then another, and a touchdown was soon scored. The people on the side were in a continual uproar, and judging from the enthusiasm displayed, one would have imagined a championship game was being played. After the first touchdown the ball was brought back to the middle of the floor. The whistle was blown, and the ball passed back for a kick, and very pretty play followed. The ball went sailing up in the air and through the lights, and as it dropped it was fumbled. In an instant Captain Richards had secured the ball and amid all the confusion made a beautiful run through the opposing line, securing a second touchdown. His side was declared winner with a score of eight to nothing, and the winning side amidst the greatest enthusiasm gathered in the middle of the floor and gave the Michigan Yell. The winning eleven were each given a little leather football, with which they favored the girls, while the losers sat down and mopped their brows.

The last figure was the chef d'oeuvre, exhibiting skill both in arrangement and execution. The forty couples present went through an intricate march, carrying part-colored candles, the tapers of the girls' being adorned with shades of corresponding color. Just as the figure started the lights were turned out, leaving only the little dots of light from the candles. At times in the changing of the figure, as the line wound in and out, the effect was that of a huge serpent with shining scales wriggling slowly along, the effect being most beautiful and impressive.

The cotillion given by the Beta Theta Pi fraternity, at Granger's Academy was the prettiest cotillion ever given here, not even excepting that given by the Forty Club. The leader was Mr. Lester Maher, who has led the cotillions both for the Forty Club and Beta Theta Pi for the last two years.

The cotillion was started at ten o'clock and lasted till after three. The hall was decorated throughout in the fraternity colors, pink and blue, the effect being carried out even to the shades of the candelabra and lamps upon the favor tables. The favor tables stood inside a large booth draped from the gallery down, in a solid mass of two colors.

Among the favors were china pin trays and teapots, and most pleasing of all to the young ladies were the dainty little sterling tea spoons. Some very amusing favors given to the freshmen boys were little bottles of milk with rubber tubes.

At the end of the last figure the young ladies were led into two straight lines at one end of the hall and the boys in like manner at the other end. Confetti was distributed among the young ladies in the second line, and serpentines among the boys in the second line at the opposite end. As the first line of ladies and first line of men came forward to the middle of the hall the young ladies in the second line followed those in front of them, and as the couples in the first two lines met and danced away, the young ladies threw the confetti in the air while the second line of young men at the other end hurled their ser-

pentines high above the heads of the dancers. They then hastened forward and danced with the waiting ladies. The serpentines circled round and round over the heads of the dancers and slowly settled down, making it a very attractive figure.

Mr. Wm. V. McCarthy, of Holyoke, Mass., reports good business, an increase over last year. This is rather the exception than the rule. We are pleased to note this condition, as we are particularly interested in Mr. McCarthy. We enjoyed his presence at our Summer Normal School in 1896, and at the last convention of the American Society of Professors of Dancing, we were glad to extend the hand of fellowship and welcome him as a member of that organization.

Mr. T. A. Holland of Springfield, Mass., is one who is always favored by a liberal patronage, and this year's business is simply a repetition of past experiences. Mr. Holland has large classes in Holyoke, Mass., and strange as it may seem, Mr. Holland and Mr. McCarthy do business in the same city, cherishing the most friendly feeling toward each other. We are always pleased to note an instance where teachers dwell together in harmony. We consider Mr. Holland one of the most successful teachers of dancing in America. He has served the people of Springfield and vicinity for many years, and has amassed a handsome fortune. Mr. Holland can safely be called one of the *wealthiest American Dancing Masters*.

Mr. Joseph T. Martin gave a very successful reception to his evening class at his academy in Carson Building, Fulton St. and Bedford Avenue, Brooklyn, on Wednesday evening, March 2d. A goodly number was in attendance and all were happy in their efforts to fully represent the results of Mr. Martin's able instruction.

A master of his profession and a thorough gentleman are among the qualifications of our esteemed friend and brother officer of the American Society of Professors of Dancing.

DeKalb.

On Friday evening February 25th, Mr. Clifford G. Sweet closed a very successful course of instruction, at Chronicle Hall, DeKalb, Ill., with a Floral Party. The hall was made beautiful by a liberal decoration of plants, cut flowers and festoons of evergreen, and DeKalb's fairest girls were decked with pretty gowns, made more beautiful with flowers in profusion. The young men added somberness to the scene in their suits of black, which made the floral feature all the more handsome.

Two steps and waltzes occupied the time until about ten o'clock when the grand march was announced. Led by Prof. Sweet and bride, (*by the way brother Sweet, we did not receive wedding cards*), the entire company joined in this number and three of the guests were selected to pronounce judgment on the most artistic arrangement of floral decorations worn. Mrs. H. C. Billig, of Belvidere, and Miss Orva Wettstine and Mr. Sheadle, of Rochelle, were the judges who awarded to Miss Bae Gowery the first prize, a bouquet of bridesmaid roses, and to Miss Maggie Kenton the second, a bunch of deep pink carnations. The winner of the first wore a white gown while decorations of smilax formed the sash and the delicate green vine was entwined about her throat and hair. The second prize winner wore national color decorations using fifty dozen carnations to produce the effect. Large flags made of red and white carnations with blue field for the stars, decorated either side of her skirt, and red, white and blue flowers were combined with smilax in making a wreath for her hair.

Until one o'clock the strains of the orchestra furnished music for plain and fancy dances and among the crowd of Terpsichore's followers none were happier than Prof. Sweet and his new bride. Last evening was Mrs. Sweet's first visit to DeKalb, and her winning manner assures her a warm welcome at any time from her newly made friends. While it was the last of the Professor's trips to DeKalb for a time, it is highly probable that another class will be organized next season and his weekly trips will then be renewed. He has a

dancing class at Rochelle and a dozen of the members were guests at the floral party last evening.

Those who witnessed the first instructions given to the class by Prof. Sweet prophesied a hopeless task before him and could but marvel at the change he has brought over his pupils. Graceful dancers have developed from awkward specimens of humanity through his methods, and warm friendships have grown between master and pupils that time cannot efface.

Mr. Sweet is a member of the American Society of Professors of Dancing, a conscientious teacher and a man of gentlemanly bearing and sterling qualities.

Lack of Imagination.

Much of the social irritation and many of the misunderstandings and alienations that embitter life do not arise from human perversity, but from lack of imagination. Some people appear to be absolutely destitute of the power of standing outside themselves and seeing how their own words and acts must impress others. They have good intentions, but they have no measures to estimate the impression that their manifestations of good intentions must make upon others. Consequently they go through life misunderstood, put down as cross-grained, inconsiderate or perverse, simply because they think that if they mean well that is enough. It recently fell to an acquaintance of ours to bring together two of his friends who had long been alienated. Each one thought he had a just grievance against the other. A little explanation cleared the whole matter in five minutes. There was no unfriendly intention on either side. The trouble was that one at least of the men was absolutely destitute of imagination. He could not imagine how his actions would impress the other. Lack of imagination will bring one into almost as many troubles as lack of sense.—*Watchman.*

Royalty Danced in Ballet.

Many members of the English royal family are known to take a keen interest in the drama, some of them even delighting to take

part in theatrical performances. As far as is known, however, they have never indulged in ballet dancing on their own account. It was different, however, in the days of Henry VIII., for that jovial monarch of the many wives actually encouraged his daughter, Princess Mary, to appear before the court as the principal dancer in several ballets and pantomimes. When the princess first appeared in one of these ballets she wore a black crape mask, in the character of an Ethiopian princess, but she soon became emboldened, and freely took part as a dancer in the court balls and pageants.

Princess Mary appeared before the French ambassadors at Greenwich palace in the spring of 1527, with five of her ladies in waiting, disguised in Icelandic dresses, and the contemporary chronicles inform us that, with six lords in the costume of the same country, she "danced lustily about the hall." At another banquet and masque, before the same ambassadors, Princess Mary issued from a cave with her seven women, all appareled after the Roman fashion, in rich cloth of gold and crimson tinsel.

The American Society.

We are often asked what qualifications are necessary to render one eligible as an applicant to the American Society of Professors of Dancing. That our readers may be informed on this subject, we have included a copy of the Society's Application Blank in this issue. We are also often asked what benefit could be derived by becoming a member. In answer to this question we will say, first, that association is one of the most valuable mediums through which any art, craft or profession obtains information. It broadens ones ideas, eliminates conceit, encourages progress and tends to elevate the standard of that art or profession which it represents. We are most familiar with the workings of our own society, and can speak with more intelligence of the benefit to be derived from it. The teacher of dancing who knows all he cares to know, or is deluded by the belief that he has no living peer, cannot obtain good from any society; but the progressive teacher is given great opportunities to ac-

quire knowledge and to profit by the many ideas advanced by experienced and well qualified teachers with whom he comes in contact during a season of convention. It may not be too presuming to state that the American Society includes many of the leading American teachers, all of whom contribute their share of information and instruction to the members assembled at convention. One must be dull indeed, not to profit by the experience and teachings of the best representatives of the art. Many have the impression that the work of the American Society is largely confined to the exemplification of new dances. To be sure, its members present new work for consideration, but this department sinks into insignificance when compared with other work which receives attention. The opportunity to gain valuable information is not confined to the *executive sessions* of the society, nor to that which may be called the *practical sessions*. The social intercourse which is afforded by the meetings, is a source from which great good can be obtained. To know and converse with the many with whom we thus associate, gives rare opportunities to lay in a store of useful knowledge. We became a member of the American Society in 1883, and the benefits which we have realized far exceed those which would have been possible to have acquired from any other source.

Our Closing Receptions.

Our Thursday afternoon class will close with a reception to parents and friends on Thursday evening, March 17th, from 8 to 10.30.

The Saturday morning class, known as the baby class, will close on Saturday, March 19. Reception and dancing from 11 to 12.30 A. M.

Our Saturday afternoon classes will unite in their closing reception on Saturday, March 19th, from 3 to 5 P. M.

The Friday afternoon advanced class, will hold its closing reception on Saturday, March 26th, from 4 to 6 P. M.

Our Wednesday evening class will close with reception and ball on Wednesday evening, April 13th.

The Gilbert Summer Normal School.

Our Summer Normal School was established in Boston, in 1894, and each year has brought with it an increased attendance. We have been favored with patronage by many experienced teachers as well as those with but a few year's service as teachers of dancing. The object of the school is not to encourage additions to the over-crowded profession, but to better qualify those who have already entered the Terpsichorean field. Our rooms are situated on Massachusetts Avenue, within one minute's walk of that portion of Boston's park system known as Back Bay Fens, which is so delightful in summer. Fensmere Building is entirely new and fitted with all modern conveniences. Unlike most halls, our school room is on the ground floor, which renders it particularly cool in summer. The appointments are all that could be desired and we can truthfully say that we are proud of our new quarters.

Our instruction includes all work essential to a teacher of dancing; exercises in execution combined with arm and body movements, analysis, composition and methods of various kinds, among which is our new method of teaching social dancing. Our Physical Culture department embraces free esthetic movements, combined with dancing steps, so arranged that they can be used in classes in various forms, such as marching calisthenics; work arranged in progressive order complete in itself, as a series of exercises; posturing, grouping, etc., etc.

If it is desired, we will gladly secure rooms for from \$2.50 to \$5 per week, and board from \$3 to \$5 per week, both near the school. We would be pleased to give all details to applicants, and warrant all proper attention.

The phenomenal financial success of the Boston Cadet Theatricals may be of interest to our readers. Their musical comedy was given six evenings and one matinee, the result of which was as follows:—

Sale of seats,	\$16,194 00
Sale of boxes,	1,130 00
Premium on seats,	18,700 00
Advertisements in programme,	10,800 00
Total receipts,	\$46,824 00
Expenses,	14,824 00
Net proceeds,	\$32,000 00

The sum realized at the matinee for the benefit of the families of firemen who perished at a recent Boston fire, was \$7,271.75 being the largest amount ever realized at any single benefit performance in Boston. The entire amount was turned over for the benefit, the expenses being paid from the Cadet fund.

"A Lady of Quality."

If you have seen "A Lady of Quality" at Wallack's, with its beautiful scenery and rich costumes, you may be prepared to believe that it cost all that the management claims. It may interest you to know how the outlay of \$22,820 was divided. Here it is:

Scenery,	\$8,500
Properties, including candelabra, fire irons, armor, bric-a-brac, etc.,	2,950
Thousands of artificial flowers, vines, grasses, etc.,	1,025
Shoes, leggins, high top boots, etc.,	500
Wigs,	850
Furniture, very elaborate,	1,945
Costumes, not including star; several changes for all the leading characters,	3,850
Curtains, pillows, lambrequins and baize cloth,	450
Swords, eyeglasses and stuffs,	225
Crates to carry furniture, etc., on tour,	45
Miss Arthur's costumes,	2,575
Total,	\$22,820

How the Money Goes.

All the plays spoken of below are not new productions, but in adding the cost of plays like "Lord Chumley" or "Half a King," which are revivals, the original cost is given.

Broadway — "Half a King,"	\$22,000
"The Idol's Eye,"	20,000
Casino — "The Whirl of the Town,"	21,000
"The Belle of New York,"	19,500
Empire — "Secret Service,"	8,000
"The Little Minister,"	12,000
Knickerbocker — "Round of Pleasure,"	31,000
"In Town,"	17,500
"An American Citizen,"	10,000
Herald Square — "The Girl from Paris,"	5,000
"The French Maid,"	10,000
Garrick — "The Good Mr. Best,"	5,000
"A Stranger in New York,"	5,000
Manhattan — "What Happened to Jones,"	3,750
"The First Born"	11,300
Bijou — "The Wrong Mr. Wright,"	4,300
"What Happened to Jones,"	—

Wallack's — "A Coat of Many Colors,"	6,000
"The Physician,"	11,000
"The Middleman,"	12,000
"The Rogue's Comedy,"	8,000
"A Lady of Quality,"	22,820
Daly's — "The Circus Girl,"	20,000
Fifth Avenue — "A Southern Romance,"	5,000
"The Devil's Disciple,"	6,500
Garden — "A Bachelor's Romance,"	8,000
Hoyt's — "A Bachelor's Honeymoon,"	3,000
"The Proper Caper,"	2,500
Lyceum — "Change Alley,"	19,000
"The Lady of Lyons,"	6,000
"Lord Chumley,"	3,000
Academy — "Nature,"	50,000
"The Old Homestead,"	7,000
Total,	\$394,720

ETIQUETTE.

Since custom is the principal magistrate of human life, let men by all means endeavor to obtain good customs.— *Lord Bacon.*

The promptness with which answers are sent to all invitations, and to all notes, or letters, requiring answers, depends on the good breeding of the person addressed. Dinner invitations should be answered as soon as they are received; all other invitations as soon as is possible after reception.— *From the French of Saint Loup.*

Gloves are no longer strictly necessary for evening wear, but diamonds and precious gems are if you lay aside the conventional glove.

The pure white tie and white vest men are wearing for evening are as dainty and as delicate as one could wish. If men would always remember to keep the black tie for the dinner-coat or "Tuxedo!" A black tie is not full dress, and takes away its greatest charm.

Washington may have decided that low-necked gowns are appropriate for its afternoon festivities and the full evening dress which is said to have been introduced there lately may become a regular feature of its daylight social life. But New York is not likely to follow its example. It was not a great many years ago that some women at afternoon affairs in that city appeared in ball costumes, which were

always a startling contrast to the attire in which the rest of the persons there were dressed. But after a while — as the afternoon reception became a regular feature of New York social life and the formality about them disappeared — the low-necked ball gowns were lost to view, and the simpler fashions that now prevail took their place. So even Washington's example is not likely to carry New York back to the old fashions. In the days that such fashions were popular, nothing was a greater source of surprise to Europeans than the sight of women in full evening dress in the afternoons surrounded by a group of men and women in ordinary street dress. Appreciation of the incongruity of the situation ultimately forced itself on everybody, and the ball gowns disappeared. The same informality gradually extended to men's dress and the thought that a frock coat was necessary to attendance at any afternoon gatherings, whatever their formality might be was very soon lost. The necessity for such dress made it practically impossible for business men to go to such places and their presence in whatever sort of coat they came was more desired than the particular fashion in which they were dressed.

Perhaps golf, that has done so much for the enjoyment and the health of our men and women, is to bestow another boon upon society by breaking up the sombre monotony of men's evening dress. The subject is being discussed in England, where a couple of men went to dinner in their red golf coats. Being criticised they retorted that red was as admissible as the pink of the hunting men. Authorities were consulted and a couple of portraits of famous golfers of the last century, attired in dress coats of red, were brought to light. If this precedent be accepted we shall soon see a revolution in male attire. Red, pink — then why not blue, yellow, green — all the colors of the rainbow? If colored coats be worn at dinner, why not all the evening, at receptions, balls, the opera? Not so many years ago the men used to surpass the women in the variegated elegance and splendors of their costumes, and those gorgeous days may return through the

hospitable doors of the golf clubs, and gentlemen be again differentiated from waiters.—
Town Topics.

Columbus ladies are realizing the advantage of recognized days for calling, and the city has been divided into different territories, with a recognized day for receiving calls, as follows:

Monday — That section lying between Broad street and Bryden road and Town street.

Tuesday — That section lying between Broad and the railroad. The Normandie.

Wednesday — Great Southern Hotel The Chittenden Hotel, Hotel Neil, American House, Park Hotel and the U. S. Garrison.

Thursday — Broad street.

Friday Bryden road, Town street and that section lying south of these; also that section north of the Viaduct, commonly known as the North Side.

Should the young girl who has not yet made her *début* to society burden her mind with the laws and regulations of social etiquette? Common sense answers negatively. A young girl should be taught the manners and customs of society as naturally as she inhales the fragrance of a flower; but even were she to tax her mind with the innumerable details of card etiquette, so numerous and capricious are the changes of fashion that, like poor old *Rip Van Winkle*, when she put her knowledge to practical use she would find herself a hundred years behind the times. The few fundamental rules of politeness, those on which the whole structure of social observances are built, spring naturally from the soil of unselfishness, thoughtfulness and self-sacrifice. These are qualities that the society woman must cultivate with watchful care. *Form.*

One of the rules of correct social conduct which is becoming so well established that men are revelling in the relief it brings does away with the necessity of sending cards in answer to invitations to afternoon receptions and teas. The return of a card used to be looked upon as a necessary acknowledgement of such an attention. That is no longer the case, and in the hurry of New York life an invitation to any-

thing less formal than a dance or a dinner may be ignored. "It was last winter," said a woman who has had experience in these matters, "that the number of cards sent in response to invitations to afternoon entertainments began to diminish, and this winter one sees so few of them that the old rule may be looked upon as having finally passed away along with some of the other usages of society which were formerly regarded as obligatory, but have today quite disappeared. Men in particular are satisfied with any new rule which relieves them of the burden of even so slight a duty as mailing an envelope. The formalities attending afternoon affairs have gradually diminished until there seems nothing left to be eliminated. It was only a few years ago that the guests at a tea spoke a few words to the hostess as they were leaving. This was followed by a change which led persons to get out of the room as quickly as possible, and now they hurry away without a word of parting. This has its advantages for the hostess. Then went the fashion of leaving cards at a tea, and now that the habit of sending them has gone out of fashion there seems to remain very little that used to make these afternoon gatherings fairly formal. Possibly the first cause of this change was the decision of the hostess about ten years ago that they made a mistake in wearing full evening dress in the afternoon and that they should wear gowns of a much less elaborate character."

No one of us, even the most good natured, likes to have his mistakes pointed out. We may appear not to mind corrections and accept them with a smile, but it is human nature to smart under correction, although some of us may be clever enough to conceal the smart. Hence the fewer mistakes we call attention to in others the better.

Two-thirds of the mistakes we make are trivial. Their correction is unimportant. Why, then, notice them? Yet some people do, and do constantly. A person speaks of having done a certain thing on Thursday, when in reality it was done on Wednesday. If no important point is involved, why call attention to the mistake? What good does it

do to have the exact day set right? It is a matter of no importance, so why insist upon correcting the trivial error? Staunch friendships have often been pricked by this needle of useless correction. It is a great art, this art of learning to allow others to be mistaken when the mistake is unimportant. Few learn it, but those who do are among the most comfortable friends one can have.

There are some people who are perfect buffoons and ignoramuses when they are in a street car. A woman who may be the pink of politeness in a drawing room becomes an insolent jade when she is in a street car. Some women will accept a seat from a gentleman without returning a bow or a "thank you." A good lesson was taught a pert and ill-mannered young woman the other day on the Spring street line. An elderly gentleman arose and gave her his place in the car. She slammed her pretty self down in the seat without even looking at the donor. A moment later the old gentleman spoke to her, and said he thought he had left his handkerchief in the seat. The impudent miss arose and the old gentlemen took the seat, remarking that he felt a trifle weary himself, and thought he would rest. The young woman was compelled to stand during the remainder of the trip, and we hope it was a good lesson to her. It's come to a pass in this city that a man can't hope to find a seat in a street car. The cars are generally crowded with women, many of whom have more business at home than they have on the street cars, and when the men try to be patient and polite with them they are almost invariably snubbed for their pains. It's a good idea to let these "new women," who haunt the street cars take their chances with the men in securing seats. Politeness is lost on the majority of them, and what is known as ancient chivalry, and a decent respect for the female sex, is a feature of social life with which they are not acquainted.

Teaching Children Politeness.

Children are too often left totally uninstructed in those small courtesies of everyday

life which go so far to make our domestic and social relations harmonious. They should be taught, almost from infancy, to be polite, to enter and leave a room properly, to respect their elders, to remove their hats when they enter a house, to seat themselves quietly instead of throwing themselves boisterously upon chairs or lounges, to close doors gently and to do many other things naturally and politely which they now do awkwardly and rudely, simply because they have never been instructed otherwise.

A little time devoted each day to this gloriously good work will surely bring an ample return in the end, and will, in fact, bear good fruit from the very beginning, since a child who is being taught to be polite is at the same time learning consideration for others and so is cultivating unselfishness of character. In the same way a child who is encouraged to be orderly, to do little offices for itself, such as folding up its clothes or putting a hat or toy in its proper place, is not only mastering one of the most valuable of lessons, but is also saving the mother many weary steps in the present and heartaches in after years. *Housekeeper.*

New Year's Reception at the White House.

The New Year's reception at the White House did not appear on the social calendar this year. This was a tribute of respect paid to the venerable mother of the President. This event has always ushered in the official season at the nation's capital, and is a function of great dignity. It is the state affair of the year and generally eclipses all others in point of interest and brilliancy. All the heads of the various branches of Government, gather between the hours of 11 and 2 to pay their respects to the Chief Executive of the nation, his wife and the members of the Cabinet circle, and to exchange with one another the greetings of the season.

On this day all the state apartments are thrown open soon after 9.

A favored few take up their station in the inner corridor awaiting the coming of the Presidential party. In the outer corridor the

Marine band in full number take their places.

The Presidential party proceed to the blue parlor where they take their places in line, all, excepting the President, leaving their ladies just in front of the gilded chairs arranged for seating the guests of honor. The members of the diplomatic corps are the first to pay their respects to the President, and the representatives of the Cabinet officers in the persons of their wives. Sir Julian Pauncefote, the British Ambassador, who is dean of the corps, is the first to pass in accompanied by his wife and three daughters. The Secretary of the State makes the introductions, and others follow in order of precedence which is strictly observed in official functions. After the diplomatic corps comes the judiciary, the senators and representatives and their wives, the army and navy, and, later, the officials of the district government.

Breakfast is generally taken at the home of the wife of the Secretary of State. This meal is served at 1 a.m., and all the members of the diplomatic corps are present. This year, over 100 would have been served at the home of Mr. Sherman, which is one of the most spacious of mansions.

After the dignitaries have withdrawn, the populace, who have been waiting without all this time are admitted to the presence of the powers to say "Happy New Year!" The whole city of Washington observes the old-fashioned courtesy of giving receptions New Year's day, but owing to the sad bereavement of our President the New Year's receptions of 1898 at the White House will have no place in the annals of American history.

A Concert at Buckingham Palace.

When a concert is given at Buckingham Palace the sight cannot be equalled. The room itself is a feast to the eyes as the music is to the ears. Above is an exquisite painted roof to rejoice you; below are copies of Raphael's "Twelve Hours." The walls are covered with crimson silk, patterned with rose, shamrock and thistle and paneled with pictures of the muses. The settees are upholstered with red-striped brocade. The floor

itself is of mahogany inlaid with satinwood. At the end of the room behind the platform is a superb organ; the hangings of red, gold-embroidered velvet were taken from the tent of Tippoo Sahib. The invited guests usually consist of 300 or 400 people; on the entry of the royal party they rise and a flash of color and glittering gems is seen. The Princess of Wales upon entering makes a profound courtesy and her glance includes the whole room. After the concert, royalties chat with those friends who are nearest them, saying a few kindly words of compliment and consideration to the artists. No applause is permissible at a state concert, but murmurs of admiration often reward the singers for their efforts as eloquently as handclapping.

Gloves and Their Symbolism.

The prevalence of the glove is a feature of modern rather than of ancient civilization. Musonius, writing in the first century, says: "It is shameful that persons in perfect health should clothe their hands and feet with soft and hairy coverings." It was undoubtedly the spirit of luxurious fashion that gradually advanced the glove to its present position; for every thousand gloves now worn as a protection from cold, many thousands are worn simply as an adornment of the person.

The symbolism of gloves grew up slowly under mediæval fostering. The traces of this symbolism that still remain may be seen in the white gloves worn at weddings, the white gloves given at maiden assize, the black gloves of funeral ceremonial. With the clergy the glove became a symbol of their office, its purity and incorruptibility; with feudalism it became synonymous with knightly honor. The last resting-place of old customs is generally to be found in popular phraseology — as when we speak of "throwing down the gauntlet." Even now, at the coronation of British sovereigns, the glove is thrown down in Westminster Hall by the armed champion of majesty; and it is remembered that at the crowning of George II. an unknown Jacobite came forward and raised the glove on behalf of the exiled Stuarts. It was a plucky though foolish

action. In the days of the Plantagenets it appears that the kings were not only crowned with gloves on their hands, but were buried with them.

When the tomb of King John was opened in 1797, it was found that his hands were gloved; and the remains of Edward I. were found in the same condition. The glove had long been a symbol of investiture, and possibly the kings were thus buried with some grim idea of investing them with the rights of the grave—their regal rights having passed to their successors. At the coronation of French kings, the royal gloves were blessed by the bishop who officiated. In some parts of Christendom bishops themselves were inducted to their dioceses by receiving a glove, investing them with temporal as well as spiritual rights. The glove became so associated with episcopal authority that at different times the wearing of gloves was absolutely prohibited to the lower clergy. While one council issued this edict, another declared that monks should only presume to wear gloves of common sheepskin. Episcopal gloves were often richly adorned, as we may gather from the fact that Bishop Recalfus, dying in the year 915, bequeathed a pair of gloves in his will. For the word glove it would appear that we are indebted to the Icelandic *glof*. As a gift of gloves was a mark of the highest honor, a token of investiture, a conferring of trust, so the deprivation of a person's gloves was a sign of the deepest degradation. We read of the Earl of Carlisle, condemned to die as a traitor in the reign of Edward II., that his "spurs were cut off with a hatchet, and his gloves and shoes were taken off."

In yet another sense, to lose the glove of a lady at tourney was a deep disgrace. Knights wore their ladies' dainty gloves as the most precious of insignia, and he who lowered his lady's honor need little look for her smiles. The practice of giving gloves to the judge at maiden assize probably had its origin in the fact that a judge was not supposed to wear gloves while on the bench; to present him with a pair might signify that he was now free to do as he chose.—*London Standard*.

Manners for Boys.

In the Street: Hats lifted when saying "good bye" or "how do you do?" Also when offering a lady a seat or acknowledging a favor. Keep step with any one you walk with. Always precede a lady up stairs, but ask if you shall precede her in going through a crowd or public place.

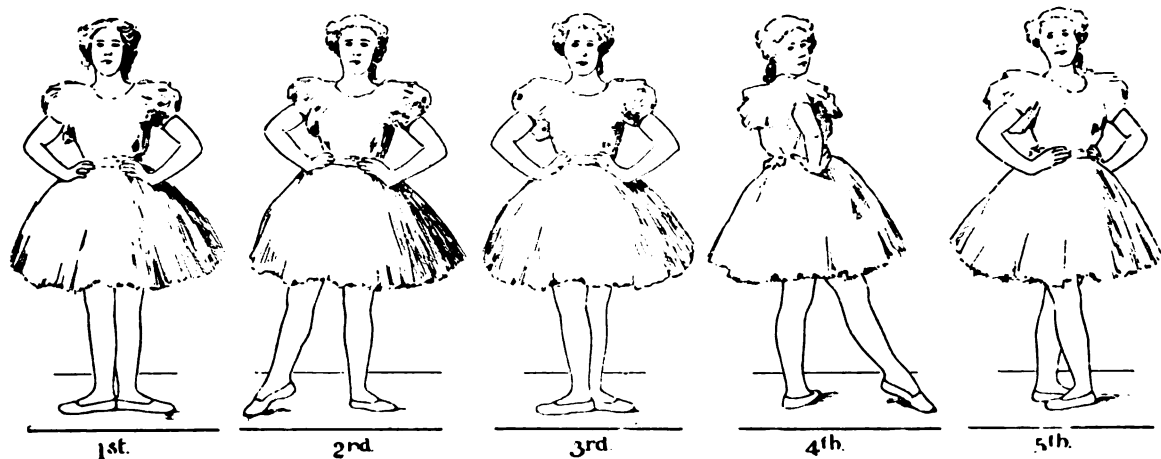
At the Street Door: Hat off the moment you step into a house or private office. Let a lady pass first always, unless she asks you to precede her.

In the Parlor: Stand till every lady in the room, also older people, are seated. Rise if a lady enters the room after you are seated, and stand till she takes a seat. Look people straight in the face when they are speaking to you. Let ladies pass through a door first, standing aside for them.

In the Dining-room: Take your seat after ladies and elders. Never play with your knife, ring or spoon. Do not take your napkin up in a bunch in your hand. Eat as fast or as slow as others and finish the course when they do. Do not ask to be excused before the others, unless the reason is imperative. Rise when ladies leave the room, and stand till they are out.

The man or woman without some personal vanity is generally a highly unattractive person. And the most unendurable of the whole lot, is the man—we say man, for we never saw a woman afflicted that way—who is vain over his lack of vanity. We mean the man who is proud of his carelessness in dress; who hugs to his heart the belief that he is above the petty weaknesses of other men. He is as vain over what his friends call his "shocking bad hat," or a shiny coat collar, his long, tangled hair, or mourning finger-nails, as any woman over a dainty bit of lace. We can overlook it in genius, but there are lots of people who pose for genius whose finger-nails and long hair are their only claims to the name. From what we have seen, these people who are above the petty vanities of their fellows are the most conceited of the entire human race.

OUR DANCING LESSON.

**Pas de Basque Forward.**

Accentuation in 2-4 or 6-8 time. Stand upon left foot, with the right in 4th position. Describe an arc of a circle with the right foot, by passing it out to 2d position and around to 3d or 5th behind, (*demi-rond de jambe*), and leap from the left to the right foot, (*jeté*), and almost simultaneously slide (*glissé*) left forward to 4th position, count (& 1); draw right to left, 3d or 5th behind, placing weight on right foot, and slightly raising left (*coupé dessous*) in 4th position, count (2); one measure. Repeat, commencing with left foot. It will be seen that *demi-rond de jambe* and *jeté*, which precedes *glissé*, like a grace note in music, receives no count. *Demi-rond de jambe* may be made with the foot raised or on the floor. The knees should bend freely, in accordance with the natural inclination of the body. One should become familiar with the above movements, before attempting their use in other directions.

Pas de Basque Backward.

Stand upon the left foot, with the right in 4th position behind. Describe an arc of a circle with right foot, and when it reaches 3d or 5th position in front, leap from left to right foot, and almost simultaneously slide left to

4th position behind, count (& 1); draw right to left, in 3d or 5th position, placing weight upon it and slightly raising left in 4th behind, count (2); one measure. Repeat, beginning with the left foot.

Lateral Pas de Basque.

Stand upon the left foot with right in 2d position. Draw right foot to left, and when it reaches 1st, 3d or 5th position, leap from the left to the right foot, and almost simultaneously slide left to 2d position, count (& 1); draw right to left, placing weight on right and at the same time passing left to second position, slightly raised, count (2); one measure. Repeat, commencing with left foot.

Pas de Basque.

Accentuation in 3-4 time. The position at starting, and the movements, are analogous to its accentuations in 2-4 time. In adapting the movements to 3-4 time, each movement may receive a count. To wit: *demi-rond de jambe* and *jeté*, (1); *glissé*, (2); *coupé*, (3); or *glissé* may be made first, receiving (1); *coupé* (2); *jeté* (3). It may also be applied in the following manner: *jeté*, immediately followed by *glissé* (& 1); pause, (2); *coupé*, (3).



ONE OF THE GUESTS AT THE FAMOUS BRADLEY MARTIN BALL.

CARL MARWEG'S NEWPORT LANCERS.

First Figure.

Heads cross over..... 4 bars
 Turn partner with right hand.... 4 bars
 Cross with sides to right twice, to
 places. Sides change places the
 first (third) time; the second
 (fourth) time back to places.... 8 bars
 Turn corner with right hand..... 4 bars
 Partners' salute..... 4 bars
 Sides the same.

Second Figure.

Head ladies' half chain..... 4 bars
 Salute to lady..... 4 bars
 Balance 4 bars
 Ladies' half chain to places..... 4 bars
 Right and left to corner to right
 (second time to left)..... 8 bars
 Sides the same.

Third Figure.

Heads half promenade to opposite
 side and partner salute... .. 6 bars
 Ladies give right hand to each
 other and left to partner..... 2 bars
 Balance in line..... 4 bars
 Promenade to place..... 4 bars
 Sides the same.

Fourth Figure.

Heads forward and salute..... 4 bars
 Salute to right (second to left).... 4 bars
 Ladies' chain with corner to the
 right (second time left)..... 8 bars
 Sides the same.

Fifth Figure.

Grand double chain. Same as
 grand chain in ordinary lan-
 cers, only take partner with
 you. Give right hand to ladies
 and left to your partner..... 16 bars
 First couple turns.... 8 bars
 In turning the couples follow as
 follows :

1	2	3	4
3	4	2	1
4	3	1	2
2	1	4	3

Promenade. First and third couples
 to the right; second and fourth
 to the left. Form two lines
 sides 4 bars
 Cross over in lines... 4 bars
 Turn ladies to centre and salute... 4 bars
 Ladies' star. March around to the
 right; gentlemen outside to the
 left 4 bars
 Meet partner; give right hand to
 ladies and march to places..... 8 bars

The Newport Lancers is supposed to par-
 take somewhat of the Minuet, and although
 any Lancers music may be used, it should be
 played a little slower than for the ordinary
 Lancers, that a more careful execution of steps,
 bow and courtesy may be rendered.

METHODS OF TEACHING SOCIAL DANCING.

The Polka may follow the work described in the January and February numbers. The arrangement of the class as first described, our position in front, facing class. We commence by marking the time of the Polka by stamping the feet alternately, making a pause after three stamps, standing in position as illustrated in Fig. 1, page 63, January number. No explanation will be necessary, as the class will imitate our movements. If by chance one should make an additional stamp, he will be reminded of it by the sound from his own foot, and will avoid a repetition of the same error.

At first a long pause should be made after the three stamps, that the class may be impressed with the fact that a pause should be made after the three movements. This exercise repeated a few times and then music should be used to regulate the movements. This exercise continued until all can mark the time, then we move to the side on the first stamp, and make the second and third stamps in place. As soon as we feel that the idea has been properly conveyed, we rise high upon toes, and mark the time by stepping upon the toes instead of the whole foot. We find that pupils will imitate us at once in the change, and acquire the step more readily than when explanations are made. Explanations are apt to distract pupils and are sure to divide their attention. We believe in *simplicity*. Much more can be accomplished by giving a class but one thing to think of at a time; their whole mind and force will then be given to the work before them.

After the class has become familiar with the above, precede the three steps with two slides, which gives us the *Glide Polka*. The class has already become familiar with slides, from the exercises given on page 67, January number. Here we make explanation, as the

class now know what is meant when we speak of slides. We execute the combination before requiring the class to follow us. We now come to a point where we use the expressions, *slide, and slide, and 1-2-3*. We have said that numbers conveyed no ideas of movements, but we have been accustomed to use 1-2-3 to represent the polka, and our pupils come to know the step by that name. This is the only instance where we make use of numbers to represent movements.

So far we have not told our class that they are practicing the Polka, we defer such announcement until they have acquired the movements, *slide, and slide, and 1-2-3*. It is then that we inform them that they are doing the Glide Polka.

The class now being able to make the Glide Polka from side to side, we proceed to illustrate the form of a turn. We ask the class to make the step to the right and stop. All make right face and start with left with that facing, making the step and stop as before. Right face again and begin with the right foot. Right face again and commence with left foot. Another right face will place them in the same position from which they started and from which they commence in repetition. A sufficient pause between each step should be made at first, that a clear illustration of the facings may be made. It will be noticed that in this exercise, each pupil has danced around a large imaginary square, one Glide Polka step being made upon each side of the square. It requires but a short time for a class to become familiar with the facings, as those who are a little backward, are assisted by the many who grasp the idea more readily, and by watching the movements of those near them, they find it comparatively easy to follow the directions and facings of their more apt classmates.

Method for Teaching the Polka concluded in April number.

PHYSICAL TRAINING.

A Muscular Turk of Stamboul
Tried to pull out the tail of a mule,
And the Coroner's jury
By the body did view,
And brought in the verdict "damphool."

Harvard Alumni Athletic Association.

Nothing for years has given such an impetus to the university spirit at Harvard as the organization of the Athletic Association of Harvard graduates. At the first meeting the speakers were Gen. W. A. Bancroft and Secretary Roosevelt.

General Bancroft, as stroke of a crew that defeated Yale some twenty years ago, and as Brigadier General of the State Militia, stands in the eyes of under-graduates a singularly strong and virile figure. Secretary Roosevelt's record as a sportsman and hunter, is one that appeals to the ambitions of every schoolboy in the land.

The meeting will have a pronounced effect on the work of the candidates for the crew, the nine and the Mott Haven team this spring. In Boston, too, the older alumni have been awakened to a new enthusiasm in the athletic fortunes of their alma mater.

Harvard indifference has ceased to be a proverb. The teams this year will have such a backing financially and otherwise as they never had before.

Ring-toss, or grace-hoop, or belle-cycle, as they say in Boston, is again in vogue. Miss A. E. Morgan, Professor of Philosophy in Wellesley College, has taken up with the ancient game and added thereto various pretty conceits or what she declares embody fundamental physiological and psychological principles. That is just what girls like in and around Boston, and the game has sprung into immediate popularity. Already it rivals golf.

It is a good game by whatever name it is called, for it makes the young ladies raise their arms, square their shoulders, throw out their chests, breathe deeply and stand erect. It is played with two sticks and a lot of rings or hoops of various diameters. The sticks are held one in each hand, and crossing each other like a pair of shears with long handles. By putting the sticks through a ring and pulling them abruptly apart the ring is sent sailing off through the air. Practice enables the stick-holder to aim with considerable accuracy, and this power to determine the direction of the ring makes a game possible.

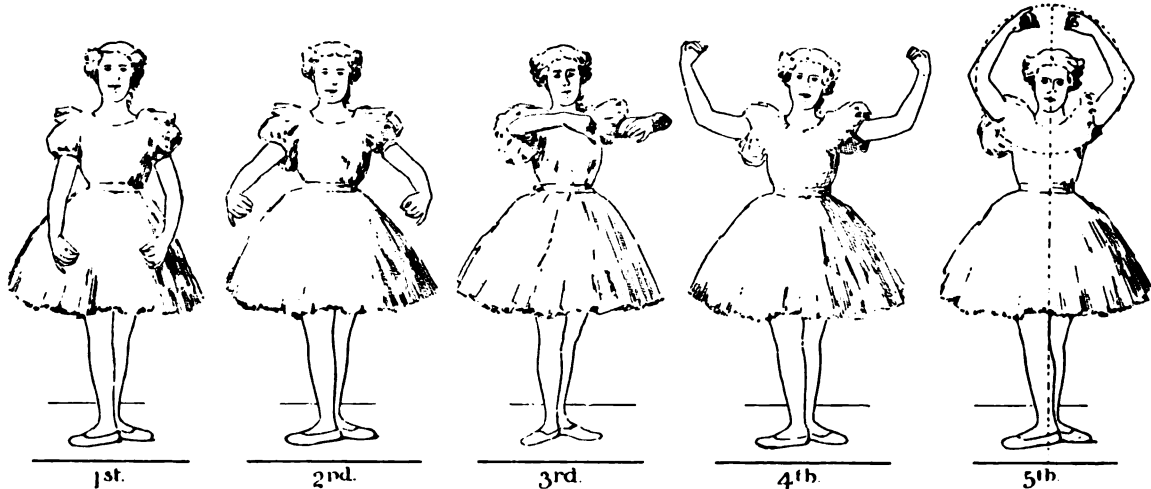
Miss Morgan has brooded over the possibilities of grace-hoop, and has evolved belle-cycle, which she says illustrates her theory of the interdependence of psychical and physical circulations. The original inventor of grace-hoop never suspected this. He was but a pigmy. Miss Morgan has rings of each of the seven colors of the rainbow, and shoots them at an olive green target.

A Female Sandow.

Woman seems to be rapidly entering into competition with man under almost incredible conditions. There is now in New York a young Australian woman with the muscles of a Sandow and an arm larger than Corbett's, bearing the interesting name of La Petite Charmion. Though she acknowledges the passing of 19 summers, she does not look older than 16, being a mite of a girl, 5 feet tall and weighing 115 pounds. Her muscles stand out like great knots when she assumes the pugilistic attitude, but a glance at her figure when she is resting proves that vigorous exercise has not made her limbs sinewy or "lumpy" in appearance. The average man would undoubtedly envy the muscular development of Charmion's pretty arm. At rest the biceps measure 12½ inches; when raised 14½. Her tiny fist alone prevents her from being a formidable antagonist. As a type of physically perfected womanhood she is a model for her sex. She demonstrates the fact that perfect contour of form is the birthright of woman if she be allowed the privilege accorded her brothers. Never has she known the restraints of corsets or tight clothing. She makes her own gymnastic costumes, shirring the silk over elastic so that her body is thoroughly unrestrained.

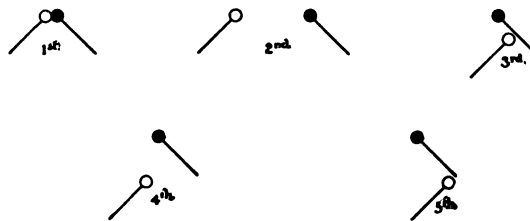
In speaking of her training methods, Miss Charmion said: "Of course the work is hard. To obtain satisfactory results I have sacrificed everything. Regular hours and diet have been my creed. I practice regularly. I do not have any particular exercise for each set of muscles. The exercise, if you can call it such, to which I attribute my unusual development is the famous 'arm roller,' considered one of the hardest acts known to trapeze performers. I grasp the bar with one hand and roll my body around my arm. Every muscle from head to toe is brought into active play and is equally developed. I do this 'arm roller' at every practice."

ESTHETIC CALISTHENICS.



The Arms.

Inward circles : Stand in 1st position with arms in 1st. Raise the arms to the side, turning the wrists so that the palms will be upward, and carry them to 3d amplified, then to 4th, then toward each other with an inward and downward movement, bringing the backs of the hands together just below the chin, then to 1st position. It will be seen that each hand will make an elliptical circle. To repeat the inward circles, turn the wrists outward so as to bring the palms upward and continue as before.



backs of the hands together in the first exercises is that by so doing one forces a bending of the wrists. After one is familiar with the movements, the wrists will bend without force or in other words, naturally. In all arm movements one should try to keep the elbows higher than the hands in all positions below the fourth.

Alternate inward circles : Make an inward circle with each hand alternately. After the beginning, both hands should move at the same time, one going up as the other goes down. The same rule for wrist movements as in inward circles with both hands at the same time.

Alternate outward circles : Each hand making outward circle alternately. After the beginning, both hands should move at the same

Outward circles : To make the outward circles, reverse the order, by bringing the backs of the hands together and raising them to the chin, then separating them and carrying them to 4th, etc. The reason for bringing the

time, one going up while the other goes down.

Outward palms: Make the same movements as for alternate outward circles, and when the hand reaches the chin, drop the elbow and turn the palm toward the front, (*outward*), and push the hand diagonally upward and outward, then let it slowly fall to 1st position. The same movement for each hand.

Rising and falling: Raise both hands from 1st position to the 3d amplified with palms downward, allowing the hands to drop naturally, the wrists being free from stiffness. Let the elbows be the first to move in the downward movement, allowing the hands to fall gradually to 1st position.

Note: In all arm movements, whenever the wrist is bended, the thumb and index finger should be together, with second and third fingers slightly curved, the little finger remaining nearly straight. See diagram of hand positions.

Alternate rising and falling: Make the movements with each hand alternately. After the beginning, both hands should move at the same time, one going up while the other goes down.

Rising and Falling in Front: The same movements as rising and falling to the side, the arms raised in front to 3d position and falling to 1st.

Alternate Rising and Falling in Front: Make the movements with each hand alternately. After the beginning, both hands

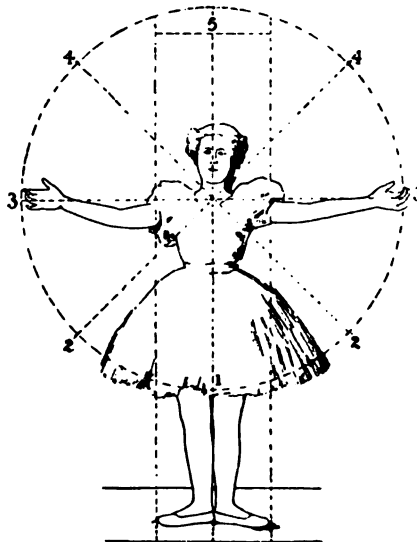
should move at the same time; one going up while the other goes down.

Before beginning exercises in arm movements, which should be daily, in order to acquire freedom, and to render the arms, wrists and hands free from stiffness, it would be well to shake the hands in all directions to partially devitalize the muscles of the wrists, that the hands may be allowed to move naturally, without any force whatever.

It is a difficult task to so describe arm movements so that they may be readily understood, but one thing should be kept in mind, to wit: All arm movements should be made with little effort, and in a way that is natural and free from tension of muscles. Arm movements are plastic movements, and should be done without regard to the rhythm of music. The feet mark the time, and move in accordance with musical rhythm; the arms and body should move in a manner that will keep the body well balanced and flow from one position to another with circular movements. Angles should be avoided.

Waltz music is well adapted for arm and body exercises, and quick as well as slow movements should be indulged in without change in musical tempo.

We shall continue exercises in arm movements and their application with steps and body movements, until the fundamental principles have been thoroughly considered.



THE GILBERT SUMMER NORMAL SCHOOL,

FENSMERE HALL,
206 MASSACHUSETTS AVENUE, BOSTON, MASS.

. . . . *Open from June first to August first*

DEPARTMENT A.

OBJECT

This school is intended for instruction in the **Art of Dancing** and **Methods** of teaching the same, embracing **Society Dancing** and **Etiquette**, **Stage** and **Exhibition Dancing**, **New Ball Room Dances**, **New German Figures**, and **Novelties** in **Stage** and **Exhibition** work.

Teachers of Dancing and those wishing to prepare for teaching will be given the best **Practical Methods** in all branches desired.

NORMAL COURSE.....

This **Department** gives a thoroughly well illustrated grounding in the **Fundamental Elements** of the **Art**; **Esthetic Principles** constituting **GRACE** and **BEAUTY of Movement**; **INDIVIDUALITIES** and **CHARACTERISTICS** defining **Personal Styles**; **Vital Methods** of study and practical steps of **Technical Process**; all of which are **Absolutely Essential** to teachers.

AN EXTENSIVE LIBRARY.....

Treating upon **ALL SUBJECTS** pertaining to the **ART OF DANCING**, will be at the disposal of students.

LECTURES.....

Upon **Methods**, **Manner of Conducting Classes**, **The German**, **Stage Dancing**, **Delsarte**, and all **PRINCIPLES** governing **Esthetic Movements**.

CERTIFICATES and **DIPLOMAS** granted when students are qualified.

TERMS \$50.00 per month.

Instruction in **Portions** of the regular course, or **Special Subjects**, may be arranged for at **Reasonable rates**.

Instruction Personal and **Constant**.

School Hours, from 10.00 to 1.00 and from 2.00 to 4.00, daily, excepting Saturdays.

Delightful Rooms, most **Central Position**. Excellent board, rooms and restaurants near by. For further particulars, address.

M. B. GILBERT.

Portland, Maine, until May 20th.

From May 20th to August 1st, Fensmere Hall, 206 Massachusetts Avenue, Boston, Mass.

DEPARTMENT B.

The Gilbert System of Esthetic Calisthenics.

This course consists of **SYSTEMATICALLY ARRANGED EXERCISES** in the **ELEMENTARY PRINCIPLES** of the **Art of Dancing**, coupled with a **HARMONIZED METHOD** of **arm**, **head** and **body** movements, all of which are valuable **DEVELOPING EXERCISES**, and a particularly interesting series of **CO-ORDINATE** work.

Much of the work with the **ARMS** and **BODY** resembles the so-called **Delsarte** movements, which, when used with **DANCING STEPS** forms a series of exceptionally interesting exercises in **Esthetic Physical Culture**.

Owing to the **UNLIMITED VARIETY** of combinations, a **Continued Interest** can be preserved, which has heretofore been **WANTING** in the **MECHANICAL ROUTINE** of **Ordinary Gymnasium Exercises**.

This **system** was first introduced at the **Summer Normal School** of '94. at **Hemenway Gymnasium**, **Harvard University**, and you are respectfully referred to **Dudley Allen Sargent, A. M., M. D., Sc. D.**, **DIRECTOR of PHYSICAL TRAINING**, **Harvard University**, as to its merits.

TERMS, THEORETICAL COURSE, \$50 00 per month.

PRACTICAL COURSE, \$25 00 per month.

Instruction in **PORTIONS** of the regular course, or **SPECIAL SUBJECTS**, may be arranged for at **REASONABLE RATES**.

SPECIAL.....

Dances, **Drills**, **Marches**, **Groupings**, etc., suited for **EXHIBITIONS** to be given by classes in **PHYSICAL CULTURE**, **ARTISTICALLY ARRANGED**.

Terms, reasonable.

Respectfully,

M. B. GILBERT.

Principal, Gilbert Academy of Dancing and Department, Portland, Maine.

Principal, Gilbert Summer Normal School, Fensmere Hall, 206 Massachusetts Avenue, Boston, Mass.

Teacher of Esthetic Calisthenics, Summer Normal School, Hemenway Gymnasium, Harvard University, Cambridge, Mass.

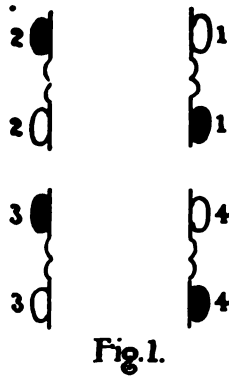


Fig. 1.

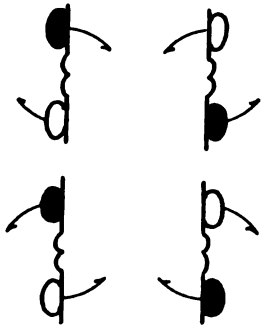


Fig. 2.



Fig. 3.

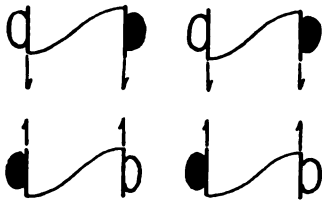


Fig. 4.

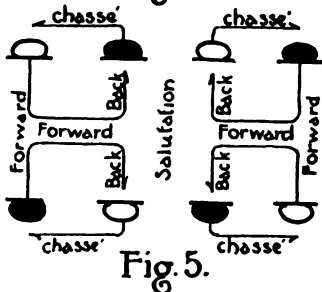


Fig. 5.

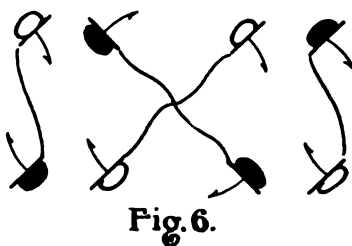


Fig. 6.

FREE.

A Special Offer to all who subscribe for The Director on or before April 5th.

We will send to everyone who subscribes for THE DIRECTOR on or before April 5th a copy of

Esprit d' Amerique.

By M. B. GILBERT.

Adopted by the American Society of Professors of Dancing.

A stately dance for four couples, somewhat resembling the Court Dances of Europe. Of great value as an educational dance in children's classes, and exceptionally valuable for Closing Receptions, Kermesses, Festivals, etc. Original in design, and possessing all the qualities necessary to produce, graceful carriage and ease of movement. Easy to execute, at the same time containing a sufficient variety of steps and figures to render it free from monotony.

The music, composed especially for this dance, by Hermann Kotschmar, is brilliant and full of character. The figures are plainly described, accompanied by illustrations, a copy of which is reproduced with this notice, enabling anyone to produce the dance without personal instruction. Regular price \$2.00. It must be understood that subscriptions for one year must commence with Vol. 1, No. 1. Back numbers will be forwarded to subscribers.



Fig. 7.

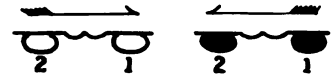


Fig. 8.

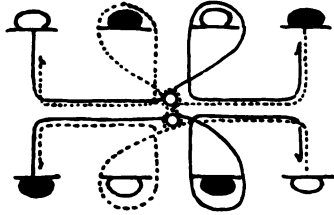


Fig. 9.

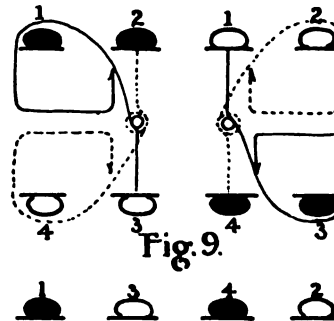


Fig. 10.



Fig. 11.

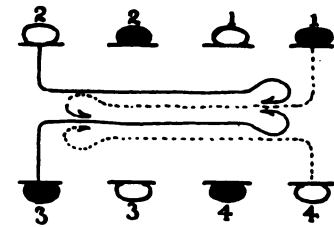


Fig. 12.

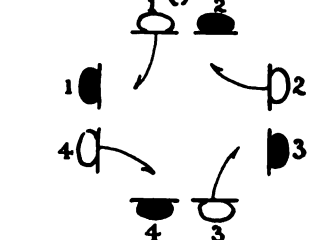


Fig. 13.

CONTENTS OF NO.'S 1, 2 AND 3.

NO. 1.

Introduction.
 Elevation of the Profession, *M. B. Gilbert.*
 Waltz Mannerisms, *M. B. Gilbert.*
 Waltz Mannerisms, *P. B. Carpenter, Jr.*
 The Profession Crowded, *M. B. Gilbert.*
 Varieties.

Correspondence from

Washington.
 Philadelphia.
 Baltimore.
 Boston.
 New York.

Our Dancing Lesson.

Technical Terms.
 The Boston Dip.

Etiquette.

Visiting Cards.
 Officers of the American Society.
 Officers of the National Association.
 Officers of the Western Association.

Physical Training.

Normal and Abnormal, *Dr. W. L. Savage.*
 Bicycle Sense.
 Proper Golf.
 American and English Polo.
 Feats for Strong Men.
 Foot Ball.
 The 'Varsity H.
 Esthetic Calisthenics.

NO. 2.

A Retrospect, *Mrs. Armytage.*
 Duties of a Master of Ceremonies,
Jacob Mahler.
 The Year in Society.
 Remedy for Low Prices, *M. B. Gilbert.*
 Cadet Theatricals.
 Varieties.
 The March of the Men of Harlich.
 Beauty as a Power.

Correspondence from

Chicago.
 St. Louis.
 Boston.
 Brooklyn.
 New York.
 Dancing Class in Church.
 Pied Piper Interrupted.
 Cinderella.

Etiquette.

The Appreciative "Thank You."
 Handshake, 1898 Model.
 Ball-room Etiquette.
 Costume for Ladies when Teaching.
 The Dresser.

Our Dancing Lesson.

Technical Terms.
 The Modern Varsoviene.
 Methods of Teaching Social Dancing.

Physical Training.

Objections to Football.
 Bowdoin's Strong Man, *P. B. Baxter.*
 Esthetic Calisthenics.
 Marching Calisthenics.

NO. 3.

Society's Duty, *Talcott Williams.*
 A Ball Supper, *C. Delmonico.*
 Value of the German, *W. L. Curtis.*
 Leading Cotillons.
 Rosita Mauri to Retire.
 Dancing Class in Church.
 Dancing as an Aid to Religion.
 Varieties.
 Lookout for Lockjaw.
 A well-known Professor's Christmas Offer-
 ing.
 Gettin' Even.
 Grabbed the Wrong Music.
 The Farmers' Dance.
 Approval of Dancing by a Clergyman.

Correspondence from

Boston.
 New York.
 The French Ball.
 Cinderella and the Jailbird.

Etiquette.

The Dresser.

Our Dancing Lesson.

Technical Terms.
 Methods of Teaching Social Dancing.

Physical Training.

Nicknames of States.
 Esthetic Calisthenics.
 Fancy March, Illustrated.

APPLICATION BLANK

OF THE

American Society of Professors of Dancing, New York.

The objects for which this society was founded are as follows : To secure advancement in the art of dancing, an identical method of instruction, to correct and remedy existing abuses, modify, compose, arrange and publish dances with suitable music, and the promotion of social intercourse among its members.

A candidate presented for membership to this Society must be a teacher of dancing of five years experience, capable and worthy, proposed by a member of this Society in writing to the Secretary, immediately referred by him to the President, who will appoint a committee of investigation ; said committee to consist of three members, residing nearest the candidate, each of whom shall make a careful investigation as to the character and qualifications of the candidate, and report the same in writing to the Society at the next stated meeting.

An applicant must visit at least two members of the committee of investigation, to enable them to make proper examinations, that they may report intelligently.

If a majority of the Investigating Committee report favorably, the candidate shall be balloted for. Three black balls will reject a candidate.

The name of a candidate may be withdrawn at any time before a ballot is taken.

Any candidate who shall have failed to be elected by this Society, shall not be again proposed for one year.

The initiation fee is fifty dollars, and the annual dues six dollars.

The initiation fee and dues for the ensuing year or fractional part of the year must be paid before a candidate for membership is balloted for. The full amount will be returned in case the applicant is rejected.

Persons who may be elected members of this Society after six months of the fiscal year shall have expired, shall pay only one-half of the amount of annual dues, for the balance of that fiscal year. The fiscal year commences the first Tuesday in September.

The signature hereto of a candidate for membership to this Society will be accepted as a guarantee of his willingness to conform to the above obligations.

The member proposing a candidate will place his signature in the space indicated at the margin, to complete the application, and forward the same to the Secretary.

Name of Candidate

Residence

County of

State of

Proposed by

Date of Application..... 189

Orchestra Music Cheap. Halftones

I have in my library the following numbers, all in good condition, which I will sell at the remarkably low price of \$5.

Happy Thoughts Waltz,	Full Orches.
Masonic March,	" "
Rockland Schottische,	" "
Pretty as a Pansy Schottische,	" "
Star of the Sea (concert),	" "
Linger Longer Lou Waltz,	" "
Marguerite of Monte Carlo March,	" "
Little Caporal March,	14 parts.
Songs of Scotland (Portland Fancy),	" "
Draper Hall March,	" "
Buckeye March,	11 "
Little Fisher Maiden Waltz,	" "
The Detroit,	" "
Peacock Stride Gavotte,	10 "
Duchess Gavotte,	" "
Elsinor Waltz,	" "
The Rivulet,	" "
Consuello Waltz,	" "
Arrival of the Bride Waltz,	" "
Salt City March,	" "
McGinty Schottische,	" "
Little Annie Rooney Waltz,	" "
Golden Mask Quadrille,	9 "
The Sousa Waltz,	" "
Reels and Jigs.	" "
The one we love best Waltz,	" "
Secret Love Gavotte,	8 "
Leemarion Mazurka,	" "
Empire City Waltz,	" "
His Excellency Polka,	" "
Knights of Columbus Two Step,	7 "
Boston Belles Polka,	4 "
Little Rogue Schottische,	" "
Fatinitza March,	" "
Cascades Polka,	" "

Forwarded upon receipt of price.

Address A. L. RYSER,
519 Congress St.,
PORTLAND, MAINE.

The following Dances will be mailed on receipt of price.

TARSALGO, (Hungarian Group Dance,) \$1.00
WALTZ COTILLON, 60 cents
THE FASHION, 40 "
SPANISH WALTZ, (Description only,) 25 "
GAVOTTE DER KAISERIN, 50 "
DANCE OF HOMAGE, 50 "
LENOX MINUET, 40 "
LA CONVERSATION, 40 "
SOCIAL GAVOTTE, (Gemuthlichkeit,) 40 "

AD. NEWBERGER,
165 E. 72D STREET, NEW YORK.

HALFTONES REPRODUCED FOR THE PRINTING PRESS.

Samples and Prices furnished upon application.

THE LAKESIDE PRESS,

Photo-Engravers, Lithographers, Printers,
Book Binders,

117 & 119 MIDDLE STREET,
PORTLAND, MAINE.

J. O'DONNELL,

Theatrical . Shoemaker,

426 SIXTH AVENUE, NEW YORK.

Ballet Shoes for the Stage, Dancing Class or
Gymnasium.

Colors to match costumes. Any style desired.

Prices reasonable. Orders promptly filled.

BOOKS FOR SALE.

*A History of Dancing from the Earliest
Ages to our own Times.*

From the French of Gaston Vuillier.
20 full page plates, 400 text illustrations, 380 pages, quarto. Price, . \$12.00

DANCING, by Mrs. Lilly Grove,
F. R. G. S., and other writers. 38
full page plates, 100 text illustrations. 450 pages. Price, 3.50

Round Dancing (Gilbert), 2.00

Dance of Society (De Garmo), 2.00

The Art of Dancing (Sause), 1.00

The German (Two Amateur Leaders), 1.00

Sent prepaid upon receipt of price.

M. B. GILBERT,
Portland, Maine.

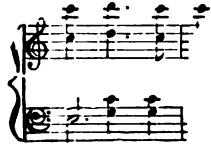
CRESSEY, JONES & ALLEN,

PORTLAND, MAINE.



Baxter Block

MUSIC FOR DANCING . AND . GYMNASIUM . WORK A SPECIALTY.



- Waltzes.
- Marches.
- Schottische.
- Galops.
- Polkas.
- Etc.

All Music sent for the above purposes will be approved by

Mr. M. B. GILBERT.

When ordering give list of what you already have so that we shall not duplicate.

A discount of 50 per cent. will be allowed to all ordering from this adv.
Mail orders promptly filled

BOWDLEAR'S FLOOR WAX.

Pulverized. For Dancing Floors. Is not white.

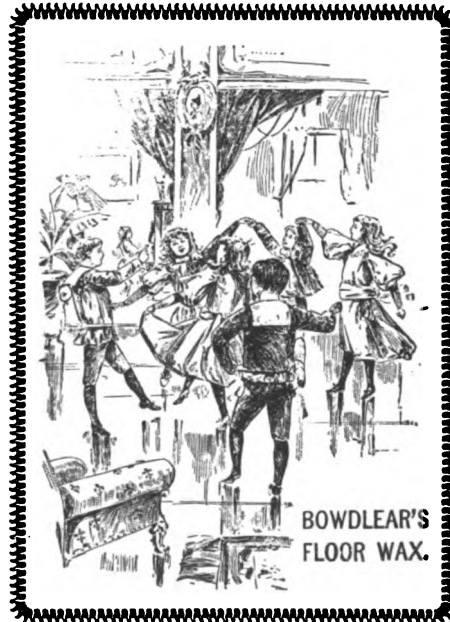
Will not ball on the feet.

Will not soil clothes.

All ready.

Anybody can apply it.

The Floor must be clean and free from oil. Sprinkle, and the dancers will do the rest. Put up in pound packages.



One pound is sufficient for a floor space of 10,000 square feet, and if not wasted will be found to go four times as far as anything else on the market.

No Dust is Another Feature in its Favor.

SAMPLES SENT ON REQUEST.

W. H. BOWDLEAR & CO.,

149 PEARL STREET, BOSTON, MASS.

THE DIRECTOR.

VOL. I.

APRIL, 1898.

No. 5.

BALLS HOSTESSES AND GUESTS.

BY THE COUNTESS OF ANCASTER.

There can be no question that the balls now given in London far excel those of former days in many important particulars. Modern taste and appliances enable hostesses to make a far more picturesque display than was formerly possible. Every detail is considered, and the most is made of the house to conduce to the pleasure and enjoyment of the guests. The use of flowers in the adornment of ball-rooms, especially of the beautiful palms which are to be had at a very moderate expense, is quite a modern feature, and a very charming one. Though no light can compare with myriads of wax candles when well protected and well diffused throughout the ballroom, still the electric lights of these days have added greatly to the brilliancy and effect, particularly of large halls. Again, the instrumental bands which supply the very best music simply vie with one another in the excellence of their performance, and far surpass anything known earlier in the century. Another very important detail contributing to the success of a ball is the supper and wine; and it is the rarest exception when both these are not of the very best, served at round tables in the greatest comfort, instead of there being a scramble for food at a buffet, as often happened in less luxurious days.

Balls given in country houses are quite as well done as in London. The 'stately homes of England' are perhaps even better adapted for the purposes of entertaining than London houses, excepting of course the great establishments, such as Stafford House, Devonshire House, Montagu House, Grosvenor House, and a few others. The public balls in the county towns form a special part of our county social life, and vary so much that it would be impossible to speak of them as a whole; but when there are parties formed in country

houses round about a populous centre, and the lady patronesses and the stewards take pains to make the gatherings a success, this they hardly ever fail to be, and they are looked forward to by the young people of the neighborhood as the great event of the year. One of the best public balls is the Royal Caledonian Ball, which takes place annually in London for the benefit of Scottish charities. The Duke of Atholl has been treasurer now for many years, and with the assistance of the Lady Patronesses, who get up parties for a reel and fancy quadrille, it has become most popular. It is well done in every way, and the tickets are moderate in price. Vouchers are issued for this ball, a circumstance which recalls the days of Almack's. The Lady Patronesses were so very exclusive when Almack's was the vogue that many stories are told of the methods employed to obtain the longed-for tickets, and of the heart-burnings that arose from the refusal to grant them to one and their bestowal on another. Nothing of this kind happens now. 'Autres temps, autres mœurs.' It would be impossible in these days to go back to the small and select society of the past. Neither, happily, is it necessary to do so, as it would be an extraordinary thing now should any real breach of good manners or decorum occur. We live in an age when there is a general 'levelling up.' All are fairly well mannered, but there is less courtesy than there used to be. People are not sociable, they think too much of their own individual amusement, and for that reason there is a lack of spirit or 'go' at many modern dances.

In spite of all that goes to make balls so delightful, it is doubtful if they are enjoyed by the majority of those present as they used to be, or certainly as much as they might be. Balls may be considered from two points of view — from that of the entertainers and the entertained. It has been stated that no pains are spared by modern hostesses. Never was

there more hospitality shown than there is now ; indeed the fault is that givers of balls are sometimes too lavish in their invitations, and thus sacrifice the pleasure and comfort of their guests by overcrowding their rooms. Their kind desire is to afford pleasure to a larger number ; it is distinctly a mistake to invite more guests than the rooms will hold. It prevents any dancing that can be called a pleasure ; it changes the beauty of the scene to a heated, struggling crush. Dresses are torn, tempers are spoiled. There is a general look of boredom and disappointment where all ought to look bright and cheerful, and what with fewer people might have been a great success becomes a failure. One of the reasons why rooms are so often crowded is that the proportion of ladies and gentlemen is so unequal. It is supposed to be necessary to ask three or even four times as many men as ladies. The reason for inviting a large proportion of gentlemen is very much owing to the constant 'round' dances, so called, and the absence of 'squares.' *A propos* of this, a very great lady said one evening to a Royal Duchess — both ladies are dead, but they were well known to many still living — 'Do you not think, madam, that the manners of the present day have very much deteriorated? The young men come forward, and, instead of asking for the honour of a dance, they say, "Have a square? Dance the next round?"' This offhand style is not perhaps so common as it was a few years back, still the deterioration of manners is very much animadverted upon by those who remember the past generation.

In considering the reason for this overcrowding of rooms, the solid phalanx of black coats to be seen drawn up across the ball-room or filling up the doors is partly the cause of it. This, of course, refers to the average-sized London house, as in the great London palaces the question of numbers hardly matters at all. If people crowd together, it is their own fault ; but clearly, when a house is of ordinarily moderate size, the number of guests invited is of the greatest importance ; and, though it is necessary to issue a larger proportion of invitations to gentlemen than to ladies, this is

overdone. Since quadrilles and lancers have been given up, so also has any regular introducing of partners. It is tiresome to the onlooker to see this phalanx of black coats, mostly composed of quite young men, who naturally know hardly anyone, and then to glance round the room where stand numbers of nice, bright, pretty girls, in front of their chaperons. It is not 'the thing' to introduce. Everyone allows that the introducing of people in society is a matter requiring tact and good judgment, and there are many different ways in which it should be done. But that the *débutants* and *débutantes* are to be left to a sort of fate or good luck till they get to know a few partners is a stupid and unnecessary custom which ought to be altered. It is well enough for families who lead in London society, and who can entertain and so make acquaintances as they please ; but it makes it very uphill work for those who are not in this fortunate position, and is one of the causes of the dulness of ball and the lack of enjoyment.

At those balls where, besides the host and hostess, there are other members of the family who can introduce partners, make up sets for quadrille or lancers (not that ugly romp called Margate or Kitchen Lancers, utterly unsuited to a London ball-room), see that those who wish it are taken to supper, and who perform other kind and gracious little acts of the sort, the affair is as cheery and pleasant again as at those melancholy reunions where it seems that everyone is only thinking of his or her own amusement.

Thus far, balls have been considered from the point of view of the 'entertainers,' and there is now the side of the 'entertained.' Though to make a ball agreeable there should be people of mature age as well as young ; balls are mainly intended for the young people, and for the unmarried members of both sexes. Delightful as it is, and greatly as it enhances the smartness of a ball to see the married ladies taking their turn in the dance, still it is not the business of their lives. Besides the dancing, it is, or ought to be, through the medium of balls that young people become acquainted easily and pleasantly, and, more-

over, are introduced to friends of their parents. Balls, particularly in London, are as much wanted for this agreeable side of our social life as they are for the delightful pastime of dancing. It is for this reason that the complete extinction of square dances is so much to be regretted. If there is a quadrille played now, it is with the greatest difficulty that the set is made up. Perhaps eight or ten couples dance it. This makes the ballroom very dull, and quadrilles cannot be introduced with any chance of success unless the young people, more particularly the men, will take the trouble to learn the figures.

Probably square dances were abandoned a few years back because of the great crowd which prevented movement, and there was a disposition to stand instead of joining in the different figures. Unless, therefore, people will take the pains to acquire the knowledge of these very simple figures, so that they may easily, courteously, and pleasantly step through the measure, it would be of no advantage to society to dance them again. If at the Court balls and at the great houses in London it was an understood thing that four or five square dances would be given during the evening, and that it was the wish of the ballgivers that all should join in when possible, they would soon become popular again, and would assist enormously to break up the exclusiveness of the dancing of these days, making the guests feel they have occasionally to join in helping to make it all 'go.' Introductions would be more easily accomplished. Again, numbers of men and a certain number of girls are incapable of waltzing, and it is a great pity they attempt it. The men who do not dance round dances now keep away from balls altogether, or go to swell the black array of lookers-on, and very soon disappear. Those girls who are not good waltzers have little enjoyment and soon get tired of balls. It would be impossible in writing about balls not to mention the modern custom of sitting-out, which has come into fashion entirely since there have been nothing but constant round dances. Up to a certain point it is good and restful, but it is not very sociable. What would the courtly

lords and ladies of old think of us if they saw the manners of these times? No sooner does the music of waltz or polka come to a conclusion than the man makes a rush for the door, with his partner following behind as best she may, so that a seat may be gained in the balcony or on the most convenient chair in the drawing-room adjoining! The offering of an arm seems to have fallen entirely into disuse, and many of the pretty, though perhaps formal, courtesies of life are passing away. We can hardly be surprised when there is so much competition in all kinds of sports and athletics between ladies and gentlemen. By all means let the ladies enjoy to the full measure of their powers all healthy and health-giving exercise, but there never should be competition between the sexes. It is owing to this that the deference which used to be paid to the weaker by the stronger is no longer given, because no longer demanded. It may be that in some respects there is much now in general intercourse which is better than probably it ever was before; but in writing upon the balls and dancing of the present day it is necessary to review the past, and to compare it with the present time. There is no time and there can be no age when it will be possible to do without courtesy, or even without ceremony, and, therefore, the ladies should set the fashion, and the manliness and the chivalry of the present age will soon adopt the courtly bow, the courteous deferential ways, which many now living remember in their fathers and grandfathers.

Quiet, stately dancing is the only kind suited to such an occasion as a Court Ball. The young generation care for nothing but the wildest waltz or polka. There are at every ball good dancers, but, on the other hand, how many who cannot *dance* at all! They can hop and jump and make a great display of physical force, but this is not consistent with good taste, and is certainly not dancing. A proper amount of genuine vigour is suitable to such lively dances as Scotch reels; but even in these the steps should be clearly defined and not merely stamped out anyhow. The attempt to introduce theatrical effects into drawing-

room dancing is also a great mistake. Movements, airs, and graces, which are effective on the stage, when executed by well-trained, naturally graceful performers, are wholly out of place on the polished floor of the ballroom, and certainly not suited to the general requirements of drawing-room dancing, which should be above all, an amusement in which the many can take part, and not merely an opportunity for the few to show off. Of course the study of fancy or stage dancing *as a study*, is sometimes useful, and is now very generally taught as a means of acquiring grace and deportment ; but it will be admitted that the due appreciation and feeling for art which enables us to give to every style its own peculiar and legitimate character should also teach us to make the proper and necessary distinction between stage and drawing-room dancing.

'Lookers-on,' the proverb says, 'see most of the game.' The perpetual dancers are hardly aware how unbecoming it is to get hot and overdone. There is so much of beauty and of dignity in quiet, graceful movement, that if the stately old-fashioned dances could be reintroduced it would give great pleasure to those who sit by and watch with interest, even if they no longer take much share in the active business of a ball.

There can be no question that some of the simple square dances, even if only walked through with due regard to time and measure, would be a great social improvement, and would enable many to take part in balls who are now left out in the cold. Why are those people who cannot waltz, who dislike it — which is by no means uncommon among many of the most charming of both sexes — to be debarred from (actively) participating in balls? Some of them try to waltz when quite incapable of the art, and become a terror to their companions. Then there are those who, no longer so young and active as they once were, still, for the sake of good-fellowship, like to take a share in the gay, bright scene in the ballroom, and help to make it pleasant. The 'sitting-out' does not by any means fill up the place which the more sober kind of dancing should occupy. Before closing the subject of

square dances it should be added that, to make these a perfect success in a ballroom, there ought always to be one or two gentlemen at every ball who would help to make up the sets and do other little acts of kindness. It is impossible for the hostess to be everywhere at once, and a little assistance from members of the family or friends does much to make things pass off well.

With regard to 'round' dancing, there can be but one opinion as to the delight of a waltz danced by a well-matched couple to the strains of one of Strauss's or Waldteufel's or Linka's beautiful tunes.

* * * * *

It is for us who are taking our part in the world around us to watch that, with all our modern advantages, with the happy state of improved social intercourse that has done so much to raise the moral standard of society, we do not let the good old forms and ceremonies slip away from us altogether. They are the means by which the young are taught most valuable lessons, and above all, a proper and courteous way of behaving towards those older than themselves.

Dance well if you do it at all ; go out into the world ; enjoy yourself as best you can, and all the better because you must remember you have a share in helping towards the enjoyment of others.

* * * * *

Again, people talk of old-fashioned manners as if good manners ought ever to be out of fashion. There is simply not enough reflection given to these things nowadays, and less care is taken every year in teaching the young the numberless thoughtful, courteous acts which go so far to make life better and happier. Are we any the better for letting these things go and taking our lives in such a rush that there is no time for civility? It is in the drawing-rooms of the leaders of society that these things must be found time for, and must be taught and acquired. There still remains much that is pleasant and courteous. Let the present generation keep it up, and leave it as a precious inheritance to those who must succeed them.

A TEACHER'S RESPONSIBILITY.

Many times, while perusing the columns of the different journals published in the interest of the "Art of Dancing," I have wondered at the apparent lack of interest manifested in the younger teachers of our profession in the way of contributing an occasional article over their signature. Can it be from modesty, or is it from fear that some of the teachers older in experience will criticise their views and by so doing lead to a discussion of the issue? Whatever may be the cause it is to be deplored. I, for one, believe that even teachers of wide experience are charitably disposed toward the "younger blood" and would enjoy reading articles from their pens, even though they may be unable at all times to agree with them.

All the good things in the way of methods and ideas cannot possibly emanate from any one source, and, while we are not all, perhaps, gifted in the way of writing for publication, there are none of us who cannot write a readable article if we will but try, and I feel sure it will add much of interest to the article to know by whom it is written, and will bring us to feel better acquainted with each other. In the hope that others will take a hand and held in this good work, I will give my views of a teacher's responsibility in connection with children's classes.

How many of our profession feel the responsibility resting upon them when they enter a class, composed of children and youth, who have been given into their charge by fond parents, having the best interests of their own at heart, and it is fair to presume, having given the selection of a teacher much thought? Do we fully realize the degree of confidence displayed by them? What greater trust can be placed in us than the shaping of the manners and social instincts of this younger generation, who, in coming years, will, it is hoped, be the pride of fond mothers and fathers, a credit to their teachers and society. Parents, when they give their children into our keeping for a few hours each week, do not do so that they may simply learn the dances which are popular in their locality, for the learning of these dances is a secondary condition, but for the benefit which they will derive

from the practice of certain exercises which will help them to be graceful both in manner and motion, and to deport themselves with a pleasing dignity; to cultivate the grace which nature has bestowed upon them; in short, to help each child to be a perfect little lady or gentleman in the truest sense. To fulfill with credit the task above outlined requires signal ability upon the part of the teacher, who must be intensely interested in his work. With such a one success is not counted alone by the popularity of his school or the number of dollars gained, (although these are desirable) but by the results of his conscientious labor which will surely follow well directed endeavor. Is it not reward enough to be spared to see those in whom we have been interested grow up to young womanhood and young manhood showing in almost every movement evidences of their earlier training?

To give the instruction and conduct the many hours of practice necessary to obtain the results so much desired without allowing them to become irksome is indeed no trivial task. Some recreation must be given, bearing in mind the old adage "all work and no play makes Jack a dull boy." It is always well to gain the confidence of the children, to make them feel, if possible, that you have a personal interest in each, and that you are interested for their good alone. Personally I aim to have a class feel that whatever is asked of them in the way of performing the requirements of the lesson is desirable because it is right, and that it is not nice to do otherwise, preferring to appeal to their sense of right and wrong, rather than have them perform their work simply to please me, endeavoring to impress them with my sincerity always, that whatever they do nicely is pleasing to me only because it is right.

Too much care cannot be exercised in the first lessons. The results of the first impressions upon a child are important factors in the work which is to follow and will have much to do with the good government of the class and their willingness to perform their part promptly and with evident pleasure.

PHANUEL B. CARPENTER, Jr.,
Providence, R. I.

Opera.

The distinctions between different kinds of opera are far more strictly drawn in Europe than they are in America. In America almost any musical work with spoken dialogue is called an opera comique, so that you would apply the term indiscriminately to the "Bohemian Girl," and to "La Mascotte." This indicates an *obscurité generale* in regard to such matters.

In France they distinguish between grand opera, lyric opera, opera comique and operette. In grand and lyric opera there is no spoken dialogue, the distinction between the two lying in what we may call the comparative heaviness of the music.

Wagner's works are for instance grand opera — perhaps too grand for some — and works like "Les Huguenots" and "L'Africaine" also belong to this class. Good examples of lyric opera are "Carmen" and Victor Masse's "Paul et Virginie." Opera comique is practically lyric opera with spoken dialogue. Thus a work with a tragic climax like "Fra Diavolo" is an opera comique. Both "Faust" and "Carmen" were originally operas comiques. It was only after their great success that the spoken dialogue was condensed and changed into recitative when they became grand operas.

Operette with the French, is what we call opera bouffe, of which perhaps the best examples are those by Offenbach. At one time Offenbach's vogue in Paris rather threw the legitimate opera comique into the shade, but now the latter has again assumed its prestine importance. In fact, it may be said that opera bouffe lasts but a day, whereas the pearls of opera comique are immortal.

Pantomime.

Mme. Pilar-Morin speaks of the importance that attaches to pantomime in Paris, where there is a regular conservatory of the art La Funelbulesque presided over by M. Michael Carré.

"This course is difficult," said Mme. Pilar-Morin "and the strictest examinations are held." M. Carré is the leading French author of pantomime, and one of the few who can

prepare the book of a pantomime in a shape ready for rehearsal. Usually when an author thinks of a pantomime story he submits it to the pantomimist in charge of the production, who puts it in pantomime form.

"In the book of the pantomime there is dialogue, but it is short and to the point, and is used only at rehearsals. All useless words are cut out. As pantomimists say, there is no 'floriture,' no verbal embellishment. When the action has been made ready, when the book has been 'staged,' it is taken to the composer and the principal artist sees that the music fits each gesture; for at the performance music is the dialogue of pantomime.

"Pantomime is an unfortunate word for this class of work, for it leads us to associate it with the London Christmas pantomimes, which are usually burlesque affairs. Pantomime is really silent drama. In rehearsing, of course, we speak nearly up to the last rehearsal. Then we drop articulate speech and speak, as it were, inside of ourselves.

"But let me illustrate for you how different the spoken rehearsal dialogue of pantomime is from that of drama. In drama you would say:— 'Sit down here, if you please.' In pantomime we say:— 'You—here—sit—down—please.' For we find that succession of pantomimic action best expresses our meaning.

"Pantomime is really the foundation of dramatic art. I have always considered that Sarah Bernhardt's universal popularity is largely due to her perfect pantomime -- her command of gesture, pose and facial expression. People who do not understand French understand what she is saying because they understand the mimic effect of her pantomime.

"Since I have been in this country I have progressed considerably in my art because I have been obliged to greatly vary and add to its resources. I have to go into greater pantomimic detail here than in France. Pantomime has been so long at home there that there are certain established conventional gestures and poses which always have the same meaning. For instance, to cross your arms on your breast and then to uncross them

and bend over, as if over a grave, is the conventional pantomime of death. Any child in France would know what I meant by it. But here I have to go into greater detail. I point to my closed eyes; I tell in pantomime that the heart no longer beats, and that breathing has ceased; I turn my eyes up to heaven, and then finish with the French pantomime of death. The very unfamiliarity of Americans with pantomime makes it necessary to do more detailed and artistic work here.

"In learning to become a pantomimist it is necessary to study not only the pose of the body and the art of gesture, but even the movements of the feet and fingers. Every gesture, every movement, must be on the line of a curve. As we say, every movement must be 'round.' It is this which gives to the perfect pantomime its surpassing grace."

Mr. William E. Greene Prostrated by Apoplexy.

PROVIDENCE, R. I., March 19.

Mr. William E. Greene, of this city, a dancing master of 40 years experience in Providence and its suburbs, was stricken with apoplexy at Armory Hall, Warren, while teaching his dancing class Thursday night. He retired to the stage during the intermission, and, not reappearing, the pupils made an investigation, and found him on the floor helpless and partially unconscious.

He was assisted to the dressing room and Dr. Connolly summoned, who, after a half hour's work, partially restored him to consciousness. He was carried to his room at the Fessenden House, where his condition grew worse. His wife was summoned yesterday morning. In the morning, yesterday, he entered a state of coma, from which he did not recover. He died at four o'clock yesterday afternoon. The attack of apoplexy of Thursday night was the second which Mr. Greene had suffered. The remains will be conveyed to Providence to-day.

Mr. Greene was about 70 years of age, and was one of the best known dancing masters in the State.

William E. Greene was born in Warwick in 1828. At the age of 15 years he was the organizer and leader of a quadrille band,

which played for dances in all the country around, and was somewhat famous in its day. He remained with this band until about the year 1856, when, having decided to enter the ranks of dancing masters as a profession, he engaged with Benjamin Richmond ("Ben" Richmond, as he was familiarly known) of Norton, Mass., then one of the most popular teachers of dancing in the old Bay State, to learn the art. He studied with Mr. Richmond for three years, playing for him all the time, and then remained with him as an assistant for two years. At the end of this time he started out for himself as a teacher. His first school was in Taunton, Mass., where he had a class organized by a son of the cashier of the Bristol County Bank. His first school he considered one of the best he ever had. From that time he taught school up and down the Old Colony Railroad line, from Boston to New Bedford, and also one or two seasons at Martha's Vineyard, until 1865, when he came to this city, and remained here ever since.

He first opened a school in old Pratt's Hall, now Odd Fellows Hall, Weybosset Street, where he taught one season, and since then had occupied several halls, among them being the hall in Cheapside block for five years, old Infantry Armory for two years, Slocum Light Guard Armory for two or three years, and for a number of years at 25 Westminster Street. All these years he had numbered among his pupils some of the best people in the city. In the fall of 1890 he closed his school here and opened a school in the Slater Bank building, in Pawtucket, and another in Woonsocket, though still continuing to give private lessons in Providence.

Among those from whom Mr. Greene received instruction may be mentioned Charles Brown, Charles White and Russ B. Walker, of Boston, and L. D. G. Brooks, of New York.

Mr. Greene had written and published several compositions for dances, both music and figures. Among them may be mentioned "The Fling Gavotte," a round dance; "The Maryland," a round dance; the "Militia Quadrille," dedicated to the citizen soldiery; the "Racquet Quadrille," and several others, as well as the music for the Newport Waltzes. He had also written the "Cycle Lancers," dedicated to the wheelmen. But his most important work in this line he considered "The Terpsichorean Monitor," published in 1889, a little book compiled from the most reliable authorities, the object of which is to expedite the progress of pupils and facilitate the duties of teachers.

THE GERMAN.

Sweetmeats.

MUSIC : — WALTZ.

Procure a sufficient amount of candy of various kinds which are prepared in pieces sufficiently small to be admitted easily into one's mouth. If six couples are to dance the figure, six candy tongs should be placed one in each chair, six chairs having been arranged in a line along the head of the room at a distance of about four feet apart. Two cushions should be placed in front of each chair.

Six couples up. Sig. Gentlemen seat ladies in chairs and the leader passes to each the tray containing the candy, each taking one piece therefrom in the candy tongs. The gentlemen each select two other gentlemen and lead them in front of their partners. The gentlemen thus selected should kneel on the cushions provided and close their eyes and open their mouths. The lady places the sweetmeat in the mouth of one and dances with the other. The partners of the ladies may select new partners from the circle ; those who have received the sweetmeats may do the same.

The Weak Leading the Blind.

MUSIC : — WALTZ OR TWO STEP.

— Couples up. Sig. Each select a new partner and form a circle. Large handkerchiefs should be furnished each lady with which they will blindfold their partners. Sig. Grand right and left. Sig. Dance with those nearest.

At finish ladies will return to their seats, leaving the gentlemen to find their seats as best they can.

Charge of the Light Brigade.

MUSIC : — TWO STEP.

— Couples up. Sig. Each lady select another lady. Each gentlemen select another gentleman. The ladies form a circle in the centre of the room ; the gentlemen form a circle outside the ladies. The gentlemen raise their hands, the ladies stepping back underneath the up-raised hands which should be lowered, forming what is known as the basket. The basket thus formed should be divided in halves, each half retiring one to the head and the other to the foot of the room.

Sig. Gentlemen raise their hands, ladies pass from under and rush to the opposite side of the room, taking as partners the gentlemen opposite them.

Umbrellas.

MUSIC : — WALTZ.

Procure as many Japanese umbrellas as there are to be couples up. An equal number of chairs should be placed at the head of the room about four feet apart. Sig. Gentlemen seat their partners in the chairs presenting each with an umbrella which they will spread and hold over their heads. The gentlemen each select two other gentlemen and present them to their partners. The lady will give the umbrella to one of the gentlemen presented and dance with the other, the one receiving the umbrella should hold it over the couple's heads while they dance. Partners of the ladies may select new partners from the circle.

THE KICKER.

Kicking in the morning,
Kicking all the day ;
Kicking if he's busy,
Kicking at delay ;
Thus the chronic kicker
Fills his life with woes,
Frowning, grumbling, wrangling,
Everywhere he goes

Kicking every mealtime.
Glaring at the meat ;
Often he is saying :
" Nothing fit to eat."
Kicking when he's reading,
Grumbling at the light ;
Now and then denouncing
Everything in sight.

Nothing ever suits him,
Always finding fault ;
Every kind of pleasure
He is sure to halt.
Scowling at the children,
Growling at his wife ;
Turning peace and comfort
Into constant strife.

Kicking if the weather
Happens to be dry ;
Kicking when the rain is
Tumbling from the sky.
Kicking in the summer,
Heat has then no charm ;
Kicking in the winter,
Then he'd have it warm.

Kicking in the morning,
Kicking all the day ;
Kicking in the evening,
Kicking should he pray.
Kicking while he's thinking,
Kicking when in bed ;
Wonder if he'll keep on
Kicking when he's dead.

— *Pittsburg Chronicle Telegraph.*

THE DIRECTOR.

Published monthly, excepting July and August,

BY

MELVIN BALLOU GILBERT,

PORTLAND, MAINE.

Entered as Second Class Matter at Portland, Maine, Post Office.

Vol. 1. }	APRIL, 1898.	{ \$3.00 per Year.
No. 5. }		{ 40 cts. single copy.

ADVERTISING RATES.

One inch, single column, one insertion, \$2.00.
 Two inches, \$3.00.
 One inch, single column, one year, \$10.00. Two inches \$15.00.
 Special rates for extra space.

[The contents of THE DIRECTOR is not copyrighted; the publisher prefers to be protected by the ethics of professional courtesy. Editors are welcome to any article in this number which commends itself to them as worthy of wider circulation, upon giving the usual credit.]

THIS issue of THE DIRECTOR forcibly reminds us that the fleet wings of time have been attentive to their usual duties. The fifth number of our journal, which marks the half year, has appeared before we were aware that we had been so long employed in the interest of the profession through its columns.

Our most sanguine expectations have been realized, and we wish at this end of our half year to express our appreciation of the encouragement and kindly words of our patrons. We only hope that we shall be able to conduct our humble sheet so that all may feel to say, "Well done, thou good and faithful servant."

We have a few subscribers for the half year and we wish to call their attention to the expiration of their subscription with this number. It will be remembered that we announced in our first issue that our publication would be monthly, excepting July and August. We sincerely trust that those who subscribed for the half year may feel disposed to forward their subscription for the balance of the year. Many have already done so and an early response from those who have not will be duly appreciated.

WE have promised to answer correspondence upon subjects pertaining to our profession and will take this opportunity to give our ideas upon a matter which has been recently brought to our notice and which perhaps may interest all. The subject in question is upon the use of the word "Gent," which is so commonly made use of by teachers of dancing. The word *gent* is an adjective, meaning, *gentle; noble; of gentle birth; neat; pretty; fine; elegant.* As it is commonly used by some members of the dancing profession, it is in the form of an abbreviation of the word *gentleman*. In the United States the word *gentleman* is the term applied to men of education and good breeding of every occupation. Among the dancing profession, the word *gentleman* is used to distinguish a man from a woman when a certain step or figure is to be performed. It became a custom with prompters to abbreviate the word and make use of the term *gent* for brevity in announcing figures, a custom to which we cannot object as it made their duties easier. In regard to its use other than in prompting, we feel compelled to say that we consider it inelegant and improper. It reminds us too forcibly of the glaring signs which appear in the lower quarters of our cities, such as "*Ladies and Gent's Eating-house,*" "*Ladies and Gent's boot blacking parlors,*" "*Ladies' and Gent's shoes repaired while you wait,*" etc., etc. If it carries with it any suggestion of an element which is below the common, that alone should be a sufficient reason for not employing the term.

THE able article in this number, "A Teacher's Responsibilities," by Mr. Phaniel B. Carpenter, Jr., we trust, will influence our readers to favor us with an occasional article for THE DIRECTOR. We should be pleased to receive contributions from any one who has a word to say upon the subjects considered in its columns, and we are sure that our readers would appreciate the efforts of any who are desirous of adding their mite in the interest of our profession.

VARIETIES.

Music touches every key of memory,
And stirs all the hidden springs of sorrow and of joy ;
We love it for what it makes us forget,
And for what it makes us remember.

“What made you go on so about the moon last night? It is the same old moon.”
“I know; but I was with a new girl.”—
Chicago Record.

Mrs. Bainbridge — “The girls of to-day should be taught to say ‘No.’” Mrs. Hemp-hill — “That’s what I think. The pert things all say ‘Nit.’” — *Harper’s Bazar.*

Molly (between the waltzes) — “He said the world had been like a desert to him till he met me.” Polly — “That explains why he dances so like a camel, I suppose.” — *Tit Bits.*

An exchange says the difference between a woman and an umbrella is that there are times when you can shut up an umbrella.

Tom — Mother, I saw Fred Barclay put his arm around Alice last night.

Mamma — Mercy! Are you sure? Didn’t your eyes deceive you? Oh, tell me; tell me that you are jesting! This will kill me if it is true — and they’re not engaged! She told me so this morning!

Tom — It’s gospel truth. He was teaching her a new dance.

Mamma — Oh, Tom, how you frightened me! — *Chicago News.*

Gayleigh — That chorus girl of mine is a queer creature.

Chumpleigh — In what way?

Gayleigh — Why, whenever she gets full she does a serpentine dance and imagines herself Fuller.

The officers of the ‘Steenth Hussars, according to the hoary tale, were graciously pleased to accept the invitation of a witty Irish hostess to a dance. They attended, but played the part of passive spectators, until their hospitable hostess came to their assistance

and offered to find them partners. In response to her endeavors, the senior officer present thanked her, but explained that ‘Steenth don’t dance. “Don’t they,” returned the lady, “then I sincerely hope they can march.” Which they did.

Anxious Mother — My dear, it’s perfectly abominable the way the men hug you at these hotel hops. Now look at that couple coming this way. See how respectfully that gentleman treats the lady he is dancing with. He holds her almost at arm’s length.

Pretty Daughter — But, ma, they are married. — *N. Y. Weekly.*

When Mr. Jenkins went to his bed-room at half past one it was with the determination of going to sleep, and with another determination that he would not be interviewed by Mrs. Jenkins so, as soon as he had entered the door and deposited his lamp upon the dressing-table, he commenced his speech: “I locked the front door. I put the chain on. I pulled the key out a little bit. The dog is inside. I put the kitten out. I emptied the drip-pan of the refrigerator. The cook took the silver to bed with her. I put a cane under the knob of the back hall door. I put the fastenings over the bath-room windows. The parlor fire has coal on. I put the cake-box back in the closet. I did not drink all the milk. It is not going to rain. Nobody gave me any message for you. I mailed your letters as soon as I got down town. Your mother did not call at the office. Nobody died that we are interested in. Did not hear of a marriage or engagement. I was very busy at the office making out bills. I have hung my clothes over chair-backs. I want a new egg for breakfast. I think that is all and I will now put out the light.”

Mr. Jenkins felt that he had hedged against all inquiry, and a triumphant smile was upon his face as he took hold of the gas check, and sighted a line for the bed, when earthquaked by a ringing laugh, and the query from Mrs. Jenkins: “Why didn’t you take off your hat?”

Mr. C. F. Malone, of New Haven, Conn., gave a reception to his Tuesday evening dancing class, on March 29th. Mr. Malone will give a german in the near future at the Crocker House, New London, Conn., for his class in that town.

We are pleased to include the following cheerful letter from one of New England's well known dancing masters. It might interest our readers to know that Mr. Upton lives in the house known as the "House with Seven Gables."

SALEM, MASS., March 22, 1898.

MY DEAR MR. GILBERT :

Please put me on the list ; the DIRECTOR will receive a hearty welcome in our home.

Our thirty-third season is now drawing to a close ; we have met with the usual success. The shaking of hands, the regrets at parting, and the anticipation of another season is the inspiration that leads us on from year to year.

Very truly yours,

HENRY O. UPTON.

Baltimore.

One of the most beautiful events of the winter was the Hunt Ball given a few weeks ago. It took place at Lehman's hall as usual, and was attended not only by a large contingent of Baltimore society, but also by a great many New Yorkers, Philadelphians and Washingtonians. The hall was elaborately decorated with hangings of red and gold, the colors of the club, and with quantities of palms and greens. Supper was served at midnight, the guests being seated at small tables.

Chicago.

The most novel society event of the season was the "cake walk" given on January 31 by Mr. and Mrs. Robert Waller, at the old Waller residence in Burna Park. Society men and women entered with zest into the spirit of the affair. Negro doll babies, water melons and other incidents characteristic of the south abounded. A quartet of plantation darkies sang appropriate melodies.

May I print a kiss on your cheek ? I asked ;
She nodded her permission ;
So we went to press, and I rather guess
I printed a large edition.

Watertown, N. Y.

That the methods of Prof. D. H. Bowen, one of the most popular instructors of the graceful art of dancing in the state, have stood the test of time, is abundantly proven by his success. His wide popularity, both in the state and beyond its borders, and the character of his classes testify to the efficacy of his tuition. He has made the art his life's study, and has long been one of the most prominent members of the American Society of Professors of Dancing, his connection with which has made him exceedingly well known. He has held various important offices in this society.

Prof. Bowen has long been a favorite in Watertown and has large classes here each winter. Many of the men and women who have now taken the 33d degree in proficiency took their first hesitating steps under his practiced eye.

Music hall, on February 2d, was the scene of the reception given by Prof. Bowen's class of young ladies and young gentlemen, tendered to their friends at the close of their first term. The hall had been tastefully prepared for the occasion and Prof. Lewis' orchestra was in attendance. All the members of the unusually large class were present and there were a great number of visitors, many of whom were the parents of the children upon the floor, and took a natural pride in the proficiency displayed.

The scene was a gay and attractive one. The young misses wore bright and pretty gowns which contrasted vividly with the sober garb of their youthful cavaliers. The pupils bore themselves with unconscious grace and an entire absence of awkwardness, which is one of the fruits of the instructor's patient tuition. There were some very graceful dancers among them, and the standard to which the professor had brought some of his youngest pupils occasioned much favorable comment.

The hours were from 8 to 11. The programs were inscribed with the happy title "Twelfth Night," and contained ten numbers followed by a german.

A little after 11 the affair was concluded and the participants and visitors left for home

in the blinding snow storm, voting the event an unqualified success.

NEW HAVEN, CONN., March 15th. The men of the York Assembly gave a "pink german" for the women last evening at Warner hall.

It was a return courtesy, for the latter gave a "special" for them a few weeks ago.

If the men originated the affair of last evening and carried it through without once consulting the feminine members of the club, they deserve unlimited praise, for it was a charmingly arranged dance. Harry Dow has been president of the club this season, and has made a gentlemanly and popular one. From Professor Malone, the president and his aids had many valuable suggestions.

The one thing required of the girls — for most of the feminine contingent come under that head — was to wear pink, and look the pink of perfection, as far as possible.

Taken collectively they succeeded beautifully in carrying out the order, and individually there were some immensely pretty pink girls on the floor.

Most of them wore pink organdies, either figured or plain, with large hats turned well back from the face, of the same shade.

They showed nodding plumes, or masses of roses or carnations in the trimming and all had broad mull strings which floated airily as the wearers glided along in the dance.

Prof. C. Francis Malone is master of ceremonies at the York assembly dances and he had been to much pains to originate several new figures for the german last night.

They were beautiful in effect and he had his reward in the admiration they aroused from the dancers and spectators. The genial dancing master is deservedly popular with the club members, for he is ever ready to carry out their plans, even at much extra labor for himself.

The program opened with a waltz and two step and then the first half of the cotillon was called. After a few simple figures, the driving and ribbon figures were introduced. The first is both pretty and amusing.

It is always mirth-provoking to see four men harnessed abreast and driven around the hall by a pretty girl handling the ribbons of Yale blue, red or pink, cracking a toy whip as she gracefully (or otherwise) manages her four-in-hand.

Then the men take their turn at driving the sex which is supposed to be more amenable to the curb, (or is it the other way, which?) Two or three men had their hands full to keep control of four sprightly girls who set a pace which taxed the driver's agility to match.

The favors given out were pretty silver nick nacks. There were glove buttoners, nail files, seals, letter openers, knives, cold cream jars, pink roses, pink picture frames, etc.

After the intermission, two more dances preceded the second half of the cotillon.

The new figures introduced were new versions of the scarf and cross figures.

In the first a circle of men formed in the center of the hall with several feet of space between each.

An outer and larger circle of girls formed, and each held the end of a broad bunting scarf in alternate shades of red, white and blue, the pole to which they were fastened held by the men in the center circles.

At a signal the reserve dancers waltzed in between the radiating points and wound in and out around the circle, producing a star-like effect immensely pleasing seen from the galleries and platform.

The men showed much originality in their own costumes, all wearing pink neckties and boutennieres. Some had their cuffs tied with baby ribbons and the shirt fronts of several were broken up into squares and diamonds by the symmetrical application of tissue paper.

The next dance given two weeks from last evening will be a "summer dance," the women appearing as "Summer Girls," the men in ducks.

Royal Fete at the Astoria.

(From New York Sunday Herald, March 20th.)

For nearly three hours last evening Old Father Time obligingly turned back the hands

of his antique clock to the year 1782 and introduced several hundred members of the society of today who crowded the Astoria ballroom to a June fête in the gardens of the Petit Trianon, the favorite retreat of the beautiful French Queen Marie Antoinette.

The retrospect was really delightful, and even Mr. Boldt quite forgot for the time being that he was living in a prosaic age of sky scrapers and palatial hotels, when society for the most part prefers waxed floors to green lawns for terpsichorean purpose, and the comfortable precincts of an up-to-date hostelry to the more remote and necessarily less convenient territory of a country house for entertainments on a large scale.

For nearly two months about fifty of the prettiest young women in town had been haunting dressmakers, studying historical costume plates and practicing poses in contemplation of last night's fête for the benefit of a worthy charity. They were aided by the same number of young men, and all were under the direction and rehearsal of Mrs. Margaret McLellan Eager. The result was that if the shades of Marie Antoinette and her guests had peeped into the ballroom of the Astoria last evening they must have turned green with envy that their loveliness and elegance could so readily be reproduced by the belles and beaux of a century later.

The costumes were beautiful and perfectly new, the dancers perfect in their parts and lovely to look upon and the staging of the spectacle charmingly realistic.

The Temple of Love was there, and part of the picturesque French chalet which was such a favorite with the ill fated French Queen was also in view.

According to history the fête was given by Marie Antoinette in honor of the Grand Duke Paul of Russia, and among other foreign guests of exalted rank were the Emperor of Austria, the Grand Duke and Duchess of the North, the Baroness d'Oberkirch and Count and Countess d'Artois. Therefore, as a matter of course, when the curtain slowly parted last evening, just before nine o'clock, the big audience was all agog to see to whom had been

allotted the honor of personating the leading characters.

There was much applause when, with a great fanfare of trumpets, the Queen and her court entered and it was discovered that Marie Antoinette was none other than charming Miss Marie Huntington, looking every inch a queen in a stiff white satin brocade, embroidered in gold; that the Grand Duke and Duchess were personated by Mr. W. R. McLaughlin and Mrs. James Brown, who, with a stately ceremony, were received by the Queen and her suite.

Then the festivities began, leading off with the Russian Flag dance, one of the prettiest of the evening.

In this the girls and men wore costumes of red and white stripes, and the leader, Miss Shaw, waved a large flag of the Russian colors the others carrying streamers of the same colors as they circled around her.

The stately court gavotte led by Marie Antoinette came next, in which sixteen dancers took part with grace and dignity, and then followed the Alsatian dance, the dance of the Pierrots and Pierrettes, led by Miss Lelia Morse and Mr. R. B. Jewett, and the dance of the shepherds and shepherdesses, led by Marie Antoinette herself. The girls' costumes in the last, by the way, were in Watteau design and very beautiful, matched with quaint hats, and each carried a shepherd's crook.

There were, of course, rustic festivities of dairy maids going on between the dances and a march of the pages as a final to the fête.

Scene after scene moved smoothly along, and if the wishes of the audience had been consulted every dance would have been repeated.

All the dancers came in at the end, marched and countermarched around the stage, concluding with a grand tableau.

The Birdies' Ball.

Quite an enraptured audience, mainly of small folks, attended the Birdies' Ball, which was held in the afternoon, on the stage of the big ball room, and applauded to the echo about half a hundred of their young acquaint-

ances, who cleverly impersonated various birds of song, met together by invitation of Spring, to celebrate the departure of Winter.

A synopsis of the two scenes is given below :

PART I.—SPRING'S BOWER.

Enter Spring calling her flowers about her ; the May flowers and Pussy Willows enter dancing, followed by the other flowers in groups. All dance. Bees enter, buzzing around flowers in a beautiful little figure, at the close of which Spring seats herself at back, calling to the birds. Birds answer from behind scenes. Pussy Willows as footman ushers in the Nightingale. Spring tells him of her proposition to give the birds a ball. Nightingale, delighted, starts off to tell the birdies, followed by the bees with the invitation. Birds call from behind the scenes as curtain falls.

SCENE 2.

Spring receives the birds, who enter singly and in groups. Spring opens ball with the Raven. Then follows a series of dances by the different birds. Festivities interrupted by the Woodpecker with his bill. Ball closes with a song of thanks to Spring by the singing birds, and all say good night.

The various notes of the birds were cleverly imitated by expert whistlers behind the scenes and adult voices also helped Spring with her song and the birds in their choruses.

One of the prettiest dances was that of the Blackbirds, Orioles, Bob-o-link, Raven, Nightingale and Thrush ; the Owls and Blue Jays together, with the Frog and the Nightingale, were equally successful in the turns allotted to them.

“ The Woodpecker came from his hole in the tree and presented his bill to the company,” and the American Eagle, too, was there and received an ovation.

In the words of the rhyme which suggested the entertainment.

“ They danced all day till the sun was low,
When the mother birds prepared to go,
And one and all, both great and small,
Said good night at the birdies' ball.”

New York society seems to be making a tremendous effort to produce novel entertainments, and while they have succeeded as far as the novelty goes, they have made a flat failure in producing great and satisfactory results. Ruskin says : —“ No great intellectual

thing was ever done by great effort ; a great thing can only be done by a great man, and he does it without effort.” One of the first instances of strained efforts which came to our notice was the Vegetable Ball of which “ *Form* ” has the following to say :

“ A vegetable ball ! A dance of cabbages and carrots and onions and potatoes ! Was there ever such a social monstrosity ? What does society mean and whither is it tending ? A mineral ball next, nuggets, quartz, mica and the rest. What are we coming to ? Whose brain was it conceived the Hewitts' entertainment ? It was a wry conceit indeed. Was it bred in heart or head ? In neither messieurs. Fancy has touched its nadir — so let fancy die in the cradle where it was born. What a pace to set the multitude ! Let us masquerade as kings and queens and princes and noblemen and captains great, but as cabbages !!! If ever society was given over to unpardonable folly it was on February seventh in the year of grace eighteen hundred and ninety-eight. Let us have the Dance of Death, now. Better annihilation than the degeneracy of men and women masked as cucumbers and pickles, turnips and bananas. Originality, how many sins are committed in thy name.”

The next great (?) novelty is a circus in a ball room. Circus horses cantered around a sawdust ring in the Fidelio Club House, and the members in overalls and gingham, ate peanuts and drank red lemonade as they watched the sights. All the members and their families appeared in country circus garb. Handsome young women came arrayed in gingham aprons and broad straw hats. Young men promenaded about the ring before the show began clad in blue overalls and hats worn in the cornfield. There were dignified elderly gentlemen in bicycle suits and tennis flannels and matrons in calico and sun bonnets. There was a girl with a red sunshade who walked beneath the electric light as though it were an August sun.

All this must have emanated from a wonderful brain, yes wonderful, surprisingly so, when one realizes that such can be found only in *Greater New York*. What ridiculous

performance shall we hear of next as being a *New York society novelty*.

The Young Ladies' and Gentlemen's League of Montifiore Home, gave a very successful entertainment recently at Carnegie Hall, for the benefit of the Home's country sanitarium. The hall was crowded both afternoon and evening.

President of the League, Lucien L. Bonheur, said that at least \$12,000 would be cleared as profit, \$2,000 more than was realized last year.

In the afternoon a special performance for the many children and orphans from several local asylums who have been invited to attend was given.

A pleasing little sketch, the dance of the marionettes, was given. The participants were all the children of members of Montifiore Home. They gave a remarkably clever performance and were loudly applauded. Dressed as Snowballs, Pierrots, Tyroleans, skaters and in fancy costumes, twenty-two little girls, stiffly maintaining wooden doll positions, were carried on by Harry Goldberg, the master of the marionettes, and placed in grotesque positions on the stage.

At the first bars of music they came to life and danced, acted and sang. None of the children were over twelve years old, and some were said to be only six. The children surprised the audience. Some of them danced as well as older professional performers. The Girl from Paris, Anna Held, the French Maid, Scotch Lassie and Dago, all characters in the dance were recalled.

The young ladies in charge of the different booths, all gowned in the specially designed Parisian costumes, sold their wares to great advantage and the Fairy Fortune Teller and her assistants finally grew tired of taking in the silver which crossed their palms for reliable forecasts of the future.

Miss A. Ray Champlin, of Worcester, Mass., gave her annual closing reception March 30th. In addition to the popular drawing-room dances, there were interspersed special dances of the spectacular order, among which were

the Coquette, Zephyreete, Nymphs, La Dance Brilliante and Rose Drill.

Mr. S. Asher and Son will give their thirty-third annual closing party and examination of their children's class, at their Academy, Broad street, below Walnut, Philadelphia, on Saturday evening, April 23d. The examination of the juvenile pupils of the past season will comprise not only the standard and fancy dances known to the profession, such as flings, hornpipes, etc., but several pleasing novelties for the first time introduced to the public.

Mrs. Diamond, of Rochester, N. Y., has been very much occupied of late in rehearsing for an elaborate spectacular production called Floralia, which is soon to be given in that city.

Mr. T. A. Holland, of Springfield, Mass., gave his thirty-first annual exhibition on April 1st. As usual, success attended his efforts. The following programme was danced by the class, after which general dancing was indulged in. Entree March and Fantasy, Highland Fling by class, Echo by two misses. Waltz and Two Step, Spring Ensemble. Court Quadrille, Dutch Dance by two. Schottische and Nayasset Five Step, Summer Ensemble. Lancers, Irish Lilt. Capitol Three Step, Autumn Ensemble. Cuban Waltz Quadrille, Winter Ensemble. The Souvenir programmes were very elaborate and were adorned by a fine half tone of Mr. Holland.

Miss Helen Noble, of Minneapolis, gave a novel german recently. It was a flower evening. A number of pretty figures were arranged for the cotillion, in which paper flowers were favors. In one, the men received sunflowers and the women black-eyed susans; in another apple blossoms and nasturtiums were used and once the women pelted the men with blossoms, the man taking as his partner for the dance the owner of the flower he caught. Morning glories and sweet peas were used in other figures, and once a large amount of amusement was derived from a

battle with violets, in which the winner of some other fellow's violet head was also the winner of the girl who had given them the violets. The last figure was one in which the men trimmed hats with paper flowers and bestowed them upon the partners of their choice. Before the evening was over, the guests rivaled the flower queens of pantomime, and the ball room was a brilliant scene of dancing blossoms.

We have received cards from Mr. H. W. Malcolm, of Minneapolis, for the Dimity Ball, on Easter Monday. The design was novel, being of oval shape to represent an easter egg.

Mr. Joseph T. Martin, of Brooklyn, N. Y., gives his closing reception and cotillon on April 30. We are hoping to be present, as we contemplate a trip south and shall endeavor to return to New York in season to witness that which we are sure will be a grand occasion.

We received a call recently from Mr. George T. Wilson, of Auburn, Me., who reports a good season and informs us that he is to assume the duties of *master of ceremonies* at Hotel Fiske, Old Orchard, Me., for the eleventh season. Comment is unnecessary as a period of eleven years at one hotel is quite sufficient to enable one to estimate the value of Mr. Wilson's services.

On Saturday evening, March 26th, Mr. Adolph Newberger, gave his annual Children's Carnival, at the Central Opera House, New York City. Mr. Newberger in his announcement for this Carnival, promised to surpass all former efforts. With the memory of his past successes still fresh in mind, we were anxious to see if it were possible to make that statement good. We are pleased to note that Mr. Newberger fulfilled his promise to the letter. His pupils by their remarkably fine work, kept an audience of over two thousand interested for three hours. For a time the little ones were mimic professionals, giving clever impersonations of many of the reigning footlight favorites, and singing the popular songs of the day. With this we send THE

DIRECTOR the programme. We thought of marking the numbers which were particularly good, but when we commenced to do so, we found it so difficult to decide, all being so pleasing and well done, that we abandoned the task and will simply give a brief description of a few numbers. The Hungarian Vintage Festival was the first on the programme.

From behind the stage came strains of an old Hungarian melody as the grape gatherers returning from the vineyards, with baskets of grapes, appeared in national costume.

Grouping themselves about the stage, the children made a picturesque background for the dancers. Two Slavonian peasants gave a characteristic dance and were followed by Bacchus. In his train were four charming little Bacchantes. In the Dance of the Wines, Addie Loewenthal and Lillie Rice represented Tokay, in topaz colored gowns, trimmed with tokay grapes. Lisette Hoffstadt was Red Wine, and Emily Baker, Champagne.

Miss Renie Schleber as a witching little gypsy accompanied her dancing with a tambourine, the wines encouraging her with song.

Miss Genevieve Pratt and Master Baldwin Pratt showed how two Hungarian peasants dance.

The Klondike Ballet opened with a dance of the Nuggets. Their fluffy frocks were of yellow satin and gauze, plentifully sprinkled with gold. Mr. Vandyke, from Klondike, by Master Samuel Holdenstein; Miss Klondike, by Miss Trixie Pinover; Gold Dust, by Miss Rita Levy, and Gold Coin, by Miss Blanche Meyer did some novel dances, which terminated in a shower of gold.

In "The Dress Rehearsal" features from popular theatrical productions were introduced. The curtain rose on a bare stage. Jessie Speir, the stage manager, called the company together, while Ira Schieber and Edward Lurch, assistants, arranged the scenery. The first thing rehearsed was the umbrella song and dance from the "Circus Girl" done by Addie Loewenthal, Blanche Meyer, Emily Baker, Lillie Rice, Josie Salzer, Sadie Steiner, and Renie Schieber. Irene Marks impersonated Miss Virginia Earle.

May Graf and Florine Ettenheimer were chorus girls in the "Normandy Wedding," and Irma Rosenburg and Sadie Vesell did the "Telephone Dance" from "The Telephone Girl."

Miss Florence Sittner impersonated Edna May in "The Belle of New York," with great success. "The Little Minister" was done by Jules Harlam, and Marian Spahn sang Babbie's ditty and danced in wonderful imitation of Miss Adams.

Master Jerold Sittner sang "Fairy Tales," from "The Idol's Eye." Miss Dora Marks was the French maid.

Miss Florrie Baumann and Miss Birdie Baumann, daughters of Mr. S. Baumann, were the "Latest Arrivals from London" and won great applause by their toe dance. As an encore they danced an Irish jig.

Baby Minzesheimer was Miss Louise Baudet and afterward Lew Dockstader, singing "Take Your Clothes and Go." Baby Esberg, the youngest child who took part in the carnival, made a great hit in the Pickaninnies.

The Dance of the Boroughs was a clever performance. Josie Salzer, as the Borough of the Bronx, appeared on the stage with a goat, which was led away while she danced. Sadie S. Haas, as the Borough of Queens, wore a gown which typified a Long Island vegetable garden. Brooklyn carried a church and wore a steeple for a cap, and Manhattan's costume of black and yellow was trimmed with tiger heads in honor of Tammany.

Miss Linnie Greenberger gave a decidedly clever imitation of Bessie Clayton. At the conclusion of her dance there was a patriotic scene, in which she led a chorus of the little dancers in singing national anthems. Edward Lurch, as Uncle Sam, stood over a vanquished Spaniard (Jessie Speier) in the closing tableau, in which Ira Schieber was a survivor of the Maine.

One of the sensations of the performance was the dancing of a fairy-like little girl named Trixie Pinover, who appeared as "Miss Klondike." From her rippling curls to her dainty little shoes she glistened in gold like afternoon sunshine. She tripped about the

stage on the points of her toes and accomplished many of the most difficult terpsichorean movements. Through it all she smiled in childish modesty, apparently unaware that she was doing anything remarkable. A daintier, prettier little one was surely never seen upon a stage. Toe dancing is recognized as one of the most trying of all saltatory accomplishments and it is positively wonderful that this mite of a maiden carries herself through such a performance with an ease and grace which have also the great charm of spontaneity.

The children's patriotism was contagious and spread to the audience. Cheers and applause sounded from every corner of the house.

After the performance the children enjoyed informal dancing, which was continued later in the evening by their parents and friends.

One thing was very noticeable and refreshing in this entertainment, namely; the absence of Hornpipes, Flings, Cachuchas, Cracoviennes, etc., etc., disguised by other names and costumes. All of the dances were fresh and original in design, and the costumes were rare specimens of the modiste's skill. Mr. Newberger is to be congratulated on this, his crowning success.

But hark! the music sounds, the dance! the dance!
 The brilliant throngs in glittering lines advance.
 The Brigand starting from the restless tide
 Leads in the merry reel his blooming bride.
 The dark Castilian and th' Italian maid
 Fly through the waltz or down the gallopade.
 Spain's haughty grandee seeks the Gypsy Girl,
 And Greek and Moslem join the airy whirl.
 Boyhood's strength and girlhood's grace
 Are here, in all their pride —
 And brighter is each sparkling eye,
 And on each cheek a deeper dye,
 As rolls the living tide.

Mr. Henry T. Marsh of Hartford, Conn., gave his annual reception and exhibition of Fancy Dancing on Friday evening, April 15th. The affair was very successful; the pupils of the different classes uniting and giving evidence of Mr. Marsh's careful training.

ETIQUETTE.

Washington Official Society.

Addison, who said so many admirable things about society, once uttered this truism : "There can be no organization of this kind without that artificial kindness which man has invented and calls politeness." In Washington the artificial code is ceremony, which stands for hospitality and sociability. For strange as it seems a very large proportion of the official residents call upon certain others, and as regularly have their cards returned, and yet in the course of the season they may never meet. But the intentions of both are kindly.

The people of each new administration, who are swayed by fresh impulses and delight in their novel surroundings, begin the first thing to study the code of official etiquette, and the vigorous way in which they carry it out marks them at once as novices.

The Washington season for visiting and receiving visits begins with the opening of Congress and ends with the commencement of Lent. The line of precedence is what makes the society of the Capital different from that of any other American city. This is very little understood in other centres.

The President, as head of the nation, is entitled to first place in whatever assembly he honors by his presence. He and his wife enjoy an immunity from returning all calls of whatever nature they may be, and they never visit in any household in Washington except those of the Cabinet circle unless they feel disposed. The Vice-President and his wife enjoy the same privileges in regard to returning visits. They pay the first calls at the White House only. It is said that a difference of opinion on this score is the cause of keeping the Vice-President and the British Ambassador from making calls upon one another. Each feels entitled to the first call. The Vice-President and wife return in person the calls made upon them by the Senators and their families. All other calls are optional, except at the homes of the foreign Ambassadors and Ministers.

The question as to whether the Chief Justice of the Supreme Court takes precedence of the Vice-President has not yet been settled. The discussion upon this subject has been going on for many years, also as to whether the families of the Supreme Court should receive the first call from Senators' families or vice versa. Of late years the families of Senators pay the first calls, and it is the only concession they are obliged to make, except in the case of the foreign Ambassadors and Ministers.

The Cabinet families as a rule receive more visits than any others in the administrative circle. The wives of the Cabinet officers pay the first visit at the Vice-President's, at the four Embassies, at Supreme Court houses and upon Senators' families. These calls may be acknowledged by cards.

The diplomatic corps consists of four Ambassadors and twenty-six Ministers Plenipotentiary. The British Ambassador, Sir Julian Pauncefote, is dean of the corps, and Senor Romero is dean of the Ministers. Ambassadors call first upon the President. All persons, whether official or otherwise, call first at the Embassies.

Monday is the day at home for the ladies of the Supreme Court circle. Tuesdays for the wives of Representatives in Congress. Wednesdays for the wives of the Cabinet officers. Thursdays for the ladies of the Cabinet circle.

Those who have no official position, either strangers here or residents, pay the first call upon persons in official life with whom they wish to become acquainted. Old residents call upon newer ones. The first social duty of the wife of the newly arrived Congressman is to call at the White House. After that she can pay the first call at the houses of the Vice-President, the Cabinet homes and those of the Supreme Court circle, and upon the wives of the Senators, remembering that she must wait for the first call from the residents who wish to cultivate her acquaintance. This applies to wives of new Senators, except in the case of the Cabinet, who make the first calls upon the Senators' wives.—*Form.*

The Queen of England is deprived of many privileges that even her humblest subjects can boast of. She is not allowed to read a newspaper, nor a magazine, nor a letter from anybody, unless her own family, until it has been read by and approved of by one whose business it is to cut from the papers each day what is thought unfit to read. Neither must any member of her family or household speak to her of any news in any publication. The scraps selected are fastened on a silken sheet with a gold fringe and so presented to her Majesty.

The Empress Fusaka, consort of Miton-Hitu, the Emperor of Japan, is the intelligent companion of her husband, and is frequently consulted on National and Imperial questions, and is not like her predecessors, a recluse. She sits at her husband's table, an unprecedented dignity. She is a fearless equestrienne. The Empress is deeply interested in the Woman's Hospital at Tokio. The Emperor himself, greatly desiring the emancipation of his feminine subjects from foolish and degrading customs, has recently ordered the abolition of stained teeth and shaven eyebrows.

Behavior When in Company.

We reprint from the first Worcester edition of Isaiah Thomas's "Little Pretty Pocket Book," one of a set of juvenile books very popular when our grandparents were boys and girls, the following very practical and simple rules for behavior while in company. The Mosaic style is very apparent.

1. Enter not into the company of thy superior without command or calling, nor without a bow.
2. Sit not down in the presence of superiors without bidding.
3. Sing not nor hum in thy mouth while thou art in company.
4. Stand not wriggling with thy body hither and thither, but steady and upright.
5. Play not wantonly like a mimic with thy fingers or feet.
6. In coughing or sneezing make as little noise as possible.
7. If thou canst not avoid yawning shut

thy mouth with thine hand or handkerchief.

8. When thou blowest thy nose let thy handkerchief be used, and make not a noise in so doing.

9. Gnaw not thy nails, pick them not, nor bite them with thy teeth.

10. Lean not on the chair of a superior standing behind him.

11. Spit not upon the fire, not sit too wide with thy knees at it.

12. Sit not with thy legs crossed, but keep them firm and settled, and thy feet even.

13. Turn not thy back to any, but place thyself so that none may be behind thee.

14. Read not books, letters or other writings in company, unless there be necessity, and thou askest leave.

15. Touch not, nor look upon the books or writings of anyone unless the owner invite or desire thee.

16. Come not near when another reads a letter or any other paper.

17. Let thy countenance be moderately cheerful, neither laughing nor frowning.

18. Laugh not loud, but silently smile upon any occasion.

19. Stand not before superiors with thine hands in thy pockets; scratch not thine head; wink not thine eyes, but modestly be looking straight before thee.

20. Walking with thy superior in the house or garden, give him the right or upper hand, and walk not even with him, *cheek by jole*, but a little behind him, you not so distant that it shall be troublesome to him to speak to thee, or hard for thee to hear.

21. Look not boldly nor wishfully in the face of thy superior.

22. To look upon one in company, and immediately whisper to another, is unmannerly.

23. Whisper not in company.

24. Be not among equals forward and fretful, but gentle and affable.

Card Etiquette.

When invitations are received to afternoon "at homes," and any distinct feature is mentioned on the cards—"music," "theatricals," "recitations," etc., which denotes,

generally speaking, that the gatherings almost amount to receptions as regards numbers invited — cards should be left by acquaintances within the week, but not so in the case of smaller “at homes,” cards not being left after these latter. Again, at large “at homes,” if guests have come from a considerable distance, it is quite permissible to leave cards in the hall on departure, to avoid a long drive being taken for this purpose during the ensuing week; indeed, this is now generally done. The same rule applies to garden parties. At large functions of this order cards are also left in the hall on departure, while at small garden parties this is not done, and guests are not expected to leave cards afterward. It is needless to say that invitations to afternoon teas do not call for cards being left afterward; on the contrary, the acceptance of these invitations are looked upon in the light of a call.

A Word from the Arab Sbeik.

“Let the hospitality of the house be kept up; let no one go hungry away,” was George Washington’s parting word about the old home, Mt. Vernon. The injunction had in it the genuine old-fashioned Virginia ring, and smacked of the times when any day at the hitching-bar in front of every respectable country mansion might be seen half a dozen saddle horses, their saddles empty, but their stranger riders already inside the house, fast ceasing to be in any like condition of emptiness themselves.

In the primitive home bred sense of the word, the genial old virtue of hospitality began to go out just when taverns began to come in. Refreshment for man and beast passed from an act of courtesy into a business transaction. Bed a quarter, breakfast a quarter, and dinner a half! All entertainment in the shape of welcome, pleasant talk, exchange of the news of the day, at the risk of the comer! The name “mine host” still indeed attached to the landlord, but he was a very different kind of host from what Gen. Washington thought of when he used the word.

Travellers tell us that if a man wants to learn what charming gracious hospitality

means he must journey under the blazing sun and through the weary sands of the Arabian desert, and then at eventide come upon an encampment of black camel’s hair tents, at the flap of the largest of which stands the sheik — who has long been watching the wayfarer over the dreadful stretch — ready to welcome him with the best he has. A son of the desert himself, the sheik knows what the best in the world really means. It means water to quench the raging thirst, water to cool the throbbing temples and take the fire out of the cracked and blistered feet; it means an invitation to lie down in the blessed shade of the tent; it means finally the goats flesh and cheese of the flock, and, Allah be praised! the cup of fragrant coffee. All these luxurious feelings of his guest, the father Abraham of a host seems to enter into as sensibly as though it were his own bloodshot eyes that were cooling off, his own weary frame that was stretched out on the mat, his own nostrils that were snatching in parts at the aroma of the coffee. Hospitality is as devout a part of his religion as prayer. His guest is as much a sacred object of devotion as the angels his Semitic ancestor Lot entertained in his tent. Meet the sheik elsewhere — abroad on the desert, and you on horse, or with a scimitar or inlaid gun he takes a fancy to, and he will kill you at sight. But in his own home, and having touched his salt, he will fight for you to the last gasp.

Now, does not this spirit touch the inmost essence of hospitality? The guest a sacred person, once he has crossed the threshold of one’s home! It is a great thing to own a home, but what real incense of consecration pervades it till it has become the seat of a wide and generous hospitality, till the very children are inspired with the gracious feeling that the guest is a privileged person all should be proud and happy to devote themselves to; nay — even in America — so privileged a person that for him, the fondest delights of pulling one another’s hair, or being as noisy and rude as a child knows how to be, should be deferred to a more profane and less sacred season. The “guest’s chamber,” why should not this good old reverential name be preserved, instead of

that frigid, soulless name, the spare room, with no more aroma of sentiment about it than garret or cockloft. Spare rooms are useful, but why not keep them for trunks, old love letters, broken down chairs, pickles and canned tomatoes, while the guest is put into the guest's chamber, even though it be but six foot by ten in palatial amplitude of dimension?

The true and gracious "house-warming" — that genial old festival every new-built house had to celebrate before it was thought fit for human habitation — this cannot be effected with the best of anthracite furnaces alone, and certainly not with air-tight social stoves. The objection to air-tight stoves — human or sheet iron — is their lack of highly oxygenized circulation. They are too symbolic of the class of housewives whose most glowing ideal of a hospitable invitation to sleep is expressed in starched and ironed, frilled and bedevilled pillow-shams, shams fastened on with pins so fine that no eye can find out where they are, yet which on pain of death must be found, or a night of insomnia prepared for, spent in abject terror of what will be to pay the next morning.

Of course no one need so much as dream of the possibility of inaugurating a hospitable home unless he is wealthy. Wealth is an indispensable necessity. But this wealth need not consist in money. The Arab sheik, held up as such a model for imitation, sees perhaps in the course of the year about \$3.75 in hard cash. But, then, he has his goats, a few date

trees, and half a dozen camels to supply hair for his wives to spin and weave into cloth for garments and tent covers. None the less an ample store of wealth he must by hook or crook get hold of, or fail to be a faithful follower of the blessed prophet who kept open house for all comers on next to nothing. This wealth, then, he must seek in cordial manners, overflowing courtesy, the readiest sympathy with aching heads, tired backs, empty stomachs and the natural human yearning for sententious, diverting, or instructive talk.

Now, without such inward wealth as this, nobody can be truly hospitable on a million a year. The genuinely hospitable houses are those in which the hosts give freely of the best in themselves, even though they have to economize on steak and cutlets — give freely of the best in themselves, of their sunshine, their sympathy, their mirth, their seriousness, their fire, reserving for private consumption their headaches and dumps and anxieties and glooms. Nor do they forget — more than the Arab sheik — the wanderers in the desert. Full well they know how many a desert lies outside of Arabia and Sahara, where the sun glares as hotly and the sand drags as heavily, and the loneliness is quite as appalling; know how many a young man, how many a young woman teacher, how many an eddied person in middle life whom the stream has whirled aside, are wandering knee-deep in the sands of just such a social desert. And these they welcome to their tent.

THE CHAPPIE'S WEEK.

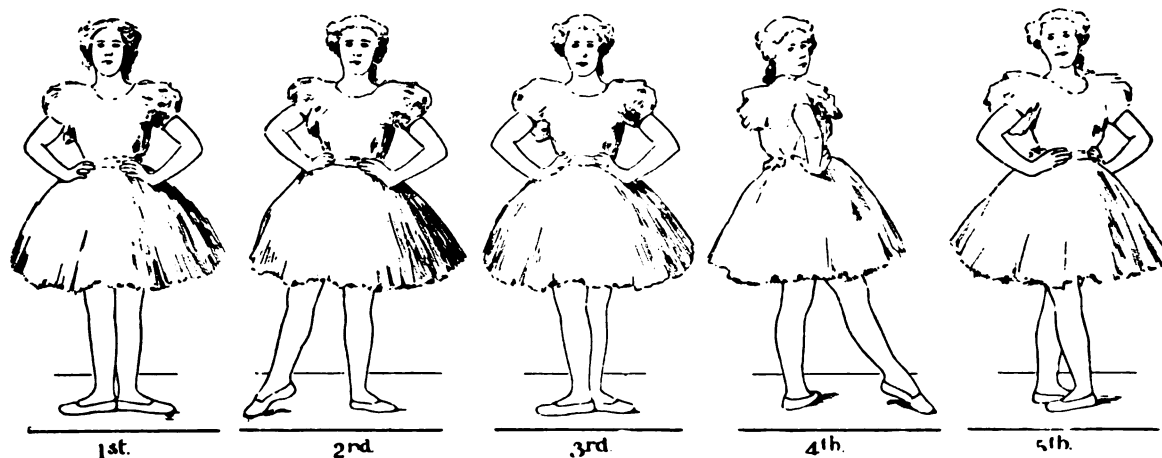
On Monday to the opera
He went with haughty Kate;
He went sleigh riding Tuesday,
And also had a skate.

He went and still kept going
Wherever he had calls;
He went to bed on Friday,
On Saturday — three balls!

On Wednesday Daisy Footlites
He went to see and dine;
He went to teas on Thursday,
And some receptions fine.

—*Town Topics.*

OUR DANCING LESSON.



A l'endroit, (ah langdrwa). To the right.

A l'envers, (ah langvare). To the reverse.

Alignment, (aleenmen). In a straight line.

Balancé, (balansay). The body poised alternately on each foot.

Battu, (battu). Beaten. In dancing, beating or striking one leg or foot against the other. It may be done with one foot, or both feet, and in many ways; to wit: striking the calf of the leg; striking the whole leg; with the sole of the foot; with the heel, etc. All these against the leg that holds the weight of the body. It may be accompanied by bendings, risings, leaps, fallings or slidings, the feet in the air, on tiptoe, or rest on the heel; quarter turn, half turn, three-quarter turn, or whole turn.

To strike once is a *plain* or *simple battu*; twice, a *double*; three times, a *triple battu*.

Battu simple dessus. Striking over, (in front).

Battu simple dessous. Striking under, (behind).

Battu double, dessus et dessous. Striking over and under.

Battu triple dessus, dessous et dessus. Striking over, under and over.

Battu triple dessous, dessus et dessous. Striking under, over and under.

Pas battu with both feet, may be made by leaping and striking the feet together while in the air. This movement is called *pas de zephyre* with *frappés* or *battus*, but perhaps better known as *entrechat*, (*arntrashar*). To execute this movement, stand with right foot in 3d position, bend both knees in preparation, leap, and while in the air, change the position of the feet from 3d to 3d behind, twice or more, according to the ability. To make one change, it would be termed *changement*, or *changement des pieds*.

Changement, (shangemen). Changing.

Changement des Jambes, (zhenb). Changing the legs.

Changement des Pieds, (pe-ay). Changing the feet. For example: stand with right in 3d, jump and change to left in 3d.

Chassé a droit. Chassé to the right.

Chassé a gauche. Chassé to the left.

Cinq. Five.

Cinq Temps. Five time; five steps.

Contre-partie, (kontra-parlee), Counterpart.

METHODS OF TEACHING SOCIAL DANCING.

(Continued from March number.)

The next exercise in order is executing the step around the square, in opposite direction, which calls for reverse turn, and can be illustrated in the same manner as the turn to the right, making left face after each step. When the class can move both to right and left around the square, we prompt them to go to the right and left, making the change without stopping.

We make extended use of this form with the Glide Polka, as it lays a foundation for the work to be done in teaching all *round dances*. The class is made familiar with both right and left turns through this exercise, and have learned to turn upon the principle of *where to go* instead of *how to go*. Familiarity with any step enables us to make use of it in any direction without thinking how we shall execute it. If we are asked to walk across a room, we do not think how we shall place our feet, but our mind is on the objective point and we go there, making use of walking steps. We believe in teaching the *turn* in *round dancing* upon these same principles; teaching *where to go* instead of *how to go*. The *how* to execute the steps is taught before the turn is attempted; its application is comparatively easy, when the *where to go* is the only thing to be thought of.

Following the exercise to the right and left around the square, we arrange the class around the room, side by side, facing the centre, and inform them that every movement in this exercise is to be made on a line that will take them all around the room to the right; that instead of making a quarter turn, as was done on the square, a half turn is necessary to enable them to perform this exercise. Before proceeding further, request the class to turn about to the right, facing out; again turn to the right, facing as at first. This should be illustrated to be

clearly understood. We next illustrate the execution of the step, moving around the room as we wish the class to move and when called upon to do the same, a large proportion of the class will execute the step properly at first, and in a remarkably short time we find all, excepting the very dull ones, (which are always to be found in all classes) moving around the room following each other, with practically correct movements. When making use of other methods we have often been asked by pupils why they could not move about the room, that they could only dance around in a small circle. This inability to move around the room is entirely done away with, when the pupil is taught where to go, as soon as he is able to execute the step from side to side.

Our next exercise is in couples, the boys holding the girls' elbows in the palms of their hands, the girls resting their hands on boys' upper arms. Girls facing center, boys facing girls. We illustrate the exercise around the room with partner, explaining that the couples should follow each other as in the preceding exercise. Our next and final exercise is in couples in what is known as *waltz position*. We first illustrate the position with a partner, and then visit each couple to see that all are in proper position before starting. With the *glide polka* it will be seen that we lay a foundation for all round dances; namely: right and left turn; dancing around the room; the correct position for round dancing. We do not allow pupils to take seats until the close of an exercise. If rest is required, a short promenade may be indulged in.

We shall follow with other *round dances* based upon the same methods of teaching, until all the standard and popular dances have been considered.

PHYSICAL TRAINING.

Brains and Athletics.

BY A. RUSSELL STRACHAN, M. D.

Physical culture is a subject which at the present day is perhaps the most considered, the most talked about and the most popular among the best classes of our people, and undoubtedly deservedly so. In its highest sense what does it mean? Some such definition as this, it seems to me, should be the answer :—

The application of such methods as are most likely to insure the highest development of the human body, calculated to secure its health, its possible physical powers and continuance of life. These secured, will also, as a necessary consequence, secure the highest mental and moral development. Any one of these secured at the expense of another will demonstrate imperfection of method, so that methods in physical culture are all important and offer a grand field for study to those who have the welfare of the human race at heart.

Are, then, our present methods the best? Naturally we turn to examine the methods adopted at the leading universities of the country, where we should expect to find the highest brain culture and hence the highest physical culture; but in this we are sadly disappointed. It is quite an open question whether more harm than good is not done to-day by college athletics; more lives (and possibly valuable ones) lost than prolonged; more lives crippled than benefitted. Certainly my personal professional experience goes to prove very decidedly that the former is the case, and my experience in this direction has been far from a limited one.

It seems to me that we have a parallel case, and a very practical illustration of this in the present system adopted in this country of training the thoroughbred race horse, which is to force the yearling to exhibit its utmost powers as a two-year-old; but what becomes of the phenomenal two-year-old? Where are Tremont, Sensation, Domino and other

unbeaten two-year-olds? The answer is, "Broken down and withdrawn as three-year-olds!" Better animals, perhaps, were never bred in the world, and what might they not have shown themselves to be at their maturity (six years) had wiser methods been adopted in developing their latent powers! Pity, too, for only one creation on God's earth, it seems to me, is more beautiful than a mature and perfectly developed thoroughbred race horse, and that we all know to be a mature and beautiful woman! But, notwithstanding the pity of it, it has its bearing only in illustration of method of training, which, however, disastrous in results, involves only the individual in the class of lower animals. With the human race another factor is involved.

Each and every human life, with all its possibilities for time and eternity, is at stake, and no experimental trifling is excusable. Nine hundred and ninety-nine race horses are sacrificed in order to secure one great one. "Survival of the fittest!"—but this will not fit in, in considering the best methods for developing the human race, which should have for their object the highest possible development of each individual at the least possible risk to life or mental, moral and physical health!

How should this be secured? Can it be secured? The answer is, certainly, but not by forcing methods; go slowly if great results are desired. I have had many wonderful proofs of this, but none, perhaps, so striking as the latest, in the person of a well known gentleman of this city who has passed his half century of years, and who, by virtue of persistent, systematic and sensible methods of physical culture, to-day enjoys perfect health, and shows a physical development which seems almost phenomenal, although an amateur and steadily engaged in his arduous labors of every day life. I refer to Mr. William Easton,

well known everywhere, and yet a few years ago he was sadly concerned about his health. To-day, as the result of physical culture, he is what I have stated, capable of performing feats of strength such as very few first class professionals dare undertake. Still the fine poise in his equal development is what pleases me most, and gives assurance that barring the accidents of life, he at sixty years of age will probably be only entering upon his "majority," instead of contemplating joining the "great majority." To any one who sees him at Professor Atilla's studio in his exercises it is an inspiration, and should be a grand encouragement to those who stand in need of physical culture.

In an interesting conversation with him Mr. Easton said to me :—

"Although I greatly enjoy my physical exercises in the morning, before entering upon the labors of the day, still there are mornings when I feel like shirking them, but I have reached that point where I find it desirable to punish myself for any such obsession by compelling myself to do a little extra work, and I invariably feel the better for it both mentally and physically."

Now, here is a great point attained—development of will power. Determination to succeed is more than half the battle won, and all great successes demand "mens sana in corpore sano." And in connection with this is a most important fact which I think is admitted to-day by all advanced instructors in physical culture, and that is, that perfect physical development largely depends upon a corresponding mental development—that is to say, that, other things being equal, the man of brain will be the better athlete. The professional pugilist Corbett is a fair illustration of this assertion, the celebrated Scotchman Professor Wilson ("Christopher North") a much better one; but we will never at our universities develop Christopher Norths by the methods at present adopted. It might be well said of North as to his developments and how they were attained as was answered by the celebrated painter Opie, when questioned as to how he mixed his colors, "With brains,

sir!" The latter, so far as I dare offer an opinion, are to-day sadly needed in college athletics.

I have long hoped that some such (and there are not many such) broad minded, energetic and progressive mind like his who guides the methods of Harvard would take a stronger grasp upon all that is really meant by physical culture, and so secure its highest aims and interests. I hear that he has been playing football, and I dare say that "brutal methods" were not allowed upon these occasions.

It can scarcely have escaped the eye of any intelligent observer who has lived in New York city for a quarter of a century, or even less, that the physical development of its women has been much in advance of that of its men, and by "physical development" here I mean that which is desirable and useful, that which contributes to health, grace and beauty.

Anyone who has been upon the promenade of Fifth avenue during the past twenty years and has had his eyes open must admit that to-day it is the reverse of what it was twenty years ago; there are to be seen to-day far more "fine young women" than "fine young men," and by this expression I mean those who, by their elasticity and grace of movement, by their elation and healthy animation of countenance, give expression to a higher measure of vitality. In this the New York young woman of to-day is in advance of those of the opposite sex, in spite of superior facilities in possession of the latter.

If asked to explain this, I answer that I think there is a very sound and practical reason to adduce; the methods accepted by women in physical culture are less extreme and more gradual in their application, and are less hampered by injurious indulgencies, commonly called dissipations. The girl has her dissipations, of course, and which, of course, are also injurious; but they are neither as physically exhaustive nor as mentally and morally perverting as those usually indulged in by the young men of to-day. I scarcely think it necessary in this article to enter upon a detailed discussion upon this point; I fancy that the majority of my readers

will comprehend my position and admit its correctness.

I do not wish to be understood as thinking that the girl of to-day is having the physical culture which she should have, and which she is capable of taking advantage of. Not by any means. But I do say that as a rule she is making a more salutary use of those advantages which are granted to her, and with results which demonstrate the fact. The eighth verse of the eighth chapter of Solomon's Song will no longer be applicable; but, rather, verses one and seven of chapter seven—smaller men and larger women from all points of view—giving good ground for the biting satires of such clever novelists as "Sarah Grand." And here I think it may not be amiss to quote a paragraph from that author's latest work, "The Beth Book," which, however amusing, is quite to the point:—

"Man, like woman, is too big a subject to generalize about. He has his faults, you know, but he must be educated; that is all he wants. He must be taught to have a better opinion of himself. At present he wallows because he thinks he can't keep out of the mire, but, of course he can when he learns how; he's not a bit worse than woman naturally, only he has a lower opinion of himself, and that keeps him down. With his training we shouldn't be a bit better than he is. In all things that concern men and women, dear, you will find that when they start fair the difference between them just amounts to six of one and half a dozen of the other."

The question of condition in physical culture is an all important one; how to get into "condition" and keep so. This is what the trainer of the race horse struggles for. What does it mean? Something like this—the greatest fitness for the best possible work without consequent deterioration; in other words, being capable of doing the work over again as well if called upon to do so. This is to be secured only through equal and gradual development of all parts of the system. "Forcing" will never secure it. Reducing the weight of a growing young man of nineteen years of age twenty-eight to thirty pounds in his preparation for a boat's crew (as has been done at Harvard) will not be successful; natural laws are against it, and as now

believed—even in the pulpit—no great law of nature has ever been subverted. You cannot put your finger in the fire and not be burned!

A visit to Professor Donovan, the boxing master of the New York Athletic Club, is a liberal education in the matter of physical culture. No person can be a witness to his daily duties and see him, at his years, stand before the pick of young athletes, one after the other, hour after hour, without wondering what systematic and wise methods in physical culture can accomplish. But here I must bring this article to a close. I was asked to express my views upon physical culture and I have endeavored to do so by touching upon practical points and general principles without entering into details.

There is no doubt but that children enjoy games rather more than gymnastics and if there is nothing better than play to develop the child's physical frame he will naturally seek this way of providing for the need. But it is apt to be the favorite game that is constantly played, the good runner, runs all day, the one who excels in throwing or catching ball is willing to continue until exhausted, and only those muscles are exercised which have already become over developed as related to the others. A child never stops to consider if he be warm or cold, and often plays on until weak from excessive perspiration. There are no games which bring the body into certain positions known to be of great worth in gymnastics. Of course there is no such thing as progression or arrangement of movement in ordinary play. Granting that a child may grow tall, strong and healthy from much out-door play there is little question but that he will be stronger, better proportioned and in more perfect health through continued, well planned and regulated gymnastic exercise. On the other hand too much exercise is vastly worse than too much play, for in the former case the bad effects are insidious while in the latter nature asserts herself before serious harm is done.

The influence on the mind is perhaps better

from exercise than from play, for a steady concentrated effort is being made to accomplish a definite result and the mind helps the muscles. In play, too often the impulses are vague and erratic, and if originally there is an idea the attention is apt to be diverted from it.

When the children take Swedish gymnastics they enjoy making the effort to do what they are told without the slightest idea of the reason for their action. It is interesting for them to try to stretch their arms and legs in certain positions without troubling themselves to know if it be to affect the chest or the shoulder-blades. The adult who realizes for what purpose he is putting himself into those positions and who is eagerly watching for the beginning of the desired effect finds the exercise doubly interesting. It would seem that for adults there should be fewer games and more gymnastics. Being without the suppleness and recuperative powers of the child they need the tonic which is the result of properly graded exercise. The idea of competition which is strongly developed in games is excellent for quickening the senses and the nervous energy, but this state too long continued retards the body from receiving the exercise. An over-excited nervous condition is more likely to result in harm than good.

So while we may give pupils gymnastics entirely to the exclusion of games with good effect on their bodily development it is certain that games practised constantly without the soothing effects from suitable gymnastic exercise will be decidedly harmful. Gymnastics train inhibition and the expectant attention; games the non-expectant attention, hence the latter are most useful in preparing one to act quickly in case of emergency and to train the

judgment, while gymnastics prepare one to think calmly, intelligently and philosophically with steady purpose, the whole body being in conscious harmony with the mind.—*R. M. P. in Posse Gymnasium Journal.*

Golfing Philology.

To the enthusiastic golfer the game is never out of season. Fitted with "Arctic" goloshes and a warm knitted waistcoat, he is seen upon the links on many a day which appears inclement to the uninitiated. Perhaps this disregard of snow and ice is natural when one comes to look up the derivation of golfing terms. Many of the words come directly from the Icelandic languages, others have synonyms in Gaelic and Swedish.

The tee, or little nodule of gravel or earth from which the golfer strikes off his ball at the beginning of each link, is derived from "tia," an Icelandic verb signifying "to point out."

Again, "golf" itself evidently comes from the Scandinavian "kolf," a club, the Gaelic form being "colb" and the Icelandic form being "kolfr" (a clapper of a bell or bulb).

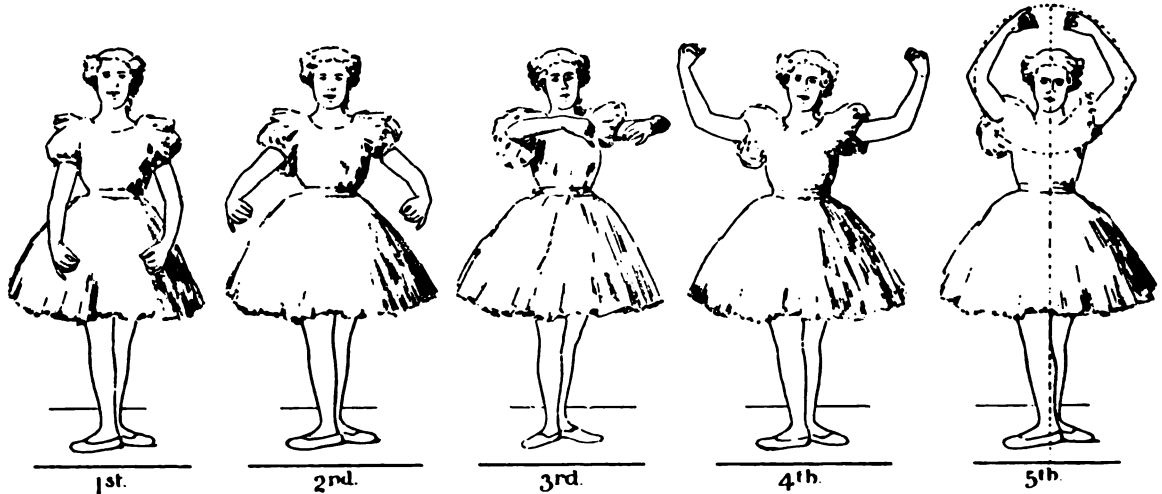
The "links" come straight from the Swedish "lynka," meaning a "twist" or "crook;" hence its application to the windings of the coast, the sandy barren ground called "links" in Scotland.

The "put," (pronounced "putt") comes from the Gaelic "put," signifying to push or throw, as when the useful "putter" propels the golf ball from the "putting green" into the hole.

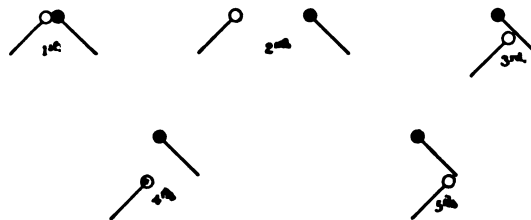
The "lofter" is derived from the Icelandic "loft," i. e., sky or air, a Danish form being "loft" for ceiling or loft.



ESTHETIC CALISTHENICS.



Our next exercise in *Port de Bras* is the *opening and closing in 3d position*. Place the arms in 3d position, separate to 3d amplified, and close to 3d. In separating, the wrists should remain bended until the arms reach the amplified position. When bringing the hands together the wrists should be in advance of the hands until they nearly meet, again bending when being separated. The same exercise to be done in 2d and intermediate positions and from 3d to 5th position.



position of the wrists should be reversed also.

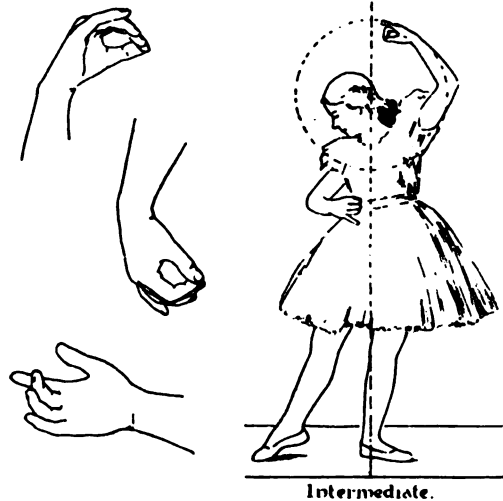
Lateral swings in unison start from the same position as *Lateral swings in 3d*, and move downward to 1st position, and upward to a position opposite to that from which the start is made.

Lateral swings in intermediate positions, start from one intermediate position and move downward to 1st and up to the opposite intermediate.

Lateral swings in 3d position are made by placing right hand in 3d amplified and left in third narrowed and swinging both hands to the opposite side, the wrist of the left hand being bended, the right wrist moving in advance of the hand toward the left side. When the order is reversed the

Each of the above exercises should be repeated eight times before changing to the next; the change can be made without pause or break. Commencing with inward circles, all of the arm movements already explained can be practiced without pause, by simply allowing the arms to move or flow freely from one exercise to the other.

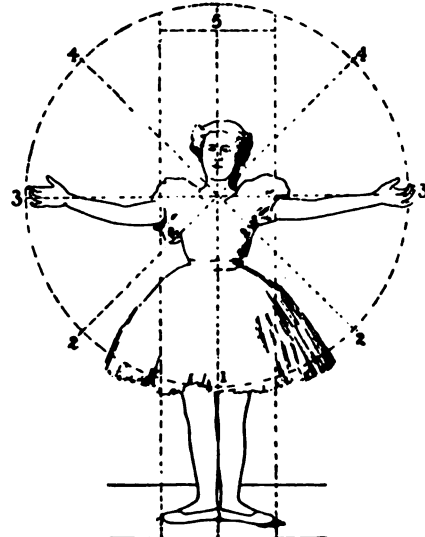
In our next issue we shall begin the application of arm movements with the movements of the feet. It is absolutely essential that one should be familiar with the arm movements before attempting to use them in connection with the feet movements, as co-ordination will then be brought into use and much difficulty is sure to arise where a lack of familiarity exists. We will again remind those who practice arm movements, that the wrists must be entirely free from stiffness. As a rule, the elbows should be the first to move, the hands, last.



A Tarantella.

Like liquid fire the music ran,
 And so the dance began ;
 Framed in the terrace's low white wall
 And purple sweep of the shining bay,
 Forward and backward in swift accord
 The dancers bend and the dancers sway ;
 Tinkling earrings and flashing teeth,
 Rhythmic swing to a measured beat,
 Springing and turning with supple grace,
 Lithely poised on their bare brown feet,
 Ever and ever a quickening pace —
 A dizzy whirl and a mad wild maze —
 Presto ! — the end. A silence falls
 On the opal glow of the noontide haze ;
 A shadow seems to dim the sun,
 Because the dance is done.

—*Grace Hodson Boutelle.*



As breaks the sun through the clouds and mist
 And tinges the rain drops with heaven's hue,
 So may the tears in your life be kissed
 By the sun of happiness, shining through.

When men and maids, in lovely weather,
 Beneath the autumn's orient sky,
 Play golf and tennis games together,
 How often the result's a tie !

— *Town Topics.*



THE GILBERT SUMMER NORMAL SCHOOL,

FENSMERE HALL,
206 MASSACHUSETTS AVENUE, BOSTON, MASS.

.... Open from June first to August first

DEPARTMENT A.

OBJECT

This school is intended for instruction in the **Art of Dancing and Methods** of teaching the same, embracing **Society Dancing and Etiquette, Stage and Exhibition Dancing, New Ball Room Dances, New German Figures, and Novelties in Stage and Exhibition work.**

Teachers of Dancing and those wishing to prepare for teaching will be given the best **Practical Methods** in all branches desired.

NORMAL COURSE.....

This **Department** gives a thoroughly well illustrated grounding in the **Fundamental Elements** of the **Art; Esthetic Principles** constituting **GRACE and BEAUTY of Movement; INDIVIDUALITIES and CHARACTERISTICS** defining **Personal Styles; Vital Methods** of study and practical steps of **Technical Process**; all of which are **Absolutely Essential** to teachers.

AN EXTENSIVE LIBRARY.....

Treating upon **ALL SUBJECTS** pertaining to the **ART OF DANCING**, will be at the disposal of students.

LECTURES.....

Upon **Methods, Manner of Conducting Classes, The German, Stage Dancing, Delsarte**, and all **PRINCIPLES** governing **Esthetic Movements**.

CERTIFICATES and DIPLOMAS granted when students are qualified.

TERMS \$50.00 per month.

Instruction in **Portions** of the regular course, or **Special Subjects**, may be arranged for at **Reasonable rates**.

Instruction Personal and Constant.

School Hours, from 10.00 to 1.00 and from 2.00 to 4.00, daily, excepting Saturdays.

Delightful Rooms, most Central Position. Excellent board, rooms and restaurants near by. For further particulars, address,

M. B. GILBERT.

Portland, Maine, until May 20th.

From May 20th to August 1st, Fensmere Hall, 206 Massachusetts Avenue, Boston, Mass.

DEPARTMENT B.

The Gilbert System of Esthetic Calisthenics.

This course consists of **SYSTEMATICALLY ARRANGED EXERCISES** in the **ELEMENTARY PRINCIPLES** of the **Art of Dancing**, coupled with a **HARMONIZED METHOD** of **arm, head and body** movements, all of which are valuable **DEVELOPING EXERCISES**, and a particularly interesting series of **CO-ORDINATE work**.

Much of the work with the **ARMS and BODY** resembles the so-called **Delsarte** movements, which, when used with **DANCING STEPS**, forms a series of exceptionally interesting exercises in **Esthetic Physical Culture**.

Owing to the **UNLIMITED VARIETY** of combinations, a **Continued Interest** can be preserved, which has heretofore been **WANTING** in the **MECHANICAL ROUTINE of Ordinary Gymnasium Exercises**.

This **system** was first introduced at the **Summer Normal School of '94**, at **Hemenway Gymnasium, Harvard University**, and you are respectfully referred to **Dudley Allen Sargent, A. M., M. D., Sc. D.**, **DIRECTOR of PHYSICAL TRAINING, Harvard University**, as to its merits.

TERMS, THEORETICAL COURSE, \$50.00 per month.

PRACTICAL COURSE, \$25.00 per month.

Instruction in **PORTIONS** of the regular course, or **SPECIAL SUBJECTS**, may be arranged for at **REASONABLE RATES**.

SPECIAL.....

Dances, Drills, Marches, Groupings, etc., suited for **EXHIBITIONS** to be given by classes in **PHYSICAL CULTURE, ARTISTICALLY ARRANGED**.

Terms, reasonable.

Respectfully,

M. B. GILBERT.

Principal, Gilbert Academy of Dancing and Department, Portland, Maine.

Principal, Gilbert Summer Normal School, Fensmere Hall, 206 Massachusetts Avenue, Boston, Mass.

Teacher of Esthetic Calisthenics, Summer Normal School, Hemenway Gymnasium, Harvard University, Cambridge, Mass.

Orchestra Music Cheap.

I have in my library the following numbers, all in good condition, which I will sell at the remarkably low price of \$5.

Happy Thoughts Waltz,	Full Orches.
Masonic March,	" "
Rockland Schottische,	" "
Pretty as a Pansy Schottische,	" "
Star of the Sea (concert),	" "
Linger Longer Lou Waltz,	" "
Marguerite of Monte Carlo March,	" "
Little Caporal March,	14 parts.
Songs of Scotland (Portland Fancy),	" "
Draper Hall March,	" "
Buckeye March,	11 "
Little Fisher Maiden Waltz,	" "
The Detroit,	" "
Peacock Stride Gavotte,	10 "
Duchess Gavotte,	" "
Elsinor Waltz,	" "
The Rivulet,	" "
Consuella Waltz,	" "
Arrival of the Bride Waltz,	" "
Salt City March,	" "
McGinny Schottische,	" "
Little Annie Rooney Waltz,	" "
Golden Mask Quadrille,	9 "
The Sousa Waltz,	" "
Reels and Jigs,	" "
The one we love best Waltz,	" "
Secret Love Gavotte,	8 "
Leemaron Mazurka,	" "
Empire City Waltz,	" "
His Excellency Polka,	" "
Knights of Columbus Two Step,	7 "
Boston Belles Polka,	4 "
Little Rogue Schottische,	" "
Fatinitza March,	" "
Cascades Polka,	" "

Forwarded upon receipt of price.

Address A. L. RYSER,
519 Congress St.,
PORTLAND, MAINE.

The following Dances will be mailed on receipt of price.

TARSALGO, (Hungarian Group Dance,) \$1.00	
WALTZ COTILLON,	60 cents
THE FASHION,	40 "
SPANISH WALTZ, (Description only,) .	25 "
GAVOTTE DER KAISERIN,	50 "
DANCE OF HOMAGE,	50 "
LENOX MINUET,	40 "
LA CONVERSATION,	40 "
SOCIAL GAVOTTE, (Gemuthlichkeit,) .	40 "

AD. NEWBERGER,
165 E. 72D STREET, . . . - NEW YORK.

Halftones

HALFTONES REPRODUCED FOR THE PRINTING PRESS.

Samples and Prices furnished upon application.



THE LAKESIDE PRESS,

Photo-Engravers, Lithographers, Printers,
Book Binders,

117 & 119 MIDDLE STREET,
PORTLAND, MAINE.

J. O'DONNELL,

Theatrical . Shoemaker,

426 SIXTH AVENUE, . . . NEW YORK.

Ballet Shoes for the Stage, Dancing Class or
Gymnasium.

Colors to match costumes. Any style desired.
Prices reasonable. Orders promptly filled.

BOOKS FOR SALE.

*A History of Dancing from the Earliest
Ages to our own Times.*

From the French of Gaston Vuillier.
20 full page plates, 400 text illustrations,
380 pages, quarto. Price, . \$12.00

DANCING, by Mrs. Lilly Grove,
F. R. G. S., and other writers. 38
full page plates, 100 text illustrations.
450 pages. Price, 3.50

Round Dancing (Gilbert), 2.00

Dance of Society (De Garmo), 2.00

The Art of Dancing (Sause), 1.00

The German (Two Amateur Leaders), 1.00

Sent prepaid upon receipt of price.

M. B. GILBERT,
Portland, Maine.

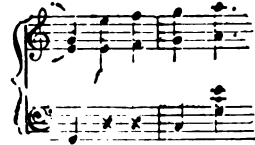
CRESSEY, JONES & ALLEN,

PORTLAND, MAINE.



Baxter Block

MUSIC FOR
DANCING . AND . GYMNASIUM . WORK
A SPECIALTY.



- Waltzes.
- Marches.
- Schottische.
- Galops
- Polkas.
- Etc.

All Music sent for the above purposes will be approved by

Mr. M. B. GILBERT.



When ordering give list of what you already have so that we shall not duplicate.

A discount of 50 per cent. will be allowed to all ordering from this adv.
Mail orders promptly filled

BOWDLEAR'S FLOOR WAX.

Pulverized. For Dancing Floors. Is not white.

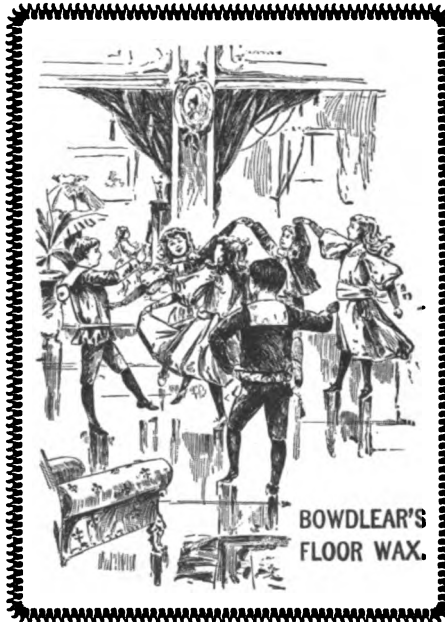
Will not ball on the feet.

Will not soil clothes.

All ready.

Anybody can apply it.

The Floor must be clean and free from oil. Sprinkle, and the dancers will do the rest. Put up in pound packages.



One pound is sufficient for a floor space of 10,000 square feet, and if not wasted will be found to go four times as far as anything else on the market.

No Dust is Another Feature in its Favor.

SAMPLES SENT ON REQUEST.

W. H. BOWDLEAR & CO.,

149 PEARL STREET, BOSTON, MASS.

THE DIRECTOR.

VOL. I.

MAY, 1898.

No. 6.

GENTEEL DEPARTMENT.

BY SIR JOHN GALLINI.

“Among the advantages aimed at in making the art of dancing a part of genteel education, that of its improving the natural graces may be justly considered as the capital one. Thence it is, that the bare teaching the execution of the steps, with the due attention to the music, and to the figure or lines traced by the composition of the dance, is, though a necessary part of the art, a very inferior one to the indispensable concomitant of those points,—the learning withal a noble and distinguishing air or port of the person. That is what both gentlemen and ladies cannot have too much in view, or at heart, if they would do justice to their own dignity of birth or station; it is also what ought to be recommended to all ranks of life, since there are none that do not, or ought not, to aspire to make the best personal figure possible.

“The object of dancing is not to stiffen the carriage or air of a person, but to give or improve the suppleness of the motions of the body, and thereby to preserve or infuse the graces of ease, so as to habit this, which, owing its rise to the tendency of nature to perfection, is to be contracted with more ease than a bad one, if such a right habit is properly taught and attended to.

“Of how many captivating graces is not the deportment susceptible, where a proper care is taken of improving the gifts of nature? And in what does a graceful deportment consist, but in holding up the head without stiffness, and keeping the body erect without affectation? Ease in the various attitudes,—a gay, modest, and open countenance,—a firm

assured gait without heaviness, light or airy without indecency or precipitation,—a certain flexibility in the limbs,—a muscular agility, for the readily making all the movements requisite for expressing a due regard to one's company,—to all these the body has, from its very infancy, so natural a disposition, that there is nothing more than a moderate cultivation needful to accomplish one in them, joined with a little of habit and attention to keep them up.

“When once a habit of easy dignity, with an unaffected air of portliness, has been sufficiently familiarized, it will constantly show itself in even the most indifferent action of the possessor; and only the more so, for his being himself unconscious and insensible of it. Does he come into a room?—his air immediately strikes the company in his favour, and gives a prepossessing idea to his advantage. He will then have nothing to do but to keep up the impression he will have made.

“Should a person even not have been favoured by nature with the happiest of figures, it is still in his power, if not totally to cure that defect, at least greatly to mend it, by the acquisition of such a noble graceful air as may give all possible advantage to his appearance and demeanor, and in some measure atone for the injuries of nature.

“It is of great importance to inspire a just idea of the importance of acquiring a distinguished air and deportment into the earliest youth, at the season of life when they seize every lesson with the greatest vivacity, and when every lesson makes the strongest and most durable impression on their tender minds. Then it is, that, in the very dawn of their reason, which it is so indispensable a duty for those who have the care of their education to watch and improve; not only in this but in

other points, it will be expedient to apply to that innate pride, which, by giving to it a proper direction and by fixing it on great or noble objects, becomes even a virtue.

“It is hardly possible to recommend too much power of this art, to assist youth in forming such a noble and distinguishing air and deportment, as will give them that ever-valuable advantage of favourable impressions at first sight,—a prejudice not easily to be cancelled; but the means to preserve those impressions, by a continuance of that winning air and manner which will have at the first made them. An air that often renders even silence eloquent,—an air that always implies an excellent education, and sometimes supposes a natural elevation of mind, even where it does not always exist, though without it such an air is rarely indeed attainable to any degree of perfection. It never fails of raising, to all appearance, mediocrity many degrees above its real standard of merit. And who does not know the force and importance of appearances?

“Yet that air, the acquisition of which I am recommending, must never appear to be the effect of study,—the beauty, the energy of it, is to seem something innate, and not acquired; the whole grace of it vanishes, when it is perceived to be an art. It must have been insensibly melted into the whole frame and behavior,—a natural, not an adscititious advantage.

“But, as every different pupil requires in some degree different lessons, according to their peculiar turn or dispositions, it is evidently impossible to convey, by writing, such general instructions as would be of use to the public.

“Practice, personal observation, and the lessons not only of the teachers of this art, but the advice of such parents and guardians of youth as are themselves masters of good breeding and knowledge of the polite world, must be the best means of forming the objects of their care and tuition to that desirable point of perfection, in especially what relates to the air or port of the person, of which one of our celebrated poets had so high a conception, that

he said it might of itself stand for a patrimony.”

The Outward Turn of the Thigh.

Mons. Neverre, in his able Treatise on Dancing, has justly observed, that “to dance elegantly, walk gracefully, or address ourselves with ease and manliness, nothing is more necessary than the outward turn of the thigh; yet nothing is more natural to mankind than the contrary position; it is born with us; we must therefore absolutely reverse the nature of things, and acquire an outward position of the limbs by applications equally tedious and painful. But the difficulty of attaining the outward position of the limbs is in most cases owing to our ignorance of the proper means to be employed.

“Most beginners persuade themselves that it is to be acquired by forcing the feet to turn outward; and though this part may readily take such a direction, from its being so easily moved at the articulation with the leg, yet this method is so far false, as it tends to displace the ankle bones, and besides has not any effect upon the knees or thighs. Neither is it possible to turn the knees outwardly without the assistance of the thigh. The knees have only two motions,—bending and extension; they have no power, therefore, of themselves to determine or assume an outward position, but must eventually depend on the thigh, which entirely commands all the lower parts of the body, and turns them in consequence of its own rotatory motion; so that in fact, whatever motion or position the thigh takes, the knee, leg, and foot, are obliged to follow. To acquire the outward position, the simplest and most natural means are those which reason and good sense ought to adopt; and of these a moderate but continual exercise is indispensably necessary.

“The practise of a circular motion or turning of the legs, both inwardly and outwardly, and of boldly beating at full extent from the haunch, are the only certain exercises to be preferred. These insensibly give freedom, spring, and pliancy.”

Exercises for Acquiring an Outward Position of the Limbs.

Bending and extension are two principal points in dancing, for these movements must succeed each other alternately, commencing with the first, and finishing with the last ; and thus the great art of a good dancer is to preserve a continual flexion in the articulation of the knees and ankles, and to make these joints appear as straight as possible in rising movements, without any appearance of stiffness.

This secret of the art is the work of time and much practice, but when once acquired, will fully compensate for the time and labor it may have cost. Bending in the connecting of steps, produces that flowing softness which is so captivating, also extension, firmness, and elegance.

As soon as the learner is acquainted with the five positions, he should bend and rise in each of them, always giving due attention to keeping the feet and knees turned outward as much as possible.

In order to facilitate this exercise, the learner may at first hold lightly by something to assist in preserving the equilibrium, bending the knees and ankles as low as possible without raising the heels from the floor, always maintaining a sufficient degree of firmness in the waist. This exercise contributes greatly to the acquiring of an outward position of the limbs.

In rising, begin by extending the knees until they are quite straight, and, keeping them firm, gradually rise on the points of the toes, and continue so for a time, observing not to distort any part of the body. This gives steadiness and firmness in the execution of steps, and should be practised with the right and left foot before alternately.

In practising these exercises in the open positions, namely, the second and fourth, after sliding the foot to the position, let the body descend equally on both legs, and in rising with both feet on the floor, balance the body equally on both feet.

The use of stocks and boxes for turning the feet outward, being discontinued and justly disapproved of, their place is happily supplied

by exercises much more natural to the formation of the legs ; and it is only by practising exercises that have the effect of turning the whole limb from the foot upward, that one can succeed in acquiring the outward position.

The Devil Dance in Africa.

A fantastic orgy was witnessed at the town of Leongi, the capital of Bullom, west coast of Africa, by a party of officers from the West India regiment quartered at Sierra Leone.

The people of Leongi are Mohammedans, but the dancing devil himself is a relic of not long departed Paganism, and so also probably is the dance itself. It takes place in the courtyard of the chief's premises, which is entered through a circular hut. The scene which presents itself to any one coming suddenly out of the darkness into the noise and glare is decidedly uncanny. In the centre of a circle which fills the courtyard, the devil with an orthodox tail, a great crocodile's head, and long grass, looking like hair, depending from his body and legs and swaying as he moves, leaps, beating time with his feet to the beat of the drums ; the women, two deep, wail a chant and strike their palms together in rythmical measure, those in the front row bowing down between each beat. The young men in long robes and caps wail with the women. Both are under vows, the dance being one of their rites. They look dazed to begin with, but gradually work themselves into a frenzy ; and the black faces, the monotonous wailing cry, the thrumming of drums, the rattle of the clackers, and the beat of the devil's feet, as he springs up, crouches down, and swings about, make a scene to shock the quiet moon and stars and gladden Gehenna. North of Sierra Leone, Africa is Mohammedan, south Pagan, and the southern people have this devil. When peace is declared between two tribes, the peace devil, who is fetish, comes leaping into the town ; but if he stumbles or falls it is considered a bad omen and he is put to death for his pains. His dress is sacred, but his person is of no consequence.

The Author of Portland Fancy.

In March 1884, Mr. Francis Radoux of Portland, Me., was 94 years of age, and the oldest inhabitant of this city. In an interview with this genial old gentleman at that time, he said :—

“ I was born in France, September 9, 1790. In 1805 I entered the naval service of France, and in 1806 the vessel in which I was serving was captured by an English man-of-war, and I was confined in an English prison ship. In 1812 I jumped overboard and saved the life of an English officer, and for that the English government set me free. I returned to France, entered the army, and was made second lieutenant of Company Q, Seventy-fourth Regiment of France. We were ordered to march when the Emperor left Paris, but had not gone more than half-way to the main army when the battle of Waterloo was fought, and we were disbanded and sent home. I saw the great Napoleon frequently, but never had an opportunity to speak to him.

“ I left France in 1816 and landed at Boston, October 19, 1816. I had no trade then, and so I went to work in the hat manufactory of Mr. Jerome at South Boston. After I had learned the trade I worked on Washington street. I then went to Watertown and worked for the Boston Hat Company of that place, remaining there two years. While I was there I kept a dancing school much of the time. I next went into business for myself at Waltham, where I staid about a year, and then went to the village of Nashua, N. H. That was before the mills were put up.

“ From Nashua I returned to Boston again, and then went into business at Roxbury, where I was burned out. March 30, 1830, I came to Portland. Two hours after we got into the harbor a great storm come on. A building on Long Wharf was turned around, and when the storm was over the harbor was full of timber that had floated off. Many buildings of the town were damaged.

“ I soon met an old acquaintance, Mr. Thayer, who was at the time a wholesale merchant on Exchange street. He asked me if I would teach a dancing school, and I said,

‘ But, will your people send their children to a mechanic?’ Said he, ‘ Mechanic sounds well in this republican country,’ and they got up a school; the term began April 14, 1830. Longfellow, the poet, was one of my scholars.

“ I married, for my second wife, Sarah, widow of Richard Manning. She was an aunt of Nathaniel Hawthorne. We moved to Raymond, where I lived for twenty years. During that time I kept dancing schools all over the state. I had a school at Orono, and Governor Washburn was one of my scholars. My wife died and I removed to Portland and lived with my children for about two years. Then I went to Philadelphia, and from 1864 to 1867 was curator of the Academy of Fine Arts. From Philadelphia I removed to Portland, and have been here ever since.

“ I think sometimes I have lived long enough, and yet it is very pleasant here. Four generations sit down at our table, and my health could not be better. I go down town pleasant days, and today I have been hard at work all the morning clearing the snow off our sidewalk.”

Mr. Radoux was the author of the dance known as *Portland Fancy*, which is, at the present day a popular dance in this vicinity.

The Newest Fashion in Dancing.

We clip the following from the *New York Herald* of Sunday, May 1st.

“ It is quite necessary if you would be fashionable this spring in New York, to be thoroughly informed on the new style of dancing, the proper manner of holding a girl in the mazes of the waltz or the swing of the two-step. While some may declare that little details of this sort are of trifling significance, there is no question but that they are of the greatest importance, especially in the most exclusive sets. A girl on the dancing floor in country or town this spring and summer will be very conspicuous, and made quite uncomfortable if she is not held according to the prevailing mode.

For after several years of rigid rules in dancing style, a new fashion of position has suddenly come in. It has not originated at

the dancing academies, it comes from a higher authority than that — the brains of the men and women of society themselves. And, moreover, the change from the style of this last winter is exceedingly radical, a direct departure from the method so long in vogue.

In brief, the long admired fashion of a man holding his left arm and his partner's right arm almost straight out, their fingers on a line with their waists (if not, indeed, higher), has been superseded, and now the man, to be in proper form, crooks his left arm sharply, drawing his wrist very close to his left shoulder and bringing his partner's right arm also crooked -- the girl's fingers being grasped lightly — close to the same spot.

The man's right arm is placed well up along his partner's back, a trifle lower down than it was — that is, not quite up to the shoulder blades, though at a considerable distance from the waist. The man must hold his partner firmly, though by no means tightly, and the two must stand rather closely together.

The reason of this new dancing fashion, which has now come widely into vogue at the most fashionable assemblages, is not difficult to discover. The new has been brought about by the impracticability of the old. Each year the smart dances in New York grow more and more crowded, and with the arms of the dancing couples held out, as has been the approved style for several years, there have been continual "accidents," continual "bumping." Constantly during the progress of a dance a man has found it necessary to say "Excuse me, excuse me!" and continually hard knocks are being given and taken.

Men do not mind this so much, for knocks of this sort amount to really nothing, but "smart" girls do, because their bared arms frequently get bruised during the evening, and black and blue spots appear on them the

next day. And so the "shoulder position" has come into popularity, and has been greeted with instant approval. It is all the rage to-day and it is particularly appreciated for the reason that when a set of people dance in this manner there is room for half as many again on the floor as under the old conditions.

If, however, you are a thoroughly expert dancer, and happen to have at the moment a partner who is quite your equal you should not make use of this method of holding her at all. There is a still more fashionable and even a better form position, but it can only be attempted by two dancers that are skilled to a high degree, and when the woman can "follow" the man with the greatest precision. According to this plan you do not touch your partner's hand at all. Her right arm hangs at her side. Your left is raised just a degree, ready in the case of a "bump," but until then unemployed. Your right arm holds the girl midway between her waist and shoulders, and thus alone she is guided."

We regret that we are compelled to acknowledge that the position above described is indulged in quite extensively by many of the smart set of the metropolis. During our recent visit in New York we witnessed dancing in the position mentioned, and were informed by masters of dancing that they were powerless when attempting to suppress it. What a blessing it would be to the fraternity, if society would heed their teachings, instead of establishing such ridiculous fashions. It is a pity that young men and women of society have come to be considered a "higher authority" in such matters than the *Dancing Master*. Notwithstanding the conditions, we propose to fight such abominations to the bitter end, and we hope that all well meaning teachers will unite in the common cause to protect the dignity of their profession.— Ed.



THE LANCERS AS DANCED AT MR. FRANK DODWORTH'S.

Fig. 1.

Salutations.

Heads forward and back with the sides to the right, turn Vis a Vis.

Heads cross over, heads passing between sides.

Cross back, sides between heads.

Balance corners.

2nd and 4th times sides forward and back with the right hand couples.

Note : — The step used in forward and back is three steps forward and point in 2nd position, three steps backward and point in 2nd position.

The step used in balance corners is forward with the right, point left in 2nd position, forward with left and point right in 2nd position, backward with right, point left in 2nd position, backward with left, point right in 2nd position.

Fig. 2.

All forward and back.

Ladies to the center facing partners and salutations.

Chassé to right and left.

Turn partners.

Eight hands half around and back.

The 2nd and 4th times after forward and back, the ladies go to center and gentlemen join hands in circle outside and four hands once around.

Then form basket.

All hands all around.

Fig. 3.

All forward and back.

All forward and make salutations.

Four ladies chain.

The 2nd and 4th times after salutations, ladies take gentlemen's right arms and gentlemen give left hands across in center and march once around.

Fig. 4.

Omitted.

Fig. 5.

Salutation.

Grand right and left half around and back.

First couple face out.

Chassé to left and balance, chassé to right and balance.

March, ladies to the right and gentlemen to the left, marching around in circle and coming up on opposite sides, all forward and back in lines.

Turn partners to place.

The 2nd, 3rd and 4th couples face out in turn.

The grand square is used as a finishing figure.

THE DIRECTOR.

Published monthly, excepting July and August,
BY

MELVIN BALLOU GILBERT,
PORTLAND, MAINE.

Entered as Second Class Matter at Portland, Maine, Post Office.

Vol. 1. } MAY, 1898. { \$3.00 per Year.
No. 6. } { 40 cts. single copy.

ADVERTISING RATES.

One inch, single column, one insertion, \$2.00.
Two inches, \$3.00.
One inch, single column, one year, \$10.00. Two inches \$15.00.
Special rates for extra space.

[The contents of THE DIRECTOR is not copyrighted; the publisher prefers to be protected by the ethics of professional courtesy. Editors are welcome to any article in this number which commends itself to them as worthy of wider circulation, upon giving the usual credit.]

Our recent trip to New York and Washington was one of pleasure and profit. We were enabled to meet many teachers whose acquaintance we had never before made, and were cordially received by all. From time to time we shall have something to say of them. We witnessed several closing entertainments, which were exceedingly interesting and called our attention forcibly to the fact that the world contained other teachers than ourselves. To remain by and with one's self tends to produce stagnation and narrowness, and it is refreshing, stimulating and instructive to witness the work of the same craft.

In our mention of closing receptions, etc. which we witnessed, we include the programme in some cases, that our readers may note the dances made use of by different teachers.

While in Washington we called upon the venerable G. B. Sheldon, who at the age of 72 years, and with a service of 57 years as *dancing master*, is still as young in spirit and

as nimble of feet as many of the young exponents of the art. We were favored with an opportunity of witnessing one of his children's classes in their rehearsal of the following programme preparatory for an exhibition of stage dancing.

THE PROGRAMME.

MINUET DE THALON.
CUBA LIBRE.
CRACOVIANNE.
HIGHLAND FLING.
CORDE VOLANTE.
SYLPHIDE.
CECILIENNE.
TOE DANCE.
LA ZINGARELLA.
LA CACHUCHA.
SMOLENSKA.
BAT DANCE.
LA GITANA.
IRISH JIG.
HORNPIPE.



MR. G. B. SHELDON.



THE GRANDDAUGHTER, BABY EDNA.

The spirit with which the children entered into their work, bespoke their love for dancing.

Mr. Sheldon is one of the very few who are teaching dancing at this advanced age, and from present indications, we judge that he has many more days to serve.

We also had the pleasure of meeting Mr. F. C. Nott who is now located at 815 12th St., N. W. Mr. Nott reports a very successful season considering that this was his first in Washington. He conducted four classes at Rauscher's, which is a very exclusive place for social gatherings, one class at Carroll Institute and one at Rockville, Md.

We were shown a new work which he is preparing, called the *Ballet of the Seasons*. It is being prepared for the profession and will soon be published with music and description in detail.

Mr. Frank Dodworth of Brooklyn, kindly extended an invitation to attend his *informal closing of classes*, an occasion where his classes united, and enjoyed a social season together. We enjoyed the afternoon exceedingly. The dancing deserves especial mention on account of its clean, precise and modest execution. Mr. Dodworth does not believe in sacrificing the *waltz* for the madly popular *two-step*. The

two-step is barred from his school and it would be better for all if it were exterminated altogether. We have never seen the *Lancers* done better than upon that occasion. We include the figures in another column.

The following was the programme which includes a number of dances original with Mr. Dodworth.

THE DANCES.

RACKET.
LANCERS.
WALTZ.
AMSTERDAM.
SCHOTTISCHE.
PASADENA.
STELLA (original).
ELSIE POLKA (original).
FAZEL WALTZ (original).
COURT QUADRILLE.
MARCH AND GERMAN.

The figures of the German were pretty and included the following numbers.

INTRODUCTORY FIGURE.
FRATERNAL FIGURE.
JERUSALEM.
CHARGE OF THE LIGHT BRIGADE.
EXTENDED CIRCLE.
THE MIRROR.
MILITARY FIGURE.

Mr. C. H. Rivers gave his closing entertainment on April 29th, as did also Mr. Wm. Pitt Rivers. We were unable to attend either of these affairs but were informed that, as usual, success attended.

We should not feel that a visit to New York were complete, did we not call socially upon our esteemed friend Mr. C. H. Rivers. He is not only our friend, but with his kindly nature he is everybody's friend with whom he comes in contact. Although he has grown, not only gray but white, in the service, we hope he has still many more years to serve.

On April 30th we were entertained by our brother officer of the American Society, and our old (in years?) friend Joseph T. Martin, at his annual closing reception and german. With his natural aptitude and good taste, every detail even to the arrangement of simple german favors, was given careful attention.

His was a pretty, happy and enjoyable

affair. Unpretentious, yet displaying good dancing and pleasing results of careful and conscientious training.

MR. MARTIN'S PROGRAMME.

TWO-STEP.
OXFORD.
PROMENADE AND COTILLION.
INTRODUCTORY FIGURE.
FLAGS.
BASKETS OF FLOWERS.
TWO COLORED RIBBONS.
SLEIGH-BELLS.
EIGHT FAVOR FIGURES.
LANCERS QUADRILLE.
GENERAL DANCING.

After a few figures of the cotillion had been danced, the Gavotte Circle, an original dance by Mr. Martin, was indulged in by the entire class.

Another upon whom we never fail to call when in New York; is Mr. Judson Sause; and upon our recent visit we found him directing the alterations and improvements which are being made in Lyric Hall, which this well known and highly respected representative of the Terpsichorean art has added to his care. Mr. Sause now has two large suits of rooms suitable for large balls, entertainments etc., and with this addition to his already arduous duties, he must necessarily be a very busy man during the next social season.

We regret that we were not successful in seeing Mr. T. Geo. Dodworth. His country residence is altogether too inviting at this season of the year, to allow him to remain at his city home. We were permitted to enter his magnificent new class room by the long-trusted and faithful attendant, and are prompted to pronounce it one of the most charming academies we have ever visited.

Special dances for our *especial entertainment* were indulged in by the pupils of Mr. Adolph Newberger upon the occasion of our call at his rooms.

We must compliment Mr. Newberger upon the excellent work done in the line of stage dances, singing specialties, etc. Many of his tiny pupils closely approached the *professional line*.

We are compelled to apologize for our late issue. At the time when we should have been devoting ourselves to the preparation of our copy, we were obliged (as a matter of business) to devote almost our entire time to the preparation of the Ballets, chorus work and stage pictures in the production "Around the Town" which is to be put on at the Tremont Theatre, Boston, Mass., for a summer's run. We hope our readers will accept our apology which is accompanied by a promise to be more prompt in the future.

VARIETIES.

Lighter move
The minutes fledged with music.

— Tennyson.

The love of beauty is taste; the creation of beauty is art.

The art of a thing is, first, its aim, and next, its manner of accomplishment.

True art endures forever, and the true artist delights in the works of great minds.

— Beethoven.

Smokeless Powder.

Her cheek was pressed
Against my vest,
'Twas black — the latter;
Late that night
My vest was white.
But her cheek — no matter.

A Heavy Load.

"The coroner and six men sat on him for two hours," read Farmer Jones from the newspaper.

"Well," exclaimed his wife, dropping her knitting, "if he ain't dead by this time, he orter be."

The Clever Expert.

"Is this the skull of a man or woman?" inquired the prosecuting counsel of the expert.

"It is a woman's skull," replied the anatomist.

"How do you know?"

"By the worn appearance of the jaws."

YOUTH — Beg pardon for intruding, but I am out of work at present, and I thought perhaps you might give me a job as translator.

GREAT EDITOR — Are you familiar with modern languages?

YOUTH — No-o, not exactly; but I am fond of out-door sports, and it occurred to me that you might like to have some one who could translate golf articles into English.

“Before we were married, William, you used to drink in eagerly every word I said.”

“Yes, but your conversation is so dry now that I can't drink it in.” — *Chicago Record.*

I am a very little boy,
I'm only four years old;
I want to know a lot of things —
Of course, I must be told.

My mamma says I've much to learn,
And mamma's always right,
And so I ask and ask and ask
From morning until night.

An Esthetic Woman.

When Spiler got home last night and found his wife busily sewing, while Tommy was howling at the top of his voice, (and that is about as high as you'd want to go) he naturally inquired into the trouble. “Thummuck aches or-ful-ly,” roared the cherub. “Can't you do something for him, Angeline?” inquired the anxious father. “Yes, darling,” answered the light of his home, without lifting her eyes, so fast her little fingers flew over the work, “I'm embroidering a mustard plaster for the poor dear, as fast as I can, but this golden rod,” she murmured plaintively, “does not seem to shade well.” “Embroid—” “Yes, embroidery,” snapped Angeline. “Do you 'spose I'm going to have that child sick, and all the neighbors running in, and he wearing mustard wiped up on an old rag?” She bent to her work with renewed vigor, while Tommy rolled on the floor and roared, and that rude, inartistic mind crept slowly down the back stairs, and wept as he wondered how that loftily-attuned-to-finest-issues being had ever been persuaded to mate with a clod like him.

No Place for a Weary Sinner.

A prominent citizen was observed a short time since sitting on a beer keg in front of a leading saloon, apparently exhausted to the last degree. Another happened along, and, with considerable concern, asked what was the matter.

“I've been to church,” sighed the weary one.

“No!”

“Fact; first time in eight years though. Whew!”

“What church did you go to?”

“The Episkipple. Whew!”

“What the devil ails you, man?”

“Well it ain't no place for a man to go that puts in a week's hard work and wants to rest on Sunday. What with gittin' up and kneelin', an' bending one's back and straightenin' it, an' chippin' in to help the parson out, a feller might as well put in an hour an' a half at a gymnasium. It's too much like work.”

Then the two prominent citizens went into the leading saloon and played pedro and hoisted beer for five hours without getting a bit tired.

The Inquisitive Boy Again.

A young lady and a small boy entered a street car on Lake Avenue yesterday afternoon. The lady deposited her fare and the bell rang.

“Aunt Ella,” said the boy, “what makes the bell ring?”

“The driver rings the bell,” was the reply.

“What does he do that for?”

“Why, he does it to register the fare.”

“What does he do that for?”

“Because he has to.”

“Oh.”

Then there was silence for a half minute. Presently the boy said:

“What is that round thing up there?”

“That is the register.”

“What is that for?”

“To register the fare?”

“You said the ring registered the fare.”

“No, I didn't say that.”

"Yes, you did, Aunt Ella."

"Now, Johnny, don't you contradict me; you are a naughty boy."

"Well, that's what you said."

A silence of two minutes followed. It was broken by the boy who said: "Say, Aunt Ella, what made you tell me that the ring registered the fare?"

"Oh, I don't know."

"You did say so, didn't you Aunt Ella?"

"Yes, Johnny."

"Then what made you say you didn't say it?"

"I didn't say that I didn't say so. Don't bother me Johnny."

After another brief silence the boy returned to the attack. "Say, Aunt Ella, did you go to Sunday school when you were little?"

"Yes, child, of course I did."

"Did you take any prizes?"

"Yes, lots of them."

"Did you tell wrong stories as much as you do now?"

"Johnny, you are a bad boy. I shall tell your mother."

"I wish you would tell her two times; that's what I wish."

"Why, Johnny?"

"'Cause you wouldn't tell the same story two times; that would let me out."

Expenditure of Muscular Force in Dancing.

It has been estimated that, in a single night of the ball of the great opera at Paris, the two thousand persons who participate in it expend an aggregate muscular force which is equal to 500 horse power. This would suffice to drive a ship of 1800 tons burden nearly forty miles. After such a forced muscular expenditure as occurs in dancing it is no wonder that immediately afterwards many who participate need to recuperate.

Twisted Sentences.

A coroner's verdict ran thus: "The deceased came to his death by excessive drinking, producing apoplexy in the minds of the jury."

A clergyman says: "A young woman died in my neighborhood yesterday, while I was preaching in a beastly state of intoxication."

A western paper says: "A child was run over by a wagon three years old. cross-eyed, with pantalets on, which never spoke afterwards"

A correspondent in writing of a recent celebration in the city of Cleveland, says: "The procession was very fine, and nearly two miles long, as was also the report of Dr. Perry, the chaplain."

An Iowa editor thus acknowledges a present of grapes: "We have received a basket of grapes from our friend G., for which he will accept our compliments, some of which are nearly two inches in diameter."

A widow in the west, intending to succeed her husband in the management of a hotel, advertised that "the hotel will be kept by the widow of the former landlord, Mr. Brown, who died last summer on a new and improved plan."

The ladies of the Unitarian society, of Keene, N. H., have seldom been more generously patronized at the annual May festival which it has so long been their custom to make one of the events of the early spring, then they were on May 4th, when nearly a thousand people gathered at city hall to enjoy their entertainment and to partake of the good things provided at their tables.

The idea underlying the arrangement of each part of the festival was to make it typical of spring. Thus the rainbow colors were adopted for the decorations of the booths and supper tables and in the entertainment the familiar saying, "April showers bring forth May flowers," (the rainbow immediately following the showers), was carried out in the dances which were presented.

The festival opened at five o'clock. The entire lower hall had been trimmed and arranged with a deal of skill and good taste, the booths, stands and supper tables all being decorated in rainbow colors.

The entertainment began at eight o'clock

and consisted of a series of dances by about fifty of the young folks who had been drilled and trained by Miss A. E. Gaskill of Walpole.

The first dance entitled "April Showers," was by six boys armed with umbrellas and dressed in rubber coats, rubber boots and generally rainproof costumes. They appeared in the midst of an April shower, accompanied with thunder and lightning, and gave an amusing dance suited to the stormy surroundings.

In the next scene the boys escorted to the stage six little girls in white dancing costumes trimmed with garlands of May-flowers. The "April Showers" then retired leaving the "May Flowers" to give their dance, which was one of the prettiest of the evening and was very nicely done by the little girls.

Next came the rainbow dance, the most unique and brilliant of the series owing to the very pretty rainbow effects given by the costumes, which were made of different shades of tarleton placed one over the other, the outer color being red; the greens, blues and other colors showing indistinctly under the red produced iridescent effects. The girls in this dance were very graceful in their movements and danced beautifully together. They received a hearty encore.

The next scene was a May dance on the village green by the older boys and girls. The girls wore becoming white costumes and the boys suits were with knee breeches and gulf stockings. This dance combined the movements of the quadrille, contra and round dance. It was executed with life and spirit and not only showed that the young ladies and gentlemen who took part were good dancers, but that they had been well trained.

In the next scene all in the Mayflower dance, the rainbow dance and the dance of the green, came upon the stage forming a circular group. The May queen, preceded by the king and attended by her maids of honor, was drawn upon the stage by the boys of the rainbow dance, being seated upon a movable throne. She was assisted from her throne and crowned by the king, after which the king and queen danced together.

At the conclusion of the May dance the orchestra struck up "The Star Spangled Banner" and each of the children on the stage unfurled and waived an American flag and sang the opening stanza. At the same time the slides on the rear of the stage were pushed back revealing a living picture of the Goddess of Liberty costumed in American flags. This patriotic scene was greeted with the greatest enthusiasm, the audience standing and giving three cheers at its close. An encore was demanded when the audience joined in singing the stanza again.

After the entertainment some time was spent socially by those who were present, after which dancing was begun and continued until the close of the festival.

Miss Gaskill was a pupil of ours during the past season and will continue her study of teaching the polite art at our summer school in Boston, commencing June 1st.

Mr. Henry Doring's Carnival.

Bicycle Hall, Troy, N. Y., Thursday night, May 5th, was a scene of grace and beauty. It had been transformed into a veritable flower bower. American flags, intermingled with the flag of Cuba, were arranged in artistic groupings, and potted plants, palms and flowers in profusion added beauty to the scene. The occasion was the annual exhibition and soiree of the afternoon classes of Professor Henry Doring. So large were his classes that the professor had to reserve all of the dancing floor space for the pupils. Strong calcium lights shed their varied colored rays over the scene, adding lustre to the brilliant costumes of the graceful dancers.

"The Fate of Prince Carnival" was the introduction to the pretty events which followed. Ralph Zeiser was the prince, and he entered the room accompanied by the handsome princess, little Ethel May Brockway. They were preceded by the fairies. After the prince and princess had passed around the room they took their positions on their gilded throne beneath a canopy of American flags, and there received the salutations of the afternoon classes. It was a pretty picture.

Then followed dancing by the classes, the numbers including "Lancers, X-Ray," (original), "Waltz and Bolera," "Two Step and Trilby." Little Louis E. Doring appeared as the "Klondike Prince" and he well represented that golden country, for he was covered from head to foot with gold dust. His dance was attractive. "La Petite Skirt Dance" was the next in order, and was well danced.

This was followed by Varsoviene and Military Polka, Pas Seuls, Tambourine Dance, the School Girl (song and dance), Superba and Brunswick Caprice, Skipping Rope Dance, the Dandies on our Block, the Pearl of the Antilles, Cuban Waltz Quadrille, Klondike Tarantilla, La Fandango, La Serpentine, Three Step and Robin Hood, Marwig's Newport Lancers, Inspiration and Fond Words of Mother, (song and dance).

The closing special event was "The American Maidens and the White Squadron," and it was one of the most attractive features of the evening. The maidens were clad in national colors, and the white squadron was represented by young American sailors in their white natty uniforms, while in the background stood Master Louis E. Doring arrayed as the American Eagle with his outspread wings. The music arranged for this dance was "The Star Spangled Banner" and "Yankee Doodle" and when the orchestra began playing the familiar strains the audience burst into hearty applause. The maidens and sailors were cheered heartily. The dance closed with an exquisite tableau and the singing of "The Star Spangled Banner."

We are well aware of the amount of work attendant upon an occasion of this kind, and we are glad to note that *unqualified success* was the result of Bro. Doring's efforts. Mr. Doring is a prominent member of the American Society of Professors of Dancing and a progressive representative of the profession.

Gymnasium Exhibition.

PROVIDENCE, R. I. :—The closing exhibition of the class work at the Evangelical Young Women's Christian Association was

held in the Association gymnasium hall in the Columbia Bicycle building. The hall was crowded with spectators, all the available space along the sides being occupied by chairs, and at an early hour standing room only was available.

The exercises were inaugurated by the grand march, which began promptly at 7.45 o'clock, the pupils marching around and around the hall to inspiring music, gliding in and out, and forming various pretty figures. The exercises were conducted by Miss Lura W. Sanborn, who has shown herself to be a most skillful and efficient teacher, and elicited frequent and enthusiastic applause. All the classes participated in the exhibition; the work being of a varied and interesting character, and evincing faithful practice on the part of both pupils and teacher. At the close of the grand march Miss Sanborn was presented with a beautiful bouquet of roses from her pupils.

The work of the several classes followed in quick succession, the drills being performed with the utmost precision. The class in free arm and leg movements performed many graceful evolutions. All the pupils wore the regulation gymnasium suits, and the effect was one of the utmost grace and freedom of movement. The wand drill, with its rythmical motions, was very pleasing, the pupils performing some difficult and intricate movements with the greatest ease. The class in Indian clubs fully justified its reputation of being the finest club swingers in the city, and the work of the advanced class was an exemplification of the adage that "practice makes perfect."

The crowning achievement of the exhibition however, was the work of the class which exemplified the Gilbert system of aesthetic calisthenics, of which Miss Sanborn has made a specialty, this being the only class in the city which does this work. It consists of a combination of fancy steps, with free arm movements, in which exercise all the muscles of the body are brought into action. The lithe, swaying figures, the graceful arm movements, the rythmical motions, in perfect time to the music, formed an exceedingly

charming picture and was greeted with overwhelming applause.

The exhibition marked the close of the season's work, which has been most successful, the pupils having developed much grace and skill in the class drills and great individual improvement.

Mr. George Prutting's Reception.

In Foot Guard Armory, Hartford, Conn., on Friday evening, April 22d, Mr. George Prutting, Jr., gave his sixteenth annual exhibition and reception to the members of his juvenile dancing classes. The occasion was a most delightful one, and the programme was carried out in its every detail in a manner that afforded the greatest possible enjoyment to all. There was no attempt at elaborate decorations, but the national colors, tastefully festooned, were conspicuously displayed.

The first part of the programme consisted of exhibition dances on the stage by Mr. Prutting's classes. The first number was a waltz and two step. Irish comique dancing followed, the dancing being by Master Bennie Smith, son of ex-Alderman Patrick B. Smith, and Miss Agnes Reid, daughter of ex-Councilman Joseph Reid. The patriotic dance evoked considerable applause. The costumes were suggestive of patriotism. There were two characters, one representing "Uncle Sam" and the other "Columbia." "Uncle Sam" appeared with a large valise which, when opened, was found to contain a large American flag. When the flag was waved it was greeted with enthusiasm. There were also the "two step," the "Bolero waltz cotillion," and the "Amazon March." Those who took part showed remarkable grace of movement, and precision in keeping time with the music. The exhibition was personally conducted by Mr. Prutting, who had arranged the dances. The music was prepared by Mr. Prutting's son Robert.

After the exhibition there was general dancing by the company. The programme contained sixteen numbers, including the waltz, two step, schottische, lancers, etc.

Too much cannot be said in praise of the dancing.

We are glad to mention the successful closing of our brother member of the American Society, and wish him prosperity.

Mr. Oscar Duryea's Closing Reception.

A military ball for the juniors attracted a throng of young people and their friends to the grand ballroom of the Waldorf-Astoria, on Saturday afternoon, April 30th, from 3 to 6 o'clock. The Barnard School cadets and a special cadet company from Hamilton Institute furnished the military features, and the pupils of Oscar Duryea gave a pretty demonstration of Mr. Duryea's Delsarte system. Among the young spectators were many uniformed members of the various military schools of the city, and a number of persons of social prominence.

The very little ones opened the exercises with a dance, and followed with another. The Hamilton School Cadets were then ordered upon the floor by Cadet Major Herbert B. Drake. The company performed a number of novel evolutions, also executed with precision many regular movements, a special order drill and a load-and-fire drill.

The regimental drill of the Barnard School cadets was also very well executed. Numerous difficult evolutions were tried, as well as parts of the manual at arms. Col. L. B. Alexander was in command.

The demonstration of the Duryea-Delsarte system consisted of a series of exercises in physical culture to develop strength and grace. The participants were provided with red, white, and blue scarfs and the exercise was led by Pierce Harjes, who, with an American flag in each hand, impersonated "Uncle Sam." The exercise was carried out in a graceful, easy way that produced a very pretty spectacle. The participants were from the Barnard School for Girls, Reed Institute, and pupils from Mr. Duryea's San Remo class.

A grand march by the 150 juniors taking part in the ball was the finale. The patronesses of the different schools and classes represented were the patronesses of the ball.

Mr. Duryea is Historian and 3d Vice-President of the National Association and a successful instructor of dancing.

Mr. W. V. McCarthy's Reception.

The final reception complimentary to Mr. Wm. V. McCarthy's misses' and masters' classes, took place on Tuesday evening, April 19th, at City Hall, Holyoke, Mass. It was a very pretty and well carried out affair, one of the most brilliant of its kind ever held in the city. The last similar reception given by Mr. McCarthy was held at the Touraine, but it proved inadequate for the number who wished to attend, so he felt obliged to hold this one in city hall.

The first part of the programme was given up to the exhibition by the juvenile classes, and lasted until about 10 o'clock.

THE DANCES.

- Entree, March and Lanciers,
By Classes.
- Two-step and Harvard Caprice,
By Classes.
- { Butterflies' Ballet, by twelve Misses.
- { Lord Fauntleroy Ballet, by twelve Masters.
- Capitol Three-step,
By Classes.
- Amazon March,
By seventeen Misses.
- The Amsterdam,
By Classes.
- Summer, { Introduction,
Sailors' Hornpipe,
Boat Ride,
By sixteen Misses and Oarsmen.
- Waltz and Polka,
By Classes.
- Highland Fling,
By eighteen Misses and Masters.

General dancing followed, in which all took part who desired. Mr. McCarthy is one of the representatives of the American Society and a patron of our Summer Normal School. Keep on Bro. McCarthy, nothing succeeds like success.

The fourth annual carnival of Mr. Walter L. Curtis of Utica, N. Y., was held in Music Hall on Monday evening May 9th. It was a charming success, drawing forth many compliments for the masters and misses who partici-

pated, as well as for the master of the fête, Mr. Curtis.

The costumes in which the little ones appeared were splendid and in some instances gorgeous creations. The size of the dancers in contrast with the proficiency of each, and the fashion of the attirement of course prejudiced every one in favor of the children from the beginning, but even if one were inclined to be critical there was nothing in the manner of presentation for which license should have been made. The skill of the children on the floor was remarkable, attesting well to the grace and diligence of the instructor. Every number on the programme was well received.

THE PROGRAMME.

THE FETE OF PRINCE CARNIVAL.

Characters.

- Pages, Ladies of the Court, Courtiers, Flower Girls to the Princess' Court.
- Entree — March, Polonaise, Reception of Prince and Princess Carnival and Grand Salutation, Class
- Polka, Class
- Waltz, Class
- Ruddegore Hornpipe,
- Military Polka, Class
- Court Dance,
- Three-Step, Class
- Pirouette,
- Serpentine Dance,
- Two-Step, Class
- Japanese Couquette,
- Waltz, Class
- Irish Reel,
- Espanole,
- Royal Gavotte, Class
- Two-Step, Class
- Grand Ballet,
- Waltz,
- Stars and Stripes Forever,
- Polka,
- Saratoga Lanciers,
- Two-Step,
- Waltz,

Following the close of the juvenile numbers, there was a season of dancing for adults. Mr. Curtis is to be congratulated upon the finished success of his fourth carnival. We are always pleased to call attention to the affairs of Bro. Curtis, having been associated with him for a number of years in official capacity in connection with the American

Society, also, on account of being particularly interested in the success of a young and progressive teacher of dancing.

The Portsmouth, N. H., *Times* of Thursday, April 28th, contains a four column article relative to and descriptive of the closing Reception and Ball given by Miss Moses on April 27th. This fact is sufficient, without any attempt on our part, to convey an idea of her grand achievement. Miss Moses is but seventeen years of age, and for one so young, to elicit such an extended notice from the press, is rather beyond the ordinary results of the efforts of young teachers.

Rockford, Ill.:—On Friday evening, May 6th Unity Hall was filled with proud fathers and mothers and brothers and sisters of happy children. The occasion which brought them together was the annual party given by the junior class of Mr. and Mrs. Al Barker and it is not too much to say that a prettier event was never seen at Unity hall, historic as it is in associations of this character.

Mr. and Mrs. Barker have given their friends many delightful entertainments of this character, but they outdid themselves in planning the event of last evening. Their success with the little folk is indeed remarkable and an art in which they have few peers. Many congratulations were offered them last evening and an expression of the pleasure afforded by the programme came from every one present.

Success is the result of the work of teachers of dancing when exemplified at a closing reception or ball, as far as our attention is called to such events; of the failures, we seldom hear. A *repetition of successes* may be the term applied to the affairs of Mr. S. Asher and Son of Philadelphia.

Mr. Asher's thirty-third annual closing party was given on Saturday evening April 23d.

THE DANCES.
Grand March.
Waltz.
Berlin.
Varsouvienne.

FANCY DANCES.

Arranged by Sidney S. Asher.

La Merriment.
Rainbow Dance.
Dance of the Wind.
Highland Fling.
Hornpipe.
Spring Dance.
Fan Dance.
Medley.
The Bells.
Castanet Dance, by thirty-four girls.
Jockey Dance.
Gavotte de la Cour.
La Favorite.
Skirt Dance.
Dance of the Dolls.
Our Navy, by nineteen boys.
Oriental Echoes.
Flower Dance.
Parasol Dance.
La Ariel.
La Tzigane.
Bouquet Polka.
Southern Break.
Song—"Quaker Courtship."
Sailor's Hornpipe.
American Beauty.
El Capitan.
Chinese Dance.
Skirt Dance.
Rastus on Parade.
Irish Medley.
La Polka.
Pas de Styrienne.
Glide Two-Step.
Lanciers.
Waltz.
Schottische.
Two-Step.
Waltz.

Mr. Horace M. Pullen of Bangor, Maine, is a musician as well as a dancing master, as will be seen by the following account of the closing of a most brilliant course of concerts given by Mr. Pullen and orchestra.

The final symphony concert of the Pullen course for 1897-1898 occurred in City hall on Thursday night, April 21.

The concert was distinctly a triumph,—a triumph for Director Pullen, a triumph for Concertmaster Wasgatt, a triumph for every one of the men who have labored so arduously to give Bangor people the best music at home.

This was the program.

Adam—Overture, *If I Were King*.

Mascagni,

a. *Prelude and Siciliana*.

b. *Intermezzo Sinfonico*.

Lax—Duet for Flute and Clarinet, *Lo,*

Hear the Gentle Lark!

Samuel H. Boardman and Harvey D. Woods.

Wagner.

Overture to *Rienzi*.

An Album Leaf.

Selection from *Lohengrin*.

Isn't that a worthy production for a Bangor orchestra of 20 men? The audience, somewhat larger than usual, was uncommonly enthusiastic, and not one number on the program escaped an encore. The Wagner music particularly brought forth the stormiest applause, and Mr. Pullen was obliged frequently to bow his thanks, as well as to repeat the numbers of the program.

Putting the quality of the playing and the amount of the applause together, it must be said that no concert given in recent years in Bangor has been more completely satisfactory.

The triumph of Mr. Pullen was complete. Our confidence in our neighbors and friends is notably weak, and if there were persons in the audience of Thursday night who looked with distrust upon the program and with trembling at Mr. Pullen and his men, their fears were certainly pardonable.

But from the first note of the opening overture, to the close of the third Wagner selection,—the bridal music in *Lohengrin*, the director was eminent in the control of his men, easy in his confidence in their ability and splendidly vigorous in his interpretation of the difficult scores of the occasion.

There was a stirring scene at the close of the concert program, when Mr. Pullen played *The Star Spangled Banner* in response to a demand for an encore of the *Lohengrin* music. The orchestra had not proceeded through a single measure of the great national song when the audience sprang to its feet and commenced applauding tumultuously. The people remained standing through the entire number, applauding frequently, and at the end cheers rang out from various parts of the hall.

The Queen of May was crowned by the young people of the Universalist Society of Manchester, N. H., on Monday evening, May 2d.

The skit, which was merely a vehicle for introducing a number of fancy dances by the little ones, with the crowning of the Queen of the May and winding of the May pole, was a very pretty affair. It was entitled "*A Masque of May Day*," and the scene was laid on the village green. A synopsis of the programme included: The arrival of the merry-makers led by Jack o'-the-Green. May day chorus. The Lady of the May (retiring queen) formally relinquishes her sovereignty. Crowning of the queen. May Queen's welcome (chorus). Queen calls for the dancers. Foresters and milkmaids. May pole dancers, flower girls, Sir Roger de Coverly and Morris dancers.

The dances throughout were of a most interesting and entertaining character. The children looked very attractive in their gay colored costumes and their work showed the careful training which they had received at the hands of Harry E. Wheeler, who drilled them in their steps.

The annual May carnival given at Music Hall on Saturday April 30th by the ladies of the Unitarian church, Fall River, Mass., was fully as successful as the most of its predecessors. On two or three other occasions the attendance at the carnival has been nearly as large as the size of the hall would allow, and about everything on sale has been sold. These incidents, with grace and beauty in the dances, constitute the elements of success in a May festival.

The dances were more attractive, if anything, than any given on a similar occasion. Miss Shirley, the well-known and popular dancing teacher, had charge of them.

ROCHESTER, N. Y., APRIL 16th:—One of the prettiest, it may even be said one of the most beautiful, and certainly one of the most attractive entertainments ever given in the Lyceum was "*Floralia*," which was presented last evening at the big theatre before a

delightful audience. The production was under the direction of Mrs Elliot B. Diamond and was given for the benefit of the Humane Society.

"Floralia" is described on the programme as an adaptation from the carnival of that name given by the ancients in Italy. This was an annual festival or feast held by the Romans to the Goddess Flora, goddess of spring and flowers, to whom prayers were offered for prospering of the ripe fruits of field and tree. She was also regarded as the goddess of the flower of youth and its pleasures. At the feast of Flora the men decked themselves and their animals with flowers, especially roses; the women put aside their ordinary costume and wore gay flower bedecked dresses. The scene was one of unrestrained mirth and gayety.

Mrs. Diamond's modern adaptation of the ancient festival is wholly charming. It consists of a series of dances performed by young people, with flowers as the predominating ornaments and adornments. It is somewhat on the order of the kirmess.

Mrs. Diamond Honored.

Mrs. Elliot B. Diamond was called before the footlights of the Lyceum after the last act of "Floralia" and a bunch of 100 roses was presented to her as a testimonial of appreciation on the part of those who took part in the entertainment. She was also congratulated by the patronesses. The "Floralia" was the first public performance Mrs. Diamond has managed, and it is greatly to her credit that it is considered the best amateur entertainment ever given in this city.

THE HUMANE SOCIETY OF ROCHESTER, N. Y.

ROCHESTER, N. Y., APRIL 25th, 1898.

DEAR MRS. DIAMOND:

The ladies who had the entertainment "Floralia" in charge, are glad to express to you their sincere appreciation of your efficient and intelligent work in producing this entertainment, which was in every way one of the best and most beautiful amateur entertainments ever produced in this city. Your work was well and thoroughly done. There were no errors or imperfections in putting it on the stage. The

dances were extremely artistic and beautiful. The costumes were handsome and appropriate, the tableaux were most charming.

We gladly recommend the entertainment and your efficient production and management of it to any one who for pleasure or profit, has anything of this kind under consideration.

Very truly yours,

SARA HYATT,

Rec. Sec'y.

Mr. Ardolf Newberger has put on the following entertainments during the past season.

On December, 11th for Monté Relief Society, the Ballet, "*Les Poupee*," at the Lexington Opera House.

On December 25th, the "*Magic Mirror*," for Lena Invalid Society, at the Central Opera House.

On February 26th, the "*Borough of Manhattan*," a musical comedy, for Freundschaft Club, at the Club House, 72nd St. and Park Avenue.

On March 10th, for the Montefiore League, "*Dance of the Marionettes*," at Carnegie Lyceum.

On March 17th, for the Sisterhood of the 15th St. Temple, "*Cinderella*," at the Lexington Avenue Opera House.

On March 26th, *his own closing entertainment*, at Central Opera House, mention of which was made in the March number of the DIRECTOR.

ETIQUETTE.

Emerson on Hospitality.

I pray you, oh, excellent wife, cumber not yourself and me to get a curiously rich dinner for this man and woman who have just alighted at our door; nor a bed-chamber made ready at too great cost; these things, if they are curious in them, they can get for a few shillings in any village inn; but, rather, let that stranger see, if he will, in your looks, accents and behavior, your heart and earnestness, your thought and will, that which he can not buy at any price in any city, and which he may travel twenty miles, and dine sparely and sleep hardly, to behold. Let not

the emphasis of the hospitality lie in bed and board ; but let truth and love and honor and courtesy flow in all thy deeds.

Avoid Finding Fault.

"Tell me not of your doubts and discouragements," said Goethe, " I have plenty of my own. But talk to me of your hopes and faith." The tone of complaint is one which we are all too ready to accept, and which is not only injurious to ourselves but hurtful to all who come in contact with us. In speaking of a young woman who had filled several good positions, but with no degree of success, an elder woman said : " She could have kept either position, and earned a good income, if she had not been so dissatisfied. She was continually finding fault, and never felt that she was appreciated. "

It may be safely said that this attitude of mind is one that almost predetermines failure in any line of work. Patience under adverse circumstances will often bring about favorable results, while complaint only accentuates and fixes cause of complaint. Avoid mention of the disagreeable things that may come into your life. If you cannot be patient, you can at least be silent. The secret of success lies not so much in knowing what to say as in what to avoid saying.

Saying Unpleasant Things.

There is a certain class of people who take great satisfaction in saying unpleasant things. They call this peculiarity " speaking their minds," or " plain speaking." Sometimes they dignify it by the name of " telling the truth." As if truths must be unpleasant in order to be true ! Are there no lovely, charming, gracious truths in the world ? And if there are, why cannot people diligently tell these, making others happier for the telling, rather than hasten to proclaim all the disagreeable ones they can discover ?

The sum of human misery is always so much greater than the sum of human happiness that it would appear the plainest duty to add to the latter all we can, and do what lies in our power to diminish the former. Trifles

make up this amount, and in trifles lie the best and most frequent opportunities. It may seem a little thing to tell another what is out of place in her appearance or possessions ; but if the information is unnecessary and makes her unhappy, it is clearly an unkind and unfriendly action.

Hints to Play-Goers.

Wear your dress suit and don't dare to have more than two buttons on your waist-coat. Every additional button is a knife in your claims to respectability.

Never appear to be boutonniere. Let people think that you have just got up from dinner, for which you invariably dress. A tiny blot of gravy on your shirt-front to help the illusion will not be amiss.

If you value your good name never look as though you were enjoying yourself, It is the height of vulgarity and unworthy of a metropolitan theatre-goer. It will gain for you the qualification of " disgustly provincial."

Never remain between the acts with the lady whom you have brought to the theatre. She will probably protest that she doesn't like you to leave her, but she will think all the more of you when you return.

Loll in the lobby and look as though life were not a bit worth living. If any one ask you what you think of the play, stare at him, twirl your mustache, laugh cynically, and declare that you never think.

Avoid allowing people to suppose that you see a play for the first time. If the piece has never been done here previously, assert that you saw it in London, don't cherknow, even though you haven't been nearer England than the Cunard dock.

As you are leaving the theatre linger in the lobby for a few minutes and peer into the darkness of the street, as though you were awaiting your carriage. Then suddenly tuck your companion's arm in yours and dart out. This mode of exit is very effective.

A Field for Reform.

While the self appointed benefactors of the human race are crying aloud for " reform" in

almost everything from politics to pavements, it is strange that no one has arisen to denounce the conventional attire of the male sex, and to demand its immediate amelioration.

Reliable statisticians have calculated that Julius Cæsar—who was the best dressed man of his day in Rome—required but forty seconds to don the tunic, toga, and sandals which formed the complete costume of the period. It was not only a simple, graceful, and convenient garb, but also a comfortable and healthful one. It could be adjusted according to weather and circumstances, and was constructed of light or heavy material to suit the season. It had no studs, buttons, or pins, and no straps save a girdle around the waist.

On the other hand, the modern masculine

costume consists of nearly two dozen separate articles, requiring something like half an hour for proper adjustment—a serious tax in this busy age. It leaves the throat—save of those who in self defence wear a beard—unduly exposed, while it gathers a multiplicity of folds at points where they are only a burden. It is so uncomely that it is the horror and despair of the painter and the sculpter. It is so inconvenient that when a man needs the free use of his limbs, to run, climb, or row, he must doff it and don a less constricting suit. And yet no one attempts a reform—the chief reason being, probably, that no one dares to face the ridicule that waits on a departure from conventionality.

THE ORGAN MAN.

When the night comes down on the weary town,
And hushes its din and its humming,
At my windows I wait, though he may be late,
For as sure as fate he's coming.
His popular pæan may be plebian,
But it's comforting, I'll be bound ;
And I, for my part, grow glad at heart
When the organ man comes round.

Oh, you who have diamonds and silks galore,
Who coldly listen to Bach and Spohr,
Whose balls are danced on a waxen floor,
Whose laughter rings so false,
Far more than you in your puffs and pearls
I envy the poor little gutter girls
Who dance in the street with bobbing curls,
While the organ plays a waltz.

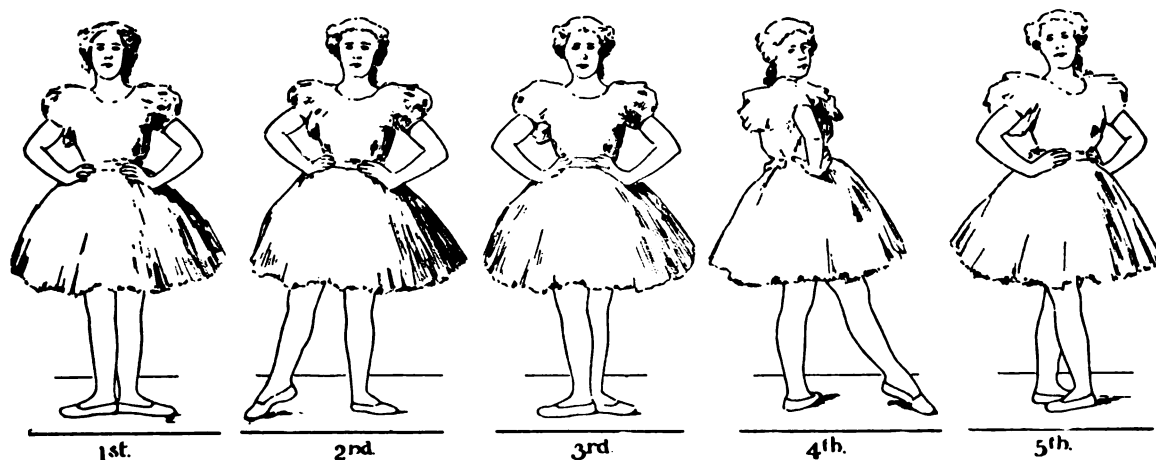
I'm free to confess that I think far less
Of these German opera things
Than I do for the strong and rollicking song
That the care free street boy sings.
You call it a waste of time, this taste
For popular tunes, and yet
Good by to care when you whistle the air
Of the song you can't forget !

You have heard the de Reszkes and Calve sing,
But it's little you know of the hearty swing
That lurks in the music the organs bring
And its charmingly jingly sound ;
So on the whole I'm content that you're
Rich and unhappy while I am poor,
For I have one joy that is pure and sure
When an organ man comes round.

Guy Wetmore Carryl.



OUR DANCING LESSON.



Danseur, (danser). A gentleman dancer.

Danseuse, (dansus). A lady dancer.

Dégagement, (degazhma). Disengaging ; freeing. In dancing, a freeing of the foot.

Demi, (dermee). Half.

Demi-coupé. Half coupé ; the first movement of coupé, with a transfer of weight, without raising the other foot.

Dessous, (dessoo). Under ; behind.

Dessus, (dessu). Over ; in front.

Deux, (der). Two.

Deux temps. Two time. In relation to dancing it means two movements.

Droit, (drowar). Right.

Echappé, (eshappay). Escaped ; separated from. To execute *pas échappé*, stand upon both feet, leap, and at the same time separate the feet, and fall in open position.

Elevé, (elevay). Raised.

Entier, (entire). Whole ; entire.

Frappé, (frappay). Struck.

Gauche, (gosh). Left.

Le changement de tour. Change of tour or course ; change from turning to the right, to the reverse, and vice versa.

L'endroit, (langdrowa). When pertaining to dancing, the reverse.

Marché, (marshay). Marched.

Pas, (par). A step demands a transfer of weight, consequently, by simply moving the foot, without transferring the weight, one has

made a movement which cannot properly be called a step.

The term *pas* should not be used unless a transfer of weight is to be understood.

Pas battu. A step beaten or struck ; a striking or beating step ; a step made accompanied by the beating of one leg or foot against the other.

Pas seul. A step or dance by one.

Pas de deux, (par der der). A step by two.

Pas de trois, (par de trawah). A step or dance by three.

Pas de Quarte, (pard kat). A step or dance by four.

Pas marché. A walking step.

Pas sauté. A hopping step.

Pas sur place, (par sur place). A step in place.

Poussé, (poosay). Pushed.

Premier, (premeay). First ; chief ; principal.

Relevé, (reelevay). Raised.

Sauté, (sotay). A hop.

Temps, (tang). When used in reference to dancing it signifies a movement. *Tems* is another form of the term with the same signification.

Trois, (trwah). Three.

Trois temps. Three time ; three movements ; three steps.

Valse, (valse), Waltz.

METHODS OF TEACHING SOCIAL DANCING.

(Continued from April number.)

In teaching the *Two Step* we would recommend the following method. Arrangement of pupils the same as for the *Polka*. In the first exercise, make four slides to the right and four to the left. As soon as the class is familiar with this exercise, follow, by applying it to the square in the same manner as in the *Polka*, both right and left turn. In connection with this, four slides forward, first commencing with right foot, then with left, may be used, also the same combination executed backward. Follow the exercise of four slides with three slides. For the former, use music in 6-8 time, for the latter, 3-4 time, of Mazurka or Redowa character. Apply the exercise with three slides the same as with the four slides, on the square and forward and backward. We will now drop another slide, making but two, applying the two slides in the same manner as described for the four and three slides. For this exercise, use music in 6-8 time. After the pupils are familiar with right and left turn around the square, and the alternate chassé forward and backward, arrange the class around the room, all facing the center, and require them to make all movements in the direction in which they are to move around the room, making the two step twice turning, and twice backward alternately. To alternate the forward step with the turning step, arrange the class facing the direction in which they are to move around the room, and all beginning

with the *left* foot, make the two step twice forward and twice turning. To practice the reverse turn, arrange the class facing out (backs toward the centre). All commencing with left foot, make the two step twice turning and twice backward, alternately, moving around the room in the same direction as before. To alternate the forward step with the reverse turn, arrange the class facing the direction in which they are to move around the room, and all beginning with the *right* foot, make the two step twice forward and twice turning.

When the classes are familiar with the above exercises they are prepared to assume the *waltz position* and perform the dance in couples. Owing to the simplicity of the two step, pupils should be required to practice guiding, that they may be thoroughly conversant with right and left turns in couples, which will prepare them for guiding in the more complicated round dances. We thoroughly believe in teaching pupils to dance alone, as it gives them greater confidence and they depend less upon their partners when dancing in couples. This applies to adults as well as children, and while one might hesitate at first in using this method with adult classes, if they will persist in it, they will find by so doing that much time may be gained in teaching round dancing.

TO THE DANCER.

I watch you as on waves of sound
 You seem to softly sway and float ;
 Your little feet scarce touch the ground ;
 I watch as by some wierd spell bound —
 The music hath a wild strange note.
 Your white arms o'er your head entwine,
 Your full, dark eyes are fixed on mine,
 And as your lithe form bends and sways
 A name wells up from out the maze
 Of bygone things, and o'er my lips
 In half unconscious murmur slips,
 "Herodias! Herodias!"

Thus she of old bespread her net
 And danced before the mighty king.
 Your red lips smile, and yet, and yet
 Methinks they are a trifle set,
 As purposing some cruel thing.
 The fire your heavy lids enfold
 Some baleful purpose seems to hold.
 What can it be? Yet stay, I know!
 The same as hers of long ago,
 Who for the king her net bespread —
 You mean a *man shall lose his head,*
 "Herodias! Herodias!"

Anne Virginia Culbertson.

PHYSICAL TRAINING.

THE BELLECYCLE,

A DRAMA OF ÆSTHETIC ATHLETICS,

BEING THE

VACATION GAMES AND EXERCISES

OF

ANNE EUGENIA MORGAN,

Professor of Philosophy in Wellesley College.

Interpreted by her Sprite of Recreation,

FELICIA MORGAN.

Rules.

HEIGHT OF TARGET.

Hang the target so that the highest point of its circumference shall coincide with the

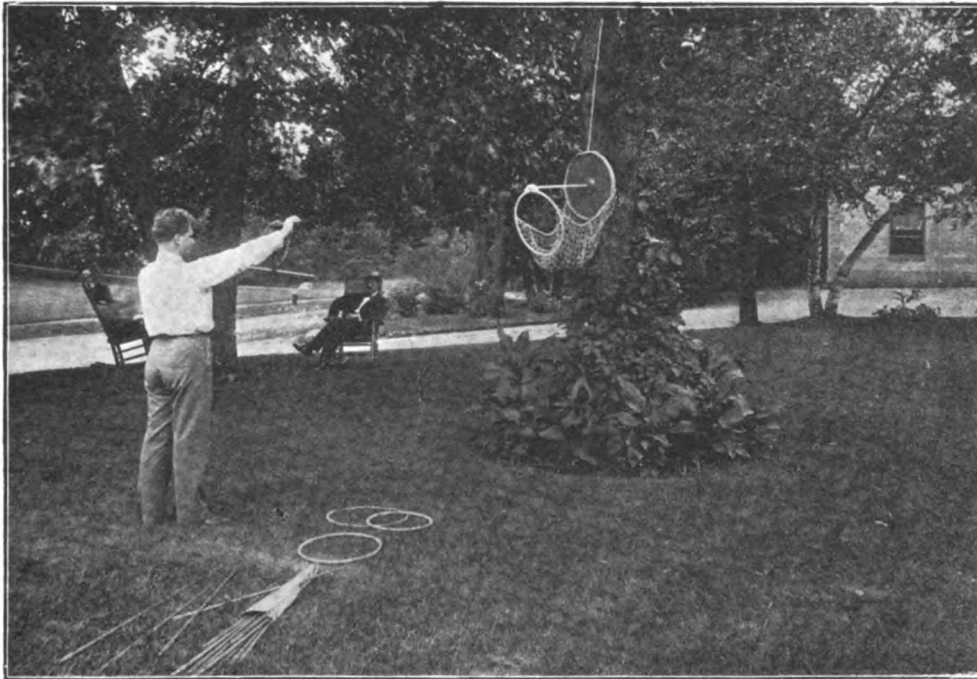
The red scores one point, the orange two, the yellow three, the green four, blue five, indigo six, violet seven points.

Competitive Cycle No. II.

TARGET RING DETACHED.

Beginning with the violet ring throw by means of the cues each ring of the series to hang upon the target rod.

The violet scores one point, the indigo two, blue three, green four, yellow five, orange six, red seven points.



CYCLE NO. I.

highest point that the player can reach with his index finger.

BASE DISTANCE.

Measure the length of this muscular reach from the perpendicular on which the target hangs for the first base distance from which the rings are to be thrown.

Competitive Cycle No. I.

TARGET RING ATTACHED.

Beginning with the red ring throw by means of the cues each ring of the series through the white target-ring into the net.

Social Diversions.

As a pleasing diversion from aiming at the target, the rings may be tossed back and forth between the players.

If there are a sufficient number of players, they may form a circle and throw a number of rings from one player to the next.

If the players are skilled there may be as many rings as players, each person throwing a ring and turning to receive one at almost the same time.

If the players number only two, a duet

form may be played with a large ring and a small one, as the violet and orange. Both rings are thrown at the same time, but the large ring is thrown high into the air so that it passes above the small one.

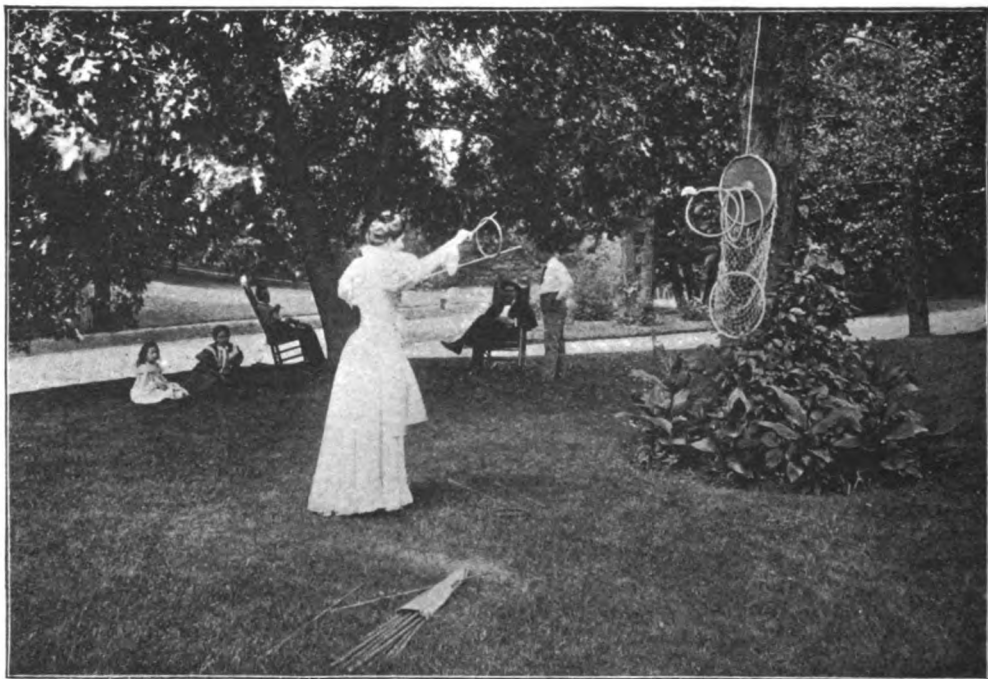
If the players are skilled, the small ring may be thrown to pass through the large ring in mid air. For this success the large ring should be thrown slightly before the other in order that the small may be aimed toward the centre of the large.

Bellecycle Exercises.

While the game finds its complete liberty

keeps the straightforward balance, preventing a bias towards one side.

The base distance at which the player should stand to begin his *practice*, should be that from which he can begin to succeed in gaining the points aimed for in the *game*. The base taken in the first game should be the muscular reach of the player measured from the plane on which he stands to the highest point which he can touch with his first finger. If the player can touch a point seven feet above the ground, measure his base line seven feet, beginning from the perpendicular on



CYCLE NO. 2.

out of doors, the conditions for accurate and systematic practice may often be more conveniently arranged within doors. The gentle effort which develops the pianissimo tints of art is required when the target is hung like a picture, on the wall. The free exertion of the aim, for a target, hung high upon a tree, develops the crescendo from forte to fortissimo. The transition offers the pleasure of distinct contrast.

The motion of the rings should be slightly whirling. The spiral motion is given with the right hand cue while the left hand simply

which the target field is hung. As the power of the player increases, this base length is to be increased a finger length at a time.

The practice for learning the Bellecycle Art should begin with players of average height, with the green ring, which is the middle of the grade in size. Skill in throwing this one ring should be acquired by practising until the ring goes into the net five times in succession; then throw the same green ring until it passes the target head through it five times without missing.

Now increase the base distance a finger's

length at a time until the throw of the green ring from a series of several bases is familiar ; then raise the target a finger's length at a time, until the extension of muscular effort for throwing in the ascending scale is familiar.

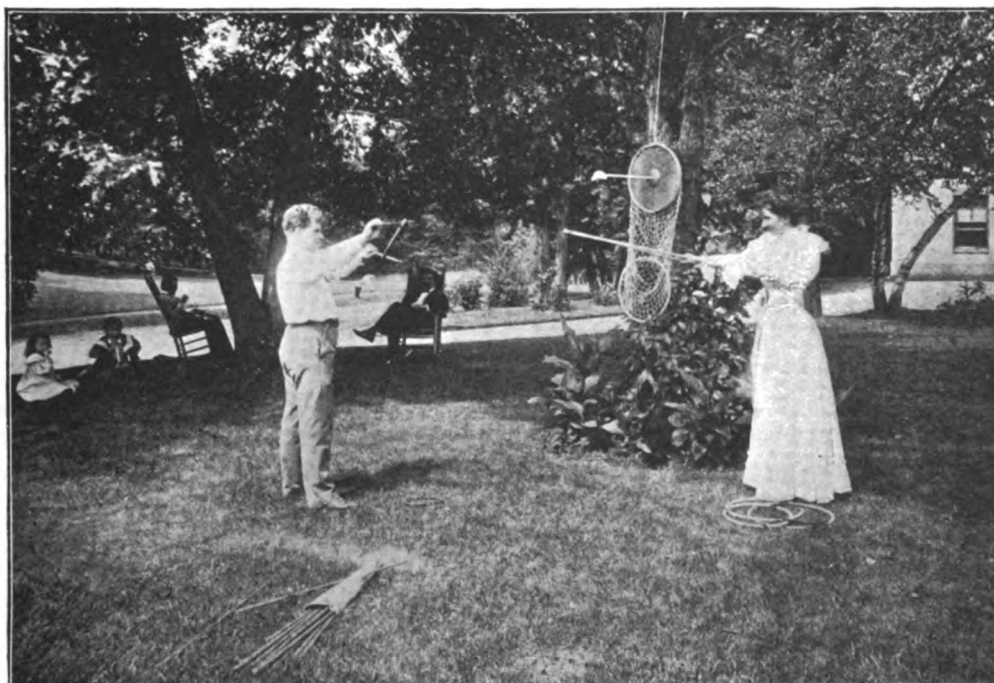
Proceed, then, to learn the scale for each ring in the series, in the increasing sequence toward the violet ring, using the longer cues as soon as the shortest seem inadequate.

If practice has thoroughly learned the muscular tones in throwing the green ring, the variations in muscular extension required by the other rings will be easily learned. The

lengthening the base, the target height and the cues, all at one time, in an all round effort of progressive power.

The player who practises these exercises and scales in the seclusion of his private target will soon be rewarded by his delightful technique in the social game.

When a lawn party includes several Bellecyclists who have acquired some skill in playing the target scales, these may present a beautiful figure. Standing in a circle about nine feet apart throw the series of rings around the circle, each player throwing to the next,



SOCIAL DIVERSION.

sequence of diminishing rings from the now familiar green through the yellow and orange to the red, the shorter cues being used in turn, will rest the muscles, after the extension required by the largest ring and the longest cues.

The muscular adjustment for each lengthening of the cues requires a more extended sweep of the arms. This point in the Bellecycle technique should be learned by practising the use of the cues, taking the three lengths in succession, while throwing the green ring in each of the three acts of the game, then by

each ring which he receives, and turning quickly to receive the following ring. Eight players can play the seven rings. This figure may be used with fine effect after the score of a game has been completed. If the rings pass around the circle repeatedly and rapidly the failures in the competition are forgotten in the enthusiasm of the present universal success of the drama cast in a final concord before the curtain.

Bellecycle names itself after its kindred in the line of recreation. Its line is related to the

Bicycle line ; yet it is different, so that it is appropriate to name it "Belle" instead of "Bi;" that is, "beautiful" rather than "independent." In our drama of life the cue of the Bi-cycle is, "Press forward, succeed, get there." Guided by the crescent handle bar, the wheels, readily led at variance from orthodox ways, whirl each bicyclist in the line of his individual course upon the earth. The cue of the Bellecycle rôle is, "Aspire to the beauty of success by *unifying* the various efforts that *score* success."

"The variance now, the eventual unity," makes the miracle of recreation which Bellecycle art achieves. A dash of success may be won by only pressing forward on the swift wheel of evolution, but beautiful progress in efficiency and joy of life is won by high aim and effort wisely directed.

Our earnest effort cannot continue indefinitely without relaxation in order to the recreation of the worn points in our finite constitution.

How can we turn from the intense interest of our vocations to the needed vacation? What shall we do when our business has become so horribly interesting that it keeps us awake half the night?

Put our vocation outside of ourselves and play it as a game. All the fun of a game is, that it dramatizes some phase of our serious responsibility, and while playing the game we vacate our membership and observe it from the outside, enjoying a respite from our program of conscientious house-keeping. Whatever form our *keeping* takes, whether the whirl of business or the tact of homemaking, the point of concentration gets worn and needs recreation.

We are sick of keeping up with our neighbors. We are weary of our own conscientiousness. What respite can be found? The original architect of our mortal coil whom we call Nature, is prompt to recreate our worn members if we will only move into his out of doors, turn ourselves inside out and observe his ways of navigating our membership in his fluent universe, while we simply sail with him without interfering or assuming the least responsibility.

If you were creating man, would you ever have dared to make him so that he would feel like playing foot-ball? would you have created jungle nature, and let your man cub run with the wolf pack, learn the laws of the universe from nature's old bear, and confront the dark, fascinating mystery of the individual ambition seeking honor until that black panther of our nature is overcome by the master of the jungle come from above?

The scheme of the Divine Jungle Book of the liberty, in which human character must evolve, is more than our finite minds are competent to read *through*; but we can study some very interesting chapters.

Could you have anticipated the evolution of foot-ball that inevitably elevated it into basket-ball, then discloses the inwardness of that mysterious symbol of human success, opening out into the graduated rings of the Bellecycle of human conduct, lifting up from the earth the Bicycle wheels of mere egoistic conduct.

Yet the prophecy of the game drama evolves clearly towards the Bellecycle all along the history of the playing forth of man's impulse towards dramatizing the success which his constitution demands of him.

The brooding schemes of whist, the purposed moves of checkers or chess, while they divert the mind from serious cares, by turning the drama of life to play, yet fail to quicken the physical circulation so as to relieve the weary brain. The demands of the physical circulation are asserted by the athletic impulse playing forth in varied sports. The athletic crescendo of muscular tones awakens the aesthetic impulse. Beauty presses into rhythmic expression in the dance, leading on in Bellecycle curves. Enthusiasm kindled by beauty lifts the sport from its earthy crudeness to become an opera of culture.

In the games which prevail and persist in any nation, the national characteristics may be studied. The games of Greece prophesy Greek *Sculpture* and help to develop it. Our cosmopolitan drama of human liberty must sooner or later present itself in a new game, Bellecycle presents in its three acts the series

of aims by which every enduring and beautiful culture must be attained. Its cues, its rings, its adjustable target naturally serve as symbols to represent the active powers which we must control and direct in order to reach the art of living which shall attain satisfying success.

Bellecycle Book and the complete Apparatus, consisting of an adjustable target composed of a green target-field, a white crescent target borne upon a rod, a white ring and net, four pairs of cues, graded in length, quiver-case to contain the cues, a series of seven rings, graded in size, presenting the series of rainbow colors in the felt covering of the rings, packed in a wooden box \$10.00.

PARTS OF THE APPARATUS SUPPLIED SEPARATELY.

Green Target Field and Reed Border	\$3 00
Crescent and Rod	2 00
Target Ring	85
Net	75
Cues per pair	50
Quiver	40

Rings, 20, 30, 40, 50, 60, 70, 80 cents each,
Extra copy of Bellecycle book, 25 cents.

Rings that have become worn and bent may be exchanged for fresh ones at half the price of the new ring of the same size.

Address the keeper of the Bellecycle Shop
Score,

GEORGE CHEVALIER,
Wellesley Mass.

A SONG OF THE WHEEL.

Oh, I sing of the wheel,
With its sinews of steel —
The joy at the breaking of day —
When I rise ere the sun
On his flight has begun
And dawn on the meadows is gray.
When, with pulses a swing,
Like a bird on the wing,
I eagerly mount and away ;
Yes, away and away till the daylight is done !
I have entered my wheel for a race with the sun !

With a song on my lip
From the city I slip —
To highways and hedgerows I fly —
And I join in the notes
Of a million bird throats
That pour out their hearts to the sky,
And I wonder if boys
In their old fashioned joys
Were ever so happy as I.
Then, 'tis ho, for a heavenly day as I ride.
With my wheel for a steed and my heart for a guide !

By a wakening farm,
Where the dogs in alarm
Rush noisily out to the chase ;
Then I speed like the wind
And leave them behind,
Surprised and chagrined at my pace,
While I shout for the steel
And its power as I feel
The rush of the dawn in my face. [sun ;
But the wheel must be swift that would race with the
So away and away till the daylight is done !

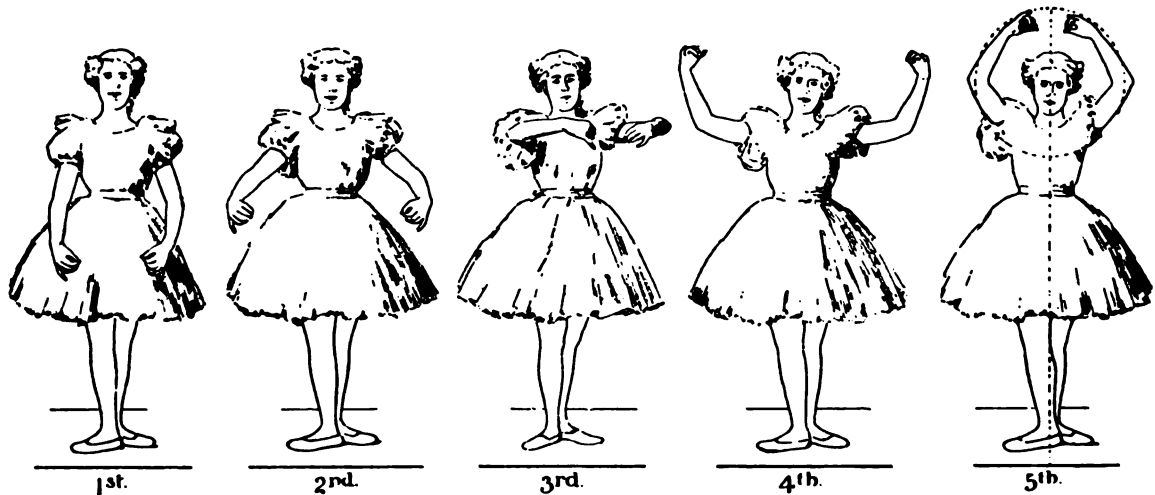
Now the night comes apace,
And I know that my race
With day must be ended ere long ;
And by signals that glow
In the windows I know
I linger behind with the throng.
But as homeward I speed
On my weariless steed
I welcome defeat with a song !
Then away and away when the daylight is done !
Through the valley of dreams I will race with the sun !

Now I hear a hoarse shout,
For my wheel to "turn out,"
Where horses are skittish and "free,"
And a pathway that leads
Through the dust whitened weeds
Is balm and contentment to me.
Then a hill and a pond
And a "coast," and, beyond,
A bridge at the bottom I see.
There are medleys of orchard and field as I fly,
And the village and mansion and cottage rush by.

Now across a clear brook
To a leaf sheltered nook
I haste, for the noontime is near,
And the morning so fraught
With enjoyment has brought
A zest for refreshment and cheer.
And I bend o'er the brink
Of the brooklet and think
"A draught for immortals is here."
But the rider must ride who would ride with the sun,
So away and away till the daylight is done !

Through the sweet afternoon
I am speeding full soon—
My way by a fair river lies;
And I lag in my flight
Where its waters so bright
Bring joy to my wandering eyes,
While afar up the stream
I behold like a dream
The mist haunted mountains arise—
There's a dipping of oars and a sail here and there,
And the voices of children fall sweet on the air.

ESTHETIC CALISTHENICS.

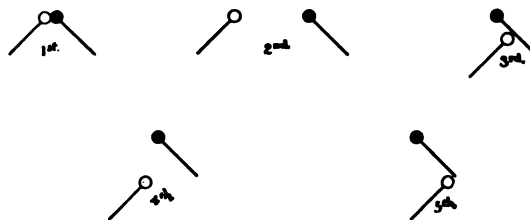
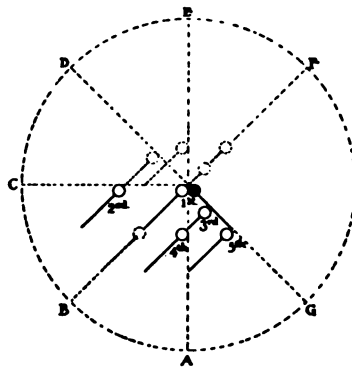


Attitudes and Transfers.

I. Point right foot in 2d position, arms in intermediate, look at right foot and then look up, this done to two measures of waltz music. Transfer the weight to right foot and allow the left to point in 2d position, change the position of the arms to corresponding intermediate. Head and eyes follow the foot that makes the point. Continue this exercise during sixteen measures.

In the use of arm movements in connection with movements of the feet, the rule is, *observe opposition*, that is, if the right foot is free, the left hand should be up, if the left foot be free, the right hand should be the higher.

II. Point right foot in the 4th position,



arms and head the same as in first exercise. Bring right foot to 1st position and point left in 4th. Two measures of waltz music for each foot, pointing on the first measure and bringing the foot back on the second. Sixteen measures.

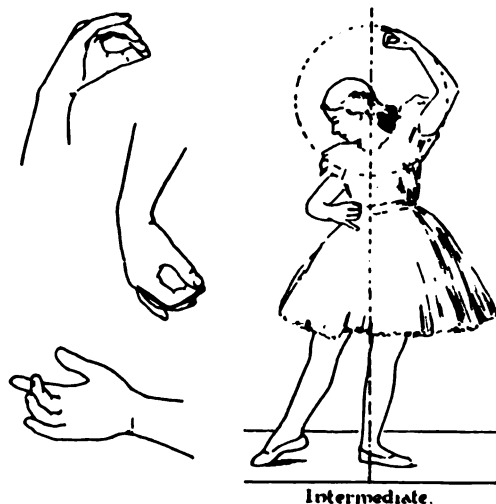
III. Point right in 2d position, left hand up, right pointing toward right foot, the pointing of the hand preceded by a turn of the wrist. Head move-

ment the same as in preceding exercises.

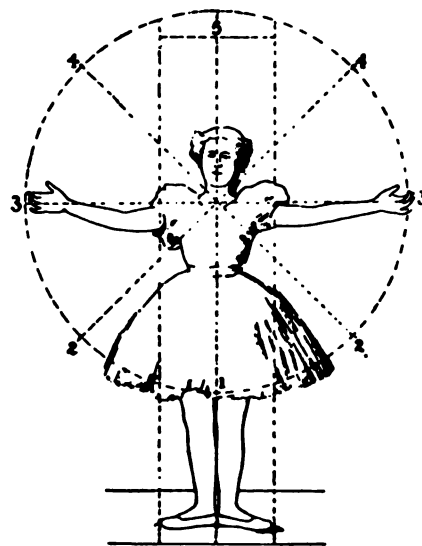
Transfer to right foot, leaving left in 2d point, changing arms to corresponding position.

IV. Point in 4th position and bring foot back to 1st as in second exercise, with the same arm movements as in third exercise.

V. Step forward with right foot, carry arms to intermediate amplified, right hand up and well to the front, the left hand extended well to the rear. Bring hand to 1st position and make outward circles carrying the left well up and to the front, the right well to the rear, at the same time, step forward with the left foot. Two measures of waltz music for each forward movement. The eyes should follow the hand that goes to front. Continue for sixteen measures.



VI. Step right foot backward and at the same time bring hands to 1st position and make outward circles, and when the hands are moving outward, turn them so that each palm will be outward and push the left well up and out to the front and the right well backward. Bring the hands to 1st position and again make outward circles and turn the wrists as before, pushing the palms outward, the right to the front, the left back, as the backward step is made with the left foot. Eyes to follow the hand in front. This exercise should commence by simply transferring the weight backward to the right foot, in the same position in which it is left at finish of the preceding exercise.



VII. Point right foot in 4th position, arms in intermediate, raise the right foot and step upon it, falling on the toe first and afterwards placing the heel. The movement of head and eyes as in first exercise. Sixteen measures.

behind, arms in intermediate, the head turned to right, look over right shoulder at right foot. Raise right foot and step back, and change position of head and arms as the left foot makes the point in 4th position behind. Sixteen measures.

VIII. Point right foot in 4th position



THE GILBERT SUMMER NORMAL SCHOOL,

FENSMERE HALL,

206 MASSACHUSETTS AVENUE, BOSTON, MASS.

. . . . *Open from June first to August first*

DEPARTMENT A.

OBJECT.....

This school is intended for instruction in the **Art of Dancing and Methods** of teaching the same, embracing **Society Dancing, and Etiquette, Stage and Exhibition Dancing, New Ball Room Dances, New German Figures, and Novelties in Stage and Exhibition work.**

Teachers of Dancing and those wishing to prepare for teaching will be given the best **Practical Methods** in all branches desired.

NORMAL COURSE.....

This **Department** gives a thoroughly well illustrated grounding in the **Fundamental Elements** of the **Art; Esthetic Principles** constituting **GRACE and BEAUTY of Movement; INDIVIDUALITIES and CHARACTERISTICS** defining **Personal Styles; Vital Methods** of study and practical steps of **Technical Process**; all of which are **Absolutely Essential** to teachers.

AN EXTENSIVE LIBRARY.....

Treating upon **ALL SUBJECTS** pertaining to the **ART OF DANCING**, will be at the disposal of students.

LECTURES

Upon **Methods, Manner of Conducting Classes, The German, Stage Dancing, Delsarte, and all PRINCIPLES** governing **Esthetic Movements.**

CERTIFICATES and DIPLOMAS granted when students are qualified.

TERMS \$50.00 per month.

Instruction in **Portions** of the regular course, or **Special Subjects**, may be arranged for at **Reasonable rates.**

Instructions Personal and Constant.

School Hours, from 10.00 to 1.00 and from 2.00 to 4.00, daily, excepting Saturdays.

Delightful Rooms, most Central Position. Excellent board, rooms and restaurants near by. For further particulars, address.

M. B. GILBERT.

Portland, Maine, until May 20th.
From May 20th to August 1st, Fensmere Hall, 206 Massachusetts Avenue, Boston, Mass.

DEPARTMENT B.

The Gilbert System of Esthetic Calisthenics.

This course consists of **SYSTEMATICALLY ARRANGED EXERCISES** in the **ELEMENTARY PRINCIPLES** of the **Art of Dancing**, coupled with a **HARMONIZED METHOD** of **arm, head and body movements**, all of which are valuable **DEVELOPING EXERCISES**, and a particularly interesting series of **CO-ORDINATE work.**

Much of the work with the **ARMS and BODY** resembles the so-called **Delsarte movements**, which, when used with **DANCING STEPS** forms a series of exceptionally interesting exercises in **Esthetic Physical Culture.**

Owing to the **UNLIMITED VARIETY** of combinations, a **Continued Interest** can be preserved, which has heretofore been **WANTING** in the **MECHANICAL ROUTINE** of **Ordinary Gymnasium Exercises.**

This **system** was first introduced at the **Summer Normal School** of '94, at **Hemenway Gymnasium, Harvard University**, and you are respectfully referred to **Dudley Allen Sargent, A. M., M. D., Sc. D., DIRECTOR** of **PHYSICAL TRAINING, Harvard University**, as to its merits.

TERMS, THEORETICAL COURSE, \$50.00 per month.

PRACTICAL COURSE, \$25.00 per month.

Instruction in **PORTIONS** of the regular course, or **SPECIAL SUBJECTS**, may be arranged for at **REASONABLE RATES.**

SPECIAL.....

Dances, Drills, Marches, Grouping, etc., suited for **EXHIBITIONS** to be given by classes in **PHYSICAL CULTURE, ARTISTICALLY ARRANGED.**

Terms, reasonable.

Respectfully,

M. B. GILBERT.

Principal, Gilbert Academy of Dancing and Department, Portland, Maine.

Principal, Gilbert Summer Normal School, Fensmere Hall, 206 Massachusetts Avenue, Boston, Mass.

Teacher of Esthetic Calisthenics, Summer Normal School, Hemenway Gymnasium, Harvard University, Cambridge, Mass.

Orchestra Music Cheap. Halftones

I have in my library the following numbers, all in good condition, which I will sell at the remarkably low price of \$5.

Happy Thoughts Waltz,	Full Orches.
Masonic March,	" "
Rockland Schottische,	" "
Pretty as a Pansy Schottische,	" "
Star of the Sea (concert),	" "
Linger Longer Lou Waltz,	" "
Marguerite of Monte Carlo March,	" "
Little Caporal March,	14 parts.
Songs of Scotland (Portland Fancy),	" "
Draper Hall March,	" "
Buckeye March,	11 "
Little Fisher Maiden Waltz,	" "
The Detroit,	" "
Peacock Stride Gavotte,	10 "
Duchess Gavotte,	" "
Elsinor Waltz,	" "
The Rivulet,	" "
Casuelleo Waltz,	" "
Arrival of the Bride Waltz,	" "
Salt City March,	" "
McGinny Schottische,	" "
Little Annie Rooney Waltz,	" "
Golden Mask Quadrille,	9 "
The Sousa Waltz,	" "
Reels and Jigs,	" "
The one we love best Waltz,	" "
Secret Love Gavotte,	8 "
Leemarion Mazurka,	" "
Empire City Waltz,	" "
His Excellency Polka,	" "
Knights of Columbus Two Step,	7 "
Boston Belles Polka,	4 "
Little Rogue Schottische,	" "
Patinitza March,	" "
Cascades Polka,	" "

Forwarded upon receipt of price.

Address A. L. RYSER,
519 Congress St.,
PORTLAND, MAINE.

The following Dances will be mailed on receipt of price.

TARSALGO, (Hungarian Group Dance,) \$1.00	
WALTZ COTILLON,	60 cents
THE FASHION,	40 "
SPANISH WALTZ, (Description only,) .	25 "
GAVOTTE DER KAISERIN,	50 "
DANCE OF HOMAGE,	50 "
LENOX MINUET,	40 "
LA CONVERSATION,	40 "
SOCIAL GAVOTTE, (Gemuthlichkeit,) .	40 "

AD. NEWBERGER,
165 E. 72D STREET, - - - NEW YORK.

HALFTONES REPRODUCED FOR THE PRINTING PRESS.

Samples and Prices furnished upon application.



THE LAKESIDE PRESS,

Photo-Engravers, Lithographers, Printers,
Book Binders,

117 & 119 MIDDLE STREET,
PORTLAND, MAINE.

J. O'DONNELL,

Theatrical Shoemaker,

426 SIXTH AVENUE, . . . NEW YORK.

Ballet Shoes for the Stage, Dancing Class or
Gymnasium.

Colors to match costumes. Any style desired.
Prices reasonable. Orders promptly filled.

BOOKS FOR SALE.

*A History of Dancing from the Earliest
Ages to our own Times.*

From the French of Gaston Vuillier.
20 full page plates, 400 text illustrations,
380 pages, quarto. Price, . \$12.00

DANCING, by Mrs. Lilly Grove,
F. R. G. S., and other writers. 38
full page plates, 100 text illustrations.
450 pages. Price, 3.50

Round Dancing (Gilbert), 2.00

Dance of Society (De Garmo), 2.00

The Art of Dancing (Sause), 1.00

The German (Two Amateur Leaders), 1.00

Sent prepaid upon receipt of price.

M. B. GILBERT,
Portland, Maine.

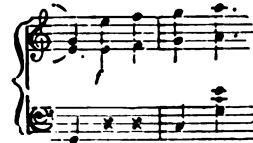
CRESSEY, JONES & ALLEN,

PORTLAND, MAINE.



Baxter Block

MUSIC FOR
DANCING . AND . GYMNASIUM . WORK
A SPECIALTY.



- Waltzes.
- Marches.
- Schottische.
- Galops.
- Polkas.
- Etc.

All Music sent for the above purposes will be approved by

Mr. M. B. GILBERT.

When ordering give list of what you already have so that we shall not duplicate.

A discount of 50 per cent. will be allowed to all ordering from this adv.
Mail orders promptly filled

BOWDLEAR'S FLOOR WAX.

Pulverized. For Dancing Floors. Is not white.

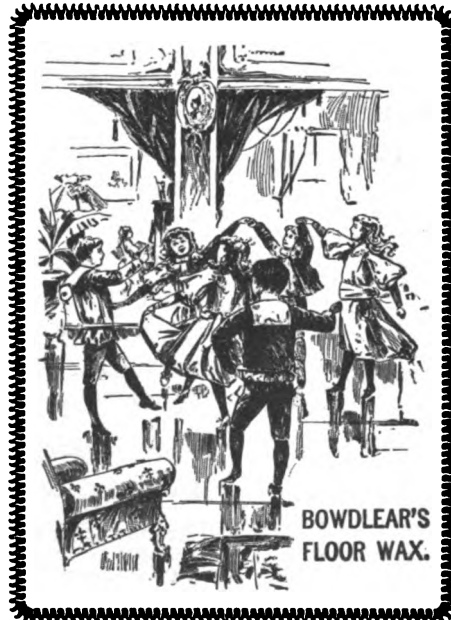
Will not ball on the feet.

Will not soil clothes.

All ready.

Anybody can apply it.

The Floor must be clean and free from oil. Sprinkle, and the dancers will do the rest. Put up in pound packages.



One pound is sufficient for a floor space of 10,000 square feet, and if not wasted will be found to go four times as far as anything else on the market.

No Dust is Another Feature in its Favor.

SAMPLES SENT ON REQUEST.

W. H. BOWDLEAR & CO.,

149 PEARL STREET, BOSTON, MASS.

THE DIRECTOR.

VOL. I.

JUNE, 1898.

No. 7.

DANCING.

ITS USES AND ABUSES.

BY MRS. ALFRED WEBSTER.

The object of this little paper is to point out the many advantages of *dancing* as an educational exercise — to endeavor to rescue it from the censure cast upon it in consequence of its abuses — to show that, properly taught and practiced, it is the very best safeguard against the evils of over mental education, to which young ladies are so subject — to describe its advantages in harmonizing the motions of the body, so as to produce habits of graceful ease upon all occasions — and to prove that it has very decided effects, directly and indirectly, upon the mind; by, firstly, making the body a healthy and vigorous organ for the mind's development; and, secondly, by inculcating the practice of courtesy and politeness (with which it should ever be attended), indirectly inducing its votaries to adopt those habits of self-denial and self-restraint which are so necessary to civilized society, and the best definition of which is to be found in the precept, "do unto others as ye would be done unto."

Taking a higher view of the utility of dancing than is usual, my remarks on it in my lessons have repeatedly elicited a wish that they might be reduced to a more tangible form. This request has latterly become so frequent, that it must serve as my apology, if an apology be necessary, for thus making my appearance before the public.

In the remarks I am about to make, it will be observed that I set aside theories that have become dear to their teachers from old associations, and which are, and doubtless will be, clung to by many professors; though I trust I shall be able to show that they are the cause of much misrepresentation as to the art in

general, and most prejudicial to the progress of private teaching in particular.

If we inquire what dancing is, we shall find that it is merely the natural movements of the body subjected to rhythmical restraint as sound becomes music under similar control. The name of dancing was doubtless originally given to those involuntary, impulsive movements of the body occasioned by the exuberant animal spirits of childhood, (which are analogous to the sportiveness of the young of all animals), and to the unrestrained manifestations of joy by those of riper years as some new and pleasurable sensation, when the limbs would as naturally spring into the dance as the voice would burst into the song. I must not linger to tell of its early adoption as a mode of heathen worship, of its introduction into the Jewish ritual, of its days of honour among the Greeks, or of its decline among the Romans; but come at once to our own days.

Those ladies who have witnessed the choregraphic displays at the Opera, will, I feel sure, agree with me that it is high time a strong line of demarcation should be drawn between Stage and Room Dancing. The former has doubtless great attractions, owing to the ability of celebrated artists; but, however calculated to excite our wonder on the Stage, it has most assuredly nothing in it to invite us to imitate it in our Dancing Rooms, — while the largeness of the movements, the unceasing pirouetting, the ungracefulness of many of the attitudes, the unnatural turning out of the legs, and the absence of story or meaning in many of the "pas," all tell, in my opinion, a sad tale of the decline of the art which has been called the "poetry of motion." Many of these extreme positions are still taught in Room Dancing by those professors who have been on the stage, and by many who have not; hence the objection often raised,

that it is quite unfitted to impart to children the bearing of ladies and gentlemen, and that it is worse than useless as a means of preventing or removing bad habits or personal deformity. In this way the art is condemned and its teacher discarded.

In the hints I have thrown out relative to a more natural system of "positions" for Room Dancing, and in the manner in which I have treated of the advantages which are to be expected of a more extended use of dancing as an educational exercise, my desire has been to raise public estimation of the art I teach, and consequently to improve the position of its teachers; but to do this I must again express my conviction, that a stronger line

than at present exists must be drawn between Stage and Room Dancing.

Room Dancing should be to the body what education is to the mind — the development of its different faculties to the highest state of perfection. It is physical education in its most refined form. When early employed, its good effects can be discerned in almost every movement of the body, and under its influence, the awkwardness and rudeness so often found in young persons, give place to habits of elegance and propriety.

Just as good education gives a right bias and a truthful direction to the mind, does judicious instructions in dancing impart a pleasing deportment and graceful habits to the body.

[To be continued.]

MY FIRST YEAR'S EXPERIENCE.

The impetus was the necessity for money; and looking over the possibilities of earning it, I decided that of the many little accomplishments of which all girls know something, I could perhaps dance better than I could do any other one thing. I went to my own dancing teacher to ask advice and instruction and was almost immediately directed to Mr. Gilbert's school.

The first talk with Mr. Gilbert was not particularly encouraging. I wasn't urged to come, as I had fondly hoped, but had the fact impressed upon me that coming meant serious work, and that to dance even well, was a small part of the requirements of an instructor.

The result of the "pros" and "cons" talked over, however, was my entering *The Gilbert Summer School* in the last week of June, eighteen hundred and ninety-seven, and remaining until August first. Knowing but very indefinitely what I wanted to learn, I made notes, and remembered as much as possible of what came my way, and enjoyed the work so much that I was sorry when it came time to go home.

In September, I began to try to form a class by calling on the mothers of available children, and by the last of October I had two

small children's classes, both beginners, but of such different ages that it seemed wise to divide them. The younger ones, under eleven years of age, met Saturday mornings, and they were so interesting, because almost unconsciously they imitated the example set before them, and as imitation is the fundamental rule of the Gilbert system, it worked to perfection. The Saturday afternoon class was from fourteen to seventeen or eighteen years of age, and as a class, was remarkably quick. There were only sixteen members and they knew each other well and had many common interests outside of learning to dance. They learned the Loomis lancers, polka, two step, and could waltz a little, also some of the steps of the *Esprit d'Amerique*, and they had *such good times* with it all.

One of the points made in the minds of the teacher and mothers was, the revolution of the ideas of the boys in this class, in regard to dancing; dreading and disliking it at first, and finally charmed with it.

There was also a Monday evening class of beginners, a Tuesday evening class of young working men and women in connection with a working girls' club; this was the first class that I actually taught. It was a great

help, as we had no visitors, and the class was anxious to learn and most attentive. One class was out of town and met fortnightly. This class was really more like a series of dances than a school, as they wanted to learn only such dances as the schottische and Boston dip, which the majority did not know. Only the first half or three quarters of an hour was used for work. After that we all followed our own sweet wills and danced what we pleased. In this class as well as on one or two other occasions, I had the experience of leading a German. We had had one or two lectures on the subject at the Gilbert school, and the suggestions received there were very helpful.

I followed the instruction I had received during the summer as minutely as possible, in

all my classes, and as far as I could judge the results were very satisfactory.

In all I had about one hundred and twenty-five pupils, including about twenty who received private instruction.

I gained much pleasure, a little money and a lively realizing sense of how much there is to be learned before one can become a satisfactory instructor. In consequence of the last mentioned and most important gain, June first, eighteen hundred and ninety-eight finds me a pupil again at the Gilbert Summer Normal School, and a most humble admirer of its principal's ability and personal magnetism.

ANNIE MAY WALLACE.

Providence, R. I.

HISTORY OF DANCING.

From Terpsichore, graceful goddess of the dance, to Clodoche, the exponent of the hilarious in the poetry of motion; from the sacred pageants under an Egyptian sky to the stately minuet of the French Empire; from the fierce pantomime of the early Romans up to the languorous rhythm of the polo of Seville; up to the fandango, the sensuous bolero — a book has been written. It is called "A History of Dancing," and it is from the French of Gaston Vuillier. To have collated the information which is arranged in such gentle sequence, the author must have spent years of labor and research, for he slights not the smallest detail necessary to make a homogeneous whole, and he erects on a pedestal of dignity a subject which the thoughtful mind might at first be pardoned for refusing to take into serious consideration. It begins far back in the days of Ancient Egypt, twenty centuries before the beginning of the Christian era — the time of the Pharaohs, when dancing manifested itself in sacred sciences, "severe and hieratic;" when it "even then babbled brokenly of joy and grief in the processions of Apis."

From this starting point M. Vuillier traces the dance through the ages — from Greece,

the cradle of the arts, over the slopes of Olympus and Pelion, with the nymphs and whirling bacchantes, in "the hush of the forests, where bands of maidens, crowned with oak leaves, garlanded with flowers, passed, dancing in honor of Apollo, of Diana, of the Age of Innocence and chaste wedlock." It is a delightful journey. It opens up a vast field of imagery of those days when Romulus had dictated a savagery in dancing, and when the arts of Greece, degenerating after their migration to Rome, sounded the death knell of a mighty race, enervated by unbridled luxuries, and weakened by idleness.

After that, the long lapse — the disappearance of the art of dancing, following centuries of folly, and then the revival during the early days of the Christian Church, when sacerdotal dances became a recognized institution, and cardinals and bishops tripped in solemn measure to the twanging of stringed instruments.

Of the dances of the eighteenth century, the period which marks the genesis of the art as it is known to-day, the author says they had a peculiar charm — a supple and rhythmic grace in which "they combined a dignity which surrounded man, and, in a still greater

degree, woman, with an atmosphere of beauty. Women made their first appearance on the stage. Louis XIV. founded the Academy of Dancing, and, anxious to give a new prestige to the art, he himself took part in the court ballets. But all of this is merely the introductory—the opening of the door to the dazzling polyglot ball room; the prologue to a beautifully staged play. This master of the history of dancing shows that the art was born with the earliest communities of men; that it was, and has been, identified with every form of worship, and has followed in the wake of progress among all peoples. And he draws the conclusion that it is now approaching the condition that it reached in Rome—the period of decay and declination—gradual, perhaps, but certain, and that after it has gone down, like the sun setting in the West, it will again arise refulgent in the Orient, and once more reach the zenith of its glory.

M. Vuillier devotes the first chapter of his admirable work to a description of the form that dancing took among the Egyptians and the Greeks, and celebrations in the Hebrew temples at Jerusalem; to the pleasure that philosophers took in the whirling motion, and the odes that were written in its praise, and the prescriptions to dance given by physicians, who accounted it a cure-all for physical ills. And he tells of the Greek war dances, the Dance of Death, the Dance of the Flowers, the Whirlwind of Dust, the furious rounds of the Sileni, in Lacedaemonia, and the Dance of the Satyrs, and from these he goes on to the pantomimic dancing of the Romans and the corruption which the art reached in the imperial city, until even Tiberius proscribed dancers, and Nero had them lashed by slaves.

That the early Christian dances, so-called, were favorably viewed by the church, the author says there is ample evidence, and he cites the curious custom that prevailed up to the end of the sixteenth century in Languedoc, in France, of dancing in churches and cemeteries on certain feast days. Throughout Spain religious dances have been regularly performed, and in the time of St. Thomas of Villaneuva, Bishop of Valencia, it was cus-

tomary to dance before the Sacred Elements in the churches of Seville. From these churchly diversions the description advances to the ballets of the middle ages, and the costly entertainments that kings and princes gave with dancing as the chief amusement. This includes a history of that wonderful fete given in 1851 by the Cardinal de Bourbon, in honor of the marriage of the daughter of Nicholas Vaudemont. This followed the series of tournaments that were held after each marriage of a favorite. The enormous sum of twelve hundred thousand crowns was expended, but, notwithstanding that, the Cardinal was determined to surpass all previous efforts. He caused a huge boat, in the form of a triumphal car, to be built on the Seine, and to be drawn by other boats fashioned to represent sea horses, dolphins, whales, Tritons and other marine monsters, and concealed within them were musicians to divert the company. A vast multitude assembled on the banks of the river to see this gorgeous aquatic pageant, but L'Estoile, who was the historian of the occasion, says it was not successful, and after the vast sums expended, the beasts refused to move in the order in which they had been arranged. This display was followed by a ballet of horses, a performance copied from the Sybarites, whose horses were so well trained that they rose on their hind legs at the sound of the flute, executing a dance, and "following the rhythm of the music with great precision."

The ballets of the papacy were given in the theatre owned by the sovereign pontiffs, and to prove that the art of dancing was highly thought of in those days, the author relates that the Council of Trent was distinguished by a ballet in honor of the son of Charles V., in which cardinals and bishops took part, and which was formally opened by the Bishop of Mantua.

The literary style of "A History of Dancing" is charming. Here is a bit from Chapter V.: "Art at the close of the seventeenth century was full of vague aspirations towards new developments. The opening of the eighteenth century was marked by a reaction against the majestic solemnity, the

monstrous etiquette and the official piety that had prevailed during the later years of the Grand Monarque. The art of the new era inclined to artificiality, but it had a peculiar and distinctive charm. Painters sought inspiration in love and joy, in sylvan delights, in dainty idyls. The influential classes were less ostentatious and more refined than in the seventeenth century. The nobles still ruled society, but great financiers began to patronize dawning talent and to encourage the growth of a luxurious elegance. * * * Boucher and Watteau filled the boudoirs of the day with pictures of curly sheep, led in green pastures by beribboned shepherds and shepherdesses. Lancet painted graceful courtiers dancing the minuet with dream women on flowery lawns, in a setting of rose and azure hillsides. Latour, the pastellist, the lover of a dancer, was inspired, unwittingly, perhaps, by the gauze of his mistress's skirts, and modeled his portraits in diaphanous tones, fresh and dewy as the dawn.'

The author has been especially happy in the selection of his authorities, going only to those that breathe the same artistic atmosphere as himself. Witness this from M. Desire Charnay, in the description of the Bird Dance of the Malagasies :

"Leaning forward with outstretched arms, like a sybil of antiquity, the dancer beats slowly on the ground with her naked feet. She throws out her arms; draws them back, lets them sink to the ground, then stretches them as far as possible above her head; all in vain. She is chained to earth, and cannot fly. The music swells in rapid crescendo; the voices become louder; the clapping of the hands more vigorous; the dancer's movements more hurried; the upper part of her body is almost motionless, while her arms beat the air like wings that struggle helplessly to lift her into space. She becomes impatient at last; a sort of rage possesses her. She runs panting around the circle that incloses her, the ground re-echoes dully to the beating of her feet; she twists her feet, her hands, her fingers, convulsively. At last she pauses in despair." The illustrations in the work are fully in

keeping with its character. Many of them are from rare old prints and paintings, and add much to the pleasure of perusing the history of an ancient art, clothed in the chaste diction of a master.

This valuable book can be furnished by us. See advertisement.—ED.

Cotillon Favors in Patriotic Designs.

Whether or not costumes Parisian are to be tabooed for some time to come, it looks for a surety as if Parisian cotillion favors would be. The Parisian article for this most fashionable of dances has for a long time held practically undisputed sway, its only rival being the favor from Vienna. Now a new demand has suddenly arisen. Why not cotillion favors that are purely American? Why not the sturdy red, white and blue, instead of the delicate pinks, pale blues, greens and yellows that are the delight of the French needlewoman? So far as society can figure it out there is no reason. And thus it is that, of a sudden, the American cotillion favor has sprung into popularity, and is the new feature of a new era.

Of course, as the summer goes on, and fashionable dance follows fashionable dance, many new favors will be devised, and makers of these trifles will exercise their ingenuity. And it takes quite a little skill and originality, it should be said, to invent new entirely novel favors. But even now there are a host of American cotillion favors "afloat," and the new fashion has hit the mark admirably.

These American favors are every whit as pretty as the French, too. Where and how was it that fashionable folks got the idea that these things must be at least designed abroad, if not actually made by French sewing girls? Whatever genuinely American cotillions are given this summer, are bound, beyond all peradventure, to be huge successes. Outside of everything else, the new favors are designed along very novel lines, and they are in nearly every case unique.

One of these favors consists of a large mull hat, a big, broad, dainty structure, such as the

summer girl (when she is not in sporting garb) likes to wear to shade her face from the sun. Only the mull of which this is constructed is not of white, as is usual, or of pink, delicate blue or green, as the Parisians would adopt were they making such a favor, but of red, white and blue combined—three stripes draped daintily and prettily. The hat is novel and decidedly charming. When it comes to her in the course of a figure the dancing girl will put it on instantler, and will dance with it on her head during the entire evening. Such hats are bound to be popular, and in all probability very few cotillions of the year will be without them.

Of a somewhat similar sort are the "patriotic dressing sacques." Here the reader need not start with surprise, for these are not real dressing sacques—only miniature editions. They are just about large enough for a good sized doll, and the dolls of smaller sisters will probably be the ultimate fate of most of them. They are precise imitations of actual dressing sacques, beribboned and adorned extravagantly with lace. Their cost is something like \$5 apiece, and the "patriotic" part of them is their combination of colors—red, white and blue, harmoniously arranged.

Flags, of course, play an important part in these American cotillion favors. In fact, an American cotillion of the new sort without such a thing as a flag would be bereft of a great part of its charm. One favor device along these lines comprises an assortment of flags, half of them American, half of them English. These flags are mounted on sticks, and themselves are about a foot long by half a foot wide. They are flags of satin, and on their remaining three edges there is a border of little silver or gold bells, that jangle and tingle-tangle as the flags are raised and waved in time to the music.

Another flag favor is an American flag, this time not on a stick, heavily spangled with those spangles that have long been so popular for cotillion favors. These little banners gleam and glisten under the rays of the electric light,

and in a brilliantly lit room flash and sparkle in a manner that is truly gorgeous.

Miniature swords, guns and knapsacks, hung on red, white and blue knots of ribbons, so that the girls that get them can slip the ribbon over their arms and leave these military articles swjing there, in time to the music as they dance, are yet other novelties that have a national interest. Equally appropriate, and of the time for a completely American cotillion, are miniature cannon that are in reality bon-bonnières and are exceedingly natural in appearance. Ribbons likewise deck these gayly, and they can be carried on the arm in the same way.

There was a popular cotillion favor two or three years ago—dolls of perhaps a foot high, dressed to imitate Yale and Harvard boys, with the colors peculiar to each. These cotillion boy dolls have been held in remembrance, for soldier and sailor dolls will be many and various. They will be arrayed in the different uniforms of the army and navy, great exactness being sought after with each. Of all the new war cotillion favors yet devised there is hardly anything more novel than these.

Aigrettes that are bunches of ribbons, red, white and blue, designed to be pinned in the hair at once, make up another favor. Still another consists of red, white and blue artificial flowers. From the colors and the flag, as may be seen, the designers of these American cotillion favors are not attempting to get away. Everything designed is so far based on them.

The heroes of the day — military and naval — are in no wise forgotten in these novelties. One favor of the hour is the photographs of well known American admirals and generals, in appropriate frames. The photographs are, of course, very small. The frames are exceptionally dainty, either of white satin, with a succession of tiny American flags embroidered upon them, or of a silk flag, secured tightly upon a foundation, is the frame itself.

THE GERMAN.

The Knot.

MUSIC : — WALTZ.

Every one in the circle should tie a knot in one corner of their handkerchief. Four or six couples up. Sig. Gentlemen seat the ladies in chairs which have been provided for that purpose. The ladies place two corners of their handkerchiefs in one hand, one of the corners being that which is in knot, concealing the knot, simply exposing the two ends. The gentlemen each select two gentlemen and present them to their partners. The two gentlemen selected each take one end of the corner of handkerchief exposed. The lady lets go of the handkerchief and the one holding the corner which has the knot will *not* dance with the lady, but will be seated and prepare his handkerchief in the same manner to be drawn by two ladies who should then be selected by the same gentlemen, the lady getting the knot in this instance should dance with the gentleman who selected her, the seated gentleman dancing with the other.

The Sprinters.

MUSIC : — WALTZ.

— Couples up. Sig. Each select a new partner and form in a circle with hands joined.

Select an extra boy to run around the circle and strike some other boy on the back. The boy who is struck will immediately start to run in the opposite direction around the circle, and when they meet on the opposite side they will stop and make two bows, then continue. The one reaching the open space left by the boy who was struck will take that position, shutting the other one out, who will return to his seat, while all the rest waltz around.

The Seated Circle.

MUSIC : — WALTZ OR TWO STEP.

Arrange eight chairs in a circle in the centre of the room with backs toward the centre, leaving about three feet space between the chairs. Four couples up. At sig. each gentleman selects a lady and seats her in one of the chairs; each lady selects a gentleman and seats him in one of the chairs, care being taken not to have two ladies or two gentlemen coming together. They must be arranged alternately. After having seated the new partner, select two more, and stand in front of the partner who has been seated, the two selected, standing, one on the right and the other on the left of the one selecting them. All join hands in a circle and move once around to the left; after reaching original places, sig. and those who have selected partners and seated them, take them and dance, while the two left nearest each other will dance together.

The Bells go Ringing for Sarab.

MUSIC : — WALTZ OR TWO STEP.

The bells used in this figure may be toy tea bells, bells with handles, old fashioned pattern, not the bells that are to be struck but those which are to be swung to and fro.

If six bells are to be used, place six chairs in a circle in the centre of the room facing the centre.

Six couples up. Sig. The ladies seat the gentlemen in the chairs, each gentleman taking a bell which should be placed one in each chair. The ladies select new partners and dance while the gentlemen ring the bells for ladies to come to them as partners. When a lady sees fit to relieve a gentleman of his unpleasant position she can do so. Should any gentleman fail to be thus favored, he should continue to ring the bell until the end of the figure.

. . HARVARD CAPRICE . .

. . BY . .

M. B. GILBERT.

Adopted by the American Society of Professors of Dancing, New York.

. EXPLANATION .

Music :— Harvard Caprice.

Position :— Waltz.

Explanation for gentleman.

Counterpart for lady.

Slide left foot to side, count 1 ; draw right foot to left, placing weight on right, count 2 ; slide left to side, count 3 ; draw right to left and immediately slide left to side, (chassé),

count & 4 ; one measure. Repeat chassé count & 1 ; draw right to left, placing weight on right, count 2 ; leap or slide left to side, count 3 ; hop on left, count 4 ; one measure. Repeat all of the above commencing with right foot. Recommence as at first. The turn to be made on 3d and 4th counts of second measure and on 1st count of measure following.

. EXPRESSION .

The first slide, (which is made during 1st count in first measure), should be made long, with a slight dipping movement. The first chassé should be made short. The second

chassé (which is made on first count of second measure) should be made long, with slight dipping movement, which will give accent to the 1st count in that measure.

. NOTE .

The Harvard Caprice is a dance easily acquired and of value in children's classes. It gives a smooth and easy carriage to the body and is an excellent exercise in sliding

and chassé. Special music, composed by Mr. A. L. Ryser, will be furnished for piano at 50 cts. per copy post paid upon receipt of price.

THE DIRECTOR.

Published monthly, excepting July and August,
BY

MELVIN BALLOU GILBERT,
PORTLAND, MAINE.

Entered as Second Class Matter at Portland, Maine, Post Office.

Vol. 1. } JUNE, 1898. { \$3.00 per Year.
No. 7. } { 40 cts. single copy.

ADVERTISING RATES.

One inch, single column, one insertion, \$2.00.
Two inches, \$3.00.
One inch, single column, one year, \$10.00. Two inches \$15.00.
Special rates for extra space.

[The contents of THE DIRECTOR is not copyrighted; the publisher prefers to be protected by the ethics of professional courtesy. Editors are welcome to any article in this number which commends itself to them as worthy of wider circulation, upon giving the usual credit.]

With this number we complete a successful issue of THE DIRECTOR for seven months. While our business duties prevented its appearance as early as we could have wished, still our efforts have been steadily directed toward that end; in fact, we have made every effort possible, from the first, to deal with our subscribers in a way that would be satisfactory to them.

How we have succeeded we are unable to say; but we wish, at this time, to express our appreciation of the kind treatment received from those who have favored us with their support. Considering the lateness of this June issue, we hoped to be able to give our readers reports from the associations which have held conventions, during the month; but as yet, we have not been favored, consequently are unable to include the desired matter in this number. In our next, which will be in September, we hope to give reports from all the conventions held within the year.

We wish to refrain from calling the attention of our subscribers, too often, to ourselves, but we do feel that an expression of satisfaction at the flattering success of our fifth summer season of *normal work*, will not at the present time be amiss. We have now, under our tuition, twenty-two teachers, and look for good results from their study. There are several with us for the second season, which is very gratifying, in as much as it shows that there are those, who realize the value of extended research and investigation, as well as practice, in order to become qualified to

successfully discharge the duties which devolve upon a teacher of social dancing.

Often, by letter, we are made aware of the self-satisfied condition of some exponent of our art, and as we were in receipt of one of that character recently, a verbatim extract may be interesting to some of our readers. After the usual form of preliminary remarks, he goes on to say: "I have heard of you a great many times, and have thought I would attend with your summer meeting, but I am one of the unfortunates who do not have any surplus time. I am gradually working into the business. I am not much at stage dancing, but graceful waltzing and knowing thoroughly how to impart such knowledge I do not feel that I can be taught in that part at least." How happy must be the state of such as he. In the course of his lengthy epistle he remarks, "I have made a thorough study of physical development with the best results. I have condensed exercises to such a form as to develop a perfect figure."

Such being the case, a fortune is in store for him. We regret that we find far too many who pose as teachers of dancing who cherish similar ideas. Is it a wonder that the fraternity cannot become better united? We can but feel, that if instructors would make an effort to elevate themselves, (and education is the best medium through which to operate) their patrons and the public generally would lend a helping hand by liberal support.

For the purpose of comparing the orders of dances made use of at the present day, with those of nearly half a century ago, we include a copy of the programme danced at Potter's Grand Ball, in Philadelphia, on March 25, 1852.

GRAND PROMENADE MARCH.

PLAIN QUADRILLE.
POLKA QUADRILLE.
PLAIN QUADRILLE.
POLKA QUADRILLE.
MAZOURKA.
PLAIN QUADRILLE.
POLKA QUADRILLE.
PLAIN POLKA, REDOWA, AND WALNUT ST.
SCHOTTISCHE WALTZES.
PLAIN QUADRILLE.
PLAIN QUADRILLE.

PLAIN QUADRILLE.
 POLKA QUADRILLE.
 PLAIN QUADRILAE.
 MAZOURKA.
 PLAIN QUADRILLE.
 DURANG'S SCHOTTISCHE QUADRILLE.
 VIRGINIA REEL.

On the back of the programme were the following *Rules and Regulations*.

"Gentlemen are requested not to take their places except at the sound of the bugle.

"Each Polka sett, figures will be called for Quadrilles.

"Gallopading positively prohibited.

"Gentlemen are requested to accompany their Ladies to the Supper Room. Ladies pass to the right and Gentlemen to left of table.

"Gentlemen will please seat themselves opposite their Ladies, and remain until the whole company is seated, and the covers of the dishes are removed by the servants."

The Gallopade which was prohibited on this occasion, resembled our modern Two Step. We hope the time is not far distant, when, to include the Two Step in the programme of a fashionable assembly, will be considered bad form. In its stead, may there be a dance substituted, which will require more skill in its execution, and which will consequently call for more extended services of our masters of dancing.

Many years ago, when the Old English Country Dances were in vogue, it was necessary in order to become proficient in dancing, to learn some *eighty* different figures. At the present day, the figures of Lancers are nearly the extent of a dancing masters duties as an instructor of figures, and after his best efforts, the rules governing the dance are seldom observed. Imagine for a moment, if possible, what the effect would be upon the present generation, if they were compelled to adhere to the rules and etiquette which used to be so stringently enforced in the ball-room during the reign of the Country Dance. We copy from John Cherry, in his "Treatise on the Art of Dancing in the Ball Room," the following, which may be interesting to the younger members of the profession.

Rules and Etiquette of the Ball-Room.

"As certain assemblies have private rules of their own, it would be wrong to offer any

one as a sufficient guide in all. I shall, therefore, give the generally acknowledged etiquette in public and private balls, which, independent of other regulations appertaining to particular ones, must always operate.

"On entering the ball room, each lady or gentleman (*as the rule may be*) must be presented, by the master of the ceremonies, with a ticket, which must be placed on some conspicuous place of the dress, to prevent misunderstanding about the situation in the dance, for no one can claim a place without displaying a ticket.

"Gentlemen must not enter the ball room with a hat on, or in whole or half boots, or with sticks or canes; nor are pantaloons or trousers a proper dress in the ball room.

"The most fashionable and proper dance to open a ball with is a minuet.

"Any lady or gentleman wishing to dance a minuet, should communicate the same, on first entering the room, to the master of the ceremonies.

"Two ladies or two gentlemen cannot dance together without permission of the master of the ceremonies. This permission can *not* be given, if there is an equal number of ladies and gentlemen present.

"Any couple refusing to stand up when the dance is called, shows great disrespect to the lady that calls it.

"If a lady or gentleman lose a ticket, application must be made to the master of the ceremonies for another, else the situation in the dance, which is known by the numbers, cannot be claimed.

"The couple that are about to call a dance, must inform the master of the ceremonies of both tune and figures, that he may give the necessary instructions to the different sets and to the band.

"The master of the ceremonies can object to any call that affords reasonable ground for complaint, such as length or difficulty of figure, etc.; but the couple has the liberty of naming another call less objectionable.

"Should any couple, after calling a dance, be incapable of performing it, they may call another; but, if the same difficulty occurs in

the second call, the master of the ceremonies can transfer the call to the next couple, and place the couple that failed at the bottom of the dance or set.

“Should any couple, while going down the dance, stop, or perform the figure twice with one couple, they must drop a couple or stand out; for they must not interrupt those that follow them in the figure.

“No person must leave a dance till it is finished. When the couple that called the dance has gone down three couple, the second must begin the figure, unless the figure should require four couples to keep the figure distinct.

When all the couples have gone down the dance, and the couple who called it, after regaining the top, has again come within three couple of the bottom, the dance is finished, and at the commencement of the next dance such couple must stand at the bottom.

“No person may, during a Country Dance, hiss, clap, or make any other noise that will disturb the company.

“No person, during a Country Dance, must attempt reels, or any other dance, in the same room. Ladies or gentlemen being without partners, should make application to the master of the ceremonies, as it is his duty, if possible, to provide them.

“Between the dances, no person can call a reel or other dance without permission of the master of the ceremonies.

The same dance cannot be called twice the same evening.

“Persons who leave the room directly they have had their call, show great disrespect to the company for the night.

“When a dance is finished, the master of the ceremonies is the proper person to notify it to the band; it is vulgar in the extreme for the company to clap their hands for the occasion.

“All disputes respecting dancing must be referred to the master of the ceremonies, and his decisions abided by.

“Immediate attention should be paid to any request regarding the dancing, made by

the master of the ceremonies, otherwise he cannot conduct the dance.

“The master of the ceremonies should wear a sash or some other sufficient decoration, to distinguish him from the rest of the company.

“These are laws to be observed in all assemblies, and, as before noticed, some assemblies have additional ones; but as some persons may consider law in an assembly as a chimera, because there is no adequate form to enforce it, I would remind them, that to break the rules of any assembly, whether wisely made or not, is as disgraceful as a breach of public law is to any individual in a nation; nor can it be consistent with common decency, much less with polished manners, to enter a room and create disturbance, where females of the most refined education and delicate habits, look with confidence to enjoy amusement and protection.

We take this opportunity to announce to our readers that we have disposed of our business in Portland, Maine, where we have been established for the past twenty years, and are now permanently located in Boston, Mass. Mr. George T. Wilson, of Auburn, Maine, to whom we have conveyed all the property and fixtures connected with our business, together with our good will, is a man well fitted to occupy our former position, and one whom we can conscientiously recommend to our patrons. Mr. Wilson is an upright, straight-forward and honorable man, and a thoroughly qualified, and progressive teacher.

After September 1st, we shall be located at Trinity Court, where we shall have desirable rooms, well suited for the continuance of our school for *Normal Training*, and for private teaching of Social Dancing. Special announcement of our business may be found among the columns devoted to advertising.

VARIETIES.

Of learning there is no end.

Every day that we spend without learning something is a day lost.

Merely to have learned how to learn is a great advance.

Study only the best, for life is too short to study everything.

Think more of your own progress than of the opinion of others.

Truth is never learned in any department of industry by arguing, but by working and observing.

We are not sent into the world to do anything into which we cannot put our hearts.

Those who work faithfully will put themselves in possession of a glorious and enlarging happiness.

A man of genius is always far more ready to work than other people, and is often so unconscious of the inherent divinity in himself, that he is very apt to inscribe all his capacity to his work-

She (in the music shop) — Have you "Kissed Me by Moonlight?"

Young Assistant — No, ma'am. Must have been the other assistant.

If Mrs. Sippy wears Miss Zoury's new jersey what will Della wear?

Answer — I'll ask her (Alaska).

Experience is a teacher good
And makes his lessons understood,
But then we learn a thing or so
That we'd much rather never know.

— *Brooklyn Life.*

Thompson — Is your daughter improving in her piano playing?

French — Well she's either improving or else we're getting used to it. I don't know which. — *Tid Bits.*

GRACE INGLE — You ask me to marry you? Can you not read your answer in my face?

NED NAVER (*Cruelly*) — Yes; it is very plain.

BLAKE — What a singular chin that old fellow over there has!

LAKE — Singular? I think its plural. Its a double chin.

"Has my daughter been profiting by your instructions in art?" inquired Mr. Blykins.

"Yes," answered the teacher. "I was a little discouraged at first. But I can now assure you that she is getting on."

"What progress has she made?"

"She has finally become convinced that she doesn't know more about it than the old masters." — *Washington Star.*

"Every morning on the way to school," said the little miss, "the boys catch me and kiss me."

"Why don't you run from them?" asked her father.

"Because," replied the small edition of Eve, "maybe they wouldn't chase me," —

Chicago Post.

The average person trims off the thirty-second part of an inch from each finger nail a week, or about an inch and a half every year. The average of human life all over the world is forty years. There are 1,300,000,000 people in the world who, therefore, waste, on an average, 28,400 miles of finger nail in a generation.

SHE — Well, when you asked pa for his consent, did you tell him that little fib about your salary?

HE — Yes, and he borrowed a five on the strength of it.

PENELOPE — Pauline is smarter than you, my dear. She can accompany the new tenor on the piano.

PERBITA — Yes, but I can accompany him on my bicycle.

"Do you think a man has a right to open his wife's letters?"

"Well, he might have the right, but I don't see how he could have the courage."

Dewey 1.

Hobson 1 2.

Sampson 0 2.

Schley 0 2 2.

A man loves a woman because she is a saint;
And a woman loves a man just because he ain't.

It is a good divine that follows his own instructions :

I can easier teach twenty what were good to be done, than to be one of the twenty to follow mine own teaching.—*Portia, in Merchant of Venice.*

There are four classes of men. *First*,—He who knows, and knows that he knows ; he is wise, follow him. *Second*,—He who knows, and knows not that he knows ; he is in need, befriend him. *Third*,—He who knows not and knows that he knows not ; he is simple, teach him. *Fourth*,—He who knows not, and knows not that he knows not ; he is a fool, shun him.—*Arabian Proverb.*

Be slow to anger, but when you get to your anger, then go in without thinking how you are coming out. To think of that would spoil the anger.

Evolution.

I was a little rhizopod,
A protoplasmic cell
I had a little nucleus,
The same I loved right well.

And now I am become a man
By evolutions power,
But — oh, my little nucleus,
I miss thee every hour !

“The Star Spangled Banner.”

This song, so closely associated with the flag, is ours for good and all. Faulty it may be — musically exacting it certainly is ; the words are difficult to memorize, the air difficult to sing. The fact remains that wherever it is sung in any national crisis it is met with cheers and tears, with waving handkerchiefs and tossing hats. It is useless to wish that its composer had been a more accomplished musician — his work is our national anthem, for better or worse. And few, probably, even of those who have felt its deficiencies, fail to be deeply moved by its strains.

Hon. Neal Dow, who died recently, would have been a great man if he had not preferred to be a prohibition crank. He foresaw the Civil War and the abolition of slavery ; he

served most gallantly in the Union Army ; he was a born leader of men, and there is no position in the gift of the American people to which he might not have aspired successfully. But he would rather try to keep the citizens of Maine from drinking what they pleased than to be president of the United States. His fanatical theories died before he did. There is now no community on earth that believes in or practices the “Maine law,” which he wasted his life in advocating. Such a spoiled career has its moral.—*Town Topics.*

The Golden Rule says that a statistical young man, by means of a pedometer, found out at a recent ball, that in twenty-two dances he traveled thirteen and one-half miles. He also found that the average length of a Waltz was one-half mile ; of a Polka, three-quarters of a mile ; of a Schottische one and one-half miles ; and of the Lancers one quarter of a mile.

To be artists you should live as artists—go, whenever possible to hear and see fine singing, fine acting and fine dancing ; endeavor to see fine pictures, fine statues ; read clever books and biographies of great men and great historical characters ; to live, in fact, in an atmosphere of art and of intellect, which will help you far more than at first you may be disposed to think in your own artistic career.

A Girl's Shrewd Plan.

“When I feel that a man is getting interested in me to the exclusion of other girls,” says a captivating girl, “I at once put him to a test which is calculated to bring his true nature to the surface. I make an engagement with him to go off somewhere about eight o'clock in the morning. Nine men out of ten will be late. At that hour of the morning a man is usually disagreeable and hateful. He will be unshaven. His breath will be reminiscent of stale tobacco smoke, and, possibly, of last night's libations. His conversational powers, usually so scintillating at night, you will find to be shorn of their attraction. If you want to look behind the screen of a man's conventionality, put him to this test. If he

comes through it under favorable conditions, he will make a good husband. But I've never seen one that could stand the test to my satisfaction, and I've tried it very often."

Are Women Neater Than Men?

Such was the question recently asked by a cynical old bachelor, who is a stern critic as to all that concerns a woman's attire:—

"Women are endowed with strange vagaries, and, while extremely fastidious in many ways, are very neglectful in others. Even the smartest society girl is not particular as to the freshness of her collar as the plain, everyday man of business. To change their linen at least once a day is a sort of religion with most men. With women it is different. They will inspect their collars after a day's hard wear and decide that they will do again, not recognizing the fact that if any doubt exists on the matter they should be consigned to the laundry without demur.

"Again, a man is much more concerned as to the state of his footgear than a woman. The woman will gown herself handsomely and forget to look at her shoes. She is willing to condone the loss of one or two buttons and the consequent baggy appearance of her ankles. Like the peacock, she trusts to the gorgeousness of her plumage and hopes that her skirts will cover all defects."

Remenyi Laid in the Grave.

New York, May 29th, 1898. Public services were held over the remains of Edouard Remenyi, the violinist, today, in the Lenox Lyceum.

The Cortège left the Yorkville Hungarian Society's rooms at 10.30 o'clock and marched to the lyceum, where it was met by 30 friends of the deceased, who officiated as pallbearers, and accompanied the body up the centre aisle, while the Musical Protective Union played a funeral march, composed for the occasion by Ludomir Thomas.

The lyceum was crowded to overflowing by friends of the dead violinist, His son, Tabor, and his daughter, Adrienne, occupied seats on each side of the coffin. Mrs. Remenyi,

who had been an invalid two years, was unable to attend.

The musical part of the service was extremely beautiful. The male chorus of the Hungarian Singing society sung the Hungarian national anthem, "Magyar Dalarada," and the Hungarian national dirges were played with intense feeling by the combined Hungarian bands.

The Hungarian consul, Morris Cukor, and Recorder John W. Goff paid glowing tributes to the deceased.

After the services the body was taken to Evergreen cemetery, where the Actors' fund of America had prepared a grave for it. The 30 pallbearers included Col. Ingersoll, Emerson McMillan, John Philip Sousa, Consul-General Stockinger, Raphael Joseffy, John D. Crimmins, Thomas A. Edison and Morris Cukor.

The Hard Times Dance.

Society has taught the lesson, that nothing succeeds but what is easy of mastery. The overwhelming popularity of the two-step demonstrated the wisdom of the theory. The two-step has been happily characterized "a hard times dance." It is the last resort of the many who without music in their souls have labored ineffectually to put it in their feet. It fills a long desired need. Any one with the use of arms and limbs can attempt the two-step and almost every one does attempt it no matter how awkwardly. The men who line the walls of a dancing hall during the dreamy measures of a waltz and watch their more accomplished brethren with eyes that envy their skill and marvel at their courage, suddenly awaken into active life at the first introductory sounds of the inspiring music of the "Washington Post March" and its long list of melodious successors. The two-step is for them as well as for their more accomplished neighbors. The girl who is forbidden fruit for one half the programme is theirs to have and to hold for the remaining portion of the evening's delights. No wonder the two-step is popular, no wonder it has come to take its place side by side with the invincible waltz.

But, after all, nothing can disturb the

supremacy of the queen of the dance and the waltz rules forever. Age cannot lessen its charms nor custom stale its seductive attractions. Reason cannot sway its authority or science prove its lack of wisdom. From season to season it strengthens its hold on popular estimation and it will live as long as music and movement enhance each other's beauty.

Notwithstanding this fact, poor Terpsichore will lose her dignity in these days of *cablé car two-steps*, unless properly supported by her representatives.

During our late visit in New York, we called upon Mr. W. Alexander Macgregor, who received us cordially, and we indulged in quite a lengthy chat upon dancing and its condition. The Mendelssohn Rooms, Mr. Macgregor's Academy, are to be numbered among the handsomest that we have ever visited. All of his classes for young ladies and children are private and under the control of those who organize them. Mr. Macgregor has been obliged to arrange his business in this way, on account of inability to get desirable pupils for public classes. In his Prospectus he says:—

“A majority of desirable pupils usually attend private schools. Great inducements are offered to parents to have the children join a class connected with the school. Usually the place is not adapted for such a purpose, being too small. The teacher's ability—financially and otherwise—usually consists of (if a male) a dress suit and a pair of dancing pumps (worn at all hours), and the strength to drag the pupil about the floor in the hope that he may be able to impart the art in that way. Is it at all surprising that of late, complaints have been heard of our dancing having degenerated into a romp, when we take into consideration where they are taught and by whom?

“The last few years my teaching has been almost exclusively private, and among those that have gone through the experience of the private school dancing class. We are gradually returning to the early way of acquiring the knowledge of dancing by individual teaching;

the best examples in New York society to-day have been taught in that manner.”

He further remarks upon the methods of obtaining and teaching pupils. “Many times during the season are inquiries made by intending pupils: if they could be taught to waltz? I will say for the benefit of those that cannot, but would like to, that any one that can walk and run may learn to waltz well.

“Some pupils have an idea that they ought to be able to acquire the ability in three or four lessons, and it is a pity to say that there are persons (I will not call them teachers), that advertise to delude them into that belief, by ‘guaranteeing’ them, and when they have taken the prescribed number of lessons, they discover that they know but little about waltzing, as the teaching has consisted of being dragged about the floor by persons with more strength than ability, and they get so utterly discouraged, that they come to the conclusion that nature never intended them to be dancers.

“Often would-be pupils complain of my terms for private lessons being expensive. They are only apparently so. Should an intending pupil not familiar with the wiles of advertising look over any of the daily papers, he will find under the heading of ‘Dancing Academies,’ them all, ‘good, bad, and indifferent.’ Some promising ‘five strictly private lessons, with music, for five dollars;’ others even ‘guaranteeing’ the waltz in three lessons for less money. Should the pupil investigate further, he will find that, as in other business, the one that advertises to give the most gives the least; and the rates are only a blind to catch the credulous.

“The usual methods of that class of Schools are: Intending pupils climb to the first or second loft; hear a cracked piano indifferently played; enter loft, and see a number of persons being hauled around with more strength than grace; pupil does not quite like the looks of place or the publicity, as he expects to have private lessons; and he is about to retire, when the head of the establishment steps forward and persuades him to give up his dollars; and if he is squeamish about showing his awkwardness, he is taken

into a side room (usually a small part partitioned off the loft ; he is there taken hold of by the teacher with about the same grip as if he was about to do a 'collar and elbow' wrestling match ; swings the pupil around a few times until he (the pupil) is pretty well exhausted, then advises him to watch the others. That may be repeated a second time if he objects to associating with others. As he supposed he had paid for privacy, he is told that he knows the step and all he needs is practice. If the pupil is a person of sense, he makes up his mind that he has been *buncoed*, and if all teachers teach alike, he was never intended to be a dancer.

"But should he be a hail fellow well met and keep going, in the end he will find that it has cost more to learn in money and time than if he had gone to a first-class school at the beginning. And, moreover, he will discover if he goes out in society, that his style partakes of the style of his teachers and associates.

"It is my experience, after many years of teaching, that the average person can become a good waltzer in ten *private* lessons, especially if they are taught to reverse or turn to the left, from the first lesson. It is really training the limbs to move unconsciously or involuntarily, and depends more on one's agility than anything else.

"Any form of dancing is but trained rhythmical movement, and the more training one has, the more gracefully they move, and all may learn if their efforts are properly directed."

It never rains but it pours and it both rained and poured May 27th. But notwithstanding this fact there was a large crowd present at Prof. C. G. Sweet's annual exhibition, promenade concert and ball held in his academy on River street, part of the proceeds of which will go for the benefit of the Aurora City Hospital.

At seven o'clock when the clouds rolled up and the storm broke with all its fury there were many disappointed people among those who had been planning for this event of the season for weeks. But about nine o'clock the

moon shown bright and clear, the stars peeped from their hiding places behind the clouds, and people ventured out to fill the large hall with a merry throng.

Fully four hundred people were present despite discouraging conditions, and witnessed the exhibition of fancy dances or listened to the concert just one hour late, but nevertheless every number was carried out and at ten o'clock the large orchestra of fifteen pieces struck up an inspiring two-step which was the opening of the dance programme of twenty-three numbers.

The exhibition of fancy dances participated in by the Junior members of Prof. Sweet's class followed.

The programme consisted of the following dances : Cachucha, Highland Fling, Minuet, Babes in the Woods, Brownies, and Irish Washwoman.

The fancy dances finished, the floor was cleared and the large orchestra divided making two orchestras which played continuously during the entire dance programme.

In a Dream.

And what is a dream but a shadow
That flies with the light of day,
Or the last faint rose of the sunset
That fades in the West to gray ;
And yet in a dream I saw her,
I heard the sound of her feet,
O happy dream that lingers,
So sweetly, so strangely sweet.
Here is the face of my lady,
Her face with its smile divine,
Her eyes with their grave intentness,
And their shy, proud look at mine.
O mouth, you are firm yet tender,
Your tones may be cold or mild ;
You may keep back a daring lover,
Yet comfort a grieving child.
You are pure and fair as the lillies ;
You are bright as the July sun,
You are grave and gay by flashes,
You are woman and saint in one.
In my heart of hearts I will hold you,
I will treasure your truth always
Till my dream shall fade in the even,
And melt in the dying day.

A Pastor Defends Dancing.

The Rev. John L. Scudder, pastor of the First Congregational Church, Jersey City,

believes in dancing. In a sermon delivered by him, June 19th, he said so just as frankly as he did when the elders of the West Side Methodist Episcopal Church last week warned the members of their flock that if they danced on Saturday on the excursion to Roton Point, given in conjunction with the Congregationalists, there would be trouble.

On this excursion the Methodist lads and lassies, despite the elders, danced right merrily. Whether they will be disciplined or not remains to be seen.

Pastor Scudder last night took as his text Eccles. iii., 4: "A time to dance" and said, in part:

"Dancing has existed for many years among all nations, and there is psychological basis for this amusement, as it is the outward expression of internal exhilaration of spirits. Nature was the first dancing master.

"If an organ grinder appears upon the street, little children who know nothing of a two-step or a waltz, originate dances of their own; they dance because they love music and are happy. The word 'dance' in Hebrew means to leap for joy. The lame man healed by Peter danced and praised God at the same time. Miriam led off in the dance when the Israelites crossed the Red Sea and escaped from Pharaoh. When David killed Goliath there was universal dancing, and when Cuba is free from Spanish tyranny I shall feel like dancing myself.

"I can see no sin in dancing. On the contrary, it is a graceful amusement, and perfectly proper, if kept within reasonable bounds. I see no reason why Christians should not dance if they dance with proper company, in proper places, at proper times and in a proper manner. We have Biblical sanction for this diversion. 'Let the children of Zion be joyful in their King. Let them praise his name in the dance.' From which I deduce this principle, namely, that if your dancing is of such a character that you can glorify God in its performance, dance all you please. Dance so as to maintain your self-respect and purity of heart."

Dr. Scudder referred in this wise to the

objections regarding dancing of the Methodist elders:

"Some good people take ultra ground on this amusement and dispose of the whole question by one bold stroke of sweeping prohibition. To me this savors of fanaticism, and it certainly puts them out of joint with popular Christian sentiment and diminishes their influence with young people. Under reasonable restrictions the great body of Christians believe in and encourage dancing among their children. This is natural, sensible and just. True religion never objects to the young people having a good time. They will have cares and sorrows later on in life. Why not let them frisk when they feel like it?"

Continuing, Mr. Scudder said that having admitted that dancing was a harmless amusement, it should be kept within certain limitations. The first he said, related to the time for dancing, which should be during the proper hours. "The best time to dance," he said, "is in the daytime and in the open air. This is why I approve of dancing at a Sunday school picnic.

"I do not approve of midnight dancing," he added, "as the time for such diversion should not be later than 11 p.m. I see no reason why parties cannot commence at 8 p.m. instead of 9 and 10 o'clock at night. We are growing too stylish for our own good. The belle who retires at 3 or 4 a.m. acts like a bear the next day. It is patent to all in the house that she has danced too much. Before many people learn to dance they ought to take a few lessons in physiology.

The second limitation, Dr. Scudder said, concerns the manner of dancing, as there were a proper and improper way. "A man," he said, "should hold his partner at a respectful length and not hug her. The woman likewise should observe the proprieties." Dr. Scudder then referred to the manner in which many women dress nowadays, and said that "full dress" receptions were wrongly named, as at many the women were only about half dressed. "Their costumes," he said, "would pass muster in Central Africa or the Garden of Eden."

The third limitation he said was for persons to be careful where and with whom they danced. In this instance he warned his auditors in regard to public balls and dancing pavilions, where many a girl was whirled around in the arms of a man she did not know.

Mrs. Adolph Newberger is to fill the position of Master of Ceremonies at the Scarborough Hotel, Long Branch, during the coming season.

Mr. H. M. Pullen enters upon his duties as leader of orchestra at the Ocean House, Watch Hill, R. I., on July 1st.

Mr. Sampson, who brought Mr. Ready's business in Lynn, Mass., reports good success.

We understand that Mrs. Spink of Providence, R. I., enjoyed an exceptionally large patronage during the past season.

Mr. W. H. C. Smith, son of Mr. Isreal Smith, the well known teacher of dancing of New Bedford, Mass., is serving us as pianist at our Summer Normal School. Mr. Smith is a fine performer, and being a teacher of dancing as well as a musician, he is able to discharge his duties to the entire satisfaction of both principal and pupils.

Dexter Pullen has two teeth and can say "papa." It is not surprising that "papa" Pullen thinks him a wonder.

ETIQUETTE.

The fair sex all follow, in rank and in file,
When Dame Fashion her edict pronounces,
But there'll be a rebellion, whatever the style,
Should she charge them to wear *Spanish Flounces!*

A Parting Scene.

Did you ever hear two married women take leave of each other at the gate on a summer evening? This is the way they do it:

"Good-by!"

"Good-by! Come down and see us right soon."

"Yes, so I will. You come up right soon."

"I will. Good-by!"

"Good-by! Don't you forget to come up."

"I wont. Be sure and bring Sally Jane with you next time."

"I will. I'd have brought her up this time, but she wasn't very well. She wanted to come awful bad."

"Did she now. That was too bad. Be sure and bring her next time."

"I will; and you be sure and bring the baby."

"I forgot to tell you he's cut another tooth."

"You don't say! How many has he got now!"

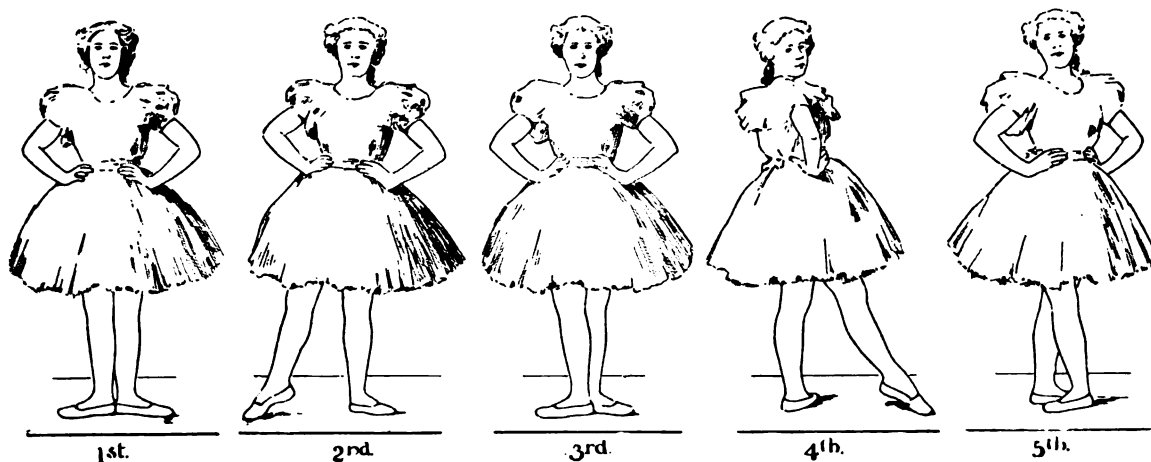
"Five. It makes him awful cross.

"I guess it does this hot weather. Well, good-by! don't forgot to come down."

"No, I won't. Don't you forget to come up. Good-by! and they separate.

"What makes me weary," said the society man, "is constantly seeing in the newspapers the term 'invited guests.' For instance, among the 'invited guests were Mr. and Mrs. Jones.' I pretend to know something about the social forms, but I have never yet seen an uninvited guest at any social gathering. How the expression came into use is beyond my comprehension. There is no sense in it. It is therefore idiotic. It may perhaps have at some time been used in writing up a social affair at which a theft or an intrusion was committed, and the writer in order to distinguish those who were invited from the thieves or the intruders, referred to the former as 'invited guests.' I cannot see how it could have been used under any other circumstances. A host will not run out in the highways and byways and scoop in every Tom, Dick and Harry in order to fill his tables, and afterwards rush to the newspaper office with a list of his invited guests,' for that would be drawing the social line and hurt the feelings of Tom, Dick and Harry, who, having shared in the hospitality with the others, were as much invited as they. The use of the term intimates that besides the guests there were also intruders, or persons who were not invited, which amounts to practically the same thing."

OUR DANCING LESSON.



Pas de Sissonne.

To make *pas de sissonne* with right foot, stand in preparation with right in 5th position. Bend and jump, and at the same time stretch right to side and quickly bring it back to 5th position, bending. The step may be repeated with the same foot or alternated.

If the foot falls in 5th, it is called *pas de sissonne dessus*; if in 5th behind, it is called *pas de sissonne dessous*.

Another form of execution is to stand in preparation with right in 2d position. A slight jump on left foot and at the same time bring right to 5th position, bending, then a jump, and at the same time stretch right in 2d position.

Pas de ciseaux, (scissor-step) is also a proper name to be applied to this step. In execution, it shows a similarity to the movements of the opening and closing of a pair of scissors. It is also sometimes called *Pas de Rigandon*, on account of its frequent use in a dance of the same name. *Pas de Sissonne* occurs in Sailors Hornpipe and in many grotesque dances.

Exercise in Pas de Sissonne.

Stand in preparation with right foot in 5th position. Bend and jump, falling with feet in same position, the weight on left foot, count (1); hop on left and extend right well

stretched in 2d position, slightly raised, count (2); hop on left and in falling bring right to 5th position behind, weight on both feet, and bending in preparation for a jump, count (3); rest count (4). Jump and fall with feet in same position, weight on right, count (1); hop on right and extend left well stretched in 2d, slightly raised, count (2); hop on right, and in falling, bring left to 5th position behind, weight on both feet, and bending in preparation for a repetition of the same movements, count (3); rest, count (4). This to be done to polka or hornpipe music.

Another in 6-8 Time.

In this exercise, Pas de Sissonne is combined with glissades.

Stand in preparation with right foot in 5th position. Bend and jump, falling with feet in same position, count (1); hop on left and extend right in 2d position, stretched and slightly raised, count (2); hop on left, and in falling, bring right to 5th position, bending, with weight on left foot, count (3); hop and extend right again, the same as before (4); two measures. Leap on to right, in 5th position, slightly raising left, count (1); slide left lightly on the toe to 2d position and immediately draw right to 5th position, weight on right, count (& 2); repeat the glissade twice more, count (& 3, & 4); two measures.

Jump, and in falling place left in 5th position, weight on right, count (1); hop on right and extend left in 2d position, stretched and slightly raised, count (2); hop on right, and in falling bring left to 5th position, bending, with weight on right, count (3); hop and extend left again, the same as before, count (4); two measures. Leap on to left in 5th position, slightly raising right, count (1); slide right lightly on the toe to 2d position and immediately draw left to 5th position, weight on left, count (& 2); repeat the glissade twice more, count (& 3, & 4); two measures. To continue, commence as at first.

Another form of step may be made with one *sissonne* and one *jeté* and glissade, done to two measures of 6-8 time. *Sissonnes* and glissades may also be done to 2-4 time, but 6-8 time is more expressive of the movements.

Echappé.

To perform *echappé* in 2d position, which is the most common execution, stand in preparation in 5th position, bend, jump, and fall on the balls of the feet, in 2d position. As there is no transfer of weight, it cannot be called *pas echappé*; the term *temps echappé* being appropriate.

Temps Tombé.

If the falling in *echappé* is made on the soles, which will naturally produce a strong accent, it is more properly called *temps tombé*. In falling, if the weight is placed on one foot, with the other separated from it, and the fall is upon the sole, that is also called *temps tombé*.

Temps Ecarté.

To execute *temps ecarté*, stand in preparation as for *echappé*. Make a high jump, and during the jump separate the legs, and in falling, carry them again to a closed position.

METHODS OF TEACHING SOCIAL DANCING.

Much has been written upon the proper execution of the waltz, and upon methods of teaching it. We shall not attempt to discuss the proprieties and improprieties to which our attention has been called, through the many articles published from time to time, but simply consider the waltz with the following analysis:

Jeté, glissé, coupé; these movements made on the counts 1—2—3 in each measure of waltz music. It matters not whether the steps are forward, backward, or lateral; in our treatment of the waltz method for teaching, we shall advance a theory based upon the analysis given above. We make these explanations that our readers may understand us fully, and to say that we submit our method with the expectation that many will not approve. We hope, however, that a practical test will be made before the stamp of disapproval is firmly affixed.

The Step Forward.

Stand in preparation upon the left foot,

with the right extended well stretched and slightly raised, in 4th position, *the left knee bended*. Step upon the right foot, (step); slide the left foot past the right, (slide); draw the right to the left and immediately extend left in the 4th position, *bending right knee*, (point). We make use of the terms, *step, slide, point*, as these terms convey to the pupil, a better idea of the movements than 1—2—3. We wish to impress upon our readers that it is absolutely necessary to make a marked bending at the same time that the pointing is made, in order to produce a throwing movement when executing the step forward, as the step made in this manner, resolves itself into a leap, when executed in quick time. Proceed with a step upon the left, a slide with the right, and a point with the right, *bending the left knee*. It will be seen that we finish the three movements in a position preparatory for the commencement of a repetition of the step with the other foot. This exercise to be continued as long as the teacher may wish.

The Step Backward.

Stand in preparation upon the left foot, with the right extended in 4th behind, *the left knee bended*. Step upon the right, (step); slide the left past the right, (slide); draw the right to the left and immediately extend left in 4th behind, *bending right knee*, (point). Step upon left, slide with right and a point with the right, *bending left knee*. Continue this exercise as long as deemed advisable.

The forward and backward exercises should be repeated until the pupil is able to make the movements well, particularly the finishing movement of bending and pointing, as this is the most essential, and its proper execution should be rigidly enforced. We do not favor alternating the forward and backward steps, as it will be seen in further progression of this method, which will appear in our next number, that an application of such an exercise is not required. We shall proceed carefully and very minutely with our *waltz method*, that it may be clearly understood, and by giving it in parts, those who wish to make a study of it, will be able to comprehend it more fully. We shall continue this *waltz method* through September and October numbers.

PHYSICAL TRAINING.

*The Royal Gymnastic Central Institute.**

ESTHER PORTER.

Leaving for the present the much-discussed question as to whether Per Henrik Ling originated the gymnastics that are known all over the world as Ling's system of gymnastics, we come to a fact about which there can be no doubt,—the fact of Ling's power to awaken interest in an idea, and in spite of all opposition, to carry this idea to a successful issue.

Born near the end of the eighteenth century, when all throughout Germany an active interest in bodily movements was felt, when such men as Vieth, Pestalozzi, and Gutsmuts were writing and attracting the public attention in this direction, it yet remained to Per Henrik Ling, the Swede, to

*Read before the Boston Physical Education Society, Feb. 10, 1898.

intelligently grasp the situation and to carry out what the others had theoretically conceived. Ling combined in his personality the ability to conceive and the power to do, and this was perhaps the result of his early life, a life full of hardships and privations, rousing in the boy that wonderful self-reliance and devotion to an idea that marked his whole career.

Born in 1776, student at Lund University in 1783, student at Upsala in 1797, and at Copenhagen in 1801, travelling through Germany, France, and England, Ling returned to Sweden, and finding himself suffering physically from privations endured in these years, his attention was attracted to fencing as then taught by several French refugees, and becoming much interested in it by the discovery that his health was greatly improved, Ling soon saw in the exercise a broader meaning than mere cleverness in handling the foils, and a new field of thought was opened to him. Then it was that the idea of the harmonious development of the body occurred to him, and straightway this became an all-absorbing thought. As one of his students, Rothstein, has written, "The realization of this idea now became his grand aim, the more so as he pictured to himself the brilliant image of mankind restored to health, strength, and beauty. Ling thought not like his predecessors of merely imitating the gymnastic treatment of the ancients, but he aimed at its reformation and improvement."

In 1804 he received the appointment as fencing-master at the University of Lund, and here was he able to put these ideas to practical test.

"The professors of medicine at Lund proved most friendly, and they opened their anatomy and other lecture-rooms to him and helped him in many ways. The 'fencing-master,' as some of the continental writers on massage, the majority of whom know nothing whatever of his treatment, are so fond of calling him, learned everything that could in those days be learned in the different departments of medical study. By utilizing and developing many of the gymnastic movements practised by former men, and by devising

many new ones, he built up a system of gymnastics — the Ling system.”

This system he based upon anatomical and physiological laws. From his own lips are the words, “Anatomy, the sacred genius, which shows us the masterpiece of the Creator, and which teaches us how little and how great man is, should be the constant study of the gymnast.” Thus at Lund, in a small fencing-salle furnished in the simplest manner, gymnastic exercises were taught in such a way as to arouse the interest and enthusiasm of the students; and in the annals of this old university Ling is written down as “*en af de markligare bland de man som i arhundradets borjan verkade vid universitetet*” (one of the most remarkable men among those who at the beginning of the century worked at the university).

But Ling had a broader work in view,—that of arousing interest in gymnastics throughout his country,—and he left Lund, to the great sorrow of all, the council of the University sending word of farewell in Latin, of which this is the translation: “Fencing-master Per Henrik Ling has gone from our midst, he who in the highest degree by his genius and mastery showed ignorant students forbearance,—illustrious man, whose place none can fill. He was the first who here introduced gymnastics, and sought to turn the youthful mind from harmful pleasures to those exercises of the body which likewise strengthen the soul.”

From Göteborg to Malmö Ling went, awakening interest, but everywhere finding difficulty in obtaining suitable teachers in whose charge to leave the work. In his despair the thought came to him, “Why not have a school in Stockholm for the training of just such teachers?” To think was to do, and receiving the post of fencing-master at Karlberg, Ling left for Stockholm with letters of introduction to prominent and influential people, the great poet Tegnér showing the greatest interest in the undertaking.

On the 29th of January, 1813, Ling lay before the Royal Committee on Education his

plan. Perhaps it would be interesting to quote from the original document:—

Most Reverend Gentlemen of the Royal Committee on Education:

It needs not to be shown that gymnastic exercises are the important promoter of a nation's growth—not to mention how much they further the government's purpose to train the citizen as a defender of his fatherland. Convinced of this truth, during my term of office I have spared no pains, and I may even say, with sacrifice, to introduce such exercises among my countrymen. Several hundred among those I have taught gymnastics have been instructed free of charge. At present in Lund, Malmo, and Goteberg gymnastics according to my arrangements are being used.

* * * * *

In the capital shall a gymnastic institution by its example spread its work as from a centre to different institutions in the country,

I beg to ask the Royal Committee on Education that I might have the right to teach gymnastics in Stockholm, and that, as a necessary means for carrying out this teaching, there be given me a convenient income from the State, together with the cost of a suitable place for the gymnastic exercises, with the necessary furnishings. [Notice not “apparatus”—Swedish word *attiralj*, not *redskap*.]

Should my request be granted, I am convinced that Sweden's youth shall be moulded into a strong and hardy race, worthy of their forefathers.

* * * * *

After some delay, a letter from the King, dated May 5, 1813, brought Ling the final word to arrange for and open such an institute, for which five hundred rix-dollars would be given as a salary, two hundred as room-rent, and one hundred for the purchase of furnishings.

It was decided that the institution should bear the name of “Kongliga Gymnastiska Central Institutet,”—Royal Gymnastic Central Institute.—and searching for a suitable place, a gun-foundry situated in the centre of the city attracted Ling's attention, and in 1815 this foundry was altered and adapted to the purpose in view. Thus, in the place where it now stands, was founded the Royal Gymnastic Central Institute, with Ling as its director.

But with such a capital, four hundred rix-dollars, what could be done for fitting up a gymnasium?

We who count our similar expenditure by

the thousands; we who elaborately fit our gymnasia with the most costly apparatus; we who have offered for our purchase a thick catalogue of machines, into which we have only to look and choose; we who demand a separate machine for different parts of the body; we who fill our gymnasia, ceiling, walls and floor, with machines, flying-rings, pulleys, iron weights, until they look like the storage room of a miscellaneous shop;— what could we have done with such limitations? Notwithstanding, there in that building, devoid of everything save the bare necessities, yet in a land rich in forests and wood products, but with no money to convert them into suitable apparatus; in that building, where even now they show us the one remaining piece used by Ling, proud that it is primitive and simple, were born the inherent principles of Ling's system,— *Simplicity and Beauty*.

Back to the study of the human form and its possibilities of motion; *away* from the traditions of dumb-bells, clubs, wands, bars, ladders, ropes, horse; *back* to the study of man, fitting the apparatus to the form of movement, and not the form of movement to the apparatus; *back* to nature—Ling came.

The system you well know; it is not my place to here discuss it. I want only to show how these limitations influenced Ling and made "his system one of exercises and not of apparatus."

Perhaps it is hardly worth while to go over the years that followed the founding of this institution; only it may be interesting to know of the many disappointments that awaited Ling, how he had expected the aid of the Army, but was told that gymnastics would only help to wear out the uniforms, and further, that there was no money to fit up a gymnasium. This Ling answered by inventing exercises called "*dubbelrorelser*," where the men themselves served as apparatus."

In face of all opposition he worked steadily on, and in 1834 Ling saw his work recognized as an essential factor in the education of the Swedish people.

At Ling's death, in 1836, his faithful pupil and assistant, Branting, was made Director of

the Institute, that was now something more than a name. Ling's son, Hjalmar Ling, now carried on his father's work, and proved a most valuable aid in collecting the manuscripts left by the elder Ling. He arranged the different exercises, and really did more than we know of, because such was the reverence held for his father's name that never would Hjalmar Ling put his own name upon the title page of a book. Perhaps there never was a man who more powerfully inspired his pupils and followers with his own enthusiasm than Per Henrik Ling.

Physicians and teachers came from all over Europe to this institute; they went away enthusiastic converts.

With Branting, Hjalmar Ling, Sodnén, and Liedbeck in *Sweden*; Georgii in *Paris*; Eckhardt, Schmidt, Rothstein, Eulenburg, and Neumann in *Germany*; Melicker in *Austria*; Eichwald, De Ron, and Bergling in *Russia*; and Matthias Roth in *England*, Ling's system seemed destined to be known all over Europe; and some years later, in 1885, there came to America a Swede, a graduate of the Institute and a pupil of Hjalmar Ling himself. He it was who in face of all opposition never turned back, but struggled to inspire us with his enthusiasm, to arouse in us an understanding of the system of which he was such a brilliant exponent; he it was who possessed the highest possible ideals, who did not fear to stand up for the highest and best in gymnastics, even though all were against him; he it was, Nils Posse, who introduced the Ling System of Educational Gymnastics into America.

[*To be continued.*]

Physical Contests.

The old idea of contests in gymnastic work was carried to the extent of causing death to the vanquished. We have progressed somewhat since then, but the ancient taint of brutality is seen even to-day when man's passions come to the surface in the overpowering excitement of the moment. In olden times contests were carried through with fairness and honor, the slightest lapse from

integrity being severely punished. To-day the temptation to win by fair means or foul still troubles the soul of many an athlete. Victory is ever sweet. To hear the approving shout of the multitude the contestant buries his conscience and takes all the advantage he can *without being seen*. In football there are well-known tricks that are practiced constantly, and he is a clever player who succeeds in using these tricks so that the referee is deceived. So low a standard prevails among college athletes that all new players are drilled in these tricks by which an unfair advantage may be gained.

Of course if the culprit is discovered he will be censured, but the public, generally, winks an approving eye. The same tactics that have been employed in football have been creeping into basket-ball and other games, and wherever there are contests there will be detected dishonesty and unfairness.

Unless these things can be eliminated, gymnastic sports and games will be a detriment to morals as well as a menace to the cause of physical education. No person of refinement likes to contemplate a scene where low traits of character are brought out in relief. Yet competition is so desirable in some kinds of gymnastic work that we hesitate to shut out contests altogether from our programs.

The only method by which bad moral effects may be avoided is to impress on the minds of would-be athletes that the one thing to be valued is skill, whether displayed by your friends or your rivals. But that victory must be earned, not won by unfairness, treachery, or dishonesty.—*Posse Gymnasium Journal*.

Golf Unlike Other Games.

The national open golf tournament on the Myopia Hunt Club's links at Hamilton brought many New York golfers as spectators, for the game has secured a strong hold on the Gothamites. In the vicinity of Greater New York much of the popularity of golf is due to the efforts of the Dyker Meadow Golf Club, of which Col Norman S. Dike is president. It was organized in 1896, and has devoted itself solely to the ancient and royal

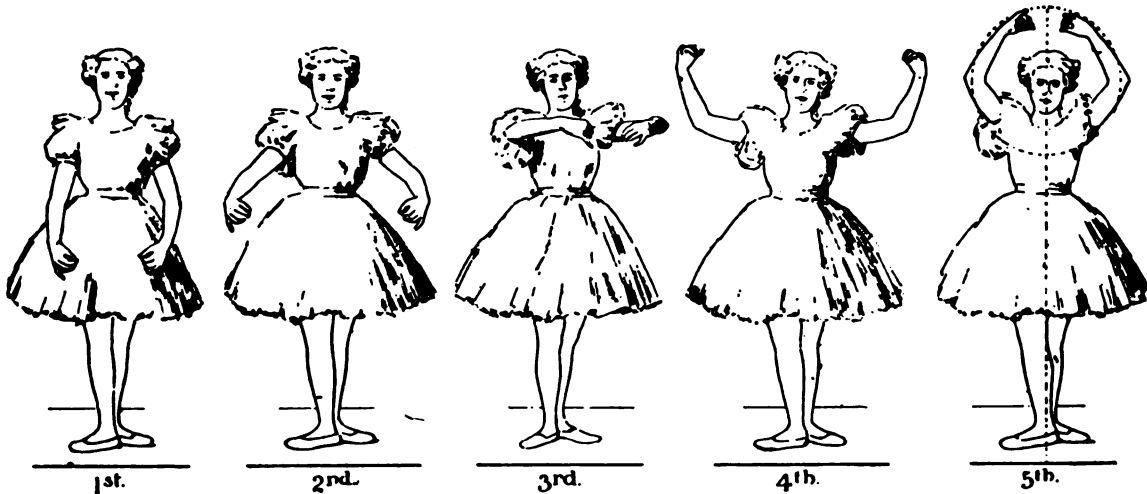
game. After considerable discussion as to where the clubhouse and course should be located, the present ideal location at Ninety-second street and Seventh avenue was fortunately secured. This course, for beauty of situation and quality of turf, cannot be excelled anywhere in the United States. The view from the top of the rolling hills commanding the Narrows, Sandy Hook and Gravesend Bay, is world famous, while the course itself is 3000 yards long, exceeding by 1000 yards most courses in this country. Such experts as Tyng, Toler, Findlay and Douglass enthusiastically pronounce it equal to any course in America, and further state that it compares favorably with the finest of Scotch courses. The membership of the club is now 225, which is the limit. As many members of the club are men of family, their wives and daughters are eligible, and in most cases take advantage of the opportunity offered. The waiting list is a long one. The clubhouse has been enlarged each year as the needs dictated, and occupies the highest point on the course.

President Dike, in an interview, said: "It is the opinion of many of the finest athletes of the country that golf is the most fascinating game ever known. In my opinion it has no equal. Golfers are essentially enthusiasts of the most extreme type; when one understands the game the reason is apparent. Golf, unlike other games, is never finished. Instead of the game being ended when the course is left, it is in reality but begun, for it is then that the golfer rehearses every point of his defeat or victory and plans the next attempt. Golf is rightly called the post mortem game. The golfer simply eats, sleeps, breathes and dreams of his favorite pastime. For entire absorption, for accuracy, patience, delicacy of judgment, quickness of eye, steadiness of wrist and strength of arm and body, golf stands unique. Despite the many attractive features, the game can never assume the universal proportions which has been possible with tennis, for example. Golf is strictly a gentleman's game, and in all sense a luxury. Aside from the expenses necessary to keep the sticks and club in condition, which require the continual

services of a professional, the amount of time needed to play the game puts it beyond the reach of the masses, as it takes easily 2 1-2 hours to cover 18 holes, constituting an ordinary game. Golf, furthermore, as no other sport, requires absolute concentration. As one single mistake means the sacrifice of a game, it is imperative that the players refrain from conversation. Golf is a study, even a profound study. To play it successfully means to have no small endowment of brains as well

as athletic prowess. It is very amusing to see the uninitiated, those who once scoffed and derided golf in the strongest terms, become the rabid advocates of it. While the English have played the game but 15 years, they are already beating the Scotch, who have had golf as a national game for over 400 years. The present indications here are that within the next six years we will produce players who will hold world championships."

ESTHETIC DANCING.



Military Schottische Series.

Music—In de Moonlight, Barn Dance. By Theo Bonheur.
Published by Edwin Ashdown, London.

The Forward Step:—Three running steps forward on toes, count 1—2—3; hop and extend free foot forward, well stretched, toe well pointed toward the floor, heel well forward, count (4); one measure. Commence with outside foot.

FIRST POSITION.

Inside hands joined, forward, 2 measures. Face partners, join both hands, make step and hop to side, 2 measures. Repeat. Disengaged hands always in front support position.

SECOND POSITION.

Forward as in First Position, 2 measures. Join both hands and turn once around with step and hop, 2 measures. Repeat.

THIRD POSITION.

Forward as in First Position, 2 measures. The one on the right turn under uplifted arms, while the one on the left make step and hop with points in front, 2 measures. Repeat.

FOURTH POSITION.

Forward as in First Position, 2 measures. Each turn outward with step and hop, hands at the waist, 2 measures. Repeat.

FIFTH POSITION.

Hands crossed and joined in front. Forward as in First Position, 2 measures. The one on the right dance across in front of the one on the left, changing sides, while the one on the left makes step and hop in place with point in front. Repeat, the one on the left returning to place with step and hop.

SIXTH POSITION.

Hands the same as in the Fifth Position. Forward as in First Position, 2 measures. Both turn outward with hands still joined with step and hop, 2 measures.

SEVENTH POSITION.

Left hands joined. Forward as in First Position, 2 measures. Cross step to side changing places with partner with step and hop, changing hands also, two measures. Repeat.

EIGHTH POSITION.

Free hands. Forward as in first position, arms in intermediate position, 2 measures. Turn outward, 2 measures. Forward again, 2 measures and finish with pirouette and salutation.

NOTE.—Each of the above exercises is intended to be done twice. If greater length is desired they may be done four times.

THE VARSOVIENNE SERIES.

Description by M. B. GILBERT.

Music by A. L. RYSER.

Price for Piano, 50c.



Fig. 1



Fig. 2.

FIRST POSITION: — As indicated in Fig. 1.

Step for the One Standing on the Right.

FIRST PART.

Commencing with left foot, slide to position between 2d and 4th, count (1); draw right to third position behind, count (2); leap to 2d position on to left and bring right to 3d position behind raised, count (3); point right in second position as indicated in Fig. 2, count (4-5); bring right to 3d position behind, heel raised, count (6); two measures. Repeat to right, then again to left and right, eight measures in all.

SECOND PART.

Commencing with left foot, make two Mazurka steps diagonally forward, two measures; repeat first two measures of first part. Repeat, commencing with right foot, four measures. Commence as at first.

Step for the One Standing on the Left.

FIRST PART.

Commencing with left foot, make a short slide to 4th position, count (1); draw right to 3d position behind, count (2); leap forward on to left and bring right to 3d behind raised, count (3); point right in 2d position as indicated in Fig. 2, count (4-5); bring right to 3d position behind, heel raised, count (6); two measures. Repeat, commencing with right, then again with left and right, eight measures in all.

SECOND PART.

Commencing with left foot, make two Mazurka steps diagonally forward, two measures; repeat first two measures of first part. Repeat commencing with right foot, four measures. Commence as at first.

NOTE : — The girl passes across in front of boy, in executing each two measures in first part, also in second part when the same measures are repeated. In each position, *both commence with left foot.* The entire step to be danced twice in each position.

SECOND POSITION.

Right hands joined and left hands joined, arms in front. The one on the right makes complete turn to corresponding position on the left in executing every two measures, excepting the two measures of mazurka.

THIRD POSITION.

Facing each other, right hands joined, left hands at hips. Change hands every two

measures in first part, and every four measures in second part. Half turn around each other to be made in executing the mazurka step. The step the same for each.

FOURTH POSITION.

Free hands, facing partner at start. Arms in intermediate at point. Hands at hips during the execution of the mazurka step. All movements made on a line to side; each moving in opposite direction with same step.

FIFTH POSITION.

Free hands, facing partner at start. Make full turn every two measures in first part, make full turn in each two measures following the mazurka, excepting the last time, when finish is made with pirouette and salutation. The step the same for each.

NOTE : — The above series is well adapted for use in children's classes in dancing, also for classes in physical training. The step should be well committed in lines before attempting its use in positions described.



MARCHING CALISTHENICS.

. . . SECOND SERIES . . .

Music — 6-8 March.

Sixteen measures to each exercise.

Each exercise should be followed by four walking steps, (1-2-3-4), and two jetés to side, (5-6), one walking step, (7), and one walking step and assemble, (& 8), counting (&) for the walking step and (8) for assemble which should be made on second count in the measure, the step which is counted (&) being made between first and second counts.

Each exercise when *repeated*, should commence with right foot excepting IX.

[Arms at support during first five numbers.]

I. Body bend, circle to left, (1-2-3-4); circle to right, (5-6-7-8).

II. Step to 2d, shoulder forward, bend to side, look at pointed foot, (1-2), transfer weight to right, shoulder forward, bend to side, look at pointed foot, (3-4); repeat to left and right, (5-6-7-8).

III. Step to 2d, point right in fourth, body movements same as in II, (1-2); step right to 2d, point left in 4th, etc., (3-4); repeat to left and right, (5-6-7-8).

IV. High battement, left side, (1-2), right side, (3-4); left forward, (5-6); right forward, (7-8).

V. High battement, left behind, (1-2), right behind, (3-4); flex left, (knee well to side), (5), stretch left forward, (6), touch toe in 4th, (7), flex left, (8).

VI. Hop on right and beat left high to side, arms to 3d amplified, (1), step left across

behind, (2), steps right to side, (3), step left across in front, (4); arms in 1st during last three counts; repeat, hopping on left, etc., (5-6-7-8.)

VII. Point left in 4th, arms in intermediate, (1), in 2d, arms in third amplified, (2), in 5th behind, arms at support (3), half turn to left and fall on right, (4), repeat, (5-6-7-8).

VIII. Slide left to intermediate position, arms in 1st, (1), hop on left, arms in 5th, (2), leap backward on right, arms in intermediate, (3), hop on right and flex left, (4), pirouette to left, arms in 1st, (5-6-7), rest, arms in 2d, (8).

IX. Pas de sissonne, twice with left, (1-2-3-4), twice with right, (5-6-7-8), arms from 1st, to third amplified. This exercise commences with the left foot and the walking with right, each time.

X. Mazurka to left, arms at support, (1-2-3), jeté on left, (4), repeat to right, (5-6-7-8).

XI. Jeté left in 5th position, arms in intermediate, (1); glissade dessus three times, (&2-&3-&4); repeat, commencing with jeté right in 5th, (5-&6-&7-&8).

XII. Step left to side, turning one quarter to left, (1); leap around in front of left, (2); leap on to left, completing the turn, (3); assemble dessus with right, (4); repeat to right, (5-6-7-8). Finish with pirouette after jeté to left and right which follows the four walking steps in repeating the second time.

- - MAZURKA SERIES. - -

MUSIC — Mazurka.

I. Glise, coupé, jeté, to right, the same to left, the same to right, and finish with three jetés on fourth measure. Repeat the first three measures and finish with jeté and assemblé on eighth measure. Hands at waist.

II. Mazurka forward, commencing with right foot, left arm up, three measures, and finish with three jetés on fourth measure; hands at waist. Repeat the first three measures, commencing with left foot, right arm up, and finish with jeté and assemblé on eighth measure, hands at waist.

III. Mazurka backward, commencing with right foot, hands at waist, three measures, and finish with three jetés on fourth measure. Repeat the first three measures, commencing with left foot, and finish with jeté and assemblé on eighth measure.

IV. Point right foot in intermediate position, arms in intermediate position, (1); extend right foot in intermediate raised, arms in 3d position amplified, (2); step right in 5th position behind, hands at waist, (3); one measure. Make glissade dessous three times to left, (4-5-6); one measure. Repeat, commencing with left point, etc., four measures in all. Repeat all of the above finishing with glissade and jeté assemblé on eighth measure.

V. Pas de Basque forward, commencing with right foot, right arm up, one measure. Repeat commencing with left, left arm up, one measure. Pirouette to right, arms in 3d position, one measure. Pause, arms in 3d amplified, one measure. Repeat all of the above three times, sixteen measures in all.

VI. Jeté right in 5th position, (1); glissade dessus twice, (2-3); arms in intermediate; one measure. Repeat commencing with left foot; repeat again commencing with right, and finish with three jetés on fourth measure; hands at waist. Repeat three measures of the above and finish with jeté and assemblé on eighth measure.

VII. Three Mazurka steps to the right, left arm up, three measures. Turn with three steps on fourth measure, hands at waist. Repeat, to left, four measures. Repeat seven measures of the above and finish with pirouette on sixteenth measure.

VIII. Three Mazurka steps diagonally forward, with Ballonné movement, commencing with right foot, left arm up, three measures. Slide right diagonally forward and hop twice on right, leaning well forward, arms in intermediate amplified, on fourth measure. Repeat the first three measures, commencing with left foot, and finish with jeté and assemblé.

IX. Two pirouettes backward, commencing with right foot, arms in 5th at turn, two measures. One balance to the right, arms in intermediate; one measure. Glissade dessus to the left, arms in intermediate; one measure. Two pirouettes backward commencing with left foot, one balance to left, and finish with jeté and assemblé to right, hands at waist.

X. Glissade dessous three times to the right, hands at waist; one measure. Three balance steps, arms in intermediate, four measures in all. Repeat to left, and again to right, then make three glissades and one balance to left, pirouette on fifteenth measure and finish with courtesy on sixteenth measure.

Orchestra Music Cheap. Halftones

I have in my library the following numbers, all in good condition, which I will sell at the remarkably low price of \$5.

Happy Thoughts Waltz,	Full Orches.
Masonic March,	" "
Rockland Schottische,	" "
Pretty as a Pansy Schottische,	" "
Star of the Sea (concert),	" "
Linger Longer Lou Waltz,	" "
Marguerite of Monte Carlo March,	" "
Little Caporal March,	14 parts.
Songs of Scotland (Portland Fancy),	" "
Draper Hall March,	" "
Buckeye March,	11 "
Little Fisher Maiden Waltz,	" "
The Detroit,	" "
Peacock Stride Gavotte,	10 "
Duchess Gavotte,	" "
Elsinor Waltz,	" "
The Rivulet,	" "
Consuello Waltz,	" "
Arrival of the Bride Waltz,	" "
Salt City March,	" "
McGinty Schottische,	" "
Little Annie Rooney Waltz,	" "
Golden Mask Quadrille,	9 "
The Sousa Waltz,	" "
Reels and Jigs,	" "
The one we love best Waltz,	" "
Secret Love Gavotte,	8 "
Leemarion Mazurka,	" "
Empire City Waltz,	" "
His Excellency Polka,	" "
Knights of Columbus Two Step,	7 "
Boston Belles Polka,	4 "
Little Rogue Schottische,	" "
Fatinitza March,	" "
Cascades Polka,	" "

Forwarded upon receipt of price.

Address A. L. RYSER,
319 Congress St.,
PORTLAND, MAINE.

The following Dances will be mailed
on receipt of price.

TARSALGO, (Hungarian Group Dance,) \$1.00	
WALTZ COTILLON,	60 cents
THE FASHION,	40 "
SPANISH WALTZ, (Description only,) .	25 "
GAVOTTE DER KAISERIN,	50 "
DANCE OF HOMAGE,	50 "
LENOX MINUET,	40 "
LA CONVERSATION,	40 "
SOCIAL GAVOTTE, (Gemuthlichkeit,) .	40 "

AD. NEWBERGER,
165 E. 72D STREET, . . . - NEW YORK.

Halftones

HALFTONES REPRODUCED FOR THE
PRINTING PRESS.

Samples and Prices furnished upon application.



THE LAKESIDE PRESS,

Photo-Engravers, Lithographers, Printers,
Book Binders,

117 & 119 MIDDLE STREET,

PORTLAND, MAINE.

J. O'DONNELL,

Theatrical Shoemaker,

426 SIXTH AVENUE, . . . NEW YORK.

Ballet Shoes for the Stage, Dancing Class or
Gymnasium.

Colors to match costumes. Any style desired.

Prices reasonable. Orders promptly filled.

BOOKS FOR SALE.

*A History of Dancing from the Earliest
Ages to our own Times.*

From the French of Gaston Vuillier.

20 full page plates, 400 text illustrations,
380 pages, quarto. Price, . \$12.00

DANCING, by Mrs. Lilly Grove,
F. R. G. S., and other writers. 38

full page plates, 100 text illustrations.
450 pages. Price, . . . 3.50

Round Dancing (Gilbert), 2.00

Dance of Society (De Garmo), 2.00

The Art of Dancing (Sause), 1.00

The German (Two Amateur Leaders), 1.00

Sent prepaid upon receipt of price.

M. B. GILBERT,

Portland, Maine.

CRESSEY, JONES & ALLEN,

PORTLAND, MAINE.



Baxter Block

MUSIC FOR DANCING . AND . GYMNASIUM . WORK A SPECIALTY.



- Waltzes.
- Marches.
- Schottische.
- Galops.
- Polkas.
- Etc.

All Music sent for the above purposes will be approved by
Mr. M. B. GILBERT.



When ordering give list of what you already have so that we shall not duplicate.

A discount of 50 per cent. will be allowed to all ordering from this adv.
Mail orders promptly filled

BOWDLEAR'S FLOOR WAX.

Pulverized. For Dancing Floors. Is not white.

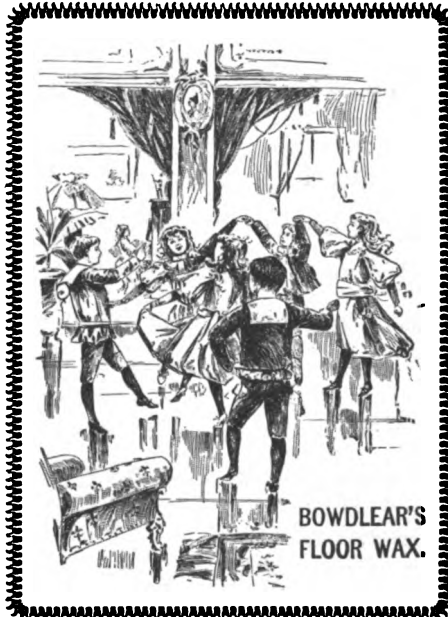
Will not ball on the feet.

Will not soil clothes.

All ready.

Anybody can apply it.

The Floor must be clean and free from oil. Sprinkle, and the dancers will do the rest. Put up in pound packages.



One pound is sufficient for a floor space of 10,000 square feet, and if not wasted will be found to go four times as far as anything else on the market.

No Dust is Another Feature in its Favor.

SAMPLES SENT ON REQUEST

W. H. BOWDLEAR & CO.,

149 PEARL STREET, BOSTON, MASS.

PERMANENT SCHOOL
 . . FOR . .
NORMAL TRAINING
 . . AND . .
ESTHETIC DANCING

Having disposed of our business in Portland, Maine,
 we have secured especially desirable rooms at

TRINITY COURT, BOSTON, MASS.,

Where we may be found after September 1st. Our
 work in Normal Training and Esthetic Dancing will
 be CONTINUED DURING THE WINTER MONTHS.
 Teachers wishing to study

Methods of Teaching or New Dances,

. . Exhibition Work, or . .

Novelties in Stage and Ball-Room Dances,

Will be given special consideration. Application may
 be made in person or by letter and will receive
 immediate attention. TERMS REASONABLE.
 Desirable rooms and board near by at moderate rates.

Our address to August 10th will be . . .

206 MASSACHUSETTS AVE., BOSTON, MASS.,

From August 10th to September 1st . . .

PORTLAND, MAINE.

After September 1st . . .

TRINITY COURT, BOSTON, MASS.

THE DIRECTOR.

VOL. I.

SEPTEMBER, 1898.

No. 8.

DANCING.

ITS USES AND ABUSES.

BY MRS. ALFRED WEBSTER.

(CONTINUED.)

On the Want of Exercise in Female Education.

Every reflecting mother must have observed with pain how many hours her daughters are compelled to sit at their studies, the greater portion of the period being occupied in writing. During the whole of this time the spine is bent on one side and the chest contracted. If not engaged in writing, they are taken to practice the piano-forte: here, again, the back, having no support, becomes weary and sinks on one side, a position still further induced by the much greater exercise given to the right hand than to the left. When worn out with music—which should be a recreation—they, as a change, go to drawing; and here the same stooping, the same indolence of one hand and activity of the other, produce the same result; and so the education of young ladies is constantly carried on. What are the almost universal consequences? General debility, curvature of the spine, pallid faces and spiritless forms. When it is remembered that this system is maintained for so large a portion of every day, and that during the period of growth, when the human form is so susceptible to good or evil habits, can we wonder at the constant complaint at so many of the rising female generation being crooked? But how might all this have been prevented? The answer is simple. By a due blending of bodily with mental education, by a proper use of exercise to stimulate the unused and flaccid muscles of the body, and by the use of Dancing as a cheerful relaxation to the overstrained mind. Here let me quote an extract from a lecture delivered by Sir Benjamin Brodie, as powerfully advocating my ideas on

the subject. I should premise that he is speaking of the frequent occurrence of lateral curvature of the spine. He says:

“I have told you that this curvature is met with very frequently in private practice, and much more rarely in hospitals and dispensaries. It is one of the penalties of a high degree of civilization, a disease almost peculiar to those who have assumed to themselves the title of the better classes of society, though the more affluent classes seem to be the most appropriate appellation. It is not difficult to conceive that the advantages which young women of the affluent classes possess should be counterbalanced by certain physical disadvantages. They are, in a great degree, confined to close and heated rooms. In large towns, the habits of society prevent them from taking more than a very moderate quantity of exercise in the open air; and even in the country, with a few exceptions, they enjoy much less freedom in this respect than their poorer neighbors. Thus, while their bodily powers are too little exercised, their minds are often exercised too much.

“Even in private education under a governess, the hours which they spend in study of one kind or another, for the most part exceed those during which their brothers are similarly occupied at school; and at some schools, especially at what are called finishing schools, the business of mental education is carried to such an extent that the girls have scarcely any leisure for recreation. If they go out of doors at all, it is in too formal and decorous a manner to answer any really useful purpose.

“Let us not blame the ladies who preside over these establishments as being the authors of this erroneous system. To them it is as irksome as it is to their pupils. The fault lies altogether with the parents who send their daughters to school, expecting that within a given period of time they should obtain a

certain amount of accomplishments, such as cannot be crammed into them without sacrificing what is really more important, to this one object. It might, indeed, be further urged that the injury thus inflicted on them is not merely physical; that the mind suffers as well as the body; that mere learning, without having leisure for reflection, tends not to strengthen the mind, but to weaken the intellect. But this is none of our business; it is only to the physical injury that I refer at present."

The use of Dancing is to prevent the evils above described. But to do so, its teaching must take a far wider range than is usual. It should comprise exercises by which the whole muscular system is invigorated; practice in movements calculated to give a firm yet graceful air in walking and a lady-like manner in entering and leaving a room; a constant inculcation of habits of urbanity; and lastly, instruction in such dances as are becoming to a lady, either in the home circle or in the ball room.

In such a case as that described by Sir Benjamin Brodie, what is the general course pursued? When the parents are thoroughly alarmed at the discovery that the health and figure of their children are giving way, they hurry to a dancing master or other teacher of exercises, and hope in a few lessons at intervals, say twice a week, to undo the evil that has insidiously worked its way, hour by hour, day by day, and year by year. Nor does this absurdity yet reach its climax; for, at the same time that the poor children are receiving their stunted portion of exercise, it is rendered distasteful to them by a constant system of scolding, while the pernicious causes which produced the evil are persevered in with unrelenting inveteracy.

The Usual System of Teaching Dancing not Sufficient to Obviate Such Evils.

I will next endeavor to prove that Dancing, as generally taught, is totally inefficient as a remedial exercise. Imagine a weakly girl, her chest contracted, her chin projected and her spine giving way. How is she treated?

Her lesson is commenced with an effort to make her place herself in the "*first position*," that is, to turn her feet out in a straight line sideways, with the heels touching. Can anything be conceived more absurd? In nine cases out of ten, teachers who have been practicing this position all their lives fail to accomplish it with ease. And what must be its effects on a tottering frame! Certainly anything but to give that feeling of firmness and self-confidence very necessary to remedy deformities or to render awkwardness less awkward. It may be necessary that an opera dancer should force his or her feet out in such an unnatural manner, but in a lady or gentleman it is simply ridiculous.

The feet, at the first position of Room Dancing, should form an angle of 130 degrees. The necessity of having a firm base for the body will be more obvious if we consider that even to *stand still* a large amount of muscular action is necessary. The head has to be supported by the spine; each bone of the spine has to rest upon that beneath it; the whole vertebral column has to be balanced between the hips; the legs have unflinchingly to bear all this; and lastly, the feet have to support the whole superincumbent load. If, then, the feet are so placed that, as a base, their supporting power is lessened nearly two-thirds, can it be supposed that they will properly perform their office? This shows the great impropriety of allowing children to stand long in the same position, as the muscles, in their efforts to support the bones, become fatigued and relax. Thus the body gives way, and thus the figure receives its first tendency to distortion. I would also here enter my protest against teaching a lady to stand or dance at the "*fifth position*," that is to bring the feet in close parallel lines, for example, with the heel of the right foot touching the point of the left, and the heel of the left foot against the little toe of the right. Any person who will stand in this position for a few moments will be more convinced of its inexpediency for Room Dancing than by many pages of arguments.

The Dancing lesson, then, should be com-

menced by placing the pupil firmly on her feet, with the bust well balanced upon the hips, the chest thrown forward, the waist drawn in and the shoulders pulled down, in order that the head may have free and unfettered motion. When a good standing position is established, the pupil may be advanced to exercises for walking, which should form a material part of a Dancing lesson, and no time should be considered misspent that is passed in giving a young lady a firm and dignified carriage.

I would here recommend the abolition of the phrase "Turn out your toes," from the technical vocabulary, and that the pupil should be at once taught that there is but one joint in the leg which allows of a rotary motion, namely, the hip; and consequently, that in all movements in walking and dancing it is necessary to move from the hip, and thus obtain a habit of turning out the whole leg to the angle before described. If this is neglected, and an attempt is made to turn out the feet alone, the ankle bone is forced over the shoe, and a deformity occasioned, which has by many been attributed to Dancing, but which can only have arisen from it when taught by professors ignorant of their vocation, and who have tried to turn out the toes by stocks and other forcing means, without knowing that they were inflicting an outrage on nature, which she would certainly resent.

Drilling, as taught by military men, I consider singularly unfitted for ladies, whose figures, being wider at the hips than men's, prevent their elbows from being thrown back into the military position without passing the line of the centre of gravity, which compels the head or waist, and sometimes both, to be projected forward to preserve equilibrium, and thus establishes a "poke." The stiffness of the drill is not calculated to improve the movements of a lady, and the class of men usually employed for instructors is as little likely to improve her manners.

In speaking of walking—one of the best antidotes to too much mental education—I would strongly recommend its being made a recreation in every sense of the word. Let it

not be the melancholy procession too often met, in which children are made to walk, as task-work, for a certain length of time, without the mind having the least pleasureable excitement. Let the walk always be associated with an object. Let there be a hill to climb, a view to see, the fields to gain for an hour's unrestrained freedom. Let botany, geology and many other amusing and instructive pursuits, be seized upon as the means of conveying a cheerful stimulus to the mind, as well as a wholesome activity to the body. Exercise without such stimulus becomes monotonous, and ceases to have a beneficial effect on either mind or body.

On Dancing in its More Limited Sense.

When a firm walk and good carriage are attained, the movements ordinarily comprehended in the term Dancing may be commenced. Many persons will here, perhaps, observe that they agree with my observations so far, but they are not prepared to go further in adopting Dancing as an educational exercise; but I trust to be able to convince them, as my experience has convinced me, that *here* some of its greatest advantages only commence. What other exercise is there capable of such elegant variety? What other system calls the motive powers into such harmonious action? What other recreation gives such a cheerful tone to the mind? And what other art, useful or ornamental, serves so much as a softener of asperity of manner, or opens the heart so freely to emit or to receive all our nature's most kindly influences? The evils of over mental education may be entirely prevented by the adoption of Dancing as an every day amusement. When children seem weary and *distract* with over-study, let the piano sound its note of invitation for the Dance. The pallid cheek will soon regain its roses; the listless form will spring up into life and activity; the eye that drooped with dullness will sparkle with animation; and the mind, "like a giant refreshed," will return with alacrity to the task it a few moments before looked upon with *ennui* and disgust. Has the reader ever visited an infant school?

There this system is acted upon. When the little creatures show signs of weariness they are sent for a short time into the play-ground, and they return with all their faculties reinvigorated to their task. Why is so natural and sensible a system only pursued with the poorer classes, when its advantages are so obvious for all? That Dancing is a ready means of breaking the irksomeness of study appears to me a sufficient reason in favor of its more extended use; and where it has been adopted its beneficial results have been unailing.

I may be asked here what style of Dancing I would recommend. I reply: In the first place a few preliminary movements must be practiced, such as *assemblés*, etc., to give more activity than the slower exercises would do; then the few and elegant steps necessary for the quadrille, in which the *glissade* should be most conspicuous. When this is accomplished, the *Minuets d'Exaudet* and *de la Cour* will give the highest degree of finish of which the art is susceptible. I may here venture to remark that at the present time I have two pupils, one aged six, the other eight years, who dance the *Minuet de la Cour* to perfection; and I feel sure that it has so imbued all their movements with grace that it will be almost impossible for them ever to fall into awkward habits.

The position of the arms in Room Dancing is a point that should be especially attended to, and here, as in the position of the feet, Nature should be the monitress. The natural position of the arms is rather in front of the body, with the palms of the hands turned toward the legs. The dress should be lightly taken by the first finger and thumb, and well held out at the sides, so that an opening may be seen between the figure and arms from under the shoulder to the tip of the thumbs; This gives lightness to the figure, and allows the curves formed by the waist and hips to be seen. The dress, at the same time it is held out at the sides, should be slightly advanced, so that it may not be in the way of the feet.

This description will doubtless bring to the reader's memory, by the force of contrast,

the position too often witnessed in our ball rooms. There you will see the dress clutched by handfull, the arms stretched backwards, and, as I observed in speaking of drilling, being beyond the centre of gravity, the head is poked forward to counterbalance their weight, so as to preserve equilibrium. This position, monstrous as it may seem, I know is actually taught to young ladies as "stylish and fashionable."

Artists have long since discovered that angles in the female form are destructive of grace, and that the curve is the line of beauty. This, then, must be our rule; and whether the arms are pendant, as in holding the dress, or raised as in the act of giving the hand, or resting on a partner's shoulder as in the *Valse*, they should always present, more or less, the form of a curved line.

As regards the dances of society, such as *Valses*, *Polkas*, *Valses à deux temps*, etc., etc., in my opinion, they are in themselves, if properly taught and properly danced, unexceptionable. A young lady, with a well regulated mind and a proper degree of self-respect, will not only dance with propriety herself, but be the cause of propriety in others. That these Dances have caused Dancing to be deprecated is but too true, but it has been Dancing in its most abused form; for that it can be abused like any other most innocent or necessary act, I of course readily admit. And I would ask those who do so abuse it, what enjoyment there can be in rushing up and down a room, to the danger of yourself and all you meet with. What elegance can there be in being tightly clasped in a gentleman's arms, the lady's chin projecting over his shoulder? What pleasure in being pushed backwards and swung round until a palpitating heart and a fevered frame compel you to sink exhausted to your seat? This is one of the abuses of Dancing. Another is its being so often carried on in over-crowded and over-heated rooms, to the manifest danger of serious and even fatal consequences. The Dancing I advocate is the impromptu Dance in the family circle or on the greensward at the social *fête champêtre*. The following

extract from Sterne's "Sentimental Journey," will beautifully illustrate its tendency. It is from the chapter entitled "The Grace :"

"When supper was over, the old man gave a knock upon the table with the haft of his knife to bid them prepare for the dance. The moment the signal was given, the women and girls ran, all together, into a back apartment to tie up their hair, and the young men to the door to wash their faces and change their sabots; and in three minutes every soul was ready upon a little esplanade before the house, to begin. The old man and his wife came out last, and placing me betwixt them sat down upon a sofa of turf by the door.

"The old man had, some fifty years ago, been no mean performer upon the vielle, and at the age he then was, he touched it well enough for the purpose. His wife sang now and then to the tune, then intermitted, and

joined her old man again as their children and grandchildren danced before them.

"It was not till the middle of the second dance, when, for some pauses in the movement wherein they all seemed to look up, I fancied I could distinguish an elevation of spirit different from that which is the cause or effect of simple jollity. In a word, I thought I beheld religion mixing in the dance, but as I had never seen her so engaged I should have looked upon it now as one of the illusions of an imagination which is eternally misleading me, had not the old man, as soon as the dance was ended, said that this was their constant way, and that all his life long he had made it a rule, after supper was over, to call out his family to dance and rejoice, believing, he said, that a cheerful and contented mind was the best sort of thanks to heaven that an illiterate peasant could pay.

"Or a learned prelate, either," said I.

To be Continued.

AMERICAN NATIONAL ASSOCIATION MASTERS OF DANCING

GREETING: In friendship and fraternity we greet you: The American National Association Masters of Dancing requests the honor of your presence, with your family, at the fifteenth annual convention, week commencing Monday, June 6th, 1898, at the Academy of Madame H. Marie McDonald, 298 Randolph street, Detroit, Michigan.

Yours fraternally.

J. A. HAWKINS, President.

ROBERT F. THUMA, Secretary.

PROGRAMME.

MONDAY.

Morning—Arrival of Members.

Afternoon—2.00 o'clock. Convention called to order, address of welcome, reading of minutes, appointment of committees, presentation of applications and new dances, report of officers, and report of standing committees.

Evening—Social intercourse.

TUESDAY.

Morning—Report of Committees and Election of Candidates.

Afternoon—Class Work.

Evening—Exemplification of New Dances.

WEDNESDAY.

Morning—Business Session.

Afternoon—Class Work.

Evening—Class Work.

THURSDAY.

Morning—Business Session.

Afternoon—Entertainment.

Evening—Class Work.

FRIDAY.

Morning—Election of Officers.

Afternoon—Class Work.

Evening—Special, The German.

SATURDAY.

Morning—Installation of Officers.

Afternoon—Entertainment.

Evening—Good-bye.

The class work will include the following special subjects:

The Waltz—Asa S. Anderson.

Class in Fancy Dancing—L. E. Dare.

The Business Side of Our Profession—A. C. Wirth.

Class Work Exhibit, consisting of practical illustrations of conducting classes—By members.

SUBJECTS FOR DISCUSSION.

1. How to remedy the evils existing, by the establishment of "so-called" dancing schools, conducted by incompetent teachers.

2. The question of tying up adopted dances.

3. Systematic teaching.

4. Uniform prices for tuition.

Dress—Gentlemen, black sack coat or tuxedo and full dress.

The 15th Annual Convention of this Association was held at Madame H. Marie McDonald's Academy, 298 Randolph Street, Detroit, Michigan, commencing Monday, June 6th, and lasting the entire week. The program which had been planned was fully carried out.

There were five dances presented and two were adopted, namely: "*The Dewey Two Step*," by R. L. Landrum; "*The Ancaster Minuet*," by E. B. Gaynor. The new laws governing these dances are, that the Association own and print them, outside teachers to receive them after January 1st, when the Secretary of the Association will release the plates to the author. All business of the Association was finished the first day.

Among those reinstated, were J. F. Davis, of Toronto, Canada, and W. F. Stickles, Akron, Ohio. The membership was increased 10 per cent. at this meeting. Class work commenced the second day and continued daily until the close of the convention.

Wednesday at 5 p. m. a trolley ride to Mt. Clemens was enjoyed by the members, which was but a forerunner to the banquet and dance at the Egrew, at Mt. Clemens, tendered by the host and hostess, Mr. and Mrs. McDonald, and on Thursday a Tally-ho ride to Belle Isle was one of the pleasures tendered us.

Friday evening, the German entitled "*A Trip Around the World*," by R. F. Thuma, led by the author and Miss Phyllis Parker, of Detroit, Michigan, received the approbation of the entire company. One thousand favors were used. The entire programme was conducted without previous instruction to the assembly:

THE GERMAN.

A TRIP AROUND THE WORLD IN ONE NIGHT.

1. The Start. "New Acquaintances." Detroit, Mich.
2. Arrival at Railway Station, New York.
New York City
3. All Aboard for Trip Around the World. "Land Ho!"
Liverpool, Eng.
4. { a "Mardi Gras" Festival, Paris, France
 b A German Figure in Paris.

5. Visiting the Catacombs, Rome, Italy
 6. The Game of Chance, Monte Carlo
 7. The Worship at Mecca, Mecca, Arabia
 8. A Persian Characteristic, Teberan, Persia
 9. A Souvenir of Bombay, Bombay, India
- A STOP OVER AT CALCUTTA (INTERMISSION)
1. { a A Chinese Court, Hong Kong, China
 b The Gardens of Ebes.
 2. A Visit to Rear Admiral Dewey,
Manila, Phillipines
 3. Fun in Siberia, Okhotsk
 4. { a A Klondike Wedding, Alaska
 b Digging for Gold.
 5. The Stars and Stripes Forever, San Francisco, U. S.
 6. Across the Plains, The West
- HOME AGAIN.

During the evening Mrs. McDonald was presented with a fine chime clock, and the retiring president with a silver soup tureen. Medals of honor were presented by Madame McDonald to her pupils, Miss Phyllis Parker, Miss Estes Applebaum, Louisa O'Dea, Miss Topsy Applebaum, and "Jim" Applebaum, and Miss A. Lawrence.

The work of Mr. Anderson was greatly valued for its depth and accuracy. Mr. L. E. Dare's work was considered valuable as a new departure in Fancy Dancing. Mr. Worth's lecture was timely and very well received.

Saturday closed with new business, class work and installation of officers.

The new work, "*The Grace of Man*," by R. F. Thuma, now in book form, was adopted by the Association as their authority on *Grace*.

The next meeting will be held at Niagara Falls, in June, 1899.

Officers for the ensuing year:

- President—A. C. Wirth, Milwaukee, Wis.
 First Vice President—H. L. Braun, Pittsburgh, Pa.
 Second Vice President—R. L. Landrum, Salt Lake City, Utah.
 Third Vice President—F. W. Kehl, Madison, Wis.
 Fourth Vice President—James L. Bott, Youngstown, Ohio.
 Secretary—Robert F. Thuma, Pittsburgh, Pa.
 Treasurer—James L. Bangert, Baltimore, Md.
 Trustees—J. A. Hawkins, Mansfield, Ohio; Louis Kretlow, Chicago, Illinois; Jules E. Heywood, Cleveland, Ohio.

A NEW YORK WOMAN WHO TELLS HER SISTERS TO WALK, RUN AND SIT DOWN PROPERLY.

If New York's women be not graceful it is no fault of Mrs. Richard Hovey. She teaches everything in the art of grace, from falling down stairs picturesquely to climbing a step-ladder with the ease and beauty of motion of the angels in Jacob's dream.

"To fall down stairs," declares Mrs. Hovey, "ought not to cause the least bit of discomfort; in truth, it is a first rate exercise, in calisthenics, when one has learned to control the joints and muscles of the body, Just let yourself go without the least effort at holding back, and you have no idea how refreshed one feels after a tumble of a good, long flight."

Mrs. Hovey is nothing if not original in her ideas.

"If women would apply this principle to movement and poise, they might be as graceful as—fawns," she added, hesitatingly. "I was going to say 'cats,' but it sounds so absurd, though felines are acknowledged to be the truest example of natural grace found in the animal kingdom.

Gracefulness in its highest form is shown in woman, where it expresses not only the animal ease and deftness, but an elegance of person and refinement of intelligence as well."

Let it not be understood that gracefulness is a fad with Mrs. Hovey and her fair followers. Far from it. In truth she is inclined to sniff cynically at the mention of so flippant a phrase in connection with her "divine art," as she is pleased to term it. You must understand that in the days when she was a pupil of Gustave Delsarte she grasped the fundamental principles governing our bows and tumbles with such enthusiasm that she wants every other woman to know, too—a motive so commendable that I hied away to her place in Chelsea Square, where I found her skillfully converting a superb Persian shawl into a clinging robe for an ideally lovely Guinevere.

"You see," she explained, "we are to have some private theatricals tonight, and there's such a lot yet to be done; but go right ahead and ask questions, for I'm quite used to doing a dozen things at once."

"I want to know," I began, uneasily, "how you teach women to fall down stairs artistically, or any of the other unusual things which you seem to have in your curriculum."

"I don't set out to teach the art of falling gracefully—that is absurd," protested Mrs. Hovey, "but I make a woman so understand the mechanical laws of her body that a fall down a flight of stairs, or anywhere else, need not prove a calamity, but merely a bit of gymnastic exercise.

"As to going up stairs beautifully and without fatigue—have you ever thought what a fright you are when ascending a long flight of steps? Well, you are, and I'll just show you why," and Mrs. Hovey proceeded to illustrate by bending her body far forward and clumping along the floor on the tips of her toes in imitation of stair climbing. Then, suddenly throwing back her shoulders to within an inch of the perpendicular, she forced her weight upon the ball of the foot; next the heel touched the floor, and then she moved forward again on the toes.

"You see," she explained triumphantly, that this is perfectly graceful and hygienic; besides, it does not tire one, because the work is all done by the muscles below the knee; but the moment one leads away forward and throws the weight upon the toes, the strain comes upon the back and hips, which, besides making an unlovely spectacle of oneself, is very fatiguing and harmful. The true secret, however," she added confidentially, "is to raise your weight on one foot before you step.

"In walking, the same principles are applied as in stair climbing, and the result is an easy, natural rhythm. It is most hygienic to carry the arms at the sides, though they

should swing only from the slight movement of the shoulders—but never of themselves..

"Of course it is not easily mastered," continued Mrs. Hovey, in response to my query, "few things worth knowing are," and it requires practice and constant watching of one's self to keep from falling back into the unnatural habit first formed. The best way to learn the step is to practice running, for it is the invisible line between running and walking that gives the most graceful carriage."

"But how do you manage that?" I inquired. "Dignified women are not in the habit of running on any occasion."

Well, my experience with the feminine element has taught me that when a woman sets about to do a thing she does it, no matter how big a bugaboo she may come across, and learning to be graceful has not proven an exception. So, if I explain that running will give her some good points, why she just runs—that's all; not on Fifth Avenue or in Central Park, but she runs somewhere, nevertheless."

"Is it quite elegant for one to cross one's limbs in sitting?" I dared to inquire.

"Why, certainly," she replied promptly, "and the doing so is perfectly hygienic, in spite of the twaddle given us by our grandmothers. Never cross the limbs after sitting down, but throw one foot quite behind the other, and on sitting you will find that the lines are both graceful and lady-like.

"Sit a little forward of perpendicular; it is less tiring and more artistic, and then it is the natural way. In truth, that which is best for hygiene is right for beauty, always. Either in sitting or standing, if one would have fine attitudes without thinking of them, it is necessary to put the feet in the right position, then relax the muscles and the force of gravity will make you graceful."

"But," I exclaimed, "how am I to know the right position for my feet?"

"By giving a little serious thought to the mechanical laws which govern your body. The technique of limberness and softness of motion are gained only through such under-

standing. Not until then can one realize that the use of unnecessary muscles and joints in either action or repose, is always ungraceful and in bad form."

By this time I had reached the state of mind where I hardly knew whether to stand up and make an effort to sit down in accordance with the laws of gravity and tootsies or to take my departure at once. I did neither, however, but ventured a query on the art of bowing.

Bows are very interesting, indeed, and when done gracefully and well, indicate refinement and often nobility of person. Notice the awkward courtesy of the uncultured man and the finished inclination of the gentleman. Nothing could be more dissimilar. In my opinion, it is nicer to judge a man by his bow than by his shoes. To mean anything, a courtesy should always begin at the head, never at the feet. In fact such a thing is only allowable in the dance when simply a graceful figure is required.

"There is a world of meaning in a bow," said Mrs. Hovey, brightly. Courtesy, deference, admiration, devotion, and any number of emotions, may be expressed, with scarcely a hair's breadth of difference in the head's inclination. To bow stiffly merely expresses recognition, a forward sweep of the head is courteous, while affection is shown if the head be inclined on the side next one, and a tilt in the opposite direction may be understood to intimate admiration."

"Are these rules founded upon some principles?"

"Only by their being executed according to the laws of natural expression. Turn your observation in that direction some day when greeting people and see if you do not unconsciously indicate your sentiments in this manner. If you would bow gracefully, always remember that the more joints used in an action the more grace you put into it. But then," she added slyly, "one needs to study joints and their natural workings, else one is apt to appear ridiculous.

The most graceful woman inclines her body from the waist, though a perfectly

natural and artistic greeting may be given by a movement of the head only. It is an indignity for one to finish the bow before the person to whom it is tendered has fully passed, and when raising the head after the recognition it should assume another curve to the one on which it inclined."

And men's bows?"

"They are too often given, but with one joint instead of more, and then they have the additional bother of the hat, about which volumes might be written."

What do you consider the most important point in a graceful carriage, Mrs. Hovey?" I asked.

"The poise of the chest, unquestionably," she said. "Never mind about the head or the chin—a classic bearing of the chest will bring them into the proper relation, expressing an air of personal nobility."

In answer to a question, Mrs. Hovey admitted that she had very pronounced ideas on dress, but that she had given up trying to reform the fashion plates. Mrs. Hovey believes in the subordination of dress to the wearer, and that women should be allowed

greater individuality of choice. She has a passion for classic lines and Greek drapery. Her pet hobby is color effects in costumes, which will make beautiful the hair, eyes and complexion. This may be done, she declares, by matching the hair for the street, the eyes for the house and the complexion for the shades of evening.

Mrs. Hovey advises women who are blessed with beautiful teeth and clear, sparkling eyes to deck themselves in filmy white, which will superbly enhance their charm. Jewels, she believes, ought also be chosen with regard to one's individuality of type and worn with reference to the color scheme in the costume. Then, too, she says here is a deal of difference between the jewels for gaslight and those for the day. Diamonds should never be worn in day time, as they look dull and white against the skin, and are most unbecoming. Amber is good for daylight; so is coral. Unfaceted stones and those not especially valuable, except for design and color are Mrs. Hovey's ideals of good taste for the morning and early afternoon.—*New York Herald.*

ONE BICYCLE GIRL.

From the Somerville Journal.

Before she got her bicycle she sometimes used to make
The beds, and wash the dishes, and help her mother
bake.

She would even sweep the parlor, and dust the bric-
a-brac,

And once she did the washing, though it almost broke
her back.

But now she's got her bicycle, she doesn't do a thing
About the house, but day and night she's always on
the wing.

She's done a dozen centuries, or more, I've heard it
said,

While her mother does the washing, sweeps and dusts
and makes the bread.

She looks extremely natty in her brief bicycle skirt.

She often talks with strangers, and she has been
known to flirt.

Her health was never better, brown and rosy is her
skin,

But her mother, if you'll notice, is looking worn and
thin.

HARVARD DIP

... BY ...

MELVIN BALLOU GILBERT.

MUSIC:—WALTZ.

WALTZ POSITION.

GENTLEMEN'S PART.

FIRST PART.

Slide left foot to side (count 1, 2); draw right to left, displacing left, (3); one measure. Waltz; one measure. Repeat to right, commencing with slide to right; four measures in all.

SECOND PART.

Slide left to side (1, 2); draw right to left (3); one measure. Slide left to side (4, 5); chasse (& 6). Chasse (& 1, 2); draw right to left, displacing left (3); waltz (4, 5, 6).

Repeat all of the above commencing with slide to side with right foot. Make turn to right on waltz step. The reverse turn may be made on waltz step after the slides in second part.

COUNTERPART FOR LADY.

THE WESTERN ASSOCIATION.

On June 14th the Western Association Normal School convened at the Academy of Mr. Frank W. Kibbes, Toledo, O.

The meeting was a most pleasant one throughout, and the association is growing in numbers, twelve new members joining during the meeting, and five have entered since.

The evenings of the first week were devoted to business transactions, and the following officers were elected for the year :

President—W. W. Hall.

First Vice President—T. W. Bush.

Second Vice President—John Hackett.

Third Vice President—F. W. Kibbes.

Secretary and Treasurer—H. N. Grant.

Trustees—G. Hanssen, Eugene Smith and J. L. Reese.

Principal of the Normal School—W. W. Hall.

It was voted to have a traveling card for all members in good standing.

The Association adopted three new dances, the Ada Rehan, the Modern Redowa and The Eastern Star Quadrille.

The class was composed of seventeen pupils, who thoroughly enjoyed the work. From two to three fancy dances were analyzed each day, there being two sessions, of two and one-half hours daily, for two weeks.

THE AMERICAN SOCIETY OF PROFESSORS OF DANCING, NEW YORK.

The twenty-first annual convention of the American Society of Professors of Dancing was held at Lyric Hall, Sixth Avenue, New York City, on September 6th, 7th, 8th and 9th. The attendance was large, and the meetings enthusiastic. Many topics of interest to the profession were discussed, and much good derived from the work done.

During the practical sessions the following new dances were presented :

Zephyr Two Step, by C. G. Sweet.

Class Day Polka, by Oskar Duenweg.

Cadet Lancers, by M. B. Gilbert.

Imperial Lancers, by P. B. Carpenter, Jr.

Volunteer Waltz, by George Prutting, Jr.

Polonaise Quadrille, by J. Edwin Martine.

Columbian Schottische, by Adolph Newberger.

German Figures, by Walter L. Curtis, T. A. Holland, George Prutting, Jr., P. B. Carpenter, Jr., and M. B. Gilbert.

The Society adopted the Class Day Polka, by Oskar Duenweg; the Cadet Lancers, by M. B. Gilbert; and the Polonaise Quadrille, by J. Edwin Martine.

The Class Day Polka is a very clever conceit, intended for use by children only. The effect, when danced, is very pretty and

not too elaborate, but, by its simplicity, it is practical for children in the early stages of dancing.

The Polonaise Quadrille, by J. Edwin Martine, is very novel and original in design. It requires special music, composed of Polonaise, Quick Step and Waltz movements. Difficulties do not enter into its construction, and it is well adapted for use in classes, also for closing exhibitions, entertainments, etc.

The Cadet Lancers is an arrangement of figures not at all common, and seemed to meet with favor upon its presentation. It does not require special music, and can be readily acquired by dancers. Not containing intricate figures, it is a Lancers that may be called practical.

A new and simple method of teaching the dance commonly known as the Five-Step Schottische, was demonstrated by M. B. Gilbert. While this dance has been used extensively in the East for many years, it is rarely seen west of New England, but special notice has been called to it of late by many teachers of the Middle and Western States, and its merit has warranted its introduction. It was especially recommended and accepted at this meeting, and it will undoubtedly become one

of the standard dances of America in the near future. Teachers are advised to make special effort to make extended use of it during the coming season and use their best efforts to make it universally popular.

The new *German Figures* presented at the meetings were extremely interesting, and added valuable material to the stock of figures already possessed by the teachers present.

The value of the German in classes is recognized by all teachers who are patronized by people of society, and freshness and novelty in this line is very acceptable.

It may be said of the meetings that they were characterized by harmony, intense interest and profit.

Lyric Hall is the academy of Mr. Judson Sause, and, in accordance with his customary good will, kindness and interest in the Society, of which he has been a member for nearly twenty years, he utterly refused to accept anything in payment for its use. Owing to this condition of affairs, the Society resolved not to accept such favor without showing its appreciation, which was expressed during the last meeting through the sudden appearance of a fine roll-top desk and chair, which were presented to Mr. Sause with suitable remarks, to which he responded in terms expressing his gratitude.

The officers elected for the ensuing year were:

President—M. B. Gilbert.

Vice President—D. H. Bowen.

Secretary—Walter L. Curtis.

Treasurer—Joseph T. Martin.

Director—T. A. Holland.

Trustees—D. H. Bowen, Joseph T. Martin, Judson Sause, William Pitt Rivers and Charles H. Rivers

Executive Committee—M. B. Gilbert, D. H. Bowen, Walter L. Curtis, Joseph T. Martin, T. A. Holland, A. E. Bounique, S. Asher, Oskar Duenweg, and James P. Brooks.

Having occupied the position of President since 1892, and considering that further continuation in that capacity was an injustice to others who were well qualified to fill the chair, Mr. Gilbert asked the society not to consider him as a candidate for re-election at the next annual convention.

Good feeling and good fellowship were apparent throughout the entire convention, and general expressions of regret were forthcoming from all the members that the meetings should close.

The bonds of friendship formed at these annual gatherings resemble the ties which bind together a large family, and we should be unhappy indeed if we were deprived of these "*family gatherings.*"

*"Few are the hearts whence one same touch
Bids the sweet fountains flow."*

Begin Music with Your Toes.

If the player or singer who goes to pieces on the mighty rock of rhythm were to turn to the dance for help—it is seldom too late, and it can never be too early to do this—he or she might develop the lacking sense with a subtle certitude and rapidity undreamt of by the dogged laborer at a keyboard. If many men and women of rich musical endowment had begun music with their toes instead of with their fingers we might have had fewer thwarted talents and a finer, more flexible condition of rhythmic virtuosity.

Pure ear, fine color sense, good voice or fluent fingers are but so much precious *disjecta membrae* without that rhythm which alone can bind into symmetry and compactness the various constituents of a musical talent. Yet on this score of rhythm many accepted virtuosi, all lamentably weak, and many aspiring students, feeling themselves unable to control what is the very rudder of music itself, are tempted to forego their art in despair.

We can find artists the world over who have never thought of dancing in any form, but if they be perfect artists they are rhythmic artists, and they would have made perfect dancers had they tried. We can find perfect dancers who never studied a phrase of music, who know theoretically nothing, but we may be sure that should they try to master the technics of musical art the first thing present and predominant would be rhythm. Those who have become finished dancers have absorbed regular, fluent, truly accented movement, and to disturb or overthrow rhythmic

progress by spasmodic energy or variety would be an impossibility to their cultivated feeling for that versification in motion which the dance compels.

The spinning automatic valse as played in most English-speaking countries, monotonous in the regularity of its ebb and flow, has nevertheless a virtue in the formation of steady rhythmic accent. But the fluctuating valse as danced by the Austrians embraces a rhythmic fluency and variety of infinite charm, as it is of sterling musical value. Dance music is not played in this country so as to call for rhythmic flexibility or contrast, but there is no reason why it should not be, or why, in their own homes, musical people should not imbue dance forms which the poetic expressiveness given them by a man like Strauss in Vienna, whose thousand and one followers abroad have, in their turn, created thousands and thousands of dancers, whose control of rhythm is the very music of motion and the most positive aid to the study of any musical branch.

The characteristic dances of different nations—Polish, Hungarian, Slavic, French,—cover a volume of different rhythms which spell a liberal education. But it is not the systematic knowledge of a set of rhythms which, once set going, will swing along and carry themselves; it is the flexibility of handling a particular one, the facile adaptation in lending it variety, which counts, and for this we have no better example than the valse. The valse of a Strauss, a Gungl or a Bela, as danced in Vienna, where dancers yield with the most pliant feeling to the rubato, where a stroke of abandon on the part of the orchestra is responded to with poetic spirit, where every expressive ritardando is yielded to with easeful grace, and the lingering cadence is delicately observed—This is a study in rhythm which, once learned, will give a musical command in no way so probable or delightful to acquire at a keyboard.

The progress in dancing is instructive. With every muscle in play, and the interest

of response to inspiring music awakened, the rhythmic art is half consciously absorbed. If, in the beginning, simple metronomic accent can be sympathetically obeyed, the power to yield fluently to that variety which gives character and light to music will come in due course. And if the music student will have learned, through every motional nerve and muscle, to adapt himself to rhythm in the dance, he will be capable to dictate rhythm later through whatever instrumental medium he may call his own.

The rubato, that eloquent weapon in the hands of rhythmic control, and the pitfall of disaster where rhythm is angular or imperfect, is employed with poetic authority in the German waltz as danced in Vienna specifically. Here men and women execute insinuatingly, ravishingly, with their feet, fluctuant measures which they might never perhaps have learned to control had they begun with their fingers or the voice. But abroad everybody dances. They begin life with the dance, and train their steps to dance music played with a lyric feeling and an abandon which the mechanical revolution of the American dance has slaughtered.

There are a few Hungarian bands, however, in this country, which, when they do not play for American dancing, but in a concert program, play with a sentiment, the variety and the piquant caprice of which the best dance music is susceptible. Why not learn to follow suavely their inspiration, if only as a guide to music study, apart from the keen physical pleasure of blending harmony with an idealistic music plan?

The home of the Strauss waltz is the home of music. Germany is a land of rhythmic virtuosity. How much music owes to the practice of the dance it would be hard to estimate, but certain it is that the effort to bring every movement into expressive obedience to a variant outline must succeed in developing a certain authority in the dictation of rhythm.—*The Musical Courier.*

THE DIRECTOR.

Published monthly, excepting July and August,
BY
MELVIN BALLOU GILBERT,
PORTLAND, MAINE.

Entered as Second Class Matter at Portland, Maine, Post Office

Vol. 1. }	SEPT., 1898.	{ \$3.00 per Year.
No. 8. }		{ 40 cts. single copy.

ADVERTISING RATES.

One inch, single column, one insertion, \$2.00.
Two inches, \$3.00.
One inch, single column, one year, \$10.00. Two inches \$15.00.
Special rates for extra space.

[The contents of THE DIRECTOR is not copyrighted; the publisher prefers to be protected by the ethics of professional courtesy. Editors are welcome to any article in this number which commends itself to them as worthy of wider circulation, upon giving the usual credit.]

Those who received No. 1, Vol. I. (December, 1897), will remember that we mentioned in its editorial column that the Director was placed before the profession, not with the expectation that it would be a source from which we should realize pecuniary benefit, but with the hope that it might meet the approval of a sufficient number that subscriptions might equal the cost of publication.

We also mentioned that we should continue its publication for one year, and at the end of that time, if the prospects were not such as would encourage further issue, we should allow it to end its life with the November number. While we have realized a sufficient amount to cover the cost of publication, and the prospect is favorable for a continuance of a fair circulation, we do not feel that it would be justice to ourselves to take so much time from our regular business, as would require to properly issue a journal of this kind. While we are deeply interested in the elevation and prosperity of all exponents of the art, we do not feel that we are shirking our duty if we discontinue our efforts without at least a small recompense for our services.

Taking this view of the matter, we have decided to discontinue the publication of THE DIRECTOR after the expiration of the first year of its existence. We take this opportunity to express our gratitude for patronage received, and trust that all will feel that we have fulfilled the agreement made in our first issue.

After the completion of the November

number, we shall have on hand, a complete file of the publication, which we shall bind in volumes containing the full year's issue, and which will be furnished to all who wish for \$3.00 per copy.

Each subject begun will be completed, a thorough and carefully prepared list of technical terms will be fully explained, our method of teaching round dancing will be as minutely described as is possible, and many series of work in Esthetic Calisthenics or Esthetic Dancing, will be complete in this volume, which will make a desirable addition to any collection of works on Dancing.

Our next issue will be a double number, including the months of October and November. A complete index of all matter published during the year will be included, together with much valuable information of interest to teachers of Dancing and teachers of Physical Training.

We should be pleased to receive orders for this bound volume and feel assured that all who secure a copy will feel well satisfied with the investment.

We are now located at The Standish, 144 St. Botolph Street, Boston, Mass., where we shall continue our work in Normal Training, Esthetic Dancing and Stage and Exhibition Dancing. We shall also give much of our time to staging new productions for both Amateurs and Professionals. Further notice in advertisement columns. We call your attention to our change of address, as now, many of our communications are addressed as formerly and are delayed by having to be forwarded.

The "Grace of Mau" by R. F. Thuma, is among our collection of books upon Dancing and Physical Training, and we consider it well worthy the attention of all who are interested in pantomimic expression.

The work represents a deal of labor and study, the results of which may be said to be artistically portrayed. We cheerfully recommend it. See notice in space devoted to advertisements.

VARIETIES.

He who would do a great thing well must first have done the simplest thing perfectly.
— *Cady*.

We must ever strive after the highest, and never weary because others have earlier obtained the good to which we aspire.

Art is not for the end of getting riches. Only become a greater and a greater artist; the rest will come of itself.— *Schumann*.

Thoroughness is better than cheap applause, and inexhaustible patience that works on and bides its time shall not fail of its reward.— *Anon*.

Brimson — Were you fortunate in your love affair?

Chasem — Yes, her father had carpet slippers on.

People who live in décolleté dresses should not throw stones at the ballet.

Acquaintance — I hear your sister has a new piano. Is it like the other?

Little Boy — No; this one is a pianoforte. You just ought to hear her bombard.

Stranger — Is your society here very select?

Arizona Al — See them graves over thar? They was all filled by fellers who come to our dances without invitashuns.

“No, Miss Jeanette, I have never crossed the ocean; you know I have a great horror of water.”

“I didn't know you felt that way about salt water.”

Hewitt — I have a scheme that will make me a rich man.

Jewett — What's her name.

William Penn — I wonder why they don't have New York laid out like Philadelphia?

Harriman Hattan — I suppose they will when it's dead.

Daisy — And you can't sit down in your lovely new, tight-fitting dress?

Mazie — No; there's standing room only.

Edith — What would you do if you were scared so that your hair turned white?

Myrtle — I think I'd dye.

“He says that he is on his feet a good deal during the day.”

“That's a mistake. He is a conductor on a Broadway cable car, and is on other people's feet.”

He — Niblack has written the most popular book of the year.

She — Clever plot, eh?

He — No plot at all, but the story is written mostly in the bicycle and golf dialects.

The proudest moment in a man's or a woman's life is, when cycling, to pass a beginner on the road.

Landlady — Don't be afraid of the meat, Mr. Jones.

Jones (a new boarder) — I am not afraid of it. I've seen twice as much meat, and it didn't frighten me a bit.”

“Are you aware, sir,” said the man in the rear fiercely, “that your umbrella is poking me in the eye?”

“It isn't my umbrella,” replied the man just in front with equal fierceness. “It's a borrowed one, sir.”

“Gracious!” said the sweet young girl's parent. “Why do you want to spend the summer at that hotel near the powder works? We shall all be blown up.”

“All right,” replied the sweet thing, “but, anyhow, there is a company of real soldier boys there guarding it.”

Flick — Call him a musician! Why, he doesn't know the difference between a nocturne and a symphony.

Flack — You don't mean it?

And they hurry to get away from one another. Each is terribly afraid that the other will ask:—“By the way what is the difference.”— *Tit-Bits*.

Hark the sound of music gay and sweet!

See the banners of Terpsichore unfurled!

Hark to the rhythm of lightly-tripping feet!

Hail to the lovely dancers of the world!

A pretty maid in bathing suit
 Walked sadly on the sand ;
 " Alas !" she cried, " there's not a man
 In sight on sea or land !"
 Then suddenly she danced with joy
 And clapped her hands in glee ;
 " What luck," she cried, " here comes at last
 A swell upon the sea !"

Just what style of limp the Prince of Wales is to wear for the remainder of his days his physicians do not mention, but whatever hippy-ti-hop it takes on, it will be the fashion to imitate the poor dear prince. In sooth, every howling swell, or Piccadilly Johnny will be glad to go lame, when he has such a precious model to copy.

It's a solemn yet mirth-provoking fact ! The Dutch Reformed Minister of Kroonstad attributes the protracted drought, rinderpest, and the other ills of South Africa to " the pernicious and sinful habit of dancing !" We certainly fail to see the connection, but, of course, there may be special sources of inspiration accessible only to a Dutch divine.

Hattie — I wonder why your brother Charley doesn't marry ?

Ella — Oh, he says he can't afford it.

Hattie — Can't afford it ! Why, he and his wife could live on ' bread and cheese and kisses,' couldn't they ?

Ella — Well, they might ; but I guess Charley hasn't been able to find any girl willing to provide the necessary bread and cheese.

" Hattie," said the clerk at the blanket counter in the department store, speaking rapidly and in an undertone, " just a moment. Will you — what is it, sir ? Harness department ? Six aisles down. Hattie, do you think you could — furniture, madam ? Third floor. Take the elevator. Hattie, I'd like to know — handkerchiefs, ma'am ? Third counter to your right. Blankets, sir ? Right here. Wait on you in a moment. Hattie, will you marry me ?"

" Yes, Tom," whispered the girl at the notion counter, still tapping with her pencil on the show-case. " Ca-a-a-ash !" — *Chicago Tribune.*

To be able to dance with grace and precision in this present age of progression, is indeed an art and an accomplishment which society demands, and which we cannot afford to be without.

Epitaphs.

She was—words are wanting to say what ; think of what a loving wife should be ; she was that.

Mary Ann lies here at rest,
 With her head on Abraham's breast ;
 Very nice for Mary Ann,
 But rather tough on Abraham.

One of the most delightfully unique social functions of the season was the " Bicycle German" given Thursday evening by H. Marie McDonald, at her academy in honor of her guests, Mrs. J. A. Simmons and daughter, Miss Amy Isadore Davenport of St. Paul, Minn. The guests were in handsome cycling costumes, with decorated wheels, and performed the grand march a-wheel as a beginning, followed by several other new and beautiful figures, including " Hunting the Scorchers," " Wheeling in Siberia," " The Stars and Stripes Forever," the " Figure Eight," and others. Those who especially distinguished themselves were the Misses Applebaum, Miss Davenport and Mss O'Dea, who gave dances, and Mrs. Clifford Blanchard, who rendered two songs, after which the whole party joined in a " cake walk." Pretty favors were given by the hostess, fine music furnished and luncheon served.

Newport, Aug. 8.—Crossways, the pretty villa of Mr. and Mrs. Stuyvesant Fish, was the scene of a brilliant dinner dance this evening, given in honor of their daughter, Miss Marion Fish, one of the season's debutantes, and who was formally introduced.

Tall, graceful palms were distributed throughout the entire first floor, transforming the hallway into a green bower. The guests, over 100 in number, were seated at small round tables in the spacious dining and reception rooms. The decorations were profuse

and tasteful. The cotillion was led by Mr. Harry Lehr and Miss Marion Fish, after which there was general dancing. A very unique manner of receiving the favors was by the use of a pretty little donkey, which entered the ball room, well stocked with pretty favors, many of which were of Parisian make. Other favors were baskets of flowers, tied with bright ribbons, wooden rakes, bows and arrows. These were arranged on a tall gilded standard in the drawing room.

Mr. W. B. Kerr, of Rochester, N. Y., was recently united in marriage to Miss Fannie E. Charlton, eldest daughter of Mr. and Mrs. John Charlton. The usual dress of ivory white satin, flowers, best man, bridesmaid, etc., etc., were among the accessories. We are delighted to make this announcement, and hope that Brother Kerr may be blessed with many years of connubial bliss.

Mr. W. H. C. Smith, of 70 Elm street, New Bedford, who has been pianist at our Summer Normal School for the past three years, is one well qualified to fill the position of pianist for dancing at schools, receptions, Germans, etc., and is open for engagement. Any teacher of dancing who is in want of a musician for this season, would do well to correspond with him.

Mr. Adolph Newberger, of New York, has been a very busy man at Long Branch during the past season. He has arranged many brilliant affairs for the guests at this renowned summer resort, and has received many flattering compliments for his clever designs and successful affairs.

Especial attention is given to dancing and physical culture at the Knapp Mansion, 554 Bedford Avenue, this borough, the principal being William Pitt Rivers. Both sexes and ages can get at this institution, instruction in all kinds of dancing and the principal makes a point of being posted and able to teach all of the newest things in this form of diversion. The absolute necessity of knowing how to dance is, of course, apparent to persons who go

much into society, but not a little of the pleasure to be derived from this exercise by all who participate in it is dependent upon proper instruction, not only in the movement of the feet, but in the carriage of the body, and all of the other details which insure grace and confidence. Careful instruction in these details and also in the etiquette of the ball room is given by Professor Rivers. Thorough training in physical culture is included with the course given at the Knapp Mansion. The terms begin as follows: Fall, September 15; winter, January 1; Spring, April 1. The school year ends May 15. If it is desired, arrangements can be made with Professor Rivers for private instruction. Professor Rivers has classes also in the Bedford section, where he has been teaching for the past twenty years, and in Stuyvesant Heights, where he has devoted himself more particularly to private instruction. He is now planning to establish in the Bedford district a new institution for the teaching of dancing, to be located in a building constructed especially for the purpose and modeled somewhat after the Knapp Mansion.

Joseph T. Martin's school for dancing is at the corner of Fulton street and Bedford avenue, in this borough. It is a strictly private institution and one of the oldest in this vicinity, it being now in its thirtieth season. Careful instruction is given in all kinds of society dancing, the cotillion and deportment. The evening classes begin on Wednesday, the 14th inst. For the regular classes there are courses of twenty and ten classes respectively, and arrangements may be made for private instruction. References satisfactory to Mr. Martin will be required of all prospective pupils.

C. H. Rivers, who is the oldest teacher of dancing in Brooklyn, will resume his instruction early this month, and will receive applications at 102 Court street, for the formation of classes or giving lessons at private houses. Mr. Rivers's success as a teacher of dancing is so well known that it does not need exploitation. He is a careful and painstaking teacher, who keeps himself thoroughly posted

as to the latest steps and the newest adaptation of old dances, and he gives his pupils the full benefit of his best efforts.—*Brooklyn Eagle, Sept 4th.*

Sunday Herald, Chicago, Sept. 11th.—A. E. Bournique, the veteran dancing master, was prevented from attending the New York convention by the illness of his son, who has returned from Chickamauga. He is deeply interested in the subject, and, with the other leading teachers of dancing in Chicago, has been uncompromising in the standard and tone of his classes. He says:

"It has been for some time a matter of anxiety on the part of dancing masters to preserve the dignity and grace of the round dances. While the pupils are with us it is simple enough, for we can insist upon propriety and good form. After they leave the dancing schools and take up fads it is more difficult to influence them. The college fellows, who are given to frolics, are largely responsible for the present evils. They have got into bad habits, and everywhere one sees examples of young men and women dancing in a manner that should make them blush.

"There is only one position that is correct. It is this: The dancers should stand facing each other, each a little to the right of the other. The gentleman should place his right arm with elbow slightly curved firmly around the lady's waist—not across her shoulder blades or at her neck. With his left hand he should hold her right hand lightly, with the elbows a little curved and a little higher than the waist line. There is no art which can embody more grace and refinement than dancing, and none that can be more degrading if abused. Therefore the line must be sharply and plainly drawn, and in order to make the refining effect of dancing felt we must keep the standard high."

"I agree with Mr. Bournique entirely," said Mr. H. W. Beek. "The vulgar position has been one of my worst enemies in teaching dancing. I find these attitudes are assumed by college boys and girls more than any other persons. They are constantly trying to orig-

inate something 'new and odd,' and they do so much to the detriment of good form, breeding and grace. I am very strict about the position dancers assume, and I will not allow the cramping of the arm that should be extended in any of my classes. I am a member of the American Society of Professors of Dancing, and I will aid them to the best of my ability in correcting the 'hugging habit.'

"The recent rumor that went the rounds concerning the abandonment of the waltz as a regular and popular dance is false. If society should decree it no longer needed the waltz on its programmes, we may as well stop teaching, say all the dancing masters. It is the foundation of every other dance, and the waltz movement occurs more frequently than any other in all square dances and Germans. It is our stock in trade. We cannot abandon it with safety."

Mrs. Calvin Brice has introduced "a dance recital," the very newest fad in Newport society. Miss Isadore Duncan appears in a series of after-dinner numbers, which are poems illustrated by graceful steps and poses. The cottagers have started a series of these entertainments, and Miss Ellen Mason of Walnut street, one of the oldest of the Boston contingent, gave the first one the other day. Among the patronesses are Mrs. William Astor, Mrs. Potter Palmer, Mrs. E. Rollins Morse, Mrs. Buchanan Winthrop, and a lot more of that ultra-smart coterie.

STUDENTINA is a new dance now engaging the attention of some sections of the smart set in Boston. It was made popular at mountain and seashore resorts during the summer by Marie Grosse, the Italian tambourine girl, who since the season closed, has been teaching the graceful motions of the dance to a few fashionable young ladies.

Marie was the originator of the dance, the first suggestion of it coming when for the first time she heard the sweet strains of the Studentina waltz, as played by the hurdy-gurdy. When filling engagements with the hurdy-gurdy and tambourine, Marie found that she was invariably called upon to dance,

and last spring she was a pupil of a Columbus avenue dancing master. Marie learned all the popular steps, but soon found it impossible to follow to the letter the instructions of the teacher. A natural gracefulness and inborn love of music made her enter into the spirit of the dance in a manner that no set rules could dominate; instruction proved unnecessary, and it was not long before the pupil, following her own sweet will to the music of the piano, was opening the eyes of the instructor to the possibilities of the dance.

About this time Marie had secured a new hurdy-gurdy. It was imported from England and is probably the most expensive instrument of the kind in America to day. Although played with a crank, it is very different from the hurdy-gurdies seen on the streets, and the music is of the finest. It has never yet been heard in Boston, but on special occasions, such as lawn parties and dances at fashionable summer resorts, the hurdy-gurdy has been the feature. Up to the present time this aristocratic hurdy-gurdy has not descended to the level of coon songs and sidewalk ditties. It has always furnished a programme of high class music, and Marie spends a good part of her time in Boston music stores on the lookout for the latest.

When Marie Grosse heard the Studientina waltz, she secured it at once and made it a leading selection in her programme of her favorite hurdy-gurdy. Then, with a castanet in each hand, she began to keep time to the music, and it was not long before one of the prettiest dances evolved.

It sprang into instant popularity at the first party, and Marie soon found that she was obliged to furnish variations in response to numerous encores. In giving the dance she wears an Italian peasant costume, with a handsome black lace mantilla. The skirt is of yellow silk, with a band of white, with spangles, below which is costly black lace. The blouse is of white lace.

When Marie made her first appearance with the copious skirt caught lightly in her left hand and the right holding above her head the flowing mantilla, she received an ovation;

then, as, with a castanet in each hand, she gradually abandoned herself to the music of the Studientina waltz. with light step and graceful movements of the body, the hurdy-gurdy as a feature at swell parties dropped into second place.

From that day and all during the summer, Marie has been besieged by ambitious maidens, all anxious to learn the new dance, and as she has found it impossible to comply with the requests of all, some of the dancing masters have taken it up. One of the features is the snapping of the castanets, but Marie has found them unnecessary, and now snaps the fingers of both hands while going through the motions of the dance.

ETIQUETTE.

Secret of Daintiness.

Daintiness is that undefinable quality in a girl which causes her to appear more charming in her young, sweet freshness and tidiness than those around her; it is an attribute that is seldom inborn, but the result of culture, declares the New Orleans Picayune. She is certain of making a good impression where others ignominiously fail to do so, a fact which causes jealousy and makes those who are not dainty look on with envious admiration and wish that they, too, possessed the subtle charm. Daintiness, however, though not inherited, is the outcome of habit. A girl is dainty because she has been accustomed to give thought and time to being agreeable to others. Thus, it comes natural to her. Her wealth of hair, always so glossy and carefully trained, owes its satiny appearance to the fact that she brushes it regularly and frequently, and not solely when she feels in a mood to do so, or when she desires to look extra nice. Her pretty, soft hands, with their shell-like pink nails, are always in an immaculate condition, for it is her habit and pride to keep them spotlessly clean. Her person appears to shed around her a fragrant perfume, delicate, yet quite perceptible. This subtle fragrance comes from her dainty way of putting her dresses into drawers which contain

sachets of sweetly-smelling powder, the scent from which seems to be a part of herself.

How to Keep Umbrellas.

All wise women who are not over-wealthy have a gloria umbrella for common use in marketing or in a driving rain or sleet storm. The really handsome umbrella should be kept for dress use on dull, rainy looking days, when it would be unwise to venture forth unprotected.

A well known literary woman says that she has recently given up carrying a handsome umbrella since losing three in as many months.

Our climate is partly to blame for our umbrella losses. Being unaccustomed to carrying them, they are the more easily forgotten. An English woman rarely loses an umbrella. Perpetually apprehensive of rain, she never ventures out without that protecting article. It becomes as much a part of her walking costume as her hat or her gloves.

An extract from a book of Loissette, the old authority on memory, is both interesting and amusing in this connection. It is the custom in England to say "Good afternoon" to a salesman on leaving a store, a practice which seems somewhat odd to the American mind. Loissette advises as a precaution against the loss of an umbrella the repeating for a considerable length of time of the words, "Good afternoon, umbrella," so that when the customary salutation is spoken the word "umbrella" will immediately suggest itself and the umbrella not be left in the store.

How to Keep Pretty.

Sleep is a wonderful beautifier. Nothing so rounds out hollows as sound, healthful sleep; nothing so soothes and mends irritated and broken nerves; nothing so restores the tissues of the tired body as plenty of natural sleep in a well-ventilated room, and nothing is fairer and softer and more peachlike than the delicate flush on the cheeks of one who has just stepped out of the realm of dreams, where all things are rose-colored.

A clever writer says worry is a mortal enemy to beauty and charm of manner. This

is undeniably true, says the London Mail. Worry over the inevitable is not only a wrinkle inducer and a frown instigator, but it is a senseless and wicked rebellion against what cannot be helped. Worry clouds the eyes, makes lines about the mouth, and destroys repose and gentleness of manner. Whatever is, is best. Therefore, one would best control one's feelings, and learn as soon as possible to know that bright eyes, sweet voices and smiles about the mouth will add much to one's beauty and to one's circle of friends.

A gentle, caressing touch is a rare possession. It goes hand in hand with beauty of character, and that means tenderness of heart, purity of purpose, honesty of soul and kindness of thought.

A Test of Breeding.

THE rules of behavior governing the socio-official life of the representatives of the people, in public functions, have been a matter of growth in the republic.

UNDER other forms of government the social status of each official, and each member of his domestic household, is regulated by law, or by custom, having the force of law.

IN the republic the man is the functionary whom the law recognizes and all laws and most customs deal with him only, and that in his business capacity.

WHAT he should eat, or what he should drink, or wherewithal he should be clothed, is a matter of individual choice and is a part of the doctrine of personal liberty, and not a function of government.

SHOULD an American Ambassador appear at one of his official, social affairs in a sack coat and red necktie, his government could not interfere officially, however much his conduct might grieve his fellow citizens, both at home and abroad.

AMERICANS do not often violate the ethics of social life, although many times remiss in Old World teachings and formalities.

THE best of American men and women are well bred, not because they have been taught the rigid rules of social life merely, but because well read and well trained in mind and morals, each sees the reason for courtesy, as the circumstance arises, and individual self respect demands immediate response, accompanied by manners and surroundings appropriate to the occasion.

AMERICAN courtesy is the most genuine of that of any nation of the world and hence the most to be valued.

AMERICAN manners will bear polishing, in spots.

AS modern life is made up of extraordinary rather than ordinary experiences, so the breeding of modern times is best tested by the fidelity and delicacy of its response to emergency calls; fidelity to ideals and delicacy in amalgamating with the rigid customs prevalent among other peoples.

THE genuine American ideal consists in the preservation of the real attributes of self respecting and self reliant individuality, both personal and national, while recognizing similar traits in others.

THE delicacy of true American breeding consists in a prompt and accurate balancing of the properties.

AMERICAN manners are founded upon genuine homage to the degree to which each object is entitled.

FRENCH manners are based upon insincere formalities, calculated to give its recipient the least possible amount of personal annoyance or discomfort.

IN the ordinary interchanges of social life the Frenchman is the embodiment of courtesy and good manners. No act is too trifling, no expression of face or body is too inconsequent-

ial, for his minute cultivation. In the usual modes of social life, of every degree, he is a poem of manners. No nation can excel and few can equal him.

WHEN the unusual occurs, for which no rules have been laid down; when a social emergency calls for that thoroughbred response which recognizes the true worth of the recipient, without demeaning the giver, then the Frenchman becomes ridiculous, and his breeding is outrageously at fault.

WHEN President Faure, of the French Republic, consented to visit the Czar of Russia, last summer, he was met with a sociopolitical emergency which led to most amusing results.

IT may appear to a Frenchman as good form, to send the Executive head of the republic to visit the ruler of a neighboring nation, clad in an evening suit; but to the American citizen, even the scarf of the Legion of Honor, which partly concealed this unpardonable bit of bad taste, could not hide the degrading fact that dress suits are worn in the earlier hours of the day by waiters only, and no amount of argument or decoration will change the fact.

WHY the President of a great republic should travel in full dress, because, forsooth, he was to be entertained at his journey's end by the great Emperor of the North, is beyond our comprehension.

ONE recalls the story of Franklin at the French court, and concludes, that even in matters of dress one may elevate or degrade his generation by the observance or neglect of that delicate law of the proprieties, which is the fundamental rule of manners.

A PLAIN costume may be enriched by the personality of the wearer, and, its otherwise inappropriateness, be modified by the circumstance and the individual.

AN extravagant dress, or one whose very existence is functional, degrades the wearer when used inappropriately, and no amount of personal dignity can redeem it from disgrace.

APPARENTLY the French president has not yet learned the American lesson of republican social life, which holds that the representative of the people is invested with both the social and political dignity of the nation he represents.

The Official Lady.

THE pilgrimage of the Republic of France to the shrine of Russia, has brought out in startling relief the question of the social recognition of the women of a republic, by other governments.

ACCORDING to the Russian social code, officials of a republic have no wives who can be received into court circles.

WHEN the Czar consented to receive the President of France as his guest, the Czarina was not permitted to receive Madame Faure because she had no title and no official position in her own country, which would entitle her to rank with the Empress.

THE French people having no executive feminine head, the royal ladies of Russia could not recognize the existence of feminine France officially.

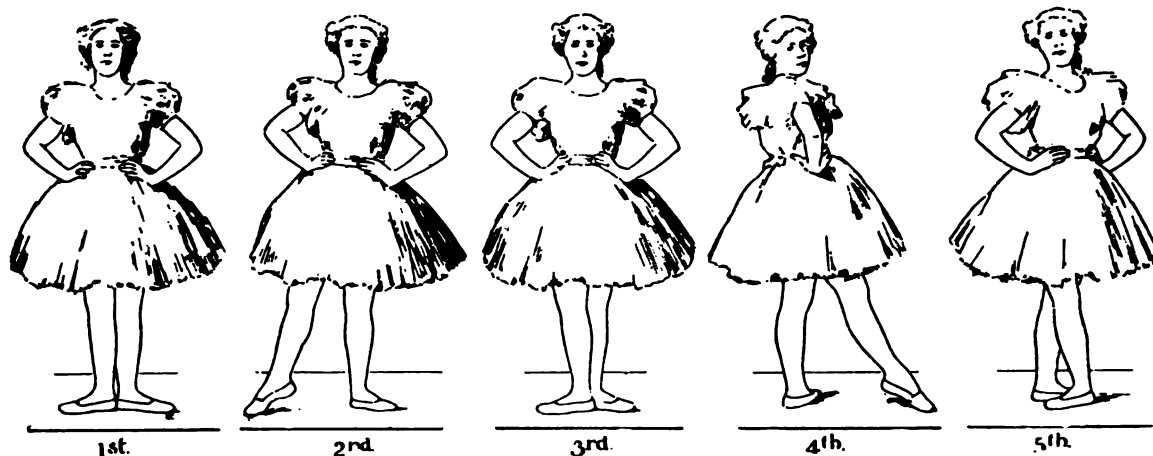
SHOULD this occur in the foreign relations of the United States, a serious question would be raised involving the social honor of the nation.

IF the wife of the President of a republic is not his equal socially, then but two courses are open.

DIGNIFY the office by adding to it a title which shall fix the social status of the wife of the incumbent; or demand that the rank of the husband shall fall as a mantle upon the fair shoulders of the wife: — *Form.*

Time was when London men could with some justice lay claim to being the best-dressed males in the world, but that time is surely passing. The average in New York is even now far more sightly than on Bond street. Broadway and the avenue are almost entirely innocent of such atrocities as silk hats with short coats and madeup scarfs; but London teems with them. As to the London women, those with well-hanging gowns and sightly hats may be counted in a day's stroll, on the fingers. The good clothes are there, in the shop windows and elsewhere, but nobody seems to know what to do with them. The distinguishing traits are high heels that give an absurd tilt to the walk, hair that appears to live in a constant state of being frizzled to death and screwed to a knot that stands a foot or so back from the head, and waists as long as the hereafter. For bicycling the women plow along in skirts long enough to render a street-cleaning department superfluous. I do not set down these observations in any hope of bringing Londoners to a sense of their unsightliness, but merely to point out that if ever Anglo-mania about attire was justifiable in Americans it certainly is no more so. The New York women are the best dressed in the world. I hold that to be beyond dispute, and for a similar commendation of our men the arguments are yearly growing stronger. — *Town Topics.*

OUR DANCING LESSON.



Pas Ballonné.

To make this step with right foot, stand on left, with right in 3d or 5th position; bend and extend right in 4th position raised, hop, and with circular movement bring right foot to calf of left leg, and finish with glissade dessous. This step may also be made forward or backward. It may be repeated in the same direction or alternated.

Exercise in Pas Ballonné.

Make three Ballonnés as above described, and finish with jeté to side and assemble dessus. Repeat to left. The same exercise may be done forward or backward. 6-8 time, moderato, is well suited to this exercise.

Another.

Ballonné and two glissades dessus; this done three times, and finish with jeté and assemble dessus. Repeat to left. This exercise may be made forward or backward. 3-4 time, moderato, is well suited to this exercise.

Temps Levé.

Temps levé signifies raising time, or raising movement, and consists of raising one foot with other occupation of the other.

Place the foot in 5th position, balance the body entirely upon the leg that is behind; bend and raise the heel of the foot that is before; rise, and at the same time extend the free foot to 4th position, the knee and instep extended as much as possible. Care must be taken to keep the heel well forward, that the 4th position may be formed correctly. Temps Levé may be made in 2d position, also in 4th

position behind. This movement is generally made in the part measure, as a preparation for the following step. It is also performed to the time of one crochet.

Pas Ballotté.

To execute this step stand on right foot with left extended in 4th position behind. Make coupé dessous with left, raising right foot in front and close to the leg, by flexing the right knee, then immediately extend right in 4th position, raised, well stretched, in preparation for executing the second half of the step, which is made by making coupé dessous with right foot, raising left behind and close to calf of right leg, by flexing left knee, and immediately extending left in 4th position behind, well stretched. The coupés are to be made so that the extension will come on the counts or crochets in each measure, requiring very rapid execution. When well executed, it forms a particularly effective step. It may be called difficult of execution, and requires careful and extended practice.

Pas Tendu or Pas de Zéphyr.

Pas Tendu means stretched step, beginning with the right foot, stand in preparation upon the left with the right extended or stretched in 4th position raised. Make coupé dessous with right, carrying left to 4th position behind, raised and stretched; hop on right and carry left to 4th position front, raised and stretched.

On account of this stretched carriage during the transition, the name "tendre" has

been given to this step ; notwithstanding, the supporting leg must be bended, otherwise it could not produce the jump or hop which belongs to the step. Besides, this step looks very stiff if made with entirely stretched leg during its passage from 4th position behind to 4th position in front ; therefore it is better to

bend the stepping leg during the transition, and touch the floor lightly with the point of the toe when passing the 1st position. If the leg, in its passage, makes a light beating behind and in front in 3d position, it gives the step a fine shading, and the name "Pas de Zephyr" is fully justified.

METHODS OF TEACHING SOCIAL DANCING.

Having explained the forward and backward exercises in the Waltz, in the June number, we will proceed to give an exercise which may be used in turning. We will say that we usually omit the forward and backward exercises until after becoming familiar with the lateral movements, which we are about to describe, although the work may be done in either order.

First Exercise.

Stand in 1st position. weight on left foot. Slide right foot to side (*slide*), draw left to right and immediately point right in 2d position raised, bending left knee (*point*). One should insist upon a marked bending of the knee of the strong leg and a raising of the free foot. Bring the right foot to left in preparation for a repetition of the step to the left (*step*).

The three movements we call *slide*, *point*, *step*. It is better to do this exercise to 6-8 time at first, placing the movements as follows: *slide* on first count, *point* on second count in the measure. This will give *Lateral pas de Basque*, as described on page 228, March number. As soon as the pupil becomes familiar with the exercise from side to side, facing front, he should apply it to the square in the same manner as described for the *Polka* on page 131, March number. A sufficient amount of practice should be given to this exercise to enable the pupil to go around the square to the right and to the left, thereby becoming familiar with the reverse turn, as well as the turn to the right. The exercise can be continued to right and left without stopping, prompting for change of direction.

Second Exercise.

Beginning the exercise from side to side, facing front, with the same accent as in first exercise, no music being used, starting with prompting the movements as follows: *slide*, *point*, *step-slide*, *point*, etc., gradually change the division of time, so that the promptings will be divided as follows: *step*, *slide*, *point*, one movement to each count, in a measure of 3-4 time.

This change will be brought about, it will be seen, by lengthening the pronunciation of the term *step*. This done gradually, will be easily followed by the class ; they must, however, preserve the same bending, and raising of the foot, as was required in the first exercise. As soon as the class have made the change in division of time, accompany the movements with music. We have found that a Mazurka is best for this exercise, as it frequently gives an accent on the third count, upon which the bending and pointing is made, and calls the attention of the class to the pronounced expression of that part of the step. Again, the exercise must necessarily be made in moderate time, and a waltz played slowly, loses its brilliancy and becomes tame and monotonous.

The exercise in this time should be done around the square to the right and left as in the preceding exercise. Owing to a frequent change in direction, the pupil is able to practice the step turning, without becoming dizzy.

We shall complete this method of teaching the waltz, and include our method of teaching the Five Step Schottische, in our next issue.

PHYSICAL TRAINING.

Athletics for Women.

In these end of the century days when almost every woman goes in for some form of athletic exercise and rides a wheel or wields a golf stick with equal zest and proficiency, she is looked upon by the majority of people as a type of the development of the gentle sex peculiar to these degenerate times, a far cry from the ideal woman of "ye olden times," who stayed at home absorbed in her household duties, embroidered samplers in her leisure hours and fainted away on the slightest provocation. The old saying, "There is nothing new under the sun" is exemplified here. The different types of women have always existed in every age, and the athletic woman has never been an unknown quantity. One learns from old chroniclers that the woman of feudal times often accompanied the huntsmen on their expeditions after game with which to replenish their larders, and one chronicler writes that "falconry was an effeminate and frivolous pastime," because, forsooth, "women often excelled the men in the art of flying their hawks." Anne of Bourbon, we are told, was one of the most renowned of sportswomen of the 15th century, and thoroughly understood the science of hunting the wild deer. Dames of both high and low degree followed the hounds, and, as in these days, the "meets" were the gathering place for fair dames and gallant knights. Great fetes were organized, and all the court, including matron and maid, took part in the chase, and, "tell it not in Gath," some of the royal huntresses wore a "devantiere," which is nothing more nor less than a divided skirt.

Not only did they hunt, but they also played golf, for the game which has but recently become so popular in this country is of most ancient origin.

The last 10 or 15 years has seen a great revival of all athletic sports, especially for women. Never before were athletics so popular among what a recent writer in a popular magazine calls "the unquiet sex," and now that the winter season is drawing nigh and

out-of-door sports must be abandoned, the desire for active exercise seeks some other outlet, and so women are betaking themselves to the gymnasiums in large numbers. They are using their brains more than ever before, and have discovered that if they would have sound minds in a sound body some sort of exercise must be provided for the latter to keep it in working order. The bicycle has done much to foster interest in physical recreation, and the bicycle enthusiast hies her to the nearest academy when it is no longer possible to take a spin on the road. Beginners also flock to the academy so as to be ready for road riding in the spring, and to watch their gyrations, their wild efforts to preserve their equilibrium and to avoid colliding with the other unfortunates—or the posts—is food for the observer who is something of a pessimist on the subject of wheeling, having lost several sections of epidermis in the preliminary encounter. Even the most devoted cyclist must acknowledge that cycling is not an ideally beautiful or a graceful exercise for the majority of women, while nothing is more becoming to a woman than a riding habit and side saddle; every curve of of some women's figure seems out of place on a wheel. But the latter sport is within reach of a larger number than the horseback exercise, and cycling has been a boon to many women who have found health and happiness, a rest for tired brains and nerves in a brisk spin into the open country.

As long as they can ride a wheel or flourish the golf sticks over the links, the "gyms" are abandoned, but the approach of inclement weather is a signal for a return to indoor exercises and the class work at the gymnasiums has already been inaugurated. For the working women who spend long hours in office or school room a well equipped gymnasium, with its healthful appliances for exercise and recreation, is almost a necessity if strength and health are to be preserved. For the woman of leisure it offers an opportunity for systematic exercise which would perhaps be taken in no other way.

The games of pin hockey, basket ball and others of like nature were invented in the course of gymnasium work in order to satisfy the growing demand for some kind of indoor sports which should combine the elements of recreation with active exercise ; for all women soon tired of ordinary gymnastics because of the absence of any obvious motive to keep up their interest, and take with avidity to games and such sports as fencing, bowling or boxing, which have heretofore been dedicated to the men alone.

Enthusiastic fencers believe this to be, in many respects, the best of all indoor sports, and it is experiencing a decided revival. Some young ladies become experts with the foils, and "parry and tierce, carte and touche" with a deal of skill and energy. It is getting to be quite a fad among the New York society girls, and there are several schools for fencing in that city. It is recommended as one of the best means of development, as every muscle is brought into play and the body is exercised thoroughly. It imparts a graceful carriage and the agility which it develops is of great benefit to eye and brain. But one must learn to use the foils with both right and left hands lest a one-sided development ensue.

Not content with her other athletic accomplishments, woman has donned the gloves. She boxes merely for the health and pleasure to be gained by it, but the average woman declines to engage in a sport with such disagreeable concomitants as discolored eyes and broken ribs. Wherever it has been tried, however, it was found that the women displayed more grace than the men and were particularly quick in judging when their opponent was going to strike, avoiding the blow with much skill and dexterity.

Within the past few years bowling has grown to be one of the most popular pastimes indulged in by the leisure class. In most large cities there are many private alleys, and many of the exclusive men's clubs reserve special afternoons or hours for lady members. Women bowl scientifically, and appreciate the exercise as a means of physical culture as well

as an amusement, for an increased suppleness of body, bright eyes and rosy skin are the direct results of a course of bowling.

The old-fashioned battledore and shuttlecock has also been revived of late in the game of Badminton. There is a Badminton Club in New York with many prominent society women among the patronesses. The old-fashioned shuttlecock is used, and racquets are somewhat smaller than those used in tennis. The courts are laid out as for tennis, and in general character it resembles the latter game, but the exercise involved is not so violent, and for that reason it is preferred by many women.

Another game that has been imported from Scotland promises to have as great a vogue, that is during the winter season, as has golf. Like the latter game, "curling" has an ancient and honorable pedigree. The rules of the game are easily mastered, and the necessary implements are inexpensive. The chief requisites for the game are the proper sort of stones or "irons." It is played either out of doors or in ice rinks. The growing popularity of indoor skating rinks makes it probable that the game will be introduced in all cities, and become a favorite winter sport. Women have taken enthusiastically to the exercise, and clubs have been formed in Canada, where it is played with great vigor, and in New York, Baltimore and Boston. It is exciting sport, and requires a strong hand, keen eye and clever aim, and the fun waxes fast and furious as the "curlers" skim hither and thither over the ice with their brooms, urged on by cries of "sweep, women, sweep!" instead of the "Soop, mon, soop!" of the Scotch curlers, as they charge down upon the stones like a cavalry regiment.

As may be seen, women are well to the front in the quest for the physical ideal, and are ready to adopt any legitimate means to attain this end. Some resort to gymnastic exercise as a pleasant alternative to the drugs of the physician. Others seek it because it gives them bright eyes, rosy cheeks and a graceful carriage, and others go into it for

pure enjoyment because it makes them experience, for a brief season, "the wild joys of living."

Indoor Baseball.

Indoor baseball was introduced in Chicago a few years ago and is becoming a popular sport throughout the country. The organization which governs the sport at the present time is the Association of Indoor Baseball Clubs and is composed of all the indoor teams of Chicago. This governing body revises the rules and runs the affairs of the game generally, but the sport has spread so rapidly in the past few years that the need of a more far reaching body was made apparent, and hence the attempt to organize a national association.

The plan, though not fully matured, is to have every city and town in which the game is played represented in this organization, and to have these delegates elect by mail the various officers and committees, etc., of the organization. These officers and committees are to have control of the game, framing rules and regulations to suit all, and in various other ways add prestige to the game and perpetuate it as the winter national sport of the United States. Over 5,000 circular letters have been sent out inviting speedy co-operation, and promises of assistance from many towns have been received.

Indoor baseball is the most exciting sport which the winter months give, for, being somewhat confined, the spectators and players are at no great distance from each other, and the rapid action is of an exciting nature. The game has developed a large number of scientific players among the amateurs of Chicago. Quite a number of professionals have tried their hand at the game, but generally find themselves outclassed by the more nimble amateurs, as agility, rather than strength, enters largely into the sport.

Money back of Golf.

One of the surest indications that golf has come to stay is the enormous outlay for grounds and buildings that has been made in this country in the last three years. Some idea of

of the sums invested is contained in the fact that the Country club of Brookline recently decided to expend \$42,000 in securing additional land for an 18 hole course. This of course does not cover the original outlay for clubhouse and other facilities. In a conversation with Samuel L. Parrish recently the latter expressed the opinion that the Shinnecock Hills club, of which he is president had spent about \$75,000 in establishing its grounds. "Personally," said he, "I do not believe that the property could be bought for a good deal more than that." The Morris County Golf Club, where the amateur championship is to be held next month, is a stock company capitalized at its organization in 1895 at \$50,000. Since that time, however, the grounds have been greatly extended and improved, and the money subscribed for this purpose would probably exceed the original capital. In England even larger sums are invested. The announcement was made not long ago that the Chiselhurst club had bought its nine hole course outright, paying \$180,000 for the grounds and clubhouse. When it is remembered that there is hardly a suburban resort in this country that does not possess links of some kind or other, the total amount invested in golf mounts into the millions.

Cured by Bicycling.

"Health on the Bicycle" is the subject of an interesting article in a contemporary, and although the advice given is by no means new it will bear repetition. "A broad rule," says the writer, "may be laid down that no one who is unsound or delicate should commence to cycle, except under the advice of a competent physician. There are some ailments in which cycling, properly regulated, acts like a charm in restoring health; there are others in which to mount a bicycle would be simply suicide. It does most good in disorders which arise from insufficient exercise. It prevents and assists in the cure of such ailments as gout and rheumatism, and few regular cyclists are troubled with indigestion. Anæmic patients derive more good from the exercise than would result from taking pints of iron drops,

though in such cases moderation is essential until the heart is well drilled in its needed work, and few cases of pure nervousness survive a regular course of bicycle rides. No person with organic disease — especially if the heart be affected — should attempt to cycle, except under the direct orders of his or her physician.

Sensational Performances.

In the search for sensation that will suit the highly-seasoned palate of the public, an English club-swinger has substituted battle-axes for clubs, and goes through a performance that makes the spectator tremble to think of the consequence of one false move. The battleaxes are of the heavy antique type, and would prove terrible weapons in the hands of a powerful man.

With these the performer goes through the intricate exercises known as the outer and inner circle with perfect ease and confidence. It is a thrilling spectacle to watch the glittering steel blades crossing each other around the man's head, cleaving the air close to his anatomy and apparently only failing by a

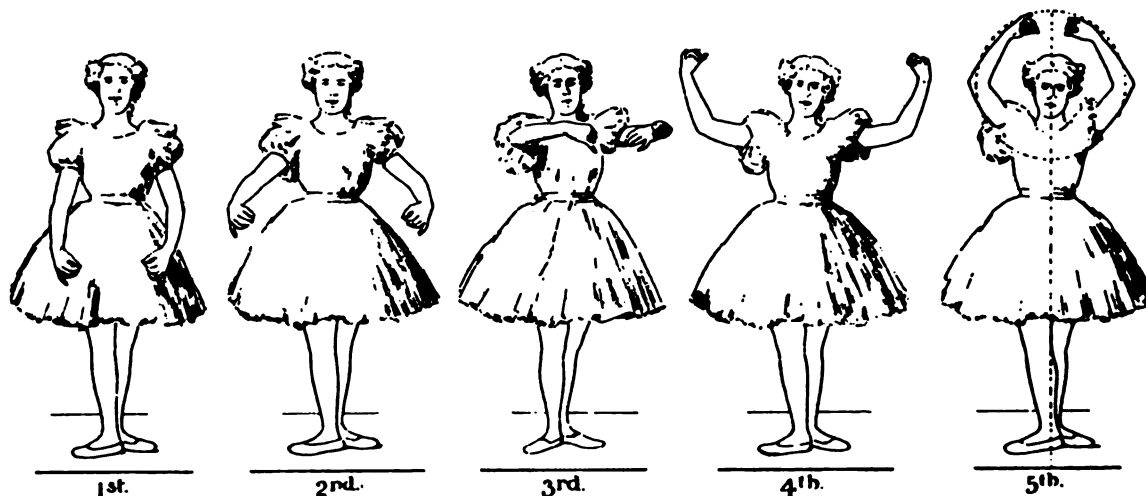
hair's breadth to shave off a portion of his skull, an ear or his nose.

The feat is considered a marvel of skill and strength.

Is it true that bicycling is, or was, only a fad? Rumors to this effect have circulated from country place to seaside resort all summer, and although plenty of wheels have been seen, there has been very much less "cycle" talk. Society's enthusiasm has grown cold for some reason or other. The crowd rides, but the fashion of the wheel is in eclipse. This could be understood if anything, the automobile for instance, had taken its place, but the new driving machine is not "introduced" here as yet. Paris is the only city where automobilism rages, and there it assuredly does. The bicycle however, is too useful a means of conveyance to pass into desuetude. If fashionable people prefer saddle horses, well and good, the majority—ah, there's the rub!--will stick to their wheels, and still get over the country with pleasure and convenience to themselves. Because the masses "bike," the classes have wearied of the toy! Too bad anybody should be so silly.



ESTHETIC DANCING.



Waltz Series.

I. All commencing with right foot, make side balance to right and left, 2 measures. Pirouette to right and pause, 2 measures. Repeat the balance and pirouette, making jeté assemblé after pirouette, 4 measures. Repeat the same, commencing with left foot, 8 measures in all.

II. Step forward with right foot and hop, pointing disengaged foot in front, repeat, 2 measures. Waltz balance forward and backward, 2 measures. Repeat, continuing, finishing with pirouette, 16 measures.

III. Waltz backward, making the first step of the waltz across behind, finishing with pirouette, 16 measures.

IV. Spanish. (Step diagonally forward and hop, extending free foot forward, waltz balance forward and cachucha chassé, 16 measures).

V. Chassé diagonally to the right 2 measures. Stamp forward and hop, 1 measure. Balance backward, 1 measure. Forward, 1 measure. Backward, 1 measure. Step right

across behind (1), rest (2), leap backward with the left foot (3), 1 measure. Step right across in front and pause, facing to the left, 1 measure. Repeat all of the above, commencing with the left foot. Repeat again to right and left, finishing with assemblé; in all, 32 measures.

VI. High leaping pas de basque backward, finishing with pirouette, 16 measures.

VII. Step right across in front and hop; back and hop, 2 measures. Step to the right and leap around, making flying turn to right, 1 measure. Step right to side and hop, extending left in front, pointing diagonally to the right, 1 measure. Repeat; commencing with step left across, etc., continuing left and right, 16 measures.

VIII. Repeat first step, finishing with flying turn to the left and kneeling.

NOTE. Arm movements as suggested by the steps. We give no further explanation of arm movements, as one should become familiar with the proper application of them, before attempting a series of steps as intricate as those above described.

Favors, Souvenirs and Accessories . .

FOR
Balls, Masquerades, Cotillions, Germans,
Weddings, Parties, Etc.

... CONFETTI AND SERPENTINES ...

We are importers of the latest creations. Our goods are choice, select, and of a style to suit the most refined taste; they are unique in design, and can not fail to please the most fastidious. Their low prices allow to be prodigal in their distribution.

MARKS & MEYER IMPORTATION CO.,
11 Lispenard Street, New York.

THE CADET LANCERS

BY
MELVIN BALLOU GILBERT.

Adopted by the AMERICAN SOCIETY OF PROFESSORS
OF DANCING.

FIGURES New and easy to acquire. Needs no special music. Figures suit any music written for the Lancers. Description of Figures sent upon receipt of \$1.00.

MELVIN BALLOU GILBERT,
"THE STANDISH,"

144 ST. BOTOLPH ST., . . . BOSTON, MASS.

THE GRACE OF MAN.

By ROBERT F. THUMA.

The study of grace is a pure science, and after eight years of work, I am now prepared to present to Teachers, Students and Educators, a complete treatise upon this study, an authority, a grammar and lesson book in one—a complete text book of this most necessary study.

To be a dancing master or a teacher of physical culture of today, in the eyes of the average public, is to know how to dance or execute a few movements, and anyone seems able, after a short study to become a teacher. To elevate and put us beyond that pale is the object of this work. In this study, no one can pick up by looking at a few phases of the work, as it is never entirely given to the pupil. I stand today an example of the work, the patronage I have secured and retained year after year, and so far have no competition in this branch, is on account of the reason mentioned.

"THE GRACE OF MAN" embraces exercises for the complete study of the Control of Gravity of the body; study of Flexibility and Force. Over 200 exercises for the Physical Correction of the body, showing what they correct, what relation the muscles bear to each other and where the harmony exists, with explicit laws governing the same

"THE GRACE OF MAN" contains over 500 illustrations, one for every movement called for in the study. Bound in one volume.

PRICE, POSTPAID, \$5.00.

Address all communications to

ROBERT F. THUMA,

218 FOURTH AVENUE,
PITTSBURG, PA.

"THE GRACE OF MAN," by Robert F. Thuma, was adopted and endorsed by the American National Association of Masters of Dancing as their authority and text book on Grace, at their convention at Detroit, Michigan, June, 1898

The following Dances will be mailed
on receipt of price.

TARSALGO, (Hungarian Group Dance,)	\$1.00
WALTZ COTILLON,	60 cents
THE FASHION,	40 "
SPANISH WALTZ, (Description only,) .	25 "
GAVOTTE DER KAISERIN,	50 "
DANCE OF HOMAGE,	50 "
LENOX MINUET,	40 "
LA CONVERSATION,	40 "
SOCIAL GAVOTTE, (Gemuthlichkeit,)	40 "

AD. NEWBERGER,

165 E. 72D STREET, - - - NEW YORK.

Halftones

HALFTONES REPRODUCED FOR THE
PRINTING PRESS.

Samples and Prices furnished upon application.

•••••

THE LAKESIDE PRESS,

Photo-Engravers, Lithographers. Printers,
Book Binders,

117 & 119 MIDDLE STREET,

PORTLAND, MAINE.

J. O'DONNELL,

Theatrical Shoemaker,

426 SIXTH AVENUE, . . . NEW YORK.

Ballet Shoes for the Stage, Dancing Class or
Gymnasium.

Colors to match costumes. Any style desired.

Prices reasonable. Orders promptly filled.

BOOKS FOR SALE.

*A History of Dancing from the Earliest
Ages to our own Times.*

From the French of Gaston Vuillier.

20 full page plates, 400 text illustrations,
380 pages, quarto. Price, . \$12.00

DANCING, by Mrs. Lilly Grove,

F. R. G. S., and other writers. 38
full page plates, 100 text illustrations.
450 pages. Price, 3.50

Round Dancing (Gilbert), 2.00

Dance of Society (De Garmo), 2.00

The Art of Dancing (Sause), 1.00

The German (Two Amateur Leaders), 1.00

Sent prepaid upon receipt of price.

M. B. GILBERT,

Portland, Maine.

CRESSEY, JONES & ALLEN,

PORTLAND, MAINE.



Baxter Block

MUSIC FOR DANCING . AND . GYMNASIUM . WORK A SPECIALTY.

- Waltzes.
- Marches.
- Schottische.
- Galops.
- Polkas.
- Etc.

All Music sent for the above purposes will be approved by
Mr. M. B. GILBERT.

When ordering give list of what you already have so that we shall not duplicate.

A discount of 50 per cent. will be allowed to all ordering from this adv.
 Mail orders promptly filled

BOWDLEAR'S FLOOR WAX.

Pulverized. For Dancing Floors. Is not white.

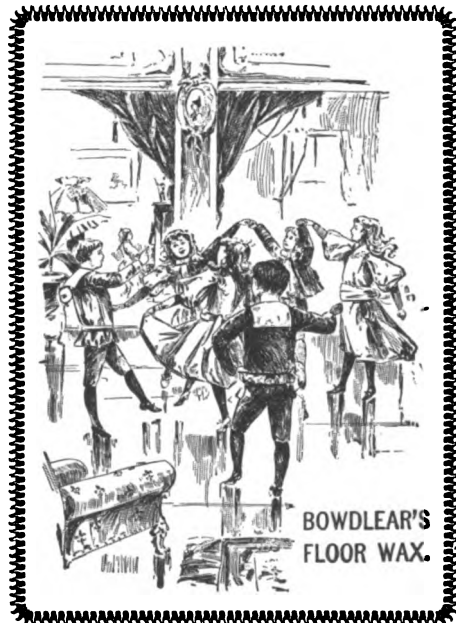
Will not ball on the feet.

Will not soil clothes.

All ready.

Anybody can apply it.

The Floor must be clean and free from oil. Sprinkle, and the dancers will do the rest. Put up in pound packages.



One pound is sufficient for a floor space of 10,000 square feet, and if not wasted will be found to go four times as far as anything else on the market.

No Dust is Another Feature in its Favor.

SAMPLES SENT ON REQUEST

W. H. BOWDLEAR & CO.,

149 PEARL STREET, BOSTON, MASS.

PERMANENT SCHOOL
 .. FOR ..
NORMAL TRAINING
 .. AND ..
ESTHETIC DANCING

Having disposed of our business in Portland, Maine,
 we have secured especially desirable rooms at

THE STANDISH, 144 ST. BOTOLPH ST., BOSTON, MASS.

Where we may be found after September 15th. Our
 work in Normal Training and Esthetic Dancing will
 be CONTINUED DURING THE WINTER MONTHS.
 Teachers wishing to study

Methods of Teaching or New Dances,

.. Exhibition Work, or ..

Novelties in Stage and Ball-Room Dances,

Will be given special consideration. Application may
 be made in person or by letter and will receive
 immediate attention. TERMS REASONABLE.
 Desirable rooms and board near by at moderate rates.

OUR SUMMER NORMAL SCHOOL

.... FOR

Teachers of Dancing

.... AND

Teachers of Physical Training

will open June 1st, 1899 to continue through June
 and July.

Address,

MELVIN BALLOU GILBERT,

The Standish, 144 St. Botolph St., Boston, Mass.

THE DIRECTOR.

VOL. I.

OCTOBER-NOVEMBER, 1898.

No. 9 and 10.

DANCING.

ITS USES AND ABUSES.

BY MRS. ALFRED WEBSTER.

(CONCLUDED.)

Dancing, as it Affects the Mind.

I have now to speak of Dancing as a means of influencing the character or dispositions of children. It would be vain for a pupil to learn all I have been describing, if one thing were forgotten, and that one Politeness. In vain would a young lady acquire a good carriage, a graceful walk, and perfect facility in the dances I have particularized; her physical education would be sadly deficient if she had not acquired that grace which prompts her to avoid offence to others by word or deed. This is, in my opinion, a most important part of physical education, in the more comprehensive view I take of it. But, is not this one of the outward things too often slighted and forgotten? It should be a home lesson, a lesson of the nursery, of the fireside, of the table, as well as of the drawing room; and it is one of those things, which, if not attended to in early life, will, in many individuals, never become habitual. It is another sacrifice to the desire of being considered a "clever young lady."

Your "clever young lady" may be brusque in her manner to those around her, and regardless of the feelings of any but herself; awkward in entering a room and clumsy in leaving it; haughty in her intercourse with her inferiors, and sillily shy with her superiors; yet she is a "clever young lady." She can talk French, German and Italian, can draw to perfection, and play on the piano forte most brilliantly; but she does not know the language of sympathy or kindness, and the music of an approving conscience at some sacrifice of self for another's is strange to her. Look at her at a season

when her accomplishments are valueless. What is she then? In manner, habits, even in dress, you will be constantly reminded that however educated the mind and enlightened the intellect, the body and the heart have been most painfully neglected.

As the idea of dancing having an influence on the mind may appear to many novel and untenable, instead of lengthening my own arguments I will borrow the following able ones of Dr. Andrew Combe, from his "Physiology applied to the Improvement of Mental and Physical Education."

"In acquiring readiness and forming habits we merely turn to account that organic law which associates increased aptitude, animation and vigor with regular exercise. It is not the soul or abstract principle of the mind which is thus changed, but simply the organic medium through which it is destined to act. In physical education we are quite alive to the advantages of repetition and practice. We know that if practice in dancing, fencing, skating and riding be persevered in for a sufficient length of time to give the muscles the requisite promptitude and harmony of action, the power will be ever afterwards retained, although little called into use, whereas, if we stop short of this point, we may reiterate practice by fits and starts without any proportionate advancement. The same principle applies equally to the moral and intellectual powers, because these operate by means of material organs.

"The necessity of being in private what we wish to appear in public springs from the same rule. If we wish to be polite, just, kind and sociable, we must habitually act under the influence of the corresponding sentiments in the domestic circle and in every-day life, as well as in the company of strangers and on great occasions. It is the daily practice which gives ready activity to the sentiments, and marks the character. If we indulge in

vulgarity of speech and behavior at home and put on politeness merely for the reception of strangers, the former will show through the mask which is intended to hide them, because the habitual association to which the organs and faculties have been accustomed cannot thus be controlled. As well may we hope to excel in elegant and graceful dancing by the daily practice of every awkward attitude. In the one case as in the other, the organs must not only be associated in action by the command of the will, but also be habituated to the association by the frequency of the practice, a fact which exposes the ignorant folly of those parents who habitually act with rudeness and caprice towards their children, and then chide the latter for unpolite behavior toward strangers."

This education of "the organic medium through which the soul is destined to act" is then a part of the duties of a dancing mistress. In her lessons the greatest courtesy should be observed on all occasions. In entering a room, or on taking her seat, a pupil should be accustomed to move without hesitation or precipitancy; in her manner with her teacher and companions she should be encouraged in every manifestation of the desire to sacrifice her own convenience for that of others; taught that a lady, in the proper acceptance of the term, can never lose an iota of the consideration due to her rank and

station, by courtesy to the humblest in the grades of society, and that one who is a lady in name only can never acquire respect, however she may fancy that austerity and hauteur throw an air of importance around her.

The difference between the curtsey on entering a room and the bow of recognition in passing a friend in the promenade or the ball room, should be clearly pointed out, as many ladies make themselves appear affected by curtseying while walking in the street, whereas the bend of the knees peculiar to the curtsey should only be used when stationary, as, for example, when an introduction to an individual takes place, or in the moment's interval which occurs while opening a door on leaving a room. The bow should always be made when in motion, and is generally more easy and natural on entering a room than the curtsey, when the pause necessary for the latter may subject a lady to be run against by persons following her.

From these hints it is clear that dancing can and should play a prominent part in moulding the character of children; that it conduces to the cultivation of the gentler feelings and to the amelioration of the harsher ones; in brief, that it causes the pupil to feel like a lady, and will, as a necessary consequence, ensure her acting like one.

SHERRY'S NEW BUILDING.

Sherry's new building, at Fifth avenue and Forty-fourth street, was started about two years ago, and is now complete. The building, which includes suites of bachelor and family apartments, is eleven stories high, and cost, it is said, about \$3,500,000, inclusive of furnishings. To run it will require a force of nearly 1000 men and women servants.

Its main entrance is on the Forty-fourth street side, the restaurant entrance being nearest to Fifth avenue, then the ballroom entrance, and westernmost the entrance to the café. The apartments have a private entrance on Fifth avenue. At the corner of Fifth

avenue and Forty-fourth street is the main restaurant, a large, square room, finished in oak and old gold, and lighted by flambeaux on the walls, and by fixed globes of studded glass in the ceiling. There is a musicians' gallery on the south side of the room. Separated from the restaurant by an entrance hallway is the café, at the Forty-fourth street side of the building on the western end. This is a Louis XIV. room, in dull green and buff, with medallions set in the walls. South of it is the palm garden, a very beautiful room, in shades of green, with a ceiling of lattice-work over glass, and walls of lattice-work over

mirrors. The entire second floor is taken up with small ballrooms, or banquet rooms, in white and gold and soft colors and gold. There are four of these rooms, beside the coat-rooms, wash-rooms and lounging rooms, with galleries for musicians.

Occupying the entire third floor is the large ballroom suite, which is the most elaborate feature of the building. The ballroom itself is in old gold and cream, with great pillars cutting off the eastern end of it. It faces on Forty-fourth street, and is at the western end of the building. Outside of the line marked by the row of massive pillars, the floor space is eighty feet square. The room is lighted by set lights, behind studded glass and opalescent windows, with lights behind them. There is a musicians' gallery at the south of the room, and a guests' gallery at the east. Two special elevators run to this ball-room. The hangings of the room will be in a heavy red. It terminates in a conservatory, in which there is an electric fountain. Beyond the ball-room, on the south, is a white marble sitting room, also adorned with an electric fountain. The rest of the floor is taken up with a 125-foot long reception room, a magnificent foyer, 75x25 feet, with marble pillars and wash-rooms, smoking-rooms and cloak rooms.

Above the ball-room floor are the apartments, extending above the main ball-room from the sixth to the tenth floor, and through the remainder of the space from the fourth to the tenth floor. These run in extent from two rooms and a bath to six rooms and three baths, and in price from \$1500 to \$8000 a year, unfurnished. There is a butler's pantry on each floor. The eleventh floor is given up to servants' rooms. Below the level of the street, where the patrons of the place will not permeate, is much that is worth seeing.

In the first basement is the main kitchen, which, in the matter of soup alone has cauldrons for the simultaneous turning out of 1000 gallons; the special pastry kitchen, the confectionery kitchen, the ice cream room, with its electric freezers, the dishwashing room (as big as an ordinary house), the

packing rooms, and the dining rooms of the servants,

The wine cellar covers a part both of the basement and of the sub-basement, forty feet below the street level. Ten generations of men could keep sobriety at a distance every day of their lives, on the complement of this wine room, as its capacity is 100,000 gallons. In the wine cellars are refrigerators, in which the temperature can be regulated from the normal of the building to far below freezing. This is done by direct connection with the ice plant, which has a capacity under pressure of 5000 pounds of ice a day. The rest of the sub-basement is taken up with the engines and electric plant.

Internal telephone connections are established throughout the building. This is said to be the most complete building in respect to modern contrivances and conveniences ever put up in this country. The schemes for labor saving even extend to the putting in of electric curling iron heaters in all the family apartments.

Extracts from Celebrated Authors.

Locke says, in his treatise on education : "Since nothing appears to me to give children so much becoming confidence and behavior, and to raise them to the conversation of those above their age, as dancing, I think they should be taught to dance as soon as they are capable of learning it. For though this consists only in outward gracefulness of motion, yet I know not how, it gives children many thoughts and carriage more than anything."

Southy says : "If easy and graceful manners are not acquired in early life they will scarcely ever be possessed at all."

Watts says : "This is a healthful exercise, and it gives young persons a decent manner of appearance in company. It is certainly an advantage to have the body formed early to an easy and graceful motion."

Another author has said ; "To no exercise or art, as it may be called, do children and young people cling so lovingly as to dancing. It seems to be the universal pleasure of the

young the world over ; why, therefore, should it not be used as a means toward their moral and social improvements? To my mind, when the soul is open in gladness, then is the time to plant the good seed, for it will enter, take root and bring forth blossoms and fruit of inestimable value."

Chambers in his "Information for the People," says: "Dancing, as one of the most healthful and elegant indoor amusements, cannot be too highly recommended."

Others have said, that the nearest approach to ideal perfection in all art, is where the greatest natural talent has received the highest cultivation ; but in the absence of great gifts ordinary ability may be much improved by training."

"With children the effort to move gracefully produces a desire to be gracious in manner, and this is one of the influences of a dancing school. The frequently recurring circumstances of their social intercourse impress their minds practically with the value and beauty of politeness. When good motions are established, children should be allowed to take lessons for a time every year, so that physical growth may not create angularity. The dancing lesson will serve as a wholesome relief to activities of the brain when the child is studying with that intensity necessary to acquire a modern education."

"Dancing, under proper regulations, is an excellent and healthful exercise from which the most feeble may receive benefit. Physiologists inform us that exercise is doubly beneficial when accompanied by exhilaration of mind. This being true, where can the two be so happily united as in dancing to good music amidst pleasant associations?"

"Ease, propriety and elegance of manners are becoming and useful in the ordinary intercourse of men ; indispensably necessary in polite and fashionable circles ; the foundations of rank and consideration in social life ; and too often claim to themselves, and receive in the world, those honors and distinctions which should be the reward only of talents and of virtue."

"Fortiter in re, suaviter in modo."

Narcissus and Other Scenes.

DONE INTO DANCE BY ISADORA DUNCAN—RECITATIVE BY ELIZABETH BJORNN DUNCAN—ACCOMPANIMENT BY MRS. DORA GRAY DUNCAN.

The Dance Recitals of Miss Duncan were first given in New York in February, 1898, shortly after her return from London. They have created a deep enthusiasm among the cultured people of that city, and the manner in which they are heralded by the press as the arrival of a new creation in art, has aroused a general and widespread interest. The form which has become most popular is a course of five recitals at weekly intervals, being an arrangement of the work in such a manner as will lead to its thorough enjoyment and understanding.

Miss Duncan has appeared in concert with the great artists and composers, interpreting their music by her marvelous dancing.

PATRONS OF MISS DUNCAN'S DANCE RECITALS IN NEW YORK.

Mrs. Whitelaw Reid,	Mrs. Charles Oelrichs,
" Arthur M. Dodge,	" Eben Wright,
" Nicholas Fish,	" H. Brevoort Kane,
" Chas. B. Alexander,	" Sackett M. Barclay,
" Bolton Hall,	" Henry E. Coe,
" Marshall O. Wilson,	" Pierre Mali,
" George Bliss,	" Geo. Lockhart Rives
" Frederick Pearson,	" William K. Otis,
" Valentine Hall,	" Fred. W. Vanderbilt,
" George S. F. Jones,	" Wm. B. Dinsmore,
" Henry P. Loomis,	" Chas. W. Dooper.

Repertoire of Dance Recitals arranged for the season of 1898-'99 :

The Spirit of Spring—Waltz.....Strauss
(A Mediæval Latin Student Song). From a translation by John Addington Seymonds.

The Story of Narcissus—Narcissus..Ethelbert Nevin
(A Myth from Ovid's *Metamorphosis*).

Morning.....
(From the poem of Henri Chantovin). Translated by Katherine Berry di Zerega.

Rubaiyat of Omar Khayyam—A Selection of Four
Quatrains to a Waltz, by.....Strauss
A Selection of Three Quatrains to a Song by
.....Mendelssohn
From the translation of Edward Fitzgerald.

A Dance of Nirth—Pizzicato.....Strauss
(From studies of paintings and sculpture in the great galleries).

- Ophelia*—Ophelia Ethelbert Nevin
(From the spirit received by the study of
Shakespeare's Hamlet).
The Gallant, the Bee
(Being his visit to a garden.) A Comedietta.
Music arranged from C. Fisher.
I Went a Roaming, Maidens - Minuet E. Holst
(From the Italian of Angelo Poliziano.)
A Sonnet to the Beautiful—Song Mendelssohn
(From the French of Joachim du Bellay).
L' Allegro—Une Promenade du Matin. Gustave Lange
(From the poem of John Milton).
Il Penseroso—Penseroso, Stephen Heler
(From the Poem of John Milton).
A Dance of Wandering—Melodie Paderewski
*A Lecture on the Philosophy of the
Dance.*

PART I.

In which is stated certain conclusions found at the close of ten years' study. These findings are of importance to those interested in the character formation of children. Therefore, it is sought to impress the necessity of dance education for the children. This is done by the setting of each fact in a concise manner, having a connected following of thought from each preceding idea. Thus it is shown that the character is but the expression of the state of the body. It is explained that the dance is movement expressive of thought, and that the exercise of dancing increases the support that is received by the mind from the body.

A body has greater sense of life and keenness of understanding in as large a proportion as is the control of the mind. Therefore, it is found that the teaching of dancing to children should not be a mere training to an aptitude of the waltz or polka. It should be a training that will give character to the body.

PART II.

In which is explained that the dance can be a means of expressing and increasing on music and poetry. A dancer can convey new ideas and new sensations. Dancing as an art is undeveloped, therefore those who watch its growth will find great interest. Mention is made of a proposed course of lectures for the enjoyment of classics in music and verse through the medium of a dancer.

Illustrative of these ideas, Miss Isadora Duncan will do into dance the following verse:

THE SPIRIT OF SPRING.

Spring is coming! longed-for spring
Now his joy discloses;
On his fair brow in a ring
Bloom empurpled roses!
Birds are gay; how sweet their lay!
Tuneful is the measure;
The wild wood grows green again,
Songsters change our winter's pain
To a mirthful pleasure.

A Mediæval Latin Student's Song.
Waltz. Strauss.

RUBAIYAT OF OMAR KHAYYAM.

(A selection of three quatrains.) Song, . . . Mendelssohn.

Ah Love! could you and I with him conspire
To grasp this sorry scheme of things entire,
Would not we shatter it to bits, and then
Re-mould it nearer to the heart's desire!

Yon rising moon that looks for us again—
How oft hereafter will she wax and wane:
How oft hereafter look for us
Through this same garden—and for one in vain!

And when, like her, oh Saki, you shall pass
Among the guests—star scattered on the grass,
And in your blissful errand reach the spot
Where I made one—turn down an empty glass.

I WENT A-ROAMING, MAIDENS, ONE BRIGHT DAY.

Done into dance from Angelo Poliziano. Minuet, . . . E. Holst

I went a-roaming, maidens, one bright day,
In a green garden in mid month of May.

Violets and lilies grew on every side
Mid the green grass, and young flowers wonderful,
Golden and white and red and azure-eyed;
Toward which I stretched my hands, eager to pull
Plenty to make my fair curls beautiful,
To crown my rippling curls with garlands gay.
I went a-roaming, maidens, one bright day,
In a green garden in mid month of May.

I gazed and gazed. Hard task it were to tell
How lovely were the roses in that hour:
One was but peeping from her verdant shell,
And some were faded, some were scarce in flower:
Then love said: Go, pluck from the blooming
bower
Those that thou seeest ripe upon the spray.

I went a-roaming, maidens, one bright day,
In a green garden in mid month of May.

The following criticism of Miss Duncan's dance recitals appeared in Town Topics of September 15th.

MISS ISADORA DUNCAN is giving a series of dance recitals at Newport under the patronage of Mrs. Mason and other ladies. Miss Duncan, a young Canadian girl, is accompanied by her mother, who plays while she dances, and by her elder sister, who recites. Miss Duncan is undoubtedly graceful and her dancing has become quite a fad, but I must confess that to see her once is enough. I would suggest also that Mrs. Duncan should play as an accompaniment to her daughter's

dancing something else than old Straus waltzes. I cannot see how the dances "interpret," as it is claimed, the exquisite quartrains of Fitzgerald's translation of the Rubaiyat. I make this criticism with no reflection upon Miss Duncan, who undoubtedly has grace and ability, but who should either enlarge her present *repertoire* or arrange a new one.

Table of Tempi.

Composition	Time mark.	Number of beats to the bar.	Tempo, or number of beats per minute.
Slow march, C or 2-2		2	64 to 72
Quick march, C or 4-4		4	100 to 108
Polonaise,	3-4	3	100 to 104
Waltz,	3-4	1	60 to 82
Galop,	2-4	2	136 to 188
Polka,	2-4	2	104 to 108
Schottische, C		2	72 to 84
Redowa,	3-4	3	136 to 144
Mazurka,	3-4	3	136 to 144
Quadrille,	2-4 or 6-8	2	104 to 120

The above table will serve as an answer to the questions we are often asked, in regard to the proper tempo in which to perform different dances.

We do not deem an iron-clad table of tempi necessary, nor do we deem it judicious for a director to follow such a table in a literal sense. Such a table signed by a professional musician and returned without comment, might lead some amateur to accept it in its literal sense as law. The leader or conductor is obliged to adapt himself to many circumstances. Take for example a schottische; so many different styles of dancing are in vogue that no tempo will suit all the dances alike. The same is the case with the waltz. As a rule, the waltz is played faster for concert than for dancing; and some styles of schottische are effective if played slower. The quick march requires the most judgment. The theory of tempi for dance music is to give such a medium tempo to each form of composition that will give the most universal satisfaction.

Several years ago, the American Society of Professors of Dancing adopted the following table:

Waltz, . . .	66 beats per minute
Polka, . . .	116 " " "
Schottische, . . .	72 " " "
Galop, . . .	144 " " "
Mazurka, . . .	144 " " "
Quadrille, . . .	116 " " "

Dodworth recommends the following table:

Waltz, . . .	72 beats per minute
Galop . . .	152 " " "
Polka, . . .	104 " " "
Schottische, . . .	76 " " "
Mazurka, . . .	112 " " "
Quadrille, . . .	104 " " "

We were interested to note the different tempo made use of by the Military Bands and Drum Corps, at the recent Veteran Firemen's Muster, at Portland, Maine. The following are a few examples:

West End Band, Portland, Me., . . .	120
Kennebec Drum Corps, . . .	124
Manchester, N. H., Drum Corps, . . .	108
Campbell's Band, Boston, Mass., . . .	114
Natick, Mass., Band, . . .	116
Salem, Mass., City Band, . . .	114
Lowell, Mass., Cadet Band, . . .	112

In consideration of the fact that those in parade were *Veteran* Firemen, their ages ranging from forty to seventy years, and many of the companies propelling their engines by hand, we feel that the band leaders, with a few exceptions, exercised poor judgment. In many cases the "*Vets*" were unable to keep their step up to time, and those who were able to do so, were compelled to make great effort. We noticed a few bands which rendered their marches at a rate of 104, which made the step comparatively easy for those following, but even if the tempo had been reduced to 100, it would have been better, under the circumstances. A safe rule is to consider the occasion and the purpose, whether for concert, dancing or military parade, and be governed by existing conditions.

In Days of Yore.

We copy from "*A Guide to Politeness*," published by Francis D. Nichols, instructor of dancing in Boston, 1810, a few articles which we feel will interest the teacher of dancing of to-day.

ARTICLE I.

"No gentleman will be allowed to take lessons in dancing, or perform any figure with surtout or boots on.

ARTICLE II.

“No gentleman will be so indecent as to smoke cigars in the hall or drawing room, or spit upon the floor.

ARTICLE III.

“No person can be permitted to talk, while the teacher is giving lessons, so as to be heard above him or the music; nor to converse, while performing a dance.

ARTICLE IV.

“No spectator will be admitted, except on days and evenings particularly appointed for that purpose.

ARTICLE V.

“The pupils will show that attention, one to the other, that is compatible with the politeness of the accomplishment.

ARTICLE VI.

“In practicing the steps and various movements in dancing, no one will laugh at, or ridicule the awkwardness of another's movements. ‘Frequent and loud laughing is a sure sign of a weak mind, and no less characteristic of a low education. It is the manner in which low bred people express their silly joy at silly things.’

ARTICLE VII.

“The instructor will openly point out to his pupils all errors and improprieties of behavior without intending offence, and endeavor to expel all trivial failings which have the least tending to injure their appearance.

ARTICLE VIII.

“The teacher will abandon the idea of commanding respect in his school, by an uncivil mode of using authority. If a pupil deviates from the rules, it will not be imputed to ignorance, but considered an act of insolence and ridicule.

ARTICLE IX.

“The pupils will, in general, draw for

partners and precedence in the dance, and no person can be justified in making any exception to his partner or place, through any dislike to either, which if done, will be considered a great deviation from the character of a gentleman, highly insulting to his partner, and an imposition upon the school. Indeed, this is one of the greatest errors in a ball room; and tends strongly to create envy, disgust, hatred, malice and revenge, and is of all impoliteness the most gross and insolent.

ARTICLE X.

“No dispute, low wit, or illiberal reflection will be permitted in the hall.

ARTICLE XI.

“There will be no contention respecting figures, when upon the floor. The teacher will follow his own taste, unless the leading couples request permission to make a choice, which, if proper, will be granted.

ARTICLE XII.

“No pupil will enter or leave the hall, without making the proper addresses as taught him in the school.

ARTICLE XIII.

“No scholar will pass across the hall with his hat on.

ARTICLE XIV.

“Every pupil will pay particular attention to the lessons given him while in the school, both in dancing and propriety of behavior.

ARTICLE XV.

“A portion of the time devoted to instruction will be employed in practicing the different manners of address, and other necessary parts of behavior as laid down in the ‘*Guide to Politeness*,’ that the pupil may well understand them; and by such practice appear in his manners and behavior the more easy and agreeable.”

IS OUR OCCUPATION DISAPPEARING?

"Come, we are to have a course of dances this winter and we want you to join us."

"I should be delighted to do so, but I ought first to attend a dancing school that I may be able to dance well."

"Pshaw! you don't need to do that, come with us and we will help you out."

Yes, any old way will do; any way to get about and your friends (?) will help you out. It is sad, indeed, to reflect upon this lack of appreciation of our art; and to be regretted that our American people, who have been accredited with being the best dancers in the world, have permitted their dancing to so deteriorate that it is often dubbed a "graceless romp." But such, in a measure, is the fact. How long, oh, how long, will the flood tide of fads and fancies hold possession of our good people and rob them of all desire to cultivate their natural grace and poetry of motion?

But what is to be done? We, who profess to teach that most charming of all accomplishments, cannot destroy the seal of approval, which has been placed upon prevailing fashions. Society, being girded with power, by its strength, setteth fast the mountain. Our only alternative is to go to the mountain, the mountain will never come to us. We should properly teach society that which it wishes to know, and by thorough and artistic work, lend an influence toward a greater regard for a higher and more beautiful form of social dancing.

The better class of exponents of our art are handicapped by many things at the present day. They have *always* been the victims of unpleasant reflection, brought upon them by a class of teachers who do a "cheap John"

business and who allure the public into their disreputable dancing academies, by glaring signs and cunning advertisements.

At this writing, we have before us, an advertisement for patronage from students (male), which includes the announcement that partners will be furnished.

Comment is unnecessary.

Another element which at least does not tend to elevate the art, is the uprising of so many teachers of dancing (?) from the ranks of those who have been endowed with the ability to dance well, but know nothing of imparting proper instruction to those who compose their classes. It may not be fraught with as much danger to patrons as would be the practice of an unskilled physician, but it is fully as absurd.

Fresh in our memory is the roller skating craze of several years ago. We are now experiencing another craze which nearly equals that and which has been instrumental in reducing the popularity of dancing as well as the receipts of the dancing master. This has added another *solar plexus* blow to our chosen profession.

Comparing a list of dances indulged in today with one of forty years ago, we can readily perceive how much less is required of the dancing master today, than in those days. When our stock in trade is virtually reduced to two dances, one of which is easily acquired, we can but feel that our occupation is disappearing. Combines and trusts are fatal to the ordinary dealer and manufacturer, so is the above combination of circumstances and conditions, fatal to that art which is worthy of an exalted position.

HER NOBLEST SONG.

PAREPA ROSA AT A POOR GIRL'S FUNERAL—THE FAMOUS SINGER'S KINDNESS OF HEART.

It was many years ago that a poor widowed woman, leading a hard life of unending labor, was called on to part with the one thing dear to her—her only child. Mother and daughter had toiled together for fifteen years, and the only bit of sunshine falling into their dark lives, was that shed by their loving companionship. But the girl had always been weakly. Under the heart-broken mother's eyes she faded and wasted away with consumption, and at last the day came when the wan face failed to answer with a smile the anxious tear-blinded eyes of the mother. The poor young thing was dead.

For many months the pair had been supported by the elder woman's sewing, and it was in the character of employer I had become acquainted with Mrs. C. and her story. By an occasional visit to the awful heights of an east side tenement, where they lived, by a few books and some comforting words, I had won the love of the dying girl. Her grateful thoughts turned in her last hours to the small number of friends she possessed, and she besought her mother to notify me of the day of the funeral and ask me to attend.

That summons reached me upon one of the wildest days preceding Christmas. A sleet that was not rain, and a rain that was not snow, came pelting from all points of the compass. I piled the glowing grates; I drew closer the curtains and shut out the gloom of the December afternoon; I turned the gas and sat down, devoutly thankful that I had cut all connections with the wicked weather, when an instalment of it burst in upon me in the shape of Parepa Rosa. She was the Euphrosyne Parepa at that time, and the operatic idol of the city.

And even as we congratulated ourselves on the prospect of a delightful day together, there came the summons for me to go to the humble funeral of the poor sewing woman's daughter. I turned the little tear-blotted note over and groaned.

"This is terrible," said I, "It's just the one errand that could take me out today, but I must go."

And then I told Parepa of the circumstances, and speculated on the length of time I should be gone, and suggested means of amusement in my absence.

"But I shall go with you," said the great-hearted creature.

So she re-wound her throat with the long white comforter, pulled on her worsted gloves, and off in the storm we went together. We climbed flight after flight of narrow dark stairs to the top floor, where the widow dwelt in a

miserable little room not more than a dozen feet square. The canvas-back hearse, peculiar to the twenty-five dollar funeral, stood in the street below, and the awful cherry-stained box with its ruffle of glazed white muslin, stood on uncovered trestles in the center of the room above.

There was the mother, speechless in her grief, beside that box, a group of hard-working, kindly-hearted neighbors sitting about. It was useless to say the poor woman was prepared for the end. It was cold comfort to speak to her of her daughter's release from pain and suffering. The bereft creature, in her utter loneliness, was thinking of herself and the awful future, of that moment when that box would be taken away and leave her wholly alone. So, therefore, with a sympathizing grasp of the poor, worn, bony hand, we sat silently down to "attend the funeral."

Then the minister came in—a dry self-sufficient man, with nothing of the tenderness of his holy calling about him. Icier than the day, colder than the storm, he rattled through some selected sentences from the bible, and offered a set form of condolence to the broken-hearted mother, telling her of her sin in rebelling against the decrees of providence, and assuring her that nothing could bring back the dead. Then he hurriedly departed, while a hush fell on everybody gathered in the little room. Not one word of uttered consolation, of solemn import, or befitting the occasion. It was the emptiest, hollowest, most unsatisfactory moment I ever remember.

Then Parepa arose, her cloak falling over her noble figure like mourning drapery. She stood beside that miserable, cherry-stained box. She looked a moment on the wasted, ashy face, upturned to her within it. She laid her soft, white hand on the forehead of the dear girl, and she lifted up that matchless voice in the beautiful melody—

Angels, ever bright and fair,
Take, oh take her to thy care.

The noble voice swelled toward heaven, and if ever the choirs of paradise paused to listen to earth's music, it was when Parepa sang so gloriously, beside that poor dead girl. No words can describe its effect on those gathered there. The sad woman sank on her knees, and with clasped hands and streaming eyes, the little band stood reverently about her.

No queen ever went to her grave, accompanied by a grander ceremony. To this day Parepa's glorious tribute of song, rings with solemn melody in my memory as the most impressive service I ever heard.

Our Mother.

Round the idea of a mother the mind of a man clings with fond affection. It is the first deep thought stamped upon our infant hearts when yet soft and capable of receiving the most profound impressions, and the after feelings of the world are more or less light in comparison. Even in our old age we look back to that feeling as the sweetest we have through life. Our passions and our willfulness may lead us far from the object of our filial love. We learn even to pain her heart, to oppose her wishes, to violate her commands. We may become wild, headstrong and angry at her counsels or opposition, but when death has stilled her monitory voice and nothing but still memory remains to recapitulate her virtues and good deeds, affection, like a flower beaten to the ground by a past storm, raises up her head and smiles among her tears. Round that idea, as we have said, the mind clings with fond affection, and even when the early period of our loss forces memory to be silent, fancy takes the place of remembrance, and twines the image of our dead parent with a garland of graces, and beauties, and virtues, which we doubt not she possessed.

Our Fathers.

We have read a story of a little boy who, when he wanted a new suit of clothes, begged his mother to ask his father if he might have it. The mother suggested that the boy might ask for himself. "I would," said the boy, "but I don't feel well enough acquainted with him." There is a sharp reproof to the father in the reply of the son. Many a father keeps his children so at a distance from him that they never feel confidentially acquainted with him. They feel that he is a sort of monarch in the family; they take no familiarity with him; they fear him and respect him, and even love him some, for children cannot help loving some, everybody about them, but they seldom get near enough to him to feel intimate with him. They seldom go to him with their little wants and trials—they approach him through the mother. They tell her everything; they have a highway to

her heart on which they go in and out with perfect freedom. In this keeping-off plan fathers are to blame, Children should not be held off. Let them come near. Let them be as intimate with the father as mother. Let their little hearts be freely opened. It is wicked to freeze up the love fountains of little one's hearts. Fathers do them an injury by living with them as strangers. This drives many a child away from home for the sympathy the heart craves, and often into improper society. It nurses discontent and distrust, which many a child does not outgrow in its life-time. Open your hearts and your arms, oh, fathers; be free with your children; ask for their wants and trials; play with them; be fathers to them truly, and then they will not need a mediator between themselves and you.

The Old School-room.

My school desk! It is many a year
Since in this little room
I lingered o'er my tiresome task,
And longed for noon to come;
Or watched the length'ning shadows
Creep along the dusty floor,
And tried to catch one golden gleam
Of sunshine through the door.

Here is the place I cut my name,
I fondly hoped 'twould last;
Another's hand has now effaced
The record of the past.
But on the time-worn window-sill
The very words remain,
In which I tried to paint my love
To charming "Mary Jane."

Methinks I see the fairy now,
With curls of golden hue;
A mouth all dimpled into smiles,
And eyes of softest blue.
I have a treasured curl I stole
Of that same golden hair;
Alas, for woman! Mary now,
Is "forty, fat and fair."

My schoolmates! Ye are scattered far,
And some are "gone before;"
O, would I were a happy child
Beside the desk once more.
Where is the man who would not live
His childhood o'er again;
Who has not memories in his heart
Of some sweet "Mary Jane."

THE DIRECTOR.

Published monthly, excepting July and August,
BY

MELVIN BALLOU GILBERT,

PORTLAND, MAINE.

Entered as Second Class Matter at Portland, Maine, Post Office

Vol. I. } OCT.-NOV., 1898. { \$3.00 per Year.
No. 9-10. } { 40 cts. single copy.

ADVERTISING RATES.

One inch, single column, one insertion, \$2.00.
Two inches, \$3.00.
One inch, single column, one year, \$10.00. Two inches \$15.00.
Special rates for extra space.

[The contents of THE DIRECTOR is not copyrighted; the publisher prefers to be protected by the ethics of professional courtesy. Editors are welcome to any article in this number which commends itself to them as worthy of wider circulation, upon giving the usual credit.]

Volume I of THE DIRECTOR is complete with this number, and its publication ended, at least for a time. How well it has performed its mission we are unable to state, but hope it has been the means of aiding some who were in need of assistance, and stimulating others who were somewhat inactive. We cannot feel that our efforts have been wholly without good results, being frequently in receipt of letters expressing an appreciation of our efforts, as well as a feeling of regret at the discontinuance of the Journal. The first to subscribe for THE DIRECTOR, and the first to subscribe for a *bound volume* of the same, was Mr. T. George Dodsworth, who was also among the first to express regret that it was not to be continued. We are in receipt of many letters from our subscribers, which cause us to feel that we have served them satisfactorily, one of which we herewith enclose :

OMAHA, Oct. 31, 1898.

MR. M. B. GILBERT,
Boston, Mass. :

DEAR SIR :—

It is with regret that I have learned, by reading one of your editorials, that you contemplate giving up publishing THE DIRECTOR. I find that it has so many advantages over other publications on the subject of dancing and of general utility to teachers of dancing, that I feel I must raise my voice, and no doubt I only record what others may have said before, that a misfortune has happened to the profession by discontinuing its publication. Why not raise the price of subscription, or publish it only every two months, if the work is too laborious.

Do try and invent some scheme by which it can again appear. If it must stop, I want to be at the funeral and bid it good bye, and a God bless you for the good you have done during your short career.

Please accept my sincere thanks for the benefit, pleasure and entertainment I have derived from the numbers subscribed for and received. Should you change your mind and decide to try one more year, please send me a bill for whatever the amount may be, as my share of the financial burden which all Teachers of Dancing in the United States should bear.

Respectfully,

WM. R. MORAND.

It is our hope to resume the publication of THE DIRECTOR after one year, and to add to its pages and improve upon its general make up and subject matter.

We feel that our profession is in need of a journal devoted to its interests, which contains practical ideas, and intelligent expressions of opinion, upon topics of general interest to the fraternity, as well as rules governing up-to-date forms, manners and customs of Society, that we may be helped to better serve our patrons and thus place ourselves in higher esteem.

We take this opportunity to extend to our patrons our appreciation of their efforts in our behalf and our sincere thanks for their generous support, and trust that should we decide to once more place THE DIRECTOR before them, they may feel disposed to again add their names to our list of subscribers.

Wishing all unbounded success, good health and happiness, we beg to sign ourselves,

Yours fraternally.

VARIETIES.

Above all, dancing ought to be, like poetry, and like all that is true, genuine, and grand : simple and unaffected ; it ought to be the exact, true, and natural expression of feeling.

Artistic Decorations.

Mrs. Samuel D. Spink has devoted a large share of her attention this summer and early fall to the decoration of her dancing academy, 183 Weybosset street. The walls and ceilings have been altered for a large artistic gain, while the new draperies harmonize in tone and taste. The drawing room, the ladies' parlor,

the library and the men's reception room all equally share in the improvements. New mirrors themselves add brightness. On the walls of the men's apartments a subdued paper much like tapestry is one of the many quiet indications of thoughtful selection.

The ball room, as a whole, shows just what the smaller apartments have less chance to impress upon one, and that is dignity. The new paper, the delicately shaded, hand-decorated ceiling, the draperies and fringed cushions blend into an effect of homelike restfulness but enduring charm. The floor has been planed and many pounds of wax ironed into it. With a new grand piano of excellent merits, the academy has increased in beauty and practical equipment.

"Yes," remarked a Chicago girl, "he represents one of our oldest families"

"Does he date before the fire?"

"No—not quite so far back as that. But he's one of the people who have ridden the old-style high wheels."

The Summer Girl.

[From Truth.]

The summer girl is coming home,
All brown and plump and rosy,
Prepared to make the winter seem
Extremely nice and cosy.

The flush of health is in her cheeks,
With fun her eyes are dancing;
The flush of conquest in her heart
Makes life seem most entrancing.

She's bathed and danced and walked and sailed,
And read a book and flirted,
Till, to the young men she has left,
The whole world seems deserted.

Ah! soon she'll be the winter girl,
And we shall bow before her,
For she was made to be adored,
And therefore we adore her.

A good cook is one who can make stewed prunes taste as if she had washed them before cooking them.

Lady—"Are these eggs really fresh?"

Assistant—Madame, if you will kindly step to the telephone and call up our farm, you can hear the hens that laid those eggs still cackling.

"Opportunity."

Master of human destinies am I!
Fame, love, and fortune on my footsteps wait,
Cities and fields I walk; I penetrate
Deserts and seas remote, and passing by
Hovel and mart and palace—soon or late
I knock unbidden once at every gate!

If sleeping, wake—if feasting, rise before
I turn away. It is the hour of fate,
And they who follow me reach every state
Mortals desire, and conquer every foe
Save death; but those who doubt or hesitate,
Condemned to failure, penury, and woe,
Seek me in vain and uselessly implore.
I answer not, and I return no more!

"Evolution," quoth the monkey,
Makes all mankind our kin;
There's no chance at all about it,
Tails we lose, and heads they win." —*Ex.*

Mr. F. O. Carey, of Boston, has abandoned the dancing profession. There are others in the same city who will be forced to follow his example, ere long, judging from present indications.

"Willie, where are those apples gone that were in the storeroom?"

"They are with the gingerbread that was in the cupboard."

Stable dances have been quite the proper thing of late and we clip the following from a New York paper which may be of interest to those who may be called upon to arrange one of these unique affairs.

Variety has lent a very decided spice to Newport life this summer, what with trolley rides, impromptu picnics, surprise (?) parties, and "bathing dinners," to say nothing of the visits from bona fide royal princes.

What promises to cap the climax of the season will be the fête to be given by Mrs. Stuyvesant Fish.

For the reason that the entertainment is to be given in a stable, silks, satins, velvets, laces and jewels are to be discarded for the while, and in their places simple calicos, muslins and chintzes will be worn, and the sombre dress clothes of the Newport beaux

will give way to veritable costumes of chefs, or of New England farmers. This fête will have a few modern features as to costumes, notably those of farmers, and individual taste will direct many other costumes.

When the guests arrive they will leave wraps at the house, from which they will pass under an arbor of green vines hung with Japanese lanterns to the stable.

Mrs. Fish, who will wear a chic Alsatian dairymaid's costume, will receive them in the coach room—a room quite forty feet square—and almost the first thing to attract their attention will be a huge scarecrow, taken for the occasion from a Newport farm, and under this amusing, if rather forbidding, creation, Mrs. Fish will stand as the guests assemble.

The decorations of the coachroom are to be quite bucolic. At regular intervals are to be placed great sheafs of wheat or corn, with the fruits of the season gracefully festooned from sheaf to sheaf. The principal illumination of the room where the dancing will take place will consist of circles of hanging electric lights that will serve to illuminate pumpkins, squashes and turnips, all fashioned into jack o'lanterns.

The other portions of the stable are beautifully finished in hardwoods, and the numerous stalls will be fitted up for "flirtation bowers" with elegant rugs and trimmed also with festoons of wheat and Indian corn.

Although the stable is a very spacious building, it has been decided to serve the supper in the house, and at the hour decided on for this very important feature, announcement will be made by the clanging of cow bells rung by farm hands. Those who do not care to walk the fifty or sixty yards from the stable to the house can go in farm wagons, where they will find bales of straw in place of cushions and springs.

While the assembled company are seated at the many small tables, a Scotch piper will wind in and out between the tables and pipe all the merry jigs and tunes he knows.

There will be music galore. The military band from Fort Adams and Berger's Hungarian Band will play the latest dance music and popular music, and besides all this a veritable

Scotch bagpiper will drone many a lively measure.

Probably the favors for the cotillon will be the most original ever given in Newport, or anywhere else, for that matter. They will consist of tiny ducklings and chickens, each ensconced in its own cage. These will be delivered from paniers slung over the backs of several Shetland ponies.

These ponies will be led into the dance by some of the men, servants of the household, who are to be dressed as farmers, in rough jean blouses and trousers tucked into their boots.

A feature of the evening will be some contradances. The ladies will appear as servants. They will be bewitchingly gotten up in print cloth dresses of dainty colors, spotless white aprons with full frills, and little caps. They will carry the conventional dusters of colored feathers.

Their partners will be attired as French chefs, with long white coats and white knee breeches and black silk stockings and patent leather pumps. With tin pans and long wooden spoons they will beat a tattoo while their partners execute a pirouette. There are to be sixteen people in this dance, who will act out in unison a number of cleverly contrived movements in keeping with the idea of their make-up.

The flower girl, the shepherdess, the beautiful Mexican girl, and Little Bo Peep will figure. Most of the gentlemen will appear as mountaineers or brigands.

"Have you any bird-nest soup?" asked the stanger in the downtown restaurant that made a specialty of novelties. "No sor," answered the Irish waiter, "but yez can hov some water that the goldfish waz shwimmin in."

Mr. Joseph T. Martin, of Brooklyn, N. Y., reports a more favorable opening than last year. We have heard from but few of our New York brothers, and can only judge from those few what the prospects are for this season in that city. Nothing of an encouraging nature has been received.

"Are you going to play golf this season?"

"No. Not for three years yet. I've only begun to study the names of the different sticks this year."

"I'm afraid that if you marry my daughter she'll learn to forget me."

"If you feel that way you might let her see your name on a check about once a month."

We are told that Miss Wilson's classes at Sherry's new rooms, on Fifth Avenue and Forty-fourth Street, New York, are so crowded that she turns away pupils who do not know how to dance. If this be true the fact is worth recording.

Flossie — What does "cutting people" mean?

Pussie — Meeting them on the street and not knowing them in such a way that they know you know them.

Miss Kittie W. Nathan, of Denver, Colo., makes the following announcement to her patrons and citizens of that city:

"Miss Nathan has much pleasure in announcing that her classes will be held this season in the new Kassler building, corner of Broadway and Sixteenth Avenue. A large section of the building has been secured by Miss Nathan, and under her personal direction has been arranged and constructed with a view to providing those accommodations for a high-class academy and private parties that have long been needed in this city. The ball room is the largest hall in the city devoted exclusively to dancing. It is finished and furnished in Oriental designs, and the floor has been laid and prepared from plans that are governed by the experience of the oldest and best known dancing schools in the country. A feature of the ball room that cannot fail to particularly please visitors to the classes is a commodious balcony skirting the hall. This will be found agreeable as a promenade and for the serving dances, weddings, musicales, teas and receptions, and may be rented upon reasonable terms by

application to Miss Nathan at her office in the building. It is hoped that this effort to establish in Denver, one of the finest dancing academies in the country, will be appreciated."

Many a man who wears glossy boots, shines at the wrong extremity.

A boy stood on the gallery floor,
At the naughty female show,
And cast his earnest glances o'er
Bald-headed sin below.

"I'm too far back," he sadly said;
Yet he dared not forward go,
For he saw his aged father's head,
First in the foremost row.

We understand that Miss Alice Blakely has opened to a very promising business at the Trocadero, Providence, R. I. Miss Blakely was under our tuition during the months of June and July last, at our Summer Normal School. We are glad to learn of her good prospects.

"Where is Dick?"

"In the back yard, mam."

"Well, go out and see what he is doing and tell him to stop it."

A Dancer's Furniture.

In 1888, the last remnant of the cabinet furniture of La Guimard, a celebrated danseuse of the Directory period was sold. La Guimard had a splendid habitation in the Chaussée d'Antin, called the Temple of Terpsichore, which she sold when her dancing days were over, and when comparative poverty was beginning to set in. She had, besides, a villa at Pantin, outside the Bellville fortifications, where plays were performed and a good deal of tripping on the light fantastic toe took place in the days when "Barras was King and Lange was Queen." This villa served as the mayor's office of Pantin up to a recent date, and it was there that the sale of furniture took place. Some splendidly carved and sculptured cornices and capitals of the Louis Quinze period, which had figured in La Guimard's drawing room, were bought for

£580, while two bronze hands, modeled from those of the danseuse, and used as door-knockers, fetched over £10.

“What shall I talk about?”

“Talk about a minute.”

New York.

It is too early, as yet, to predict what the winter's gayeties will be. During the past five years New York society has undergone a complete transformation, and it is now a collection of cliques and small sets. Among these is the extremely wealthy element, which is gradually adopting a policy of almost absolute exclusion. With the passing of the Patriarchs, there remain only the Assembly balls to bring about a general meeting of the various elements. There will be two assemblies this winter, the first on December 15th, and the second on February 9th. The first is always the ball par excellence of the season, as it serves to introduce the many débutantes, who have made their first bows at the horse show, and at the series of early winter teas, always given in their honor. The subscription dances at the Metropolitan Club will be continued, and will be, as last year, most “exclusive.” Many large, private entertainments will be given, as in former seasons, but as these will be called “dinner,” or “small” dances, those who are omitted from the invitation lists need not feel offended. Indeed, this “small” idea was carried so far in London the past season, that one of the prominent women in society simply wrote on her cards, “Come and dance Tuesday evening,” implying thereby absolute informality and a small party, whereas nearly 1000 people were thus bidden.

The season will begin with the horse show on November 19, and on the following Monday, society will assemble at the opera for the opening night. Then there will be an exodus to the country for Thanksgiving, and a return again to town for the first meeting of the various dancing classes in early December. There are more young men to make their

debut than young women the coming season, and such rich parties as Alfred Vanderbilt, Marshall Kernochan, and Honoré Palmer will no doubt have notable entertainments given in their honor.

What the tenor of the entertaining will be this coming season it is difficult just now to determine. The dinner dance, as has been said, will be the most popular; its rival, the supper after the opera, with a following cotillion, will vary the programme. Society owes to James L. Breese the innovation of semi-masquerades, which seem to be growing rapidly in favor. Last winter the acme was reached in the vegetable dance given by the Misses Hewitt, and it was taken up again this summer by Mrs. Stuyvesant Fish at Newport in her mimic “Fermier de Jouoy.” The trolley car party, introduced by Mrs. Oliver H. P. Belmont was not designed to survive the torrid months, and there are no places in winter where “chutes” and merry-go-rounds afford a fit ending for the evening. The partiality of society women to wooden horses and steam calliopes is growing rapidly, and Mrs. Asquith, the leader of the “Souls,” and the original of “Dodo,” has been giving parties of this description in Scotland this summer. Her last exploit was to stand erect on a spotted unicorn while in motion, to the tune of “Rule Britannia,” and this feat has again won for her the reputation of being strikingly original.

There will be a number of charitable affairs as usual, this coming season, and the locale of these will be divided quite equally between Sherry in his new building and the Waldorf-Astoria. The vaudeville breakfasts at the Astoria will be continued in aid of a fresh air fund, and the dates so far selected are Dec. 6, 13, 20 and 27. Last year these breakfasts attracted many of the fashionables and others again who were glad of the opportunity to be classed for that occasion only among the “sheep” with the elect. The Home for Aged Women will also have a fair at the Astoria on Nov. 30 and Dec. 1, the Daisy Field Home will follow on Dec. 3, and Mrs. G. G. Haven

will manage a fair for another charity on Dec. 7 and 8. No effort has been made as yet to bring to life again the Theatre of Arts and Letters, and the mid-winter Club will probably not be revived. The death of Seidl has not put a quietus on the Astoria evening orchestral concerts, as was feared. Albert M. Bagby will hold his Monday December musical mornings as usual, and at these the entire corps of society, irrespective of sets, will meet and discuss themselves and the music.

The Irish of It.

The citizens of County — —, in Ireland, passed the following resolutions relative to the erection of a new county jail ;

Resolved, First, that the present jail is entirely unworthy the honor and dignity of our citizens, and therefore we will immediately prosade to the erection of a new wan.

Resolved, Second, that the matarial of the ould jail be employed in the construction of the new wan.

Resolved, Third, that the prisoners continue to occupy the ould jail 'til the new wan is completed.

An Irishman says that "it is a great pleasure to be alone, especially av your swateheart was wid ye."

[Antique jest, Eastlake School—very rare.]

"Cum, Patsy, guess how many pigs I have in the bag an' I'll give yees the whole foive o' thim."

"Indade I will, an' its foive ye have."

"Och ! bad louch to the mon fwat tole yees."

Never Took a Lesson.

Some years ago there appeared in one of the Boston papers the following, which is characteristic of the conceit of all teachers of dancing who *think* they know too much to be instructed :

CHALLENGE TO TEACHERS OF DANCING of New England ; yes, I will include the Union. I have been claimed by two or three teachers of New England as their pupil. I want it distinctly understood that I have never taken a lesson in dancing in my life, therefore I am not a pupil of anybody. More-

over, I have got the largest Dancing Academy in the Union, and I employ more lady and gentlemen assistant teachers than any one else. I extend this challenge to any dancing master in the Union, that I teach and dance **PERSONALLY** more styles in the terpsichorean art, both ball-room, exhibition and stage step dancing, using the most difficult, intricate steps, with the most grace and ease and in the best time to music, with or without a lady partner, as you like it. Gentlemen, I am ready to test this in Boston any time and in any respectable hall to public exhibition for money. The winner shall be entitled to all the proceeds, the loser shall pay all bills of expenses. Now, gentlemen, not if you will, but if you dare, and let us have some fun, it may do you or some so-called professor lots of good. So let us hear from the National Association of Teachers of Dancing, of which I am the instigator of New England. Respectfully and faithfully, yours in dancing, J. JAY BANTA Banta's Dancing Academy, Union Park Hall, University and Academy Halls, 1371 Washington, 26 Union pk. st., Boston, Mass. Dec. 30, 1888.

To which we remark : "The worst wheel of the cart, makes the most noise."

Bill Jobnson's Opinions.

I've allus notissed, fellers,
Hit's a risky thing to do
To kalkalate accordin'
To how things looks to you.

The man 'at talks the nicest
Don't he'p you up the hill,
The one 'at prays the loudest
Don't allus pay his bill.

Sometimes the biggest fishes
Bites the smallest kinds o' baits,
And mighty ugly wimmin
Can make the best o' mates.

The smartest lookin' feller
May be a reg'ler fool.
You're allus kicked the highest
By the meekest lookin' mule.

ETTIQUETTE.

Politeness.

When the late Charles Astor Bristed wrote ; "To a certain extent rudeness is still characteristic of our people, and downright insolence not unfrequently prevails," he gave bold utterance to a truth which many have felt, but which few have found courage to utter ; for it does require moral courage of the

highest type to attack the weakness and the foibles of mankind—weakness and foibles which are shared, in one form or another, by all who possess the birthright of humanity.

Dr. Mayo says of a character in one of his novels: "She rather admired a high standard of refinement, and culture, and social morality, but she was not going to put herself out in any way to correct the vices or elevate the tone of society. There was not much of the reformer, and nothing of the martyr in her composition."

This is worldly wisdom, but if society were altogether made up of such women there would be but little hope for that advancement in refinement which the cultivated look for, or that correction of the errors and weaknesses of society which the thoughtful and kind-hearted desire. The same writer says truly: "The only excuse for the existence in this country of a set, or sets, pretending to be at the head of social life, is that they really fulfill certain important functions, that they really offer a higher standard of elegance and culture, that they really encourage an improvement in manners and stimulate the growth and spread of refined taste. This is their only *raison d'être*. If they do not do this, their exclusiveness is an insolent pretension, a contemptible humbug." When it is admitted that culture is the first requirement of good society, then self-improvement will be the aim of each and all its members, and manners will improve with the cultivation of the mind, until the pleasure and harmony of social intercourse is no longer marred by the introduction of discordant elements.

When this stage is reached, exclusiveness will no longer seem to be a pretension, a humbug; for those only will be excluded whose education and manners are such as to render them unfit for enjoyment in, and appreciation of, the best society. Good manners are even more essential to harmony in society than is full instruction of the mind and advanced education of its powers, and are as much an acquisition as is knowledge in any of its various forms. Our parents and instructors are not our only teachers; they do but com-

mence the lifelong work in which we perfect ourselves, if faithful to our charge.

Our best teachers are the ill-bred, for they hold up to us a mirror in which we see how unlovely, how unattractive women and men can make themselves, when their conduct gives evidence of a want of that degree of self-respect which alone leads men and women to respect the rights and the feelings of others and to do as they would be done by.

The religion of the golden rule is the basis of all politeness -- a religion which teaches us to forget ourselves, to be kind to our neighbors and to be civil even to our enemies. The appearance of so being and doing, is what society demands as good manners.

Where differing views are held as to social duties and privileges, where distinctions are made other than those conferred by education, cultivation, refinement and morality, it is quite true that this Christian politeness, which leads men and women to be strict only with themselves, and indulgent with others, must be dispensed with. The man or woman in such circles whose life is guided by it, is liable to be misunderstood. The wellbred are easy to get along with, for they are as quick to make an apology when they have been at fault, as they are to accept one when it is made.

"The noble-hearted only understand the noble-hearted."

Mustached Coachmen.

There is a new style coachman at the "smartest" country resorts, and he looks strange on the box seat. Instead of being the smooth shaven man the fashion of the past few years has insisted upon, he appears in all the glory of a mustache. This is a decided innovation, but it is not the idea of one household alone; the same phenomenon has been noticed in several places of late.

It is said that it is an experiment, and may possibly prove the forerunner of an entirely new set of social customs. If the mustached coachman proves a success the mustached footman and the mustached butler may follow.

A Watch in her Neck.

It will now become necessary to revise the "Guide to Highway Robbery." The petty thief who steals along the street with his sharp eye fixed on the dainty and valuable little watches that rich women carry, has a new trick to learn. The watch on the front of the waist is no longer before his eyes. Nor has it a little watch pocket of its own. A brand new repository, never heard of before, has come into fashion — the neck.

The why and wherefore of this new fad cannot be discovered. But the girls are doing it, and they claim it is the safest and best way of carrying a watch yet devised. Of course they ought to know.

The best form prevailing at the present time among the ultra fashionable, is not to offer the arm in a promenade, or the hand when moving toward the position to be occupied in the Lancers or Quadrille. Both lady and gentleman move independently, side by side, doing away with the formality of assisting or conducting the lady by the hand or arm as of yore. The Countess of Ancaster says: "The offering of an arm seems to have fallen entirely into disuse, and many of the pretty, though perhaps formal, courtesies of life are passing away."

We are often asked for a good book on etiquette, and we would recommend "Manners and Social Usages," by Mrs. John Sherwood, published by Harper & Bros.

Many good suggestions may be found in a small volume entitled "What To Do," by Mrs. Oliver Bell Bunce, published by D. Appleton & Co.

Upon the external figure and appearance depends, often, the regard we have for the internal qualities of the mind.

There is a strict affinity between all things that are truly laudable and beautiful, from the highest sentiments of the soul to the most indifferent gesture of the body.

Good Breeding.

A gentleman's breeding is observed most in the polite attention he pays to his fellow man. Good breeding has justly been defined by all good authors who have treated upon the subject, to be the result of good sense, some good nature and a little self-denial, for the sake of others, and with a view of obtaining the same indulgence for themselves. Good breeding can prepossess people in our favor at first sight, while more time and acquaintance is necessary to discover greater qualifications. It does not, however, consist in too formal ceremony, but in an easy, civil and polite behavior. One should make it a leading feature in thought and action, as the slightest observation will serve to convince one how much it adorns merit, and how often it covers the want of it. Endeavor as much as possible to keep the company of people of superior qualities and morals. Imitate the real perfections of good society, copy their politeness, their carriage, their address, and the easy and well-bred turn of their conversation; and, in short, everything you observe amiable in them. As a man's future is frequently decided by this first address, it is of the utmost consequence that he be careful to present himself with all the grace in his power. He must be respectful, without meanness; easy, but at the same time, he must avoid unnecessary familiarity; genteel, without affecting to be so, and insinuating without any apparent art or design. Upon every occasion one should suit his conversation to the people with whom he is conversing. He should avoid considering himself the subject, or the butt of the laugh of the company he is in. He should always appear ignorant of private scandal and defamation of his neighbors or others, though he should hear them ever so often repeated. One should not talk of his own or other people's private affairs.

There is a kind of fashionable diction in conversation, of which every man and woman ought to make themselves master, as delicacy in this respect is characteristic of a person of good breeding.

Vulgarism in language is characteristic of bad company, and bad education; verbal expressions and trite sayings are the flowers of the rhetoric of vulgar men.

Frequent and loud laughter characterizes a person of folly and ill-breeding.

Social Affairs.

With the falling leaves and open grate fires it is quite natural that the thoughts of the social home-maker should turn to different forms of winter entertainment. In this matter, as in most others concerning home life, the simple law of common sense and consistency should guide one's plans. There should be no false standard of money, and the fact that among one's acquaintances are those who can afford very elaborate entertainments should not prevent the woman of small means from entertaining in her own quiet, unpretentious way, and if she would be successful let her not try to copy grandeur or her wealthy neighbor. Let her once attempt to be somebody else in somebody else's fashionable home and her fate as a charming hostess is sealed. It seems to be the general verdict that even when wealth and space permit of grand affairs, they are not, after all, as thoroughly delightful as those smaller functions where a few congenial spirits meet often.

There is, of course, a certain kind of pleasure in the elaborate luncheon or dinner, where all the appointments are magnificent, and a guest remembers such occasions with pride, and feels grateful to the wealthy hostess for affording her a glimpse of what can be accomplished when good taste is joined to unlimited means, but her enjoyment is not quite as hearty as that felt in the pretty informal affair, where the hostess simply says, "Ladies, luncheon is ready," and leads the way.

Be natural; that is the best way to make guests feel comfortable. Having given the occasion as much thought and care as are necessary to insure harmony and sociability, and having spent only what one can afford

and not a cent more, one should not let fear of what this one or that one may think interfere with her own cordiality.

After all, sociability should be the aim of any affair, big or little, simple or grand; and as there certainly is some danger that one's *bonhomie* (as the French would say) would be lost in the too great formalities of very elaborate functions, the mistress who has cultivated the art of entertaining her friends and acquaintances in a pleasing, but inexpensive, fashion, has reason to congratulate herself rather than to despair because her means will not allow her to copy grand affairs.—[Brooklyn Eagle.

Host and Hostess.

The polite hostess takes care to mark her conduct for the evening by a total abnegation of self. Her toilet is carefully subdued, so that it may not surpass the average splendor, and her triumphs are sought in the brilliancy of the occasion, and not in the *eclat* of her own personality. She is constantly seeking opportunities of display for her guests, that they may shine in the brightest and most favorable light, while she is obscuring herself. She is pre-eminently the entertainer, and seeks her own enjoyment in that of others. She especially takes care to treat all her guests with a zealous and equal courtesy. She recognizes no distinction of rank, birth or wealth, and acknowledges no precedence beyond what society usually exacts. She waives for the occasion all favoritism, and rather neglects a friend than fails to show respect to a stranger. In these days she has but little to do with the more material part of the entertainment. The arrangement of this mainly evolves upon the florist, the conductor of music, the restaurateur and the hired master of ceremonies; but she carefully sees to the fulfillment by each, of his special vocation. At supper, of which she is the last to partake, she watches closely the conduct of the servants, and is quietly but constantly urging them to their duty. The host has subordinately the same office to perform and bearing to maintain as the hostess, but, while she is more exclusively

occupied with the men, he is particularly devoted to the women.

The Guest.

The acceptable guest makes it a point of duty to answer all invitations immediately on reception; to send a regret, even at the last moment, when prevented from going; to never be guilty of the rudeness of sending an acceptance with no intention of going; to send a reason for regretting when not able to accept; also to arrive as soon after the hour named as convenient, when it is mentioned in the invitation, and to do all that is possible to enhance the enjoyment of those assembled.

Thackeray says: "I cannot omit to mark down my hatred, scorn and indignation towards those miserable snobs who come to dinner at nine, when they are asked at eight, in order to make a sensation in the company."

Social Buds.

Debutantes often need a few words of advice. There are, of course, three rules which they should, every one, follow out to the letter. And I will do them this justice—they all try to do so. The rules are these: "Be fascinating," "be popular," and the third, which is really the outcome of the other two, "be a success." And the few words of advice may prove stepping-stones to that Mecca of debutantism, social success, says a writer in the *Chicago Times-Herald*.

The most exigent things for a young girl to learn are good manners. How indignantly every girl who sees this exclaims, "Of course my manners are all that could be expected of queens! How dare any one suggest that I don't know how to behave!" But what I mean is not the ordinary custom of answering politely when you are addressed, or speaking at least one kind word to your hostess, who is pouring out money for your entertainment, or even making a party call with promptness and despatch. I mean little extra things which are left out of etiquette books! In these you find many rules: "Don't slap your visitor in the face when she asks for your mother;" "Don't stamp on a lady's toes to

call her attention;" "Never ride your horse into the drawing room when you are making calls;" and many more such, all true and the best possible advice, but hardly useful. One woman, in talking over a lot of girls, said once: "Ethel Adams has the best manners of any girl in this town! She is not only polite and attentive to me in my own house, but everywhere else. Two of my friends and I once chaperoned a dance for a lot of young people. We only consented after urgent entreaty, and then settled ourselves—three unhappy women—in a corner for a miserable evening. That dear Ethel came into the room and at once sat down and began to talk to us. Men flocked around her, and she danced and then came back. She introduced her men to us, and we, the stupid old chaperones, were even induced to fly around the floor with those young fellows. It turned out to be one of the jolliest dances I ever went to in my life, all on account of that girl's thoughtfulness."

"I know another girl who is so punctilious that it is a pleasure to invite her anywhere," put in another woman. "She always keeps appointments to the minute, never forgets an engagement, never gives out at the last minute, and is always to be depended upon. I once complimented her upon this praiseworthy attitude of hers, and she replied that she considered it ordinary politeness due her hostess. She was invited to a house, and to show her appreciation the least she could do was to be prompt." "Good manners," chorussed the other women.

"But all this does not tell us how to be fascinating," cry my readers, "But it shows you how to be popular," is my reply. If you are a favorite with the older women, those who entertain, they will always include you in their festivities. To be attractive and charm all comers, you must have tact, be jolly and kind.

Do not tell other girls it is a pity they have freckles; do not say to them "Isn't it funny your skirts always hang so badly?" and don't say to their mothers "Isn't it too bad Marie hasn't your sweet disposition?"

You need never expect to be spoken to either by the girls or by their mothers again. There are no rules for fascination, but plenty of "don'ts."

There are so many things girls can do to make themselves useful in entertaining a company. Some can dance, some sing, some play on the piano, and some tell good stories—but be sure they are good ones before you tell them—and never tell them twice!

At a supper party recently, there seemed to be a distinct lull in the proceedings. It was still early, but the party seemed talked out. Suddenly there was a cry of relief and pleasure when a late arrival, a young girl, came in the door. "At last here comes Katherine! Now we can have some songs! Katherine, come and beat the box!" The newcomer readily sat down at the piano and played all the latest songs, one after the other, while the other guests grouped themselves round the piano, and did their best to raise the roof with the volume of sound. The party was a great success from that minute, because after the guests were well waked up with the songs, some of them did pretty little dances, and then they all joined in and danced, and the occasion was voted a great success. It is not very often that a lot of people get together, and there is only one of their number who can play songs; that is a very common accomplishment. But often the word goes round the room, "Bob Mills will dance if some one will play a jig," and not a soul is able to play. There should be a school for sub-buds, to teach them to dance, sing, play, and be unselfish and polite. Then there should be a group of successes launched every year.

The Dainty Woman.

She is not born, but made, that most charming woman, who is sweet with neatness plus an indefinable something more. The dainty woman is sweet and charming on the most trying occasions, because on the ordinary occasions she has acquired the habit.

She brushes her hair religiously every night—not spasmodically for a week or two—and

it so acquires a rare glossiness and smoothness. Her hot bath at night is a regular affair, dating back years to its beginning, and consequently her complexion always preserves its freshness. Her clothes always lie in sweet-smelling sachets, so that the faint elusive fragrance which seems part of her personality can no more be missing when she appears in a dressing gown and slippers than when she comes out robed for a reception.

Feminine Handwriting.

Many deductions have been drawn from the increasing size of feminine handwriting. It is quite true that the modern young woman will take up with a few words in her slapdash caligraphy as much room as her maiden aunt would have needed for a judicious epistle upon a serious subject, says the Philadelphia Times. But it is not fair to argue that, as the size of hands has grown, the letters formed by them must necessarily follow suit. Because sevens are now habitually stocked in gloves and five-and-a-halves quite difficult to obtain, largeness of handwriting is none the less of moral rather than physical significance. The biggest man I know writes a microscope hand; the woman whose pen describes the largest curves has tiny and dainty fingers. Other observers will find similar results. It is the brain that influences the writing. Viewed from this standpoint, one is able to congratulate the present day woman upon at least one of her characteristics—breadth of mind. She would seem to be emancipating herself from the habit, so distressing in her sex, of paying undue regard to the little things of life.

It should be added, however, that there is a large type of writing, aggressive, obstinate and complicated, with certain well-defined signs of egotism, which, in lieu of breadth, means nothing more elevated than morbid and passionate absorption in one subject only, that subject being frequently the gratification of self.

But we are speaking of the normal type. Of this I say, without fear of contradiction, that it indicates a healthy absence of small fault findings and worryings.

How Men Write Their Names.

"It's curious about how men sign their names," said Mr. Nozzleby. "One may write a letter that seems as clear and distinct as print all the way through, and then wind up by writing his name indistinctly. I suppose these results are brought about by two causes. In the first place we are helped in the body of the letter by the word itself and by the context; in a familiar word a single blind letter doesn't halt us at all; and we slide right over short connecting words in the same manner. Then, as to the man's signature, I suppose that he is so familiar with it himself that it does not occur to him that it may not be to others, while the fact is that in an unfamiliar signature a single blind letter may wreck the whole name so far as making it out is concerned."

Dress.

Women are censured for extravagance in dress and general expenditures. Ever since the fruit breakfast under the apple tree in the Garden of Eden, woman has been blamed for a good many things for which her direct responsibility is exceedingly doubtful.

Who makes woman extravagant? Who cultivates and inspires her luxurious tastes and proclivities? Who demands inexorably, that she shall be not only naturally lovely, but

insists that she be improved by the gentle processes of a generous æstheticism? Of course nobody under the over-spreading heaven but *man*. "N'aurez jamais l'air d'un bourgeois," is the male injunction, and woman, because men demand that she shall be dressed, and dressed well, from the dainty leather which embraces her pretty little feet to the rose which nestles in the perfumed couch of her hair. Do not blame women then, for rushing into every extravagance of dress. She has a natural penchant for outward adornment, and the other sex has assiduously cultivated it. That it ruins thousands of men is an unquestionable fact, but they have only themselves to blame.

Sidney Smith says: "Never teach false morality. How exquisitely absurd to tell a girl that beauty is of no value, dress of no use. Beauty *is* of value; her whole prospects and happiness in life may often depend upon a new gown or a becoming bonnet, and if she has five grains of common sense she will find this out. The great thing is to teach her their just value, and that there must be something better under the bonnet than a pretty face if she would have real and lasting happiness. But never sacrifice truth."

"Refinement of character is said never to be found with vulgarity of dress."

"I know a duke; well—let him pass—
I may not call his grace an ass,
Though if I did, I'd do no wrong
Save to the asses and my song.

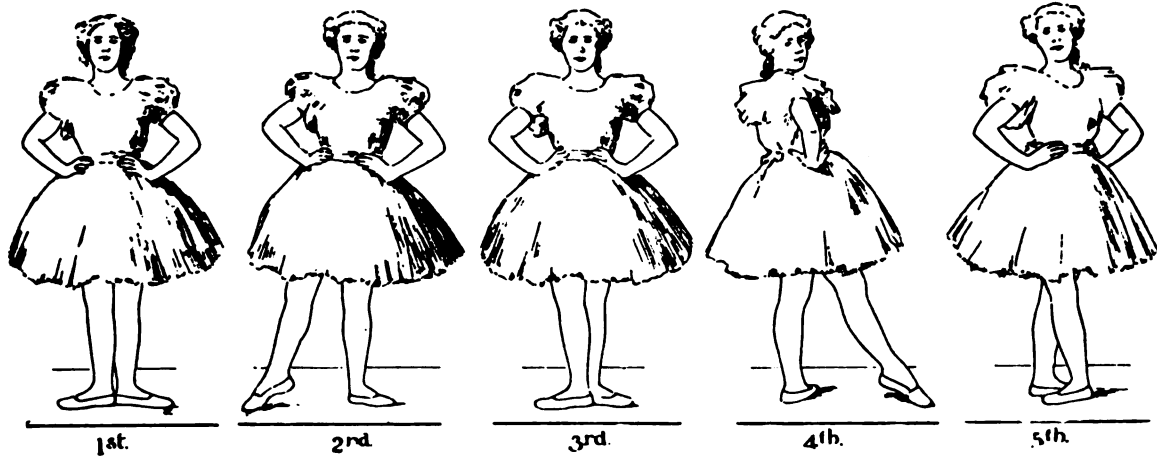
"The duke is neither wise nor good;
He gambles, drinks, scorns womanhood;
And at the age of twenty-four
Is worn and battered as three-score.

"I know a waiter in Pall Mall,
Who works, and waits, and reasons well;
Is gentle, courteous and refined,
And has a magnet in his mind.

"What is it makes his graceless grace
So like a jockey out of place?
What makes the waiter—tell who can—
So very like a gentleman?"

"Perhaps their mothers! God is great!
Perhaps 'tis accident—or fate!
Perhaps, because—hold not my pen?—
We can breed horses, but not men!"

OUR DANCING LESSON.



Battement, (bat-men). Beating. Battements are divided into three classes; small, middle and large (*petit battements*, *battements sur le cou-de-pied* and *grand battements*). Small beatings are those when the foot is carried on the point as far as it can be without leaving the floor and serve for practice of the joint of the foot. The middle beatings are made only with the lower leg, and serve for practice of the joint of the knee; the extent of the beating changes according to the different degrees of quickness. The large beatings are usually made to a horizontal height, and are calculated to serve for practice of the joint of the hip. The exercise in beating is the carrying of the foot to an open and to a closed position, and can be made in any direction.

Temps Fouetté, (fweta). Whipped time. During a jump on the supporting foot, the free foot is carried from an open into a closed or crossed balancing position by such a quick bending of the knee that the movement has a certain similarity to the stroke of a whip, hence it has received the name of whipped time.

Pieds, (pe-a). The feet.

Changement de Pieds, or Changement de Jambes. Changing the feet or legs. Stand in preparation in third or fifth position. Jump on both feet, and during the jump change the feet so that the foot which was in front will be carried backward in falling; both feet moving alike to make the change.

Entrechat, (entr-sha.) A repeated changing of crossed positions during a strong jump. For the *entrechat*, the simultaneous activity of both legs is necessary. Bend in any crossed position and make a strong jump, during which, as many changes of crossed positions are made as one is capable of making. The crossings are executed principally during the jump (*up-lifting*), because it gives more time than the falling.

Pas Allé, (a-li-a). Walking step. This step is frequently called *pas marché*; but between walking and marching there is a great difference. Walking is moving oneself easily, while in marching the step is regulated by tact and with precision. In walking, one swings his arms naturally by his side, while in marching, he carries or moves them in some prescribed manner. The word marching conveys the meaning of a military walk, the carriage of the body being more decided and the time more exact than in walking.

Pas Marché Elevé. Elevated march. In elevated or raising marching, one puts the stepping foot first on the point, and then transfers the weight of the body to it.

Pas Emboîtés, (en-bwa-ta). Boxed steps. Small walking steps on the toes.

Pas de Course. Running step.

Bondir. Springing or leaping from one foot to the other, and is more commonly called *jeté*.

Sauté, (so-ta). A jump; a springing and

alighting upon the same foot or feet. If, immediately after the jump, the weight of the body is transferred to the other foot, it is a jumping step, or *pas sauté*.

Contretemps, (*kontr-long*). Counter time. The word *contretemps* means a movement which is made unexpectedly, and seemingly contrary to measure. *Demi-contretemps* is executed as follows: During a light jump on the strong foot, the free leg goes over into an open or a closed position, and touches the supporting leg backward and forward, or forward and backward, in third or fifth position in passing, without receiving the weight of the body. As the beating begins while the body is in balancing position, it seems as if it comes too late and is contrary to measure; hence its name. *Contretemps entier* is executed as follows: With the thesis, glide the foot into the second or fourth position, and transfer the weight of the body to it. Add *demi-contretemps* as above explained for second syllable.

Pas Brisé, (*bri-za*). A beating step. A step of one syllable, which consists of one jump, during which the stepping leg goes from one open position into another, and executes at the same time a beating *dessus et dessous*, or *vice versa*, and then receives the weight of the body. The difference between *contretemps* and *brisé* is known by the rhythmic note figure. In the *contretemps* the beating generally follows the ending movement as an ornament; in *brisé* the step begins with the beating. The beating in the *brisé* is similar to the *entrechat*; the difference is that, in the *entrechat*, the activity of both feet is simultaneous, but in the *brisé* one foot is occupied with the movement, while the other is only helping.

Ailes de Pigeons, (*e-la de pi-zon*). Pigeon wing. This step consists of a combination of *brisé dessous* and *jeté*, and is made alternately. It can be made going forward, backward in place or turning. The execution with the left foot, for example, requires that one raises the left foot into the backward intermediate position raised, as a preparation, and bends the right leg to be prepared for a strong jump.

During the jump beat the right calf with the left one, then cross the legs in the air, as in the *brisé*; catch the weight of the body with the left foot and immediately raise the right foot backward into the intermediate position. From this position the step can be repeated with the other foot.

Pas de Rigaudon. See *Pas de Sissonne*.

Pas de Bourré, (*boo-ra*). Stuffed step. This step resembles alternate *chassé*; the difference being that, in *bourré*, the stepping foot is joined to the supporting foot in the second movement, and then the supporting foot is glided into the fourth position. In *chassé* the supporting foot is chased or driven into fourth position. *Pas de Bourré modern* to the side is executed as follows: For example, to prepare for the step to the right, stand upon the right foot with the left in half-high second position. Place the left foot in third or fifth position, in front or behind, then place the right foot in second position, and finish by bringing left to the same position as at first movement and immediately placing the right in half high second position in preparation for a repetition of the same movements to the left.

Terre a Terre, (*tare-a-tare*). A gliding step; the feet on the floor.

Pas Elevés, (*par al-va*). A raising step.

Pas Tortillés, (*tor-ti-la*). A turning or twisting step.

Pirouette, The entire turn of the body, holding oneself on the point of one foot. There are so many ways of execution that we consider it better to omit description. Every dancer has his own manner of execution.

We feel confident that we have included in *The Director* a sufficient number of technical terms to enable one to become proficient in their use. To elaborate upon them by the use of all the qualifying terms necessary to explain the different manners of execution would call for a large volume devoted entirely to the subject. We should be pleased to answer inquiries relative to terms which are not clearly understood by our readers.

METHODS OF TEACHING SOCIAL DANCING.

The Waltz Concluded.

After the first and second exercises described in September number, we proceed with the *third exercise* as follows :— One perhaps more in keeping with the method, for practice in the forward step, is to make a slide forward with right, (slide); draw left to right and immediately point right in 4th position raised, bending left knee, (point); bring right foot back to first or third position and slide left forward, (step-slide); draw right to left and immediately point left in fourth position raised, bending right knee, (point); bring left back to first or third position and slide right forward, etc. This to moderate 6-8 time.

The backward movement is made in the same manner, commencing with slide backward and point backward, etc.

When familiar with the above exercises in 6-8 time, gradually change the time *without music* to triple time, by the method used in the *second exercise*.

Now that the pupils are familiar with the step turning, and forward and backward, arrange them around the room all facing the direction in which they are to move. All stand in preparation, with right foot in point, *step, slide, point* forward, repeat the same commencing with left foot, then make the step twice turning, again twice forward and again twice turning, etc. To alternate the turning step with the backward step, all stand facing the center and commence the turning step with slide to side with right foot, occupying the two first counts in the measure with the slide, then make the point on the third count in the measure; this form is simply an easy way to start the movement, but when one is familiar with the step, this start is not necessary, although usually made use of by children. The second turning step to be made regularly (*step, slide, point.*)

Follow the two turning steps with two backward steps, continuing around the room. When it is desirable to practice the reverse turn with continuous exercises of two forward

steps and two turning steps to the left and two backward steps, and two turning steps, the same form may be made use of, going in a direction opposite to that employed for the turn to the right.

To combine the right and left turns, use one straight step between the turning steps, moving around the room to the right. The bringing back of the foot to first or third position in the forward step, is influenced by the forward movement of the pupil, and it gradually seeks the fourth position. Undoubtedly our reason for bringing it back will be understood when the exercise is made use of, as it will be plain to see that it is more in keeping with the step when practiced to the side, and will therefore be more easily acquired by the pupil.

The waltz should be thoroughly learned before attempting to dance it with a partner. When partners are used, the guide will be the means by which the direction of the turn is indicated, and is quite sufficient for a successful rendering of the steps in couples.

It may seem to some who have employed the same old method for years, that the form which we have submitted is not worthy of their attention; but allow us to state, that we have given every method for teaching the waltz, which we have been able to find, a thorough trial, and can say that the method given above produces the waltz in a much shorter time than any other that we know of. We do not urge it upon our readers, we simply lay it before them with a hope that it may prove to a few, at least, as satisfactory in its results as it has to us. We are well aware that those who have been confined to one method, for a long time, find it difficult to make up their minds to try any different way of doing, saying to themselves that the old way is good enough. To me that course is a hindrance to progression. I believe we should be willing to test any method or line of work with a view of bettering ourselves. We are never too old to learn. We should make a thorough test of ideas advanced before passing opinion,

as a method of producing motions of any kind seems very different when put into practice than when simply read over or executed by the master, who already knows the movement to be produced. The only sure test is by applying it to those who do not know the step or movement to be taught. More research, more experimenting, more study from others, more breadth of thought and less egotism and conceit would be factors of great importance in qualifying ourselves and elevating our profession.

The Five-Step Schottische.

From our waltz method, has been learned, what we call a *step*, a *slide* and a *point*, and without further description of them we shall proceed with our method of teaching the Five-Step Schottische, using those terms in explanation. An analysis of the dance by the use of these terms would be *slide, point, slide, together*, made on the four counts in the measure, although the feet do not remain together any perceptible time in its execution. The bringing of the feet together and the slide following, is more like a *chassé*.

We commence our exercise with the third movement of the dance, on account of the combination of movements being more easily acquired than would be the case if we commenced at the first movement. After the movements combined in this manner are familiar to the pupil, we then place them on to the music as they properly belong.

First Exercise.

Slide (1), together (2), slide (3), point (4), to the right. Repeat to the left. As soon as this combination is acquired to the side right and left, use the same movements around the square in the same manner as the polka and other dances have been practiced, both to right and left. No exercise around the room will be necessary, as the schottische would most likely follow the waltz, and the direction to be followed would be already known to the learner. We immediately practice in couples after the form of the square has been made use of. This step may be used forward and

backward; a change to the reverse made without the backward preparatory movement necessary in the waltz.

Second Exercise.

Place the step properly on the music, namely, *slide, point, slide, together*. In other words, teach the pupils to commence with *slide, point*, instead of *slide, together*, following the *slide, point*, with the *slide together*. It requires but a short time to realize the application of the step with this beginning, and the learner by this means will have acquired the dance in a remarkably short time.

Boston is the home of the Five-Step Schottische, and it is extensively made use of throughout New England. One rarely sees the dance west of New England; but if its good qualities could be generally known, we feel that it would become popular throughout the United States.

With this we close our treatise on methods of Teaching Social Dancing, and trust that our work has been the means of helping some few, at least, in their study of the art.

PHYSICAL TRAINING.

Bathing.

The chief office of the skin is not to cover the body. The skin is an organ involving most important functions. It must eliminate many ounces of effete matter from the body daily, or much disease-engendering material is left in the blood, and the lungs and other organs are over-taxed in adding to their own duties the work which should be performed by the skin. The pores of the skin, through which should escape so much of the impurities of the body, frequently become clogged. At other times they become too active, and an unnatural amount of perspiration takes place.

Profuse bathing will prevent both of these difficulties, by cleansing the pores and keeping them free, and by giving them due tone to sustain their contractile power. It is difficult to prescribe any exact rules for bathing; therefore, we will suggest a few general directions:

Do not take a plunge bath, either hot or cold, within two hours of a meal.

Never allow a chill after bathing.

If a chill follow a bath, injury has been done.

The laws of health require that one should bathe daily. The kind of bath depends much upon the general condition of the person. A sponge bath, taken as rapidly as possible, followed by quickly wiping the person with one towel, then a severe rubbing with a fresh towel, is the safest, and, ordinarily, the best form of bath. More than one towel should always be used, or a sufficient glow of the skin will not be obtained.

The best time for bathing is immediately on rising; the next best is at the time of retiring. For invalids, 11 o'clock in the forenoon is the best time.

The Number of Hours of Sleep Required.

It is impossible to prescribe a rule for the number of hours out of every twenty-four that one should sleep. Persons of some temperaments require more sleep than persons of other temperaments. The slow, bilious temperament does not admit of as rapid recuperation as is wrought in one of sanguine temperament. Then, again, at one period of life, a person needs more sleep than at another period. Children and aged people need more sleep than persons in middle life. Again, while following one pursuit, an individual may require more sleep than when following some other. Jeremy Taylor declares that three hours of sleep out of every twenty-four are sufficient. Lord Coke says seven hours are the required number, and Sir William Jones agrees with him. Sir John Sinclair mentions eight hours. And so one might quote an endless number of different authorities, without coming to any fixed rule.

Many persons are much troubled with wakefulness in the night. This may be owing to different causes, such as improper nourishment, insufficient nourishment, or over-eating; It may be in consequence of irregular habits in regard to rest. Then, there are some persons who are incapable of

sustaining exertion for long periods of time; and such are sometimes wakeful a portion of the night and are obliged to sleep more or less in the day-time. They are of elastic, but not of enduring temperaments. Then, again, some are wakeful a portion of every night from trying to sleep more than is necessary.

John Wesley gives, in his own experience an interesting illustration of this. He writes: "If one desires to know exactly what quantity of sleep his own situation requires, he may very easily make the experiment which I made about sixty years ago. I then waked about twelve or one, and lay awake for some time. I readily concluded that this arose from my lying in bed longer than nature required. To be satisfied, I procured an alarm, which waked me the next morning at seven, nearly an hour earlier than I rose before; yet I lay awake again at night. The second morning I rose at six, but notwithstanding this I lay awake the second night. The third morning I arose at five, but nevertheless I lay awake the third night. The fourth morning I arose at four (as by the grace of God I have done ever since), and lay awake no more. And I do not lie awake, taking the year round, a quarter of an hour together in a month. By the same experiment (rising earlier and earlier every morning), every one may find how much sleep he wants."

Without doubt the rule lies between five and eight hours, and at or somewhere between these two extremes, each person will find his needed amount of sleep.

Some persons form the habit of sleeping too much, thereby enervating the forces of the system. I would like, however, to give a word of caution to parents in regard to treatment of children in this matter. The child never feels like sleeping any more than it needs to. Many children have been wholly or partially dwarfed by being deprived of sufficient sleep. Let the child sleep, do not wake him. One person's experience is not a rule for another.

The Best Time for Sleep.

The best time for sleep is between the

hours of nine at night and five in the morning.

The rule that John Wesley gives has a truth in it worth considering ; but we must take into consideration that John Wesley had such habitual command of himself in every way that it was comparatively easy for him to ascertain a rule for himself in regard to the amount of sleep he required. It may be more difficult for persons who do not live in such a consistent manner to determine the quantity of sleep they need.

John Wesley rose at four, and for sixty years enjoyed the glories of morning. Many have written of sunsets, few of sunrises. Without doubt the reason is that few writers are in the habit of seeing nature in the early morning. As indescribably beautiful as sunset is, it is no more inspiring to the imagination of the poet than are the splendors of sunrise.

Then, in addition to the "beauty of early morning," there is a physical exhilaration experienced by the early riser entirely unknown to those who indulge in the morning nap. Notwithstanding that "early to bed and early to rise" should be insisted upon as the ideal standard, and that, other things being equal, life yields more to those who obey it, there are some so unfortunately organized that it is doubtful if, under any circumstances, they could obtain their needful sleep before five in the morning. I have known two children who furnished excellent illustrations of the fact that, while most people are very much healthier in following the rule of getting all their sleep between nine at night and five in the morning, there are some who are wholly unable to do this. These two children were always, during childhood, under the same influences, yet one was awake as early as five and always asleep at seven at night, while the other could not go to sleep early nor rise early. The parents tried every expedient in their power to correct the habit of the one who slept late, but with no success whatever. Feebleness, and even positive illness followed every attempt at changing her habit. When this child grew to womanhood, she used every

means to create a change in herself in this respect, but with no good results.

While nature has provided general rules, let us be careful in the treatment of our children that we do not attempt to make what is a general rule apply to every individual case.

Food.

In discussing food, the first question that arises is in regard to the kind of food natural to man. This question touches primarily the much discussed subject of whether man is naturally a vegetable-eater, or whether he is carnivorous. Cuvier says, "fruits, roots and succulent parts of vegetables appear to be the natural food of man." To this view, most scientific men, who have carefully investigated the subject, seem inclined, and I am fully persuaded that it is the correct view. But, while it is true that man is naturally a vegetable eater, it is also true that a large part of the human race lived for untold ages in regions where it was impossible to obtain subsistence from the vegetable kingdom alone, and were, therefore, compelled to resort to flesh eating.

All Northern races have fed on a mixed diet for many thousands of years, until meat-eating has become, to some extent, a second nature.

Many persons live and thrive on an exclusively vegetable diet. Others have tried to maintain health on such a diet, but have usually failed, and have been obliged to return to a mixed diet.

Were it not for the fact that a second nature has been induced by meat-eating, I should at once and unreservedly advocate a strictly vegetable diet for all persons, and urge it on the ground that the races of men who exclude meat from their diet are the most robust and strong, and attain the highest degree of longevity. I have no doubt the time will come, but it must come by degrees, when meat will not be used. The laws of economy will induce vegetarianism. Humboldt declares, upon a careful estimate, that an acre of ground is capable of growing bananas in sufficient quantity to support fifty

persons. It is well known that enough meat could not be supported on an acre to keep more than five persons. It will be long before the race will be compelled to exclude meat from principles of economy, and so gradual will be the change that no harm, but great good will come of it. No rule can be established that will apply with equal benefit to all persons in regard to eating meat.

Let us say this, however; that if a vegetable diet has been tried by any person and it is found to agree with him, let it, by all means be continued, for it is the ideal food. Langsdorf says: "The people of the Marquesas and Washington Islands excel in beauty and grandeur of form all the other South Sea Islanders. Many of them might well be placed beside the most celebrated *chef d'oeuvres* of antiquity, and they would lose nothing by the comparison." They never eat any meat. Pausanias has told us that the early Greek athletes ate no meat.

After all has been said that can be said for vegetable diet and against meat, care and experiment should not be neglected while adopting an exclusively vegetable diet. We doubt, in most instances, milk, together with fruit and grain, would render meat entirely unnecessary. Professor Mussey, from whose valuable work called "Health; its Friends and its Foes," I have had occasion to make several quotations, says that some of the Arabs who range the great Desert of Sahara are said to live on milk and to attain a great age. "The Arabs who live in the desert subsist wholly on the milk of their camels. It is the milk of an animal that we call sacred, and it causes long life. Those who live on nothing else have no sickness nor disease, and are particularly favored by heaven; but only carry the same people off from the desert and let them live on bread, meat and fruits; they then become subject to every kind of pain and sickness when they are young, and only live to the age of two zille and a half at the most—about one hundred years—while a great many die very young, and not one-tenth part of the men or women live to the age of one zille. Hamet assured Captain Riley that it was very com-

mon to find Arabs on different parts of the desert nearly two hundred years old, retaining all their faculties."

I have known several, who, on account of very weak digestion, left off all kinds of food except bread and milk, and then enjoyed good health. I have in mind one at this moment, who has confined himself to bread and milk exclusively, or nearly so, for almost forty years, and is now living in good health at the age of eighty-seven years. Previous to adopting a diet of bread and milk he had been, for many years in feeble health, and suffered greatly from dyspepsia.

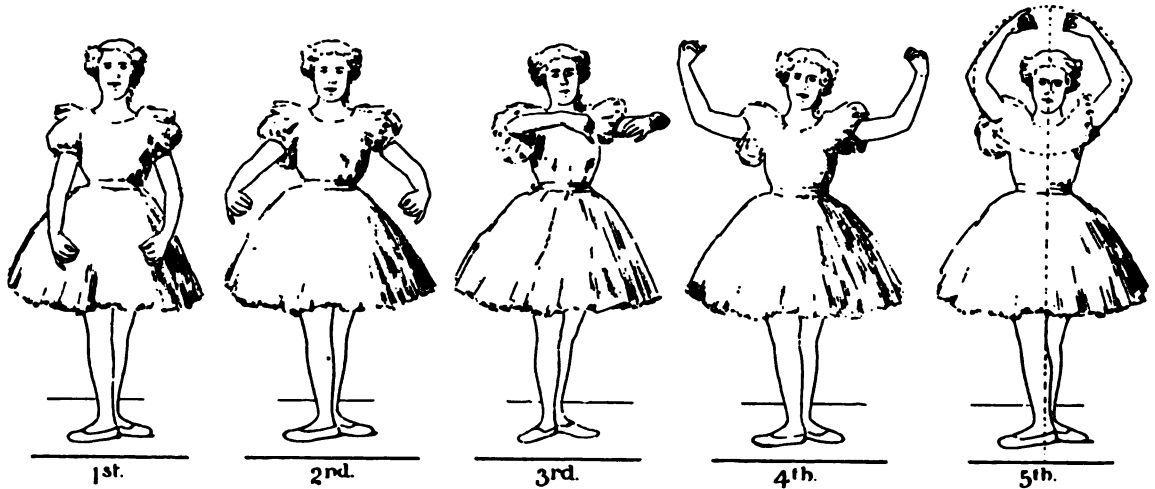
Quantity of Food Necessary.

Another much discussed principle in diet is quantity. Here again one must not attempt to be too exact, for no one is able by any scientific calculation to determine just how much food is required to sustain a man for a given period of time. A person may need more at one time than at another. Again, no two persons require precisely the same quantity. Nature has a way of her own by which she regulates the quantity to some extent, through the appetite. Appetite is by no means an infallible guide, either in quantity or kind. It has been said "one had better eat too little than too much." The reverse of this is true. Let a person be sure of eating enough. This advice, however, applies more particularly to persons of nervous tendencies than to persons of vital habits. The nervous, anxious person seldom eats as much as is good for him, while the person of more vital tendencies is liable, under favorable conditions, to eat too much. Again, the quantity of food should be regulated somewhat according to the amount of exercise taken.

Number of Meals To Be Taken in a Day.

The Germans, at one period, were in the habit of eating five good meals in a day; the North American Indian flourished on one, when it was inconvenient to obtain more; a majority of people require three meals; some persons, however, do much better with two meals a day. Let each person study his own needs.

ESTHETIC DANCING.



Polka Series.

Form in lines of four or more each.

I. Polka to right and left ; hands at waist; 8 measures.

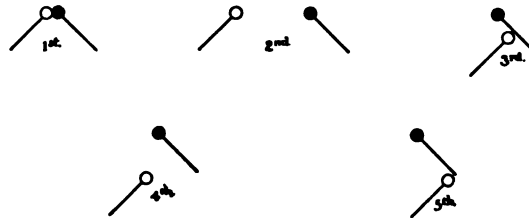
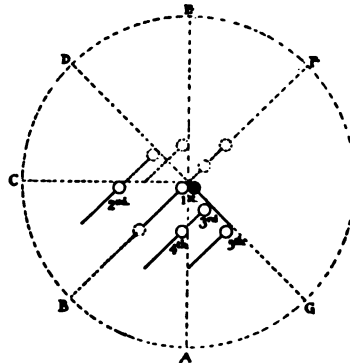
II. Polka forward ; arms carried from side to side; 8 measures.

III. Polka, backward ; hands at waist; 8 measures.

IV. Point polka from side to side; arms in intermediate position changing as required for balance in first measure, hands at waist in second measure; 8 measures.

V. Polka forward and two jetés, *hands at waist*; 8 measures.

VI. Polka back, making the first step in each measure diagonally backward. In starting with right foot, place left hand over head, looking in line of direction, right hand at waist ; change hands on change of direction of step; 8 measures.



VII. Heel and toe polka to side right and left ; hands at waist; 8 measures.

VIII. Commencing with right foot, polka forward one measure, hop and bring left foot in front of right ankle then hop and carry it around behind, turning half around to left, one measure ; repeat in opposite direction ; 2 measures ; continue ; in all 8 measures.

IX. Join hands in lines and make the glide polka to side right and left, continuing for six measures, then make two slides to left and finish with pirouette; 8 measures.

X. All polka off with side movements of arms as in second step.

Schottische Series.

Arrangement of class the same as for polka series.

I. Schottische to right and left and turn with step and hop ; hands at waist; 8 measures.

II. Schottische forward, arms in intermediate amplified; 4 measures.

III. Slide backward and cut (1-2), two hops with two beatings behind with free foot; hands at waist; 4 measures.

IV. Same as II commencing with left foot; 4 measures.

V. Same as III commencing with left foot; 4 measures.

VI. Slide to right and bring left to right (1-2); two slides in same direction (3-4); one schottische step to right, hands at waist. Repeat to left; 8 measures.

VII. Point right in second position (1); in third behind (2); in second (3); in third (3); one measure. Schottische forward, one measure; left hand up, right at waist. Repeat, commencing with left foot in point, etc., right hand up, left at waist; 8 measures.

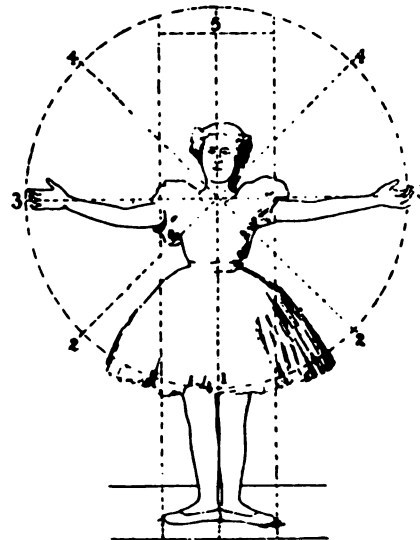
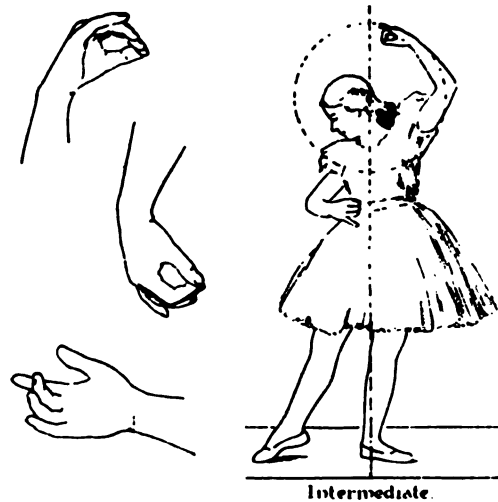
VIII. Step back and extend free foot in 4th position, raised (1); hop (2); repeat (3-4); Schottische backward one measure; hands at waist or intermediate during first measure, and at waist at second; 8 measures.

IX. Slide and cut, and two fouettés to right (1-2-3-4); repeat, three times in all; three jetés and sauté. Repeat to left. One hand up, the other at the waist during the first three measures; at waist on fourth measure; 8 measures.

X. Pas de Zephyr in place (1-2-3-4); Schottische forward one measure; hands at waist; 8 measures.

XI. Schottische backward, bending the body well forward and making outward circles with arms on each measure; two measures; turn with step and hop, hands at waist; two measures. Repeat, 8 measures.

XII. Schottische to right and left, two measures ; slide diagonally forward and hop, carrying arms to 5th position at hop (1-2); step backward and hop, arms in intermediate (3-4); turn with three steps (1-2-3); hop (4); arms in 5th position. Repeat, finishing on eighth measure with pirouette and courtesy.



Sissonne Series.

Music : — Galop or 6-8 time, allegro.

Arrangement for Class the same as for Polka Series.

I. Two Pas de Sissounes with right foot, 2 measures ; two Pas de Sissonnes with left foot, 2 measures ; four Jetés, 2 measures ; Jeté and Sauté, 1 measure ; Jeté and Assemblé, 1 measure. Repeat, commencing with left foot; in all 16 measures.

This step done in place.

II. Pas de Basque forward four times, 4 measures ; four Jetés, 2 measures ; Jeté and Sauté, 1 measure ; Jeté and Assemblé, 1 measure. Repeat; in all 16 measures.

III. Two Pas de Sissonnes with right foot, 2 measures ; Jeté right in fifth and three

Glissades, 2 measures. Repeat all of the above; in all 16 measures.

This step should bring the dancer back to place of starting.

IV. Hop on left and extend right in second, raised, count (1), step right across behind, count (2); 1 measure. Glissade dessous twice to the left; 1 measure. This repeated right and left, in all 8 measures. Slide right diagonally forward, count (1), hop three times on right, balance backward, balance forward, balance back again, balance forward and finish with pirouette, eight measures. Repeat all of the above, commencing with hop on right and extending left, etc., in all 16 measures.

V. Step forward and hop turning, 1 measure; leap around in front of right, continuing the turn and hop, 1 measure; repeat, 2 measures; four jetés, 2 measures; jeté and sauté, 1 measure; jete and assemble, repeat all of the above, beginning with left, in all 16 measures. Movements of arms as indicated by steps.

Polka Series.

(For Couples).

I. Position, inside hands joined; two steps forward (1-2), 1 measure; point in fourth position, then in third and fourth raised (1-2-3), 1 measure; repeat; step, facing partner, point in fourth, rise and fall, (balance), (1-2-3), 1 measure; repeat, beginning with step with the pointed foot, 1 measure; pirouette from each other, 1 measure; leap to side and sweep free foot across in front, (1); jeté assemblé, (& 2), 1 measure. Eight measures to complete the step.

II. Position as in first step; polka forward, 1 measure; step forward (1); pivot on ball of

right, facing partner, and make assemblé dessus (2-3), 1 measure; polka right and left, 2 measures; polka forward, 1 measure; step to side, turning back to back, and point free foot in fourth (balance), 1 measure; cachuca chassé, 1 measure; pirouette and finish to re-commence, 1 measure. Eight measures to complete the step.

III. Right hands joined, facing partner, polka to right and left, three measures; step forward, crossing and turn to change places and bring feet together, 1 measure; join left hands, repeat, beginning with the other foot, so as to move in same direction as at first start; 8 measures to complete step and return to original places.

IV. Inside hands joined, polka forward, 1 measure; point in fourth and third, 1 measure; polka, turning back to back, 1 measure; polka to face front, 1 measure; polka to face partner, 1 measure; point in second and fifth, 1 measure; two jetés, 1 measure; pirouette, one measure.

V. Inside hands joined; two polka steps forward, 2 measures; one polka step, joining both hands, changing sides and facing partner, 1 measure; both hands joined, still facing partner, make two slides to the side, 1 measure; slide again to the side, and point disengaged foot in 4th position, disconnecting the hands which were first joined, still holding the others, 1 measure; step to side with free foot and point the other, 1 measure; two pirouettes, turning from partner, 2 measures; repeat all of the above, continuing in the same direction, to regain original position, 8 measures

Note.—Each step to be repeated as many times as is desired.

INDEX.

	PAGE.		PAGE
Introductory,	1	Report of American National Association Meeting,	241
Elevation of the Profession, <i>by M. B. Gilbert,</i>	2	How to Walk, Run and Sit Properly,	
Qualifications of a Teacher, <i>by James P. Brooks,</i>	2	<i>by a New York Woman,</i>	243
Normal Training, <i>by M. B. Gilbert,</i>	3	One Bicycle Girl,	245
How to Obtain Instruction, <i>by M. B. Gilbert,</i>	4	Harvard Dip	246
What to Do and What Not to Do,		Report of Western Association Meeting,	247
<i>by M. B. Gilbert,</i>	4	Report of American Society of Professors of	
Waltz Mannerisms, <i>by M. B. Gilbert,</i>	5	Dancing Convention,	247
A Retrospect, <i>by the Honorable Mrs. Armytage,</i>	33	Begin Music With Your Toes,	248
Duties of a Master of Ceremonies,		Dancing. Its Uses and Abuses, (concluded),	
<i>by Jacob Mahler,</i>	37	<i>by Mrs. Alfred Webster,</i>	269
The Year in Society,	39	Sherry's New Building,	270
Remedy for Low Prices, <i>by M. B. Gilbert,</i>	41	Extracts of Celebrated Authors,	271
Cadet Theatricals,	42	Narcissus and Other Scenes,	272
Society's Duty,	77	A Lecture on the Philosophy of the Dance,	
A Ball Supper, <i>by C. Delmonico,</i>	78	<i>by Miss Duncan,</i>	273
Value of the German, <i>by Walter L. Curtis,</i>	78	Table of Tempi,	274
Leading Cotillions,	79	In Days of Yore,	274
Rosita Mauri to Retire,	82	Is Our Occupation Disappearing,	276
Dancing Class in Church,	83	Her Noblest Song,	277
Dancing as an Aid to Religion,	86	Our Mother,	278
Emotional Expression,	109	A Word to Fathers,	278
At a Cowboy Dance,	111	The Old School-room,	278
The Two Step,	112	<i>Editorial,</i>	9
The German,	113	"	9
Dancing in the White House,	113	"	43
Balls, Hostesses and Guests,		"	88
<i>by the Countess of Ancaster,</i>	141	"	115
A Teacher's Responsibility,		"	149
<i>by P. B. Carpenter, Jr.,</i>	145	"	179
Opera,	146	"	213
Pantomime,	146	"	250
Mr. Wm. E. Green Prostrated by Apoplexy,	147	"	279
The German,	148	<i>Varieties,</i>	10
Genteel Deportment, <i>by Sir John Gallini,</i>	173	Dance Music No Nuisance,	11
The Outward Turn of the Thigh,	174	Misrepresented,	11
Exercise for Acquiring an Outward Position		Washington,	11
of the Limbs,	175	Philadelphia,	12
The Devil Dance in Africa,	175	Boston,	12
The Author of Portland Fancy,	176	New York,	13
The Newest Fashion in Dancing,	176	Varieties,	44
The Lancers as Danced at Mr. Frank Dodworth's,	178	Devious Definitions,	45
Dancing, Its Uses and Abuses,		The March of the Men of Harlech,	46
<i>by Mrs. Alfred Webster,</i>	205	Beauty as a Power,	47
My First Year's Experience,		A Greek Girl's Training,	48
<i>by Annie May Wallace,</i>	206	Dancing by the Mile,	48
History of Dancing,	207	Greatest Ball in Missouri's History,	48
Cotillion Favors in Patriotic Designs,	209	Chicago,	47
The German,	211	St. Louis,	49
Harvard Caprice,	212		
Dancing, Its Uses and Abuses, (continued),			
<i>by Mrs. Alfred Webster,</i>	237		

	PAGE		PAGE
Boston,	50	A Pastor Defends Dancing,	220
Brooklyn,	51	Varieties,	251
New York,	52	Studentina, a New Dance,	254
Dancing Class in Church,	54	Varieties,	279
Pied Piper Interrupted,	55	Artistic Decorations,	279
Cinderella,	56	The Summer Girl,	280
Varieties,	89	Stable Dances,	280
Man and Lamp,	89	A Dancer's Furniture,	282
Look Out for Lockjaw,	90	New York,	283
A Well Known Professor's Christmas Offering,	90	Never Took a Lesson,	284
Gettin' Even,	90	Bill Johnson's Opinion,	284
Grabbed the Wrong Music,	90		
The Farmer's Dance,	91	<i>Etiquette,</i>	18
Approval of Dancing by a Clergyman,	91	Visiting Cards,	19
Boston,	91	Etiquette,	56
New York,	93	Table Etiquette,	57
The French Ball,	94	Visiting Cards, (concluded),	58
Cinderella and the Jailbird,	95	The Appreciative "Thank You,"	58
Varieties,	116	Hand Shake, 1898 Model,	59
Read Once then Repeat from Memory,	116	Ballroom Etiquette,	60
Sufficient Reward,	117	Costume for Ladies when Teaching,	61
A Cure for Love,	117	The Dresser,	62
DeKalb,	120	Etiquette,	98
Lack of Imagination,	120	The Dresser, (concluded),	98
Royalty Danced in Ballet,	120	Etiquette,	123
The American Society,	121	Teaching Children Politeness,	125
Our Closing Reception,	121	New Year's Reception at the White House,	125
The Gilbert Summer Normal School,	122	A Concert at Buckingham Palace,	126
A Lady of Quality,	122	Gloves and their Symbolism,	126
How the Money Goes,	122	Manners for Boys,	127
Varieties,	150	Etiquette,	158
Baltimore,	151	Behavior When in Company,	159
Chicago,	151	Card Etiquette,	159
Watertown, N. Y.,	151	A Word from the Arab Sheik,	160
New Haven, Conn ,	152	The Chappie's Week,	161
Royal Fete at the Astoria,	152	Etiquette,	190
The Birdies' Ball,	152	Emerson on Hospitality,	190
Varieties,	181	Avoid Finding Fault,	191
An Esthetic Woman,	182	Saying Unpleasant Things,	191
No Place for Weary Sinners,	182	Hints to Play-Goers,	191
The Inquisitive Boy Again,	182	A Field for Reform,	191
Expenditure of Muscular Force in Dancing,	182	The Organ Man,	192
Twisted Sentences	183	Etiquette,	222
Mr. Henry Dorings Carnival,	184	A Parting Scene,	222
Gymnasium Exhibition,	185	What Makes Me Weary,	222
Mr. Geo. Prutting's Reception,	186	Etiquette,	255
Mr. Oscar Duryea's Closing Reception,	186	Secret of Daintiness,	255
Mr. W. V. McCarthy's Reception,	187	How to Keep an Umbrella,	256
Mrs. Diamond Honored,	190	How to Keep Pretty,	256
Varieties,	215	A Test of Breeding,	256
Evolution,	217	The Official Lady,	258
The Star Spangled Banner,	217	Etiquette,	284
A Girl's Shrewd Plan,	217	Politeness,	284
Are Women Neater than Men,	218	Mustached Coachman,	285
Remenyi Laid in the Grave,	218	A Watch in Her Neck,	286
The Hard Times Dance,	218	Good Books on Etiquette,	286
In a Dream,	220	Good Breeding,	286

	PAGE		PAGE
Social Affairs,	287	Pas Saute,	193
Host and Hostess,	287	Pas sur place,	193
The Guest,	288	Pas Ballonne,	259
Social Buds,	288	Pas Ballotte,	259
The Dainty Woman,	289	Pas Tendu or Pas de Zephyr,	259
Feminine Handwriting,	289	Pas de Bourre,	292
How Men Write Their Names,	290	Pas de Basque,	128
Dress,	290	Pas de Sissonne,	223
		Pas Brise,	292
<i>Technical Terms.</i>		Pas Tortilles,	292
A l'endroit,	162	Pas Alle,	291
A l'envers,	162	Pas Marche Eleve,	291
Alignment,	162	Pas Emboites,	291
Assemble,	19	Pas Eleve,	292
Ailes de Pigeons,	292	Pas de Course,	291
Balance,	162	Pas de Rigaudon,	292
Battu,	161	Pas Saute,	291
Battement,	292	Pousse,	193
Bondir,	291	Premier,	193
Changement,	162	Pirouette,	292
Chasse,	16	Pieds,	291
Chasse a droit,	162	Releve,	193
Chasse a gauche,	162	Saute,	291
Cinq,	162	Temps,	193
Cinq Temps,	162	Temps Leve,	259
Contre-partie,	162	Temps Tombe,	224
Coupe,	100	Temps Ercarte,	224
Contretemps,	292	Temps Fouette,	291
Changements de Pieds,	291	Trois,	193
Danseur,	193	Trois temps,	193
Danseuse,	193	Terre a terre,	292
Degagement,	193	Valse,	193
Demi,	193	<i>Method of Teaching Social Dancing.</i>	66
Dessus,	193	“ “ “ “ “	101
Dessous,	193	“ “ “ “ “	131
Deux,	193	“ “ “ “ “	163
Deux temps,	193	“ “ “ “ “	194
Droit,	193	“ “ “ “ “	224
Echappe,	224	“ “ “ “ “	260
Eleve,	193	“ “ “ “ “	293
Entier,	193	<i>Physical Training.</i>	24
Entrechat,	291	Normal and Abnormal, by Dr. W. L. Savage,	24
Frappe,	193	Bicycle Sense,	25
Gauche,	193	Proper Golf,	26
Glisse,	16	American and English Polo,	26
Glissade,	64	Medals for Athletes,	26
Jete,	63	Feats for Strong Men,	26
Le changement de tour,	193	Foot Ball,	27
L'endroit,	193	The 'Varsity H,	27
Marche,	193	Physical Training,	67
Pas,	193	Objections to Foot Ball,	67
Pas battu,	193	Bowdoin's Strong Man,	69
Pas seul,	193	Physical Training,	102
Pas de deux,	193	Healthy Athletes,	102
Pas de trois,	193	Physical Training,	132
Pas de Quarte,	193	Harvard Alumni Association,	132
Pas Marche,	193		

	PAGE		PAGE
A Female Sandow,	132	Rising,	72
Physical Training,	164	Bending and Rising,	72
Brains and Athletics,		Transfers,	104
<i>by A. Russell Strachan, M. D.,</i>	164	Elevated March,	104
Golfing Philology,	167	Assemble,	105
Physical Training,	195	Jete,	105
The Bellecycle, <i>by Anne Eugenia Morgan,</i>	195	Chasse,	105
A Song of the Wheel,	199	The Arms,	133
Physical Training,	225	The Arms,	165
The Royal Gymnastic Central Institute,		Attitudes and Transfers,	200
<i>by Esther Porter,</i>	225	Marching Calisthenics, (first series),	74
Physical Contests,	227	March for Sixteen,	109
Golf Unlike Other Games,	227	Military Schottische Series,	229
Physical Training,	261	Varsoviene Series,	230
Athletics for Women,	261	Marching Calisthenics, (second series),	232
Indoor Base Ball,	263	Mazurka Series,	233
Money Back of Golf,	263	Waltz Series,	265
Cured by Bicycling,	263	Polka Series,	298
Sensational Performances,	264	Schottische Series,	298
Physical Training,	294	Sissonne Series,	299
Bathing,	294	Polka Series for Couples,	300
The Number of Hour's Sleep Required,	295		
The Best Time for Sleep,	295	<i>Miscellaneous.</i>	
Food,	296	Officers of the American Society of Professors	
Quantity of Food Necessary,	297	of Dancing,	20
Number of Meals to be Taken in a Day,	297	Officers of the American National Association,	21
<i>Esthetic Calisthenics or Dancing,</i>	29	Officers of the Western Association,	22
The Feet,	29	The Boston Dip,	17
The Arms,	29	The Modern Varsoviene,	65
Raising Heels,	30	American Society of Professors of Dancing	
Raising Toes,	30	Application Blank,	138
Turning the Feet,	72	The Gilbert Summer School,	135
Bending,	72	Carl Marwig's Newport Lancers,	130

THE DIRECTOR.



A COMPLETE FILE BOUND IN ONE VOLUME.

PRICE \$3.00

SENT PREPAID UPON RECEIPT OF PRICE.

MELVIN BALLOU GILBERT,

144 ST. BOTOLPH STREET, BOSTON, MASS.

Favors, Souvenirs
and Accessories . .

FOR
Balls, Masquerades, Cotillions, Germans,
Weddings, Parties, Etc.

. . . CONFETTI AND SERPENTINES . . .

We are importers of the latest creations. Our goods are choice, select, and of a style to suit the most refined taste; they are unique in design, and can not fail to please the most fastidious. Their low prices allow to be prodigal in their distribution.

MARKS & MEYER IMPORTATION CO.,
11 Lispenard Street, New York.

THE CADET LANCERS

BY
MELVIN BALLOU GILBERT.

*Adopted by the AMERICAN SOCIETY OF PROFESSORS
OF DANCING.*

FIGURES New and easy to acquire. Needs no special music. Figures suit any music written for the Lancers. Description of Figures sent upon receipt of \$1.00. . . .

MELVIN BALLOU GILBERT,
"THE STANDISH,"

144 ST. BOTOLPH ST., . . . BOSTON, MASS.

THE GRACE OF MAN.

By ROBERT F. THUMA.

The study of grace is a pure science, and after eight years of work, I am now prepared to present to Teachers, Students and Educators, a complete treatise upon this study, an authority, a grammar and lesson book in one—a complete text book of this most necessary study.

To be a dancing master or a teacher of physical culture of today, in the eyes of the average public, is to know how to dance or execute a few movements, and anyone seems able, after a short study, to become a teacher. To elevate and put us beyond that pale, is the object of this work. In this study, no one can pick up by looking at a few phases of the work, as it is never entirely given to the pupil. I stand today an example of the work, the patronage I have secured and retained year after year, and so far have no competition in this branch, is on account of the reason mentioned.

"THE GRACE OF MAN" embraces exercises for the complete study of the Control of Gravity of the body; study of Flexibility and Force. Over 200 exercises for the Physical Correction of the body, showing what they correct, what relation the muscles bear to each other and where the harmony exists, with explicit laws governing the same

"THE GRACE OF MAN" contains over 500 illustrations, one for every movement called for in the study. Bound in one volume.

PRICE, POSTPAID, \$5.00.

Address all communications to

ROBERT F. THUMA,

218 FOURTH AVENUE,
PITTSBURG, PA.

"THE GRACE OF MAN," by Robert F. Thuma, was adopted and endorsed by the American National Association of Masters of Dancing as their authority and text book on Grace, at their convention at Detroit, Michigan, June, 1898

The following Dances will be mailed
on receipt of price.

TARSALGO, (Hungarian Group Dance,)	\$1.00
WALTZ COTILLON,	60 cents
THE FASHION,	40 "
SPANISH WALTZ, (Description only,) .	25 "
GAVOTTE DER KAISERIN,	50 "
DANCE OF HOMAGE,	50 "
LENOX MINUET,	40 "
LA CONVERSATION,	40 "
SOCIAL GAVOTTE, (Gemuthlichkeit,) .	40 "

AD. NEWBERGER,

165 E. 72D STREET, - - - NEW YORK.

Halftones

HALFTONES REPRODUCED FOR THE
PRINTING PRESS.

Samples and Prices furnished upon application.

THE LAKESIDE PRESS,

Photo-Engravers, Lithographers, Printers,
Book Binders,
117 & 119 MIDDLE STREET,
PORTLAND, MAINE.

J. O'DONNELL,

Theatrical Shoemaker,

426 SIXTH AVENUE, . . . NEW YORK

Ballet Shoes for the Stage, Dancing Class or
Gymnasium.

Colors to match costumes. Any style desired.
Prices reasonable. Orders promptly filled.

BOOKS FOR SALE.

*A History of Dancing from the Earliest
Ages to our own Times.*

From the French of Gaston Vuillier.
20 full page plates, 400 text illustrations,
380 pages, quarto. Price, . \$12.00

DANCING, by Mrs. Lilly Grove,
F. R. G. S., and other writers. 38
full page plates, 100 text illustrations.
450 pages. Price, . . . 3.50

Round Dancing (Gilbert), 2.00

Dance of Society (De Garmo), 2.00

The Art of Dancing (Sause), 1.00

The German (Two Amateur Leaders), 1.00

Sent prepaid upon receipt of price.

M. B. GILBERT,

144 St. Botolph St.,

Boston, Mass.

UNIVERSITY OF MINNESOTA
wils.per v.1

Director (Portland, Me.)
The Director.



3 1951 001 882 246 V