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# How and What to Dance

By

William Lamb

Member of the Imperial Society of  
Dance Teachers

*New and Revised Edition*

London

C. Arthur Pearson, Ltd.

Henrietta Street

1906

Lillie Evans.

## Preface

THE aim of this book is not to be historical, nor purely theoretical, but to set forth clearly those dances which are in fashion at the present day, and some principles which may be useful to pupils who wish to learn "How and What to Dance."

Such hints as are easily accessible to ordinary readers in other books have been rather lightly dealt with; others which I see reason to believe are insufficiently appreciated have been enforced at some length.

W. L.

LAYLAND ROOMS,  
LONDON.

# Contents

## PART I

### *INTRODUCTORY*

CHAP.		PAGE
	GLOSSARY OF FRENCH TERMS . . . . .	15
I.	THE ART OF DANCING . . . . .	17
II.	HINTS FOR MANAGING A DANCE—THE TOILET AND FANCY COSTUMES . . . . .	20
III.	THE ETIQUETTE OF DANCING . . . . .	24
IV.	CORRECT DEPORTMENT . . . . .	27
V.	PRELIMINARY EXERCISES . . . . .	31
VI.	THE FIVE POSITIONS . . . . .	35

## PART II

### *ROUND DANCES*

	GENERAL REMARKS . . . . .	43
I.	THE POLKA—BERLIN POLKA—ALSATIAN POLKA —HEEL AND TOE POLKA—SLIDE POLKA— COQUETTE POLKA—THE TWO STEP. . . . .	44
II.	THE TRÈS CHIC—SCHOTTISCHE—AMERICAN SCHOT- TISCHE . . . . .	49
III.	THE WALTZ . . . . .	53
IV.	ADVICE TO WALTZERS . . . . .	57

## Contents

CHAP.	PAGE
V. IMPORTANCE OF TRAINING . . . . .	61
VI. THE BARN DANCE—THE GALOP—THE NOVELTINA . . . . .	66
VII. THE REDOWA—THE HIGHLAND SCHOTTISCHE— THE VARSOVIANA . . . . .	70
VIII. THE WASHINGTON POST—THE WALTZ TWO STEP —THE CAKE WALK DANCE . . . . .	73
IX. THE MADRID—THE ST. GEORGE'S—THE VELETA —THE MIGNON—THE VALSE MINUET—THE GRAZIANA . . . . .	76

### PART III

#### *SQUARE DANCES*

GENERAL REMARKS . . . . .	87
I. DESCRIPTIVE TERMS . . . . .	89
II. THE QUADRILLE . . . . .	93
III. THE LANCERS . . . . .	96
IV. THE WALTZ COTILLION—THE CALEDONIANS— THE GUARDS—THE PARISIAN QUADRILLE— THE ALBERTS . . . . .	99

### PART IV

#### *MISCELLANEOUS DANCES*

I. COUNTRY DANCES—SIR ROGER DE COVERLEY— THE TRIUMPH—THE SWEDISH DANCE—THE HOLLY BERRY . . . . .	107
II. THE MINUET DE LA COUR . . . . .	111
III. THE COTILLION . . . . .	113
IV. THE SCOTCH REEL . . . . .	117
V. THE MAYPOLE DANCE . . . . .	118
VI. THE SKIRT DANCE . . . . .	121

## PART I INTRODUCTORY

## Glossary of French Terms

*Assemblé.*—Bringing the feet from an open to a closed position.

*Allemande.*—Turning hand over head.

*Balancé en avant.*—Balance forward.

*Balancé en arrière.*—Balance backward.

*Balancé.*—A raising and falling movement on the sole of one foot, while the other is brought to a closed position.

*Battement.*—The beating of a leg in an open or closed position.

*Bourrée, Pas de.*—A movement of three steps.

*Ballotté.*—A movement in which the feet are crossed alternately, one before or behind the other.

*Chaîne Anglaise.*—Right and left.

*Coupé.*—A step in which the feet cut or pass from an open, through a closed, to another open position.

*Chassé-Croisé.*—Crossing.

*Chaîne des Dames.*—Ladies' chain.

*En avant et en arrière.*—Advance and retire.

*Entrechat.*—A beating of the legs.

*Fouetté.*—A whipping movement.

*Glissade.*—A gliding movement.

## Glossary of French Terms

- Grande Ronde*.—A large circle.
- Jetté*.—A thrown step.
- Levé*.—Raising on the toe of the balancing foot.
- Marche, Pas de*.—A stately marching step.
- Moulinet*.—A movement of giving hands and moving around.
- Pas*.—A step.
- Pas Grave*.—A bending of both knees, raising high on the toes, descending on one foot, and pointing a toe in front.
- Pas Glissé*.—A gliding step.
- Pas Sauté*.—A hop.
- Pirouette*.—A turn of the body.
- Polonaise*.—A stately march.
- Sissonne*.—A crossing of the feet.
- Terre à Terre*.—The feet on the floor.
- Temps*.—A movement in which the transfer of weight or balance is not necessary.
- Traversé*.—A crossing movement.
- Tiroir*.—Lead through the centre.
- Tour de Mains*.—A movement of passing once round with hands joined.

## CHAPTER I

### The Art of Dancing

DANCING is mostly practised as a pastime and pleasure, but it may also be of service to promote a healthy action of the system generally, and as a refreshing change to the mind and spirits when jaded by mental labour or care; while bright and seemly dancing is very well calculated to promote gentleness of disposition, and refinement of taste, deportment, and manner.

“Dancing is, in motion, what poetry is in language, and what music is in sound; it is the elegant adaptation of motion to the laws of rhythm.” To the young, at least, it is the most natural expression of festivity, and when allied to music it is a most healthful and refreshing recreation.

The art of dancing, which nowadays follows and reflects the movements of music, expressed in ancient times not only men's actions, but their inclinations, customs, and manners. It portrayed great events; it endowed the body with strength, agility, and grace; in short, it comprehended and regulated the whole art and use of gesture.

The Greeks not only established academies for this exercise, but instituted games at which prizes were contended for, by excellence in the art. It was in practice among their military exercises; it had a place at their entertainments, and animated their solemn festivals; even the poets recited and sang their compositions while dancing a measure adapted to their words.

## The Art of Dancing

Dancing then, with whatever lack of science it may at present be cultivated, is among the first of the fine arts, for it involves the general and actual use of the muscular motions of the body, as they are represented in sculpture and painting. Scientifically practised, it is obvious that this art cannot be inferior in expression to those which are merely imitative.

The dancing of the ancients was not a series of tricks with the muscles; it spoke as plainly as the marble or the canvas. Every one is aware of the great effect which this art produced in ancient Rome, where it constituted a species of acted language. It is probable that those who practised it there were in possession of better principles than any which are now acted upon, and it is to be regretted that, in the present day, the exposition of the art is so often left to persons unqualified for this task.

This healthful art embraces at the same time walking, running, jumping, attitudes, steps, gestures, and evolutions, and this happy combination, which is sustained by the aid of rhythm, and during which the muscles and sensibilities are employed in a manner as useful as agreeable, is indeed an invaluable exercise for the whole body, provided always that the movements are not too protracted, nor performed in a style more likely to enervate than fortify the organs.

Dancing may be divided into two very different styles—that of the ballet and that of the ball-room, and that which is beautiful in one of these is out of place in the other. The professional dancer makes it her business to appeal with feats of artificial dexterity and marvels of balancing to an audience that applauds her pirouettes under the limelight; but in society, dancing is merely an agreeable pastime, and the dancer desires only to glide through the figure of the moment with ease and grace.

In this volume on ball-room dancing I have treated of "How and What to Dance," and have also touched

## The Art of Dancing

upon other subjects closely allied to dancing, such as Deportment, Etiquette, and Dress. I have assumed that the reader at the outset knows little or nothing about the subject, and has purchased this book to learn how to dance, and to glean a few hints on general ball-room conduct. The perusal of its pages will make him familiar with these matters, so that by the time he has read the book, and practised according to the instruction given, he will be at home in any company of dancers.

Modern dances are of two kinds, "round" and "square." Round dances are those which a couple dance together, such as the Waltz, Barn Dance, Polka, &c., while the squares require four couples. The most popular of these are the Lancers, Quadrille, and Waltz Cotillion. There are also other arrangements of figures such as Contra Dances, Parisian Quadrilles, Minuets, and Scotch Reels, which are now but seldom met with in the ball-room, but which I have included to make my descriptions complete.

## CHAPTER II

### Hints for Managing a Dance or Party

IN getting up a dance or party every detail should be considered. The following few particulars may be of use at such times.

Hire a room with convenient dressing- or cloak-rooms attached. Engage a pianist or band. Draw up and have printed invitation cards, and programmes of dances. Appoint a Master of the Ceremonies and stewards. Make arrangements for supper. Appoint door-keepers and cloak-room attendants.

The ball-room should be square, thoroughly ventilated, and have a smooth, polished floor, with seating accommodation for the guests. Decoration should be light and tasteful, with flowers and coloured lamps to relieve the effect.

If but one instrument is to be used, the piano is unquestionably the best. If two are engaged, the violin and piano are suitable. For three pieces, a violin, piano, and cornet (flute or clarinet). If four instruments are required, a violin, piano, cornet, and double bass.

When selecting the instruments for a small band, choose the first four as directed, then add as many more as may be deemed requisite. For a large band, some of the parts will have to be doubled, and others added to them according to the number engaged, and this should be done by direction of the quadrille band-master.

### Hints for Managing a Dance

Invitation cards should be worded very formally, such as: Mr.....requests the pleasure of Mr.....company to a dance on Monday.....to be held at.....Rooms. R.S.V.P.

Tickets of admission to a public dance or ball would be drawn up according to the object for which it was given. The time at which the dancing is expected to commence and at what time the function is expected to finish should be stated in each case.

The appointment of a Master of the Ceremonies, whose duty it shall be to form the sets and to see that they are complete; to find partners and places for all persons who may wish to dance; to direct the musicians when to commence, and to decide all questions which may arise during the dance, is very necessary. There are comparatively few persons, even among habitual dancers, who are so thoroughly drilled in the etiquette of the ball-room that they can conduct a room with ease and precision; in order, therefore, to relieve the mind and prevent confusion, it is necessary to appoint a M.C., preferably not one of the dancers, to attend to these details.

Arrangements for refreshments and suppers should be made before the evening of the dance. A cool room, opening from the ball-room, should be plentifully supplied with light refreshments, and where supper is given it should be of the lightest and most delicate description. Served at round tables, the collation should be cold; but hot soup may be given with the supper, or at the conclusion of the ball.

Cloak-rooms, with toilet requisites for both ladies and gentlemen, are of material importance.

Dances should never be inconveniently crowded, as this destroys the pleasure of the guests. Good flooring is indispensable for ball-room. When the floor is rough it may be remedied by covering it with holland, tightly stretched—a practice now much in vogue. This adds

## The Toilet and Fancy Costumes

greatly to the comfort of the dancers, and improves the appearance of the floor. The host and hostess should look after their guests, and not confine their attentions to a favoured few. They should, in fact, assist those chiefly who are the least known in the room.

### The Toilet and Fancy Costumes

It is not my intention to offer more than a suggestion or two on the general suitability of ladies' dress. Fashion, of course, will determine the make, while to individual taste must be left the choice of colour. In the selection of colour a lady must consider her figure and complexion. If slender, white or very light colours are generally supposed to be suitable; but if inclined to *embonpoint*, they should be of darker shades and hues. Pale colours and white are recommended to blondes, as they harmonise with their complexions. Brilliant colours are more generally selected by brunettes for a similar reason. On this point, however, individual taste may sometimes successfully deviate from the general rule.

The head-dress should be in keeping with the costume, though ladies who have a profusion of beautiful hair require little or no artificial ornament. Flowers are generally thought becoming. Light-coloured shoes are worn with pale-coloured dresses, black or bronze with dark. Gloves are always worn, and should be put on before entering the ball-room.

A lady wearing a mourning dress should decorate with scarlet flowers, although violet has an air of cheerfulness which relieves a mourning costume.

A gentleman's dance attire varies but little, as he generally appears in black. Dress shoes and gloves are indispensable. Little jewellery should be worn.

Fancy Dresses, both for ladies and gentlemen, like tastes, vary so much that it is impossible to describe the particular styles that prevail. But those which give the

## The Toilet and Fancy Costumes

greatest satisfaction are costumes which can be home-made, and for ladies the following are very pretty and inexpensive: Flower-girl, Gipsy, Italian, School-girl, Dolly Varden, Red Riding Hood, French Fishwife. Historical and elaborate costumes, such as Cleopatra, Queen Elizabeth, Duchess of Devonshire, Grecian and Vivandier, must be hired from the costumier. There are some very useful and pretty costumes illustrated and described in some Fancy Ball Costumes Books published, which can be purchased for a few pence.

A gentleman wishing to attend a ball in fancy costume should get some advice and his dress from a costumier.

### CHAPTER III

## The Etiquette of Dancing

THE sensation commonly experienced on entering a ball-room for the first time is a mixture of pleasure and hesitation; this doubt is occasioned by the mistaken reflection that all eyes are upon you, so that you fancy yourself a centre of attraction, and in endeavouring to appear at ease contrive to appear most uncomfortable. Few are graceful by nature, some are so by intuition, and some are so by art. It is my pleasing task to endeavour by a few words of advice to place you thoroughly at your ease on entering a ball-room for the first time. Conversation, merry music, and dancing will enforce the lesson in due time.

On entering a private ball-room, your first care should be to find your hostess and make your obeisance; but on entering a public ball-room, the gentleman, supposing he has a lady with him, merely conducts her to a seat. In private balls, where there are no programmes, engagements should not be made until the dance is announced. At a public ball, if you do not arrive too early, you will find yourself much more comfortable. The best course for a gentleman to adopt is to introduce himself to the Master of the Ceremonies, or one of the Stewards, for the purpose of obtaining partners. Commence with a square dance, it will give you more confidence to attack the round dances. When you have finished a dance, offer your arm to your partner, conduct her to a seat, bow

## The Etiquette of Dancing

slightly and retire; or you may ask her to take some refreshments.

If there should be a supper, the gentleman should conduct to the supper-room his last partner, unless he has a previous engagement, or is asked by the hostess to do otherwise. In the latter case he must provide a substitute, making at the same time his apology.

The introduction of a lady to a gentleman at a ball does not entitle him to claim her acquaintanceship afterwards. He must not bow to her if he meets her in the street, unless she does so first.

In attending a dance of any description, the hour of invitation, or starting, should be adhered to as nearly as possible; bear in mind that those who are too punctual feel uncomfortable until the other guests arrive.

It is scarcely necessary to say that it is a great mistake for any gentleman to attempt to take a lady through a dance if he is not master of it himself. He should bear in mind that it is his province to conduct, and not the lady's. A gentleman wishing to dance with a lady who is a stranger to him should request the Master of the Ceremonies to introduce him.

Bear in mind that as ladies are not privileged to ask gentlemen to dance, it is a breach of good manners for gentlemen not to ask ladies, or to stand about in a listless way whilst ladies are wanting partners. A gentleman should leave the room if he does not wish to dance.

It is not polite, nor does it add to the good opinion a company may have of you, to dance with one partner too frequently.

A gentleman should under no circumstances show any displeasure in the event of a refusal on the part of a lady.

If a lady for some reason refuses a gentleman, though she be disengaged, it is a breach of politeness to extend her favour to another for the same dance.

Any couple may take a vacant place in any set.

Having once taken your position in a quadrille, under

## The Etiquette of Dancing

no circumstances should you leave it for another; such an act is sure to give offence where none was meant.

Give all your attention to your partner, and avoid speaking to other persons as much as you can. See that your manner is easy and free from any restraint.

As a dance should be a combination of all the most agreeable qualities of a social assembly, always endeavour to look pleasant in a ball-room; and while dancing, if you happen to be dancing with a partner with whom you are not particularly delighted, do not make the fact evident by looking discontented.

Every man of sense would be glad to impress others pleasantly, but it is not every man of sense who knows how necessary it is to attend to little things in order that he may make the impression he desires. One man displays a profusion of outlandish jewellery, another affects a fantastic cut of his hair, another offends with an unshaven face or an ill-kept set of teeth; and yet each one, despite appearances, would pose as a gentleman. Refined ladies may have to tolerate such men, but they do it with ill-concealed reluctance.

## CHAPTER IV

### Correct Deportment

DEPORTMENT, always valuable, and on many occasions in life of infinite service to the possessor, can never be the product of a moment; to be effectual it must be habitual, and must have been acquired by instruction, by observation, and especially by frequenting the best company. A person lacking it would in vain try to assume it for any particular occasion. The novelty of it to him would sit awkwardly on him, and the affectation be too grossly apparent.

On the other hand, a person who has acquired the habit of graceful carriage need be in no fear of losing it, if he takes but the least care to keep it up. A dignified and graceful deportment appears at first so simple and natural, that it seems impertinent to lay down rules for it; there are, however, a few essential conditions, which I describe in this chapter and which the pupil should practise, it then remains for him, by disposition and by natural grace, to supply the last finish.

#### Walking.

There are various ways of walking, which, in accordance with what is wanted, may be performed in three different times—slow, moderate, or quick. In the slow march, the weight of the body is advanced from the heel to the instep, and the toes are turned well out. Then

## Walking

one foot, the left for instance, is advanced, with the knee straight and the toe inclined to the ground, which, without being drawn back, it touches before the heel, in such a manner, however, that the sole at the conclusion of the step is nearly parallel with the ground, which it next touches with its outer edge; the right foot is then immediately raised from the inner edge of the toe, and similarly advanced, inclined, and brought to the ground; and so on with each foot in succession.

In the moderate walk, or what may be termed the dancing walk, the weight of the body is advanced from the heel to the ball of the foot; the toes are less turned out, and it is no longer the toe, but the ball of the foot, which first touches and last leaves the floor, its outer edge, or the ball of the little toe first breaking the descent of the foot, and its inner edge, or the ball of the great toe last projecting the weight. Thus, in this step, less of the foot may be said actively to cover the ground; and this adoption of nearer and stronger points of support and action is essential to the increased quickness and exertion of pace.

In the quick walk the weight of the body is advanced from the heel to the toes, the toes are slightly turned out, and still stronger points of support and action are chosen. The outer edge of the heel first touches the ground, and the sole of the foot projects the weight. These points are essential to the increased quickness of this pace.

It is important to notice that in all these paces, or walks, the weight is successively thrown more forward, and the toes are successively less turned out, as the variation is from slow to moderate, and then to quick.

## Bowing.

To bow properly, slide either foot to the side, rest the weight of the body upon it, and then draw the opposite

## Bowing

foot up to the first position; while doing this bend the shoulder gradually forward, observing that by the time the heels come together the bending should cease, and the body again be made to resume its former position. The arms should hang loosely from the shoulders, to avoid any appearance of stiffness, or self-consciousness.

**The Curtsey** is performed as follows:—Stand easily erect, the shoulders square and the arms hanging loosely at the sides, the hands in front of the body. Slide either the right or left foot to the side into a short second position, rest the whole weight of the body upon it, draw the opposite foot into the fourth position behind, and gently sink, to complete the curtsey. While rising, the weight is transferred to the foot behind, and the advanced foot is gradually brought into the fourth position in front. While sinking, the arms should be gracefully bent, and the hands occupied in lightly holding out the dress. In moving, after the curtsey, the first step is made with the foot which happens to be forward at its completion.

## Presenting Hands.

In giving the hand to partner, the lady presents her hand palm downwards. The gentleman offers his hand to the lady with the palm turned upwards, closing the thumb to hold the hand lightly, and with as little compression as possible.

## Holding Partners in Round Dances.

Generally speaking, partners in round dances should stand facing each other, slightly apart, and looking over each other's right shoulder. The head must be kept easily erect, the body nearly upright, and care taken that there is no oscillation from side to side while dancing. The gentleman's right hand is placed against,

## Holding Partners in Round Dances

and slightly around, the lady's waist, the fingers kept close together. The lady's left hand is placed lightly on the gentleman's right arm, just below the shoulder, her fingers turned towards herself. The gentleman takes the right hand of the lady in his left, holding his hand palm upward, while she holds her palm downwards; the fingers of both should be pointing towards each other, the thumb of the gentleman lightly touching the second joint of her fingers. The elbows of both should be curved, and slightly depressed, and any inclination to extend the hands carefully avoided.

## CHAPTER V

### Preliminary Exercises

IT is an error to fancy that the modern style of ball-room dancing, from its apparent facility and freedom from study, can dispense with any of those preliminary exercises intended to supple the frame, and prepare for the execution of steps and movements, which at all times have formed the basis of every kind of dance. On the contrary, dances that have for their principal characteristic nature and expression require as much, and perhaps even more than the others, to be preceded by those steps and studied movements which will always be to the dance what vocalisation, sustained notes, and preparatory exercises are to the singer. Unluckily, for many years this study has been neglected. In spite of its antiquity the art has been considered almost as an unimportant accessory, as a mere superfluity which might be omitted in a superior education. People have imagined that such knowledge of the Waltz and Lancers, as may be easily acquired in a few lessons, is sufficient.

The time that was once devoted to the study of steps, has been employed in bodily exercises of a very different nature—in gymnastics, for example, which have undoubted merit, but which cannot in any way be a substitute, and particularly with ladies, for the advantages of pliancy and grace that the dance alone can impart. Hence it happens that we have every day ungraceful bodies, and arms and legs of desperate stiffness coming to learn

## Preliminary Exercises

dances, the true practice of which requires so much ease and freedom.

We are in consequence often reduced, except in the case of great natural capabilities, to teach rather the mechanism of steps than the steps themselves. How can it be in the power of the master during the course of a few lessons to improvise pliant limbs, arms detached, as it were, from the body, heads which can play freely from the shoulders, and so many other conditions which make all the merit of the natural dance?

When I say that it is useful, nay, even indispensable, to acquire first principles before attempting the study of dances, I do not wish to alarm either parents or pupils, who might even now be tempted to judge of us by the method of the ancient masters. Happily, the way of teaching the dance has a place in modern improvement, and has been able to free itself from the superannuated practices that too long maintained their ground. Let the pupil take courage; it is no longer the custom to make the pupils practise the same beats, or any other exercise of frightful monotony, for hours together, a custom which may in part explain why the teaching of the dance on principle has fallen into discredit. It is for the master to proportion the preliminary exercises to the powers of the pupil, and, above all, to the taste of the time.

There exists a great variety of steps, or study dances, calculated to supple the pupil's limbs, and which may be so varied as to avoid ennui, that bane of all the arts. Let me, for example, cite a dance which used to find partizans in some countries—the Court Minuet. It is, indeed, too much opposed to our manners ever to be revived, but as a study it offers great advantages; it impresses on the body postures that are graceful, and, to continue my comparison with singing, it is with these dances of another time, as it is with pieces of old operas which have disappeared from the repertory, but which young singers

## Preliminary Exercises

are made to practise in order to make their voices flexible and form their style.

To conclude all that relates to preliminary exercises, and fix, if it be possible, the duties of the master, let me say that we no longer pretend, as in former days, to regulate the manners of our pupils in what regards the ordinary actions of life. There was a time when the dancing-master taught the pupils to sit, to walk, to cross the room, to pull on a glove, to use the fan, &c., all of which has, no doubt, contributed to turn the fashionable dance into ridicule, and to cause it to be looked upon as a puerile and illusive art, which was too frequently exercised at the expense of nature and good taste. We have now renounced all these Gothic traditions; we no longer hold it indispensable that the lesson should commence with a courtesy or formal bow; and in any case, when we have to give an idea of saluting to the youngest of our pupils, we do not teach by making them take "the first position in advance, the third, the second, then disengage the foot placed in the first position behind by bringing it to the fourth position in front," &c., as we find it set down in books of a sufficiently recent date. In everything we consult Nature, and though beyond doubt the master may assist and develop her by the resources with which his art supplies him, still it is Nature that above all should be his rule and guide. A pupil who is able to execute with tolerable perfection modern dances, which I do not fear to call natural, will of himself know how to walk, bow, and present himself with grace.

The real amateur will easily comprehend the necessity of submitting to certain introductory exercises before commencing the practice of steps and figures. We may now, therefore, enter upon the particulars of each of these exercises, and I ask all kind indulgence for the explanations that I shall attempt to give. Dancing, as may be imagined, can scarcely be explained by words, or apprehended by the mental eye. I have therefore chiefly

## Preliminary Exercises

confined myself to very simple, easy, and fundamental movements, leaving the details of the steps and of the dances for the present.

We will commence with the positions of the feet, the five elementary positions used in dancing, from which the various movements spring.

## CHAPTER VI

### The Five Positions

IN all these positions the body should be erect, the shoulders thrown back, and the knees kept perfectly straight and turned outward. These five positions for the feet, so very little cared for and much less understood by the generality of learners, are nevertheless of the utmost importance, and too much attention cannot be paid to them, as they tend to simplify the various movements and enhance their elegance. They might with much propriety be called the alphabet of dancing.

The illustrations show the five elementary positions as they occur in all the modern steps and movements; and in the explanation of such given in the following pages these positions are constantly referred to. In the construction of dances the positions combined form steps; steps united make movements, which, arranged together, result in dances.

The First Position is formed by placing the heels together and throwing the toes back, so that the feet form a straight line. In the first attempts at this position the toes should not be more turned out than will admit of the body maintaining its proper balance; they must be brought to the correct position only by degrees, until the pupil can place the feet, heel to heel, in a straight line without affecting the steadiness of the body or arms (see fig. 1).

The Second Position is formed by moving the right or left foot sideways from the first position to about the

## The Five Positions

distance of its own length from the heel of the standing foot. Of the foot thus placed the heel must be raised, so that the toes alone rest on the ground, the instep being bent as much as possible and the foot retaining its original direction outward. In this case, as in the first, the foot should be brought by degrees correctly to perform this action, and the toes should be gradually thrown back as far as the pupil's power to preserve his balance will permit (see fig. 2).

The Third Position is formed by drawing the moving foot from the second position to about the middle of the front of the standing foot, the feet being kept close to each other, so that the heel of one foot is brought to the ankle of the other, and seems to lock in with it; thus the feet are nearly half crossed. In drawing the foot into this position its heel must be brought to the ground as it approaches the other and kept forward during its progress, so that the toes may retain their proper direction outward (see fig. 3).

The Fourth Position is formed by moving the foot about its own length forward from the third position, keeping the heel forward and the toes backward during the progress of the foot (see fig. 4).

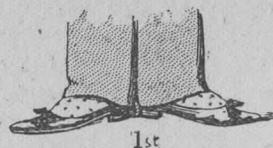
The Fifth Position is formed by drawing the foot back from the fourth position so that its heel is brought close to the toes of the other foot, the feet being completely crossed. The heel of the moving foot in this position is gradually brought to the ground as it approaches the standing foot, precisely as in formerly drawing the foot from the second position to the third (see fig. 5).

In all these positions the standing foot is to retain its primitive situation. These five positions can now be executed with the opposite foot, the balance being sustained throughout upon the other foot.

If when one foot is placed in advance of the other you balance your body on the foot that is in front, the other foot is in the fourth position behind; and it is the same

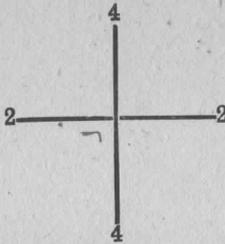
## The Five Positions

Five Positions:



## Bending in the Five Positions

with regard to the third and fifth positions when the weight is on the foremost foot. The positions, if properly made, will form a perfect cross, thus—



### Bending in the Five Positions.

Bending the hips and knees so as to turn the latter outward and rather backward without raising the heel, and while thus lowering the body, still keeping it perfectly erect, is an exercise which should be performed in each of the five positions. It imparts flexibility to the instep, and tends greatly to improve the balance. In this exercise the knees should be but slightly bent at first, and the pupil may support himself first with both hands, then alternately with each, against some fixed object, until he acquire greater power and facility.

When the bends in the various positions can be performed perfectly, without any support, and without decomposing the proper state of the body, the pupil should endeavour, in concluding each bend, to raise himself on the toes, being careful that the knees are kept straight, and that the feet do not change their positions. This imparts point to the feet, and increases the power of the instep and ankle.

The pupil can now balance the body on one limb, and extend the other leg in the second or fourth position, raising it as high as the knee, letting it again fall into the

## Bending in the Five Positions

fifth position, and crossing either behind or before. Practise these beatings with each leg, and see that the knees and feet are turned well outward.

Having acquired some facility in these positions and exercises, the pupil can now turn to the following description of ball-room dancing.

PART II  
ROUND DANCES

## General Remarks

IN round dances, generally speaking, the body must be kept easily erect, and the most perfect equilibrium maintained; the knees slightly bent and turned out, and all the movements made with the greatest fluency.

It is very important that in raising the foot from the floor the toes should be turned downward and the knees slightly bent.

In making a hop or spring, commence by bending the knees, and, in alighting, care must be taken that the toes touch the floor first.

Well practise all the steps of the round dances by yourself before attempting them with a partner.

In the following description of round dances I have only given the gentleman's steps. The steps for the ladies are similar, but they should commence with right foot.

## CHAPTER I

# The Polka

THIS dance is remarkably simple, as may be judged from the facility with which the time is mastered by those unacquainted with music or the proper steps. It is in two-four time, and consists of three steps and one movement or rise. For this rise the majority of dancers substitute a momentary pause, but it must be clearly understood that the preliminary rise before the first step in each bar, and which is really executed on the fourth beat of the previous bar, and which is counted and, gives all the necessary life and imparts the lightness and grace that is requisite for the proper appreciation of this dance.

### THE STEPS.

Preliminary rise:—Rise on the sole of the right foot, having the left foot raised behind and slightly pointed downwards without touching the floor, count and.

#### *First Step.*

Drop down on the right foot, and at the same time glide the left foot to the second position, transferring the weight of the body thereon, count one.

#### *Second Step.*

With a light spring on the left foot bring the right quickly down to the place which the left foot occupied, at the same time raising the left, count two.

# Berlin Polka

### *Third Step.*

Spring on to the left foot, at the same time turning half round and drawing the right foot up behind, slightly pointed downward, count three.

The three steps to complete the circle are the same as described, but made by commencing with the right foot, which is the foot the lady commences with. These steps may be taken forwards or backwards, and to the right or left, by a slight alteration of the first step.

All the steps should be made with elasticity, the knees slightly bent, and entirely on the toes.

### Berlin Polka.<sup>1</sup>

The *Berlin* is a combination dance for couples, composed of two distinct parts, each part occupying four measures of the music.

### FIRST PART.

Position:—The gentleman takes the lady's left hand in his right, as in the Barn Dance, and they commence with their faces turned in the same direction.

#### *First Measure.*

Polka step forward, the gentleman beginning with his left (*i.e.* outside foot) and the lady with her right. Count and, one, two, three.

#### *Second Measure.*

Point the foot nearest to partner (gentleman's right, lady's left) in the fourth position (*i.e.* a little in advance), with the toes turned downward, and at the same time hop on the supporting leg, counting and, one, two.

<sup>1</sup> This description of Karl Kaps' *Berlin Polka* is printed by permission of Messrs. Francis, Day & Hunter, 142 Charing Cross Road, W.C.

## Alsatian Polka

Then bring the pointed foot to the fifth position (*i.e.* toe to the heel at right angles), behind the supporting leg, again hopping thereon in turning towards partner and joining opposite hands, while counting and, three, four.

### *Third and Fourth Measure.*

Repeat the above movements in the opposite direction, the gentleman commencing with his right and the lady with her left foot.

### SECOND PART.

The gentleman holds his partner by the waist, as in the Waltz, and thus they dance four measures of the ordinary Polka in turning twice to the right, after which they again join right and left hands, and recommence the first part.

### Alsatian Polka.<sup>1</sup>

The *Alsatian* is a combination dance composed of two distinct parts, each part occupying four measures of the music.

### FIRST PART.

This is the same as the first part of the *Berlin* Polka.

### SECOND PART.

Position:—The gentleman holds his partner by the waist as in the Waltz, and executes four measures of the *Glide* or *Coquette* Polka.

### *First Measure.*

Slide the left foot to the second position (*i.e.* a little to the side), counting and, one, two. Bring the right foot up to the left, and simultaneously slide the left again to the side (*chassé*), counting and, three; then again bring

<sup>1</sup> The description of Karl Kaps' *Alsatian Polka* is printed by kind permission of Messrs. Francis, Day & Hunter, 142 Charing Cross Road, W.C.

## The Heel and Toe Polka

up the right foot, transferring the balance of the body to the right leg, counting four.

### *Second Measure.*

The same steps should be used as in the ordinary Polka in turning to the right to face the opposite direction.

### *Third and Fourth Measure.*

Repeat the above movements, beginning with the right foot; after which again join right and left hands, and recommence the first part.

*N.B.*—The above is the correct form of the dance, but if the pupil is unable to master the steps of the *Coquette*, four measures of the ordinary Polka may be substituted as in the *Berlin*.

## The Heel and Toe Polka.

### FIRST PART.

Holding as in an ordinary Polka. First step:—Place the left heel on the floor in second position while making a slight spring on the right foot, count one, two. Second step:—Bring the toe of the left foot behind the right, simultaneously make a slight spring on the right, count three, four. Make a full Polka movement to left, count one, two, three, four (one bar).

Repeat, commencing with right foot (two bars).

### SECOND PART.

Polka, in the ordinary way, twice round (four bars).

## The Slide Polka.

### FIRST PART.

Holding as in the first part of Barn Dance. Take two long galop slides forward with left foot (one bar), and as

## The Two Step

the right foot is brought up to the left for the second time, Polka forward, starting with left foot (one bar).

Repeat, commencing with the right foot (two bars).

### SECOND PART.

Polka, in the ordinary way, twice round (four bars).

### The Coquette Polka.

Holding as in the ordinary Polka. Take two long galop slides to side with left foot (one bar), and as the right foot is brought up to the left foot for the second time, Polka half round (one bar).

Repeat, commencing with right foot (two bars).

### The Two Step (*Six-eight tempo*).

Holding as in the ordinary Polka, slide the left foot to the second position, then bring the right foot up to the left, and again slide the left foot to the side; in finishing, make a half turn to the right (one bar). This is repeated with the right foot, and again with the left and right, *ad lib.*

## CHAPTER II

### The Très Chic

(*Six-eight tempo*).

By the AUTHOR. Music by ERNEST ALLAN.

THE Très Chic is a dance for couples in six-eight time, and is of a very animated and lively character. It is divided into two parts, each part occupying four bars of music. In the first part, the dancers execute a progressive movement, and in the second part, a movement that is in turn progressive and rotary.

*Holding Partners.*—The position of partners in the first part is standing side by side, in the third position, *i.e.* the heel of the front foot in the hollow of the rear foot, the right foot in front. The lady's left hand should be resting lightly in the right hand of her partner, as in the Barn Dance.

In the second part, partners dance together, as in an ordinary round dance—Polka, Waltz, &c.

### FIRST PART (Four Bars).

*First Bar.*—The lady commences with her right foot; the gentleman with his left. First Step—Point the foot in the fourth position, *i.e.* a little in advance, meanwhile hop on the supporting leg. Second Step—Bring the pointed foot back to the third position in front, *i.e.* bring the heel of the pointed foot back to the hollow of the rear foot, and at the same time hop on the foot that is behind.

*Second Bar.*—Commencing with the front foot (lady's right, gentleman's left) *chassé*, *i.e.* First Step—Slide the foot to the fourth position. Second Step—Bring the rear foot up to the front foot, third position. Third Step—Again slide the front foot forward.

## The Schottische

*Third and Fourth Bars.*—Repeat the above movements, beginning with the opposite foot (lady's left, gentleman's right).

### SECOND PART (Four Bars).

Holding as in the ordinary round dance, execute four *chassés*, and turns alternately. *First Bar*—Commence with (lady's right foot, gentleman's left) the *chassé* described above, and on finishing make a half turn to the right. *Second Bar*—Again *chassé* and turn. *Third and Fourth Bars*—Repeat.

*Note.*—In making the first step of the *chassé* in this part of the dance, slide the foot to the second position, *i.e.* a little to the side, instead of to the fourth position, which is in front.

### The Schottische

The Schottische is a dance for couples in common or four-four time. It consists of two parts, each differing in character, and occupying together four bars of music. The first part consists of eight steps, or rather six steps and two hops; the second part is a rotary movement accomplished by four hops on alternate feet, describing two turns, or, a pleasant variation may be given to this dance by the introduction of the waltz-step, in place of the hops, in the second part. The latter style of performing the second part has become very general, and its accomplishment is helped by counting "one, and two," "three and four," for a bar of the music, this giving, as it were, six counts for the waltz-steps, the second and fifth waltz-steps being taken lightly and rapidly to the word "and."

### The Steps

#### FIRST PART (Two Bars).

*First Step.*—Bend both knees slightly, and slide the left foot to second position, resting the weight of the body

## The Steps

thereon. *Second Step*—With a light spring on the left foot bring the right to the place of the left, and in so doing point the latter in the second position, slightly raised. *Third Step*—Transfer the whole weight of the body to the left leg while bending the knee, and simultaneously raise the right foot behind to the third position, with the toe pointed downwards. *Fourth Step*—Hop very slightly on the left foot.

Repeat the movement, commencing with the right foot (the foot the lady commences with), finishing with the weight of the body on the right foot. This completes two bars, and should be counted "one, two, three, hop," "one, two, three, hop."

#### SECOND PART (Two Bars).

*First Step.*—Transfer the whole weight of the body to the left leg while bending the knee, and simultaneously raise the right foot behind, third position, with the toe pointed downwards. *Second Step*—Hop very lightly on the left, and in doing so turn half round. *Third Step*—Right foot down. *Fourth Step*—Hop, turning half round.

Repeat the above four steps, counting "down, hop, down, hop."

The second part is now generally waltzed as explained.

### American Schottische (*Common tempo*).

*By the AUTHOR.*

Hold as in the ordinary Polka, Waltz, &c.

#### FIRST BAR (*Pas de Bourrée*.)

Slide left foot to side (second position), count one. Bring right foot up to left foot (third position), count

## American Schottische

two. Slide left foot to side (second position), count three. Bring right foot up to left foot (third position), count four.

### SECOND BAR (*Chassé* and Two Step).

Slide left foot to side (second position), count one. Bring right foot up to left foot (third position), and simultaneously slide left foot to side (second position), count and, and drop the weight on same, count two. Bring right foot up to left foot (third position), count and (*chassé*). Slide left foot to side (second position), count three. Bring right foot up to left foot (third position), count and, and simultaneously slide left foot to side (second position), and drop the weight on same, count four. In finishing make a half turn to the right, count and (Two Step).

### THIRD BAR (Two Step).

Commencing with right foot, repeat the last half bar twice, turning once round, count one, and, two, and, three, and, four, and.

### FOURTH BAR (*Pas Marché* and Two Step).

Step right foot backward (fourth position), count one. Step left foot backward (fourth position), count two (*Pas Marché*). Slide right foot backward (fourth position), count three. Bring left foot up to right foot (third position), count and, and simultaneously slide right foot backward (fourth position), and drop the weight on it, count four. In finishing make a half turn to the right, count and (Two Step).

## CHAPTER III

### The Waltz

WALTZING is a species of dancing that owes its origin to the Germans; it was first introduced into Swabia, one of the nine circles of Germany, and thence into the neighbouring provinces, and throughout the European Continent. Its original method, both in steps and holding, has been greatly improved, and it has now become the most fashionable and agreeable form of dancing.

I shall not here enter into a description of the many waltzes that have from time to time been put forward as new, *Hop, Glide, Deux Temps, Trois Temps, &c. &c.*, for it would serve no good purpose; but rather endeavour to explain what I consider the simplest and at the same time the correct steps and movements necessary to show how the feet should be used in waltzing. I must, however, emphatically say that only a small insight can be obtained from a written description of our favourite dance.

The steps set forth are for the gentleman; the lady's are the same, but should commence with the fourth step and right foot, six steps completing the circle.

Stand facing the wall on the right-hand side of the room, with the feet in the third position, the right foot in front, as shown in the illustration below with the weight of the body sustained on the right leg.

First Step.—Commence by sliding the left foot forward, meanwhile turning a quarter to the right on the ball of the right foot, transferring the weight of the body to the left leg. This double movement has the effect of leaving the left foot at the side and slightly at the back of the right foot. (See Illustration No. 1).

## The Waltz

Second Step.—Draw the right toe very lightly up to and slightly past the left heel. (See Illustration No. 2.)

Third Step.—Turn nearly half round on the sole of the left foot, while slightly pressing on the toe of the right, and simultaneously draw the left foot up to the right foot into the third position behind, transferring the weight of the body to the left leg. (See Illustration No. 3.)

Fourth Step.—Slide the right foot forward, transferring the weight of the body to same. (See Illustration No. 4.)

Fifth Step.—Pass the left toe forward, meanwhile slightly turn to the right on the ball of the right foot. The weight of the body should be kept on the right foot, but sufficient pressure on the floor must be used to keep the left foot in its position. This double movement has the effect of leaving the left foot pointed at the side, and slightly at the back of the right. (See Illustration No. 5.)

Sixth Step.—Quickly throw the weight on to the left leg, and draw the right foot up to and in front of the left, transferring the weight of the body to the right leg. (See Illustration No. 6.)

*Note I.*—In making any of these movements, if the foot is lifted, the toe must always be the first to reach the floor. It should be pointed out that in perfect waltzing the feet are never completely raised from the floor.

*Note II.*—Slightly bend the knees, and make all the steps with fluency.

*Note III.*—Keep the body easily erect, and a perfect equilibrium will thus be maintained.

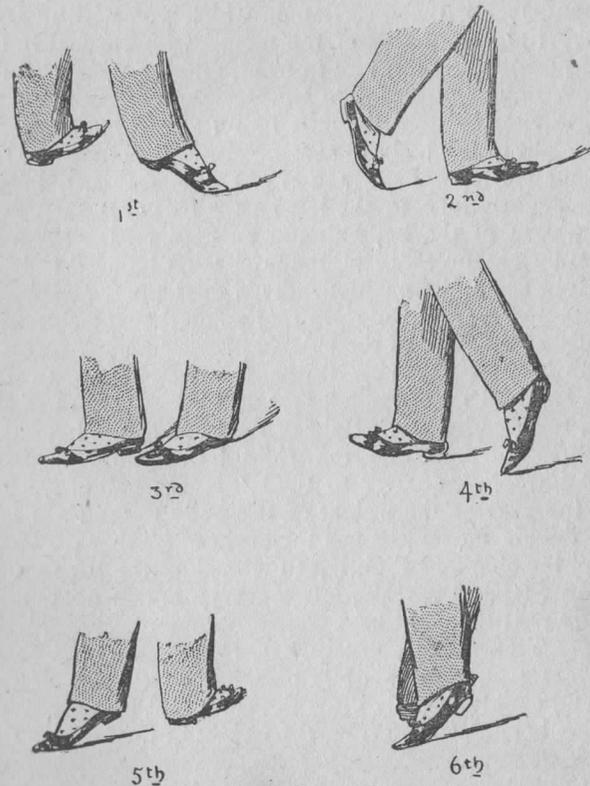
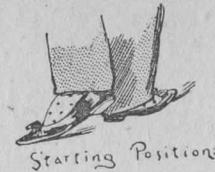
*Note IV.*—In turning, the movement of turning the body is of quite as much importance as the action of the feet.

*Note V.*—After having practised the steps, try and make the whole Waltz turn without thinking of the movements—try to do them automatically.

### The Reverse Valse

The "Reverse" is one of the most pleasing variations of the Waltz, and the following are the actual steps, but

## The Waltz



## The Reverse Valse

the mere perusal and practice of them without the aid of a master will not enable a pupil to dance, they will help him a little only.

I have not illustrated these steps, but if the pupil will carry the illustrations of the ordinary Waltz to a looking-glass, and commence by looking at No. 4, and then Nos. 5, 6, 1, 2, 3, he will find that the mirror will reflect the correct positions, as explained below.

Stand facing the direction in which you wish to go—on the right-hand side of the room—with the feet in the third position, the left foot in front, and the weight of the body sustained on the right leg.

First Step.—Slide the left foot forward, transferring the weight of the body to same.

Second Step.—Pass the right toe forward, meanwhile slightly turn to the left on the ball of the left foot. The weight of the body should be kept on the left foot, but sufficient pressure on the floor must be used to keep the right foot in its position. This double movement has the effect of leaving the right foot pointed at the side, and slightly at the back of the left.

Third Step.—Quickly throw the weight on to the right leg, and draw the left foot up to and in front of the right, transferring the weight of the body to the left leg.

Fourth Step.—Slide the right foot forward, meanwhile turning a quarter to the left on the ball of the left foot, transferring the weight of the body to the right leg. This double movement has the effect of leaving the right foot at the side and slightly at the back of the left foot.

Fifth Step.—Draw the left toe very lightly up to and slightly past the right heel.

Sixth Step.—Turn nearly half round on the sole of the right foot, while slightly pressing on the toe of the left, and simultaneously draw the right foot into the third position behind, transferring the weight of the body to the right leg.

## CHAPTER IV

### Advice to Waltzers

DURING the many years that I have devoted to teaching dancing, there has seldom passed a day in which I have not had some pupils for instruction in the Waltz. It is rarely that each new pupil does not, by his imperfect performance, and his less or greater progress, suggest some profitable hint on the theory of the dance.

Under the title of Advice to Waltzers I have brought together such of my observations as seem most essential for a pupil's instruction. The conducting of the lady is not the most easy, nor the least delicate part of the gentleman's duty. A thousand rocks present themselves to him the moment he finds himself in the ball-room. If he at all touches the other dancers, if he cannot keep clear of the unpractised ones, if he is not sure of the time of the music, or even when his partner loses it, then he cannot be considered a good Waltzer. This experience of conducting or leading a lady is not acquired without much practice, and the academy has in this respect, it must be owned, advantages over the ball-room. It allows the pupil an opportunity of familiarising himself with the crowd, offering him, as it were, a preliminary glance at the crush of a ball-room. He is thus able to practise beforehand, to gain experience, to find assurance, and not to serve in the midst of the ball-room an apprenticeship which is always, and particularly on first appearance, more or less ungraceful. To waltz well it is not enough to be able to turn the lady always the

## Advice to Waltzers

same way; it is requisite to know how at one time to balance or rest, making the waltz-step obliquely to the right or left, and at another in a straight line, to turn to the left (reverse) as well as turn to the right, is not without grace when executed in time. If there is sufficient space, the dancer should extend his step, but if the space is small and the room full, it is necessary for him to be able to confine his movements and steps; in fact, to know how to shade and blend the dance is one of the great merits of the waltzer.

A dancer who is not quite sure of himself would do wrong to undertake all these changes prematurely, for fear of acquiring bad habits. It should be remembered that to be able to make all the changes in this exquisite dance much practice is wanted, and a pupil who has not acquired all the skill and ease requisite, loses his step, sometimes his equilibrium, and in any case, compels the employment of a force upon his partner, which the rules of the dance can never allow. I would here like to drop a word to experienced waltzers about reversing. My point is that reversing is the accessory only of waltzing, and not the principal. I have seen, in my own experience, dancers who have attained a certain proficiency, yet, in time, have lost their style. By persisting in reversing too much they have become stiff, constrained in their movements, their steps unnatural, while they have gradually lost the power of moving freely and naturally; and all this from a fancy for devoting themselves exclusively to reversing, which, when abused, is nothing more than a peculiar trick of strength. We should abstain entirely from this practice in crowded rooms where we have only a confined space. A couple reversing the whole length of a room, direct themselves with less facility than a couple who are continually changing. To jostle, or be jostled, in a dance is always, if not a grave fault, at least one of those unfortunate accidents that cannot be too carefully avoided.

## Advice to Waltzers

Now, if it be a fact that it is only with extreme care and labour that we are able to direct or steer ourselves in a ball-room, what is the use of creating difficulties, and going out of our way to meet a danger, out of which there are so few chances of escaping with credit.

A great consideration in good waltzing is that of carriage, a point no less essential than all the rest, and one the master—a good master—cannot neglect without the greatest injury to his pupils. It is fruitless to tell the pupil that he can execute the steps correctly, if, at the same time, his arm is distorted, his back bent, and his legs stiff. I should never expect a pupil with such carriage to make a waltzer.

It is considered fashionable by some gentlemen, and, above all, by the so-called and self-styled good waltzers, to assume a peculiar affectation in their carriage. Many imagine that anybody could not be called a good dancer who had not some sort of mannerism, either in fully extending the arm at the risk of blinding the nearest couple, or in stretching out the hands like a handle, or holding the lady by the arms or at extreme arms' length, or, in a word, by affecting some singularity of attitude. Good taste, however, must condemn all these affectations, which do a real injury to the dance, and can only be classed as the little contrivances of those who, lacking all real knowledge, think thus to distinguish themselves. The best way is to hold the lady quite simply by the waist, as directed in another part of this work. Such attitudes as I condemn are not only wanting in good taste, but they render really graceful waltzing a physical impossibility. While offering my advice to gentlemen, I cannot abstain from cautioning the ladies. It would be, doubtless, superfluous to insist with them on the necessity of maintaining a graceful and natural attitude, but I recommend ladies to allow themselves to be directed by their partner, to trust, if he be a good waltzer, entirely to him, without in any way endeavouring to follow their own

## Advice to Waltzers

fancies. The lady who, in the middle of the ball-room, should herself try to avoid the other couples, would run the risk of interfering with the lead of her partner, who alone is responsible for her safety in the midst of the dancers crossing and recrossing. In the same way, when the lady desires to rest, she should warn her partner, and not stop midway of her own accord. To the gentleman only belongs the choice of a place where he may rest her in safety.

Good waltzers are scarce nowadays among the gentlemen, but it must be observed, at the risk of being thought ungentlemanly, that the number is equally limited among the ladies. One may well be surprised at this, considering all their natural qualities of grace and lightness.

## CHAPTER V

### Importance of Instruction

IT has been too generally imagined that actual study of the Waltz is almost unnecessary for the ladies, that their part consists only of being led, they have only to follow their partner without any need of preliminary knowledge. Beyond doubt the gentleman's part is most arduous, and, to all appearance, he has more to do, since he must act at the same time for himself and for his partner; but to say that the lady's part is altogether easy, and not to admit that she also has her part to do, is an error against which I cannot too strongly protest. A bad waltzer is certainly a real scourge for the ladies, and it may be easily conceived that they seek to guard against him; but it must also be admitted that a bad *valseuse*—and we cannot deny that they too may be found—is a scarcely less inconvenience. Not only does her want of skill inconvenience herself, but it tires, and even paralyses her partner, who, with all his strength and skill, cannot supply her total want of knowledge of the dance. A gentleman who finds he has to dance with a lady altogether inexperienced is reduced to the lamentable necessity of employing force, which, to say the least, infallibly destroys all harmony; he no longer waltzes; he raises, he supports, he drags along the dead weight of his partner.

Ladies who imagine that a few trials made in private, or under the instruction of some indulgent friend, will enable them to appear with success in public, very much

## Importance of Instruction

deceive themselves; and when I say that the advice of a master, a first-class master I mean, is always useful, if not absolutely indispensable, I hope I shall not be accused of thinking in a narrow professional spirit. I have nothing in view but the delights and advance of the art of waltzing.

It is a master only, who, by virtue of his position, may venture to point out to a lady the real execution of the step, and the carriage she should maintain. Is it in the midst of a ball, when the gentleman is on the point of starting, that he can take upon himself to tell the lady that her steps are imperfect, her hand badly placed, that she leans heavily on his arm, and throws herself too much backward or forward, and so many details, which from want of being pointed out at first, engenders defects that may be considered as irremediable? A gentleman may scrupulously correct himself, he may hear the truth from his friends, but a lady is much more likely to be flattered than admonished. It is a master only who will undertake the painful but necessary task of censure, or at least he will point out those indispensable principles, which are the fruit of observation, and which all the intelligence in the world, unless supported by theory, is unable to supply. For the rest, and without seeking in any wise to palliate the extreme rigour of my advice, I ought to add that a few lessons have nothing very alarming in them; the lady's education in dancing is much more quickly accomplished than the gentleman's. Most of the ladies who have entrusted themselves to my tuition have been prepared to figure at a ball after a very few lessons, especially if they have had a good partner. We may easily conceive that much less is necessary to be done for the carriage of the ladies, who are naturally graceful; it is only the first steps that must be acquired by them: their peculiar aptitude for every kind of dance soon outstrips the lesson of the master.

## Importance of Instruction

I would here like to remind teachers, (and I do not doubt but that these remarks of mine will be read by a few, and they are offered to them more in the way of letting them know my opinion than of offering any instruction, which is far from my mind,) that in regulating the steps and the carriage of my pupils I always endeavour to preserve the characteristics of each, and take care that while the pupils appear graceful in their movements, they still remain themselves. I have noticed—and, no doubt, others have done the same—that there are almost as many sorts of waltzers as there are kinds of dances. One is distinguished by his springiness; his movements, without being exactly out of form, have not the prescribed regularity, but he makes amends for these defects by the inappreciable qualities of strong movement. Another waltzes smoothly and calmly; if he does not carry away his partner, in amends he impresses upon her a motion calm and sweet, which although in merit opposite to the dancer of spirit, does not the less constitute one of the qualities of a good dancer. I always am careful not to attempt reforming any of these peculiarities which are often the result in each individual of constitution and nature.

That a certain waltzer is preferred to another in the dancing world is not at all surprising; it often happens not because one is superior to the other, but simply because his or her step is more in harmony. These differences constitute one of the great charms of the dancer. The expert waltzer has the prospect of finding a partner more suitable at every fresh invitation. Uniformity exists only for novices or the unpractised.

I cannot terminate these remarks without offering a few words of advice to pupils in their choice of a master. If they wish to secure success and learn how to dance properly, it is absolutely essential that the pupil should obtain the assistance of some really good teacher—I say "really good teacher," because there exist (and I must be

## Importance of Instruction

plain to be thoroughly understood) so many bad teachers, so many that do not even understand what is meant by the term "teacher," are so really ignorant of everything that appertains to the art of dancing or refined society, that to call them teachers of dancing is both insulting and defamatory to the profession. These so-called teachers, allured by the hope of gain, possessing, perhaps, a slight knowledge derived from some teacher who had no proper method, assume the rôle of masters, open so-called academies, and draw unwary pupils together by bills and advertisements set forth in the most plausible manner, and in which, perhaps, every kind of dancing is enumerated. Some of these gentlemen never even attempt to show or explain a single step, which is perhaps very fortunate for their pupils, and, if they did, they could not properly explain why the pupil should take it, and what would be the result if they did otherwise. From such a class of teachers no good dancers are ever likely to be produced, they set no example worth the pupil's emulation; true, the pupil may acquire a certain knowledge of a few movements by being pulled and pushed about, but this is all, and the real object is never attained. I dare say that the pupils of these teachers, having no opportunity given them of seeing correct dancing, believe that their teachers are the persons they assume to be; the fraud is rarely discovered until too late, but they get so grounded in bad habits, as to render more time necessary for their eradication (if it is possible at all) than can conveniently be spared. Therefore, the pupil will see that patronising these so-called academies, which are open every night in the week, and which are often frequented by large numbers of people in consequence of the low charge for three or four hours' instruction, is quite a mistake; at no time can the pupils who attend such places ever expect to be *taught* to dance; it is a matter for regret that such places exist at all.

## Importance of Instruction

I should advise the pupil, when selecting a teacher, not to be deterred by his fee, providing it is not *too* high; a guinea well expended, and which results in a few good lessons and consequent advancement, must be better than a few shillings and much time wasted on acquiring what is wrong and imperfect.

## CHAPTER VI

### The Barn Dance

(Common tempo).

THIS popular, simple, and easily acquired dance, if gracefully executed, is of a very animated and pleasing character; but if made the occasion for practising a display of rowdy high kickings and noisy floor stampings, as only too many of its votaries do when dancing it, the dance becomes an apparently senseless scramble.

The dance should be really called the "Military Schottische," that being the name by which it was first known in England some thirteen years ago. Our American cousins frequently danced it to a popular tune called "Dancing in the Barn," and the abbreviation of this has given us our present Barn Dance.

The position of partners for the first part (four bars) is standing side by side, the lady's left hand resting lightly in the right hand of her partner. In the second part (four bars), partners dance together as in an ordinary round dance.

#### FIRST PART.

First Step—Slide the left foot forward to the fourth position, and balance on the left leg. Second Step—With a light spring on the left foot bring the right to the place of the left, and in so doing point the latter (slightly raised) in the fourth position in front. Third Step—Spring forward on to the left foot, raising the

### The Galop

right behind. Fourth Step—Make a slight hop on the sole of the left foot, and extend the right in front, with the toe pointed downwards.

Repeat the movement, commencing with the right foot (the foot the lady commences with).

The two movements are again repeated to complete the first four bars.

#### SECOND PART.

Holding as in an ordinary round dance, waltz four bars, as explained in the Schottische.

### The Galop

A very lively dance, and at one time very popular. It is now only introduced at the end of a programme. The music is in two-four time, and, as a rule, played quickly. There are two kinds of steps used—one for going forward and the other for turning round. The turning movement is accomplished by using the ordinary waltz step, counting one and two, one and two, letting the second and fifth steps come in at the word "and."

#### THE STEPS FOR THE FORWARD MOVEMENT.

First Step—Slide the left foot to the second position, with a gentle spring on the right. Second Step—Bring the right foot up to the left, with a light spring on the left.

Repeat *ad lib.*, remembering to keep the left foot in front.

#### The Noveltina (Common tempo).

By the AUTHOR. Music by KARL KAPS.

The Noveltina is a dance for couples, divided into two parts, each part occupying four bars of the music. In

## The Noveltina

the first part the dancers execute a *tour de main*, and in the second four bars of ordinary waltz.

### FIRST PART.

*Holding Partners.*—Stand in the third position, right foot in front, *i.e.* the heel of the front foot in the hollow of the back foot, facing each other. Each should be a little to each other's right, the lady with her back to the wall, the gentleman with his back to the middle of the room, with right hands joined and slightly raised.

*First Bar.*—The lady commences with her right foot, the gentleman with his left. First Step—Slide the foot forward (fourth position) and transfer the balance of the body to same. Second Step—Bring the hollow of the back foot up to the heel of the front foot (third position), transferring the weight to the foot behind. Third Step—With a slight hop on the rear foot, raise and extend the front foot (fourth position). Fourth Step—Bring the heel of the front foot down to the hollow of the back foot (third position), still keeping the weight on the rear foot.

*Second Bar.*—Commencing with the front foot (lady's right, gentleman's left), make three marching steps so as to move around each other, counting one, two, three, and on the fourth beat bring the rear foot (lady's left, gentleman's right), with a slightly circular step, in front of the forward foot (third position). This movement should bring the dancers half round and facing the opposite direction.

*Third and Fourth Bars.*—Repeat the above movements, starting with the opposite foot (lady's left, gentleman's right), back to original place.

### SECOND PART.

Holding as in an ordinary round dance, waltz four bars, as explained in the Schottische.

## The Polka-Mazurka

### The Polka-Mazurka

A much neglected, though elegant dance. It is in three-four time, and consists of six steps, on the last of which a half-turn is made. Hold as in an ordinary round dance.

First Step—Glide the left foot to second position, transferring the weight of the body thereon. Second Step—With a light spring on the left foot, bring the right up to the place which the left occupied, at the same time raising the left. Third Step—Draw the left foot back to the side of the right leg, the toe pointed downward and off the floor, then hop on the right foot. Fourth, Fifth, and Sixth Steps—Polka half round.

Repeat *ad lib.*

The first three steps should be taken sideways, partners facing each other.

## CHAPTER VII

### The Redowa

THE Redowa, when first introduced, began with a promenade movement, but it is now generally commenced with the circular figure. It is in three-four time. The original form of this dance is almost lost, a kind of elongated polka step being substituted for it. No one who is really acquainted with the original method would ever commit this error.

First Step—Spring on to the left foot into the second position, turning half round and well bending the knee; the right foot meanwhile being drawn up close in front over the instep of the left, then gliding it along the floor into the second position. Second Step—Transfer the weight of the body to the right foot. Third Step—Draw up the left foot into fifth position behind, and rest the weight on to it, raising the right slightly in front. Fourth Step—Spring on to the right foot into the fourth position with bended knee, then turn half round, at the same time bringing the left foot close up behind the right, and slide the left foot into the second position. Fifth Step—Transfer the whole weight of the body to the left. Sixth Step—Draw up the right foot into the fifth position in front and rest the weight thereon.

### The Highland Schottische

An extremely vigorous dance to common time and very popular with advanced pupils, allowing them to display

## The Highland Schottische

their skill in a variety of difficult Highland steps, which in any dance but this would be considered bad form. It occupies eight bars of music, and is divided into two parts of four bars each.

In order to perform the first part, the couples should face each other at a very short distance, both commencing with the right foot, the left arms raised above the head, and the right arms akimbo. The description I give is of a very simple movement, and which is, indeed, all that is necessary for ordinary performance.

### FIRST PART.

First Step—Spring upwards from both feet and alight on the left foot (toes), with the right foot pointed in the second position. Second Step—Hop on the left foot, and simultaneously raise the right behind the left. Third Step—Hop on the left foot, and simultaneously point the right in the second position. Fourth Step—Hop on the left foot, and at the same time raise the right in front of left. Fifth, Sixth, Seventh and Eighth Steps—Schottische step (first bar) to right. In the last four steps the dancers pass away from each other to the right.

Repeat the eight steps, commencing with the left foot. The last four steps should bring the dancers opposite each other again.

### SECOND PART.

Link right arms, each raising the left, place the right foot down and hop, counting one, two; then place the left foot down and hop, counting three, four; repeat, counting one, two, three, four; while doing this begin to move forward and round each other. During the last hop release the partner's right arm and link the left, now raise the right and make a corresponding tour in the reverse direction with the same steps.

In finishing the last hop, separate from your partner,

## The Varsoviana

and commence the first movement by pointing the right foot, with a slight hop on the left.

### The Varsoviana (*Mazurka tempo*).

This dance is a very simple, easy one, and at one time was very popular; although now rarely seen, it forms a delightful variation to many much more popular dances.

The first step was, in fact, nothing but the Polka with the knee well bent on the *jetté*, or third movement, turning half round, the opposite foot being slightly raised behind in the fifth position; this occupies one bar. At four (the commencement of the second bar), the bent knee is gradually straightened, and the other foot at the same time being gracefully slid into the second position, the toe being extensively pointed, and the head and body inclining towards it, pausing in that position till the remainder of the bar is finished.

The same step is again performed with the right foot, and continued alternately for sixteen bars, each step requiring two bars of music for its completion.

The second step consists of the first part of the Polka-Mazurka (where the beat behind occurs). This is done twice, occupying two bars of music, and followed by one step of the first movement, requiring two more bars.

This step, as well as the third, requiring four bars for its completion, is only performed four times. The first movement being repeated after each of them.

The third part, improperly called Redowa, is in reality nothing but the first step danced three times before pointing the foot in the second position, pausing; or, in other words, it is the Polka movement danced with bent knee three times successively before pointing the opposite foot.

## CHAPTER VIII

### The Washington Post

(*Six-eight tempo*).

THE following is the popular way of performing this dance.

*Position.*—The gentleman stands behind the lady with his right shoulder level with her right shoulder, both hands joined above the lady's shoulders, right hand to right, left hand to left hand. Both commence with right foot.

#### FIRST PART (Four Bars).

First Step—Spring upwards from both feet and alight on the left foot (toes), with the right foot pointed in the second position. Second Step—Spring upwards from the left foot, and simultaneously bring the right behind the left (one bar). Again spring on the left foot and point the right in second position, then with another slight spring on the left, pass the right foot in front of left (one bar).

Repeat the four steps, commencing with the left foot (two bars).

#### SECOND PART (Four Bars).

Take four long galop slides obliquely forward with the right foot (two bars). Repeat with left foot (two bars)

## The Waltz Two Step

### The Waltz Two Step (*Waltz tempo*).

By the AUTHOR.

#### FIRST PART (Four Bars).

Holding as in the first part of the Barn Dance, step forward on left foot, count one; pass and point, off the floor, the right foot, count two; and hop on left, count three (one bar).

Repeat, commencing with right foot (one bar).

#### SECOND PART (Six Bars).

Holding as in the ordinary Waltz, execute three *chassés* movements and half turns, *i.e.* slide the left foot to the side (second position), count one, two; bring the right foot up to the left foot (third position), count three (one bar); again slide the left foot to the side, and in finishing make a half-turn to the right (one bar).

Repeat, commencing with right foot (two bars), and again with left foot (two bars).

The whole is gone through again, commencing with the right foot (eight bars); the whole dance occupying sixteen bars.

*Note.*—The holding of the dancers in the ninth and tenth bars is the same as the first two bars, but the relative position is altered, they standing side by side, but with the lady on the left instead of the right.

## The Cake Walk Dance

By the AUTHOR. (*Two-four tempo, moderato, or common tempo.*)

Holding as in the Barn Dance, with partner on the right-hand side.

*First Bar.*—Step forward with left foot (fourth position), knees bent, count one, lift right foot and bring to front of left knee (fifth position, *en air*), and make

## The Cake Walk Dance

a slight hop on left foot, count two. Repeat the movement commencing with right foot, count three, four.

*Second Bar.*—Repeat the last bar, and on the last count make a sudden turn to the right and face the opposite direction, and give the other (left) hand to partner.

*Third and Fourth Bar.*—Repeat the last two bars in opposite direction, and on the last count make a sudden turn to the left and face partner.

#### SECOND PART (Four Bars), *Chassé* and Two Step.

Holding as in the Polka, Waltz, &c.

*First Bar.*—Slide left foot to side (second position), count one. Bring right foot up to left (third position), count and, and simultaneously slide left foot to side (second position) and drop the weight on same, count two. Bring right foot up to left foot (third position), count and (*chassé*). Slide left foot to side (second position), count three. Bring right foot up to left foot (third position), count and, and simultaneously slide left foot to side (second position) and drop the weight on same, count four. In finishing, make a half-turn to the right, count and (Two Step).

*Second Bar.*—Repeat the last bar, commencing with the right foot.

*Third and Fourth Bars.*—Repeat the last two bars.

## CHAPTER IX

### The Madrid —

(Waltz tempo). By the AUTHOR.

#### FIRST PART (Eight Bars).

PARTNERS should be facing each other, the gentleman giving his right hand, the lady her left, lady's right hand holding skirt.

*First Bar, Pas Glissé.*—Slide left foot to side (second position), count one. Draw right foot up to left foot (third position), count two. Drop the right heel and put the weight on right foot, count three.

*Second Bar, Leap Pirouette.*—Leave hands and slide the left foot to side (second position), count one. Leap three-quarters round to the left, count two, and simultaneously step right foot backward (fourth position), count three.

*Third Bar, Pas Glissé.*—Rejoin hands (gentleman's right, lady's left). Slide left foot backward (fourth position), count one. Draw right foot up to left (third position), count two. Drop the right heel and put the weight on right foot, count three.

*Fourth Bar, Demi Pas Glissé.*—With hands still joined, glide the left foot backward (fourth position), count one. Draw the right foot up to left foot, count two. Slightly raise the right foot in front of left (fifth position, *en air*), count three.

*Fifth, Sixth, Seventh, and Eighth Bars.*—Repeat the

## St. George's

last four bars in opposite direction, commencing with right foot, the gentleman giving his left hand, the lady her right.

#### SECOND PART (Eight Bars).

Holding as in the Polka, &c., waltz eight bars.

#### St. George's (Three-four tempo).

By the AUTHOR.

#### FIRST PART (Eight Bars).

Holding as in the Barn Dance, with partner on right.

*First Bar.*—*Pas de Basque* to left. Spring on to left foot at side (second position), count one. Step lightly on to right foot in front (fifth position), count two. Put the weight back on to left foot (fifth position), count three.

*Second Bar.*—*Pas de Basque* to right. Repeat the last bar, commencing with the right foot.

*Third Bar.*—*Pas Glissé* to left. Face partners, still holding hands. Glide left foot to side (second position), count one. Draw right foot up to left foot (third position), count two. Drop the right heel and put the weight on to right foot, count three.

*Fourth Bar.*—*Demi Pas Glissé* to left. Glide left foot to side (second position), count one. Draw right foot up to left foot, count two. Slightly raise the right foot in front of left (fifth position, *en air*), count three. In finishing the bar turn slightly to the right, and face the opposite direction to which standing when starting, partner on left, with opposite hands joined.

*Fifth, Sixth, Seventh, and Eighth Bars.*—Repeat the four bars, commencing with right foot. In finishing, turn to left, and face same direction as at starting.

## The Veleta

SECOND PART (Eight Bars).

*First and Second Bars, Solo Waltz.*—Commencing with left foot, waltz forward two bars, turning to the left, and face partner.

*Third Bar.*—*Pas Glissé* to left. Holding partner as in the Waltz, &c., repeat the third bar of first part.

*Fourth Bar.*—Commence with left foot, and waltz a half-turn to the right, and in finishing, disengage from partner, and face the same direction as in starting the first part, but with the partner on the left.

*Fifth and Sixth Bars, Solo Waltz.*—Commence with right foot, and waltz forward two bars, turning to right.

*Seventh Bar.*—*Pas Glissé* to right. Holding partner as in the Waltz, &c., repeat the third bar of this (second) part, commencing with right foot.

*Eighth Bar, Waltz.*—Commence with right foot, and waltz a half-turn to right, and in finishing disengage from partner, and face the same direction as in starting the first part, with partner on right.

The Veleta (*Three-four tempo*).

The Veleta is a combination dance composed of two distinct parts, each part occupying eight measures of the music.

FIRST PART.

This is the same as the first part of the St. George's.

SECOND PART.

*Position.*—Holding, as in an ordinary Waltz, Polka, &c.

*First and Second Bars.*—Execute one turn of the Waltz, commencing with left foot.

*Third and Fourth Bars.*—*Pas Glissé* to left, twice.

*Fifth to Eighth Bars.*—Repeat two turns of the Waltz, commencing with left foot.

In finishing, turn to left, and face same direction as at starting the first part.

## The Mignon

The Mignon (*Three-four tempo*).

By R. M. CROMPTON.

The complete figure of the dance is performed during each sixteen bars of the music, in the first eight of which the dancers execute a lateral and progressive movement, and in the remaining eight bars an evolution which is alternately rotary and progressive.

EXPLANATION OF THE STEPS, &c.

*Holding Partners.*—The lady places her right hand in the left hand of the gentleman, the left shoulders of both dancers being turned towards the centre of the room. Thus placed side by side, the dancers must hold their joined hands so as to form a graceful curve of the arms in a forward direction. The disengaged left hand of the lady, during the first eight bars, may be occupied in holding her dress, whilst the right hand of the gentleman meantime should rest upon his right hip. During the second eight bars, the dancers hold each other as in the Waltz.

*Balancé en avant.*—Before commencing, place the outside foot (lady's right, gentleman's left) in third position, *i.e.* the heel of the front foot against the hollow of the rear one. *First Bar*—Glide the outside foot forward and rest upon same, count one. Bring the hollow of the rear foot up to the heel of the front foot, count two. Rise slightly on the toes of both feet, and drop the front heel only, count three. During this movement the joined hands of the dancers describe an upward curve.

*Balancé en arrière, Second Bar.*—Withdraw the rear foot in a backward direction, count one. Close the front foot up to the rear one, count two. Rise slightly on both

## The Mignon

feet, and drop the heel of the back foot only, count three. In this movement the arms are lowered by a downward curve.

*Pivot on Left Foot, Third Bar.*—Glide left foot to side, transferring the weight of the body to the left leg, count one. Draw right foot behind, and about six inches to the rear of the left foot, the toe only of the right foot touching the floor, count two. Revolve half a circle backward to the right, causing the rear foot to be brought to the front without either foot leaving the floor, finishing with the weight of the body still on the left leg, count three.

*Pivot on Right Foot, Fourth Bar.*—Glide right foot to side, transfer weight of body to right leg, count one. Draw left foot behind, as already described for Left Pivot, count two. Complete the movement by revolving half a circle backward to the left, count three.

Repeat the whole movement, commencing with the *Balancé*, for the *Fifth, Sixth, Seventh, and Eighth Bars.*

*Pas Glissé to Left, Ninth Bar.*—Face partners without relinquishing hands, and holding as in the Waltz. Glide left foot to the side, transferring the weight of body to the left leg, count one. Draw the right foot close upon front of the left, rising slightly on both feet, count two. Drop the right heel, and transfer the weight of the body on to the right leg, count three.

*Waltzing, Tenth Bar.*—The dancers execute a half turn of the Waltz, the gentleman commencing with the left foot, the lady with the right, count one, two, three.

*Pas Glissé to Right, Eleventh Bar.*—Glide right foot to the side, transferring the weight of the body to the right leg, count one. Draw the left foot close up behind the right, rising slightly on both feet, count two. Drop the left heel, and transfer the weight of the body on to the left leg, count three.

*Waltzing, Twelfth Bar.*—Waltz half round, turning to the right, the lady commencing with the left foot, the gentleman commencing with right foot.

## The Valse Minuet

Repeat the last four bars for the *Thirteenth, Fourteenth, Fifteenth, and Sixteenth Bars.*

In the Pivots on the third and seventh bars, the dancers revolve half a circle outward from their partners without disengaging their joined hands. The second Pivot turns the dancers towards each other, so that they are again brought *en face*.

## The Valse Minuet

By R. M. CROMPTON.

This dance is divided into two parts—Minuet and Valse—the first occupying ten, and the second thirty-two bars of music, which are performed four times, the dance terminating with a “Waltz Finale.”

During the musical prelude of eight bars, the gentlemen place themselves before their partners, to whom they make a polite bow; the ladies gracefully respond by a gentle inclination of their heads, and then rise from their seats, at the same time placing their left hands in the gentlemen's right. Elevating their joined hands to a level with the shoulders and a little in advance of the body, the lady's left and the gentleman's right leg must be extended in an oblique direction towards each other, with the foot turned slightly forward, so as to cause the lady and her partner to stand side by side. In this position the first four bars of each Minuet measure must be performed.

### FIRST PART (MINUET).

*Pas Marché and Point* (four bars).—Commencing with inside foot (lady's left, gentleman's right), advance three paces with a stately promenade or march step, counting one, two, three (first bar). Point outside foot (lady's right, gentleman's left) with the leg fully extended at the

## The Valse Minuet

side in a straight line with the shoulders, counting one—pause—two, three (second bar). Repeat the two bars by commencing the march with the outside foot (third bar). Point (fourth bar).

The lady and gentleman should keep their faces turned towards each other while executing the first and fourth bars, and in the opposite direction during the second and third bars.

*Glissade en Passant* (one bar).—Lady glides left foot to the side in the direction of her partner (before whom she passes), then drawing right heel close up to hollow of left foot again glides left foot to the side (fifth bar). Gentleman performs a similar movement in the opposite direction (poising behind his partner), thus: Glide right foot to side, draw left heel close up to hollow of right foot, and glide right again to side. Above movement is performed simultaneously.

*Pirouette* (one bar).—Lady on left foot, passing right in front; gentleman on right, passing left foot in front; *Pirouette* simultaneously (sixth bar). The two last bars are now repeated in the opposite direction, the lady commencing with right foot, gentleman with left (seventh and eighth bars).

*Note.*—In executing these four bars the dancers, in passing and repassing their partners, must keep parallel to each other, and both face the same way.

*Allemande and Salute* (two bars).—Lady and gentleman, giving right hands, raise them, with arms curved, beneath which the lady *pirouettes* to her left; then, disengaging her hand, makes a deep curtsy as her partner bows (ninth and tenth bars).

### SECOND PART (VALSE).

Holding partners as for an ordinary circular dance, the couples perform thirty-two bars of the Waltz, during which the usual variations of reversing, &c., may be introduced at discretion.

## The Graziana

### The Graziana

*A new Round Dance arranged by F. WESNER, Leipsic.*

*English explanation of the steps and movements by*

R. M. CROMPTON, London.

To make this dance thoroughly clear diagrams are required. For these we must refer our readers to the drawings published with the music.

The dance is divided into two parts, each occupying sixteen bars of music. The first part is a stately movement in slow two-four time, eminently calculated to promote a graceful carriage of the person, whilst at the same time an elegant style of extending the leg and pointing the foot is also cultivated and developed.

For the second part of the dance the Polka, or any of its variations, may be performed.

### GENERAL DIRECTIONS.

In commencing the dance, the lady places her left hand in the right hand of the gentleman. In the fourth bar, the dancers face their partners with hands joined, and in this position the dance is continued during the next three bars. In the eighth bar, with the hands still joined, the couples make a *demi-tour*.

The eight bars are then repeated, after which sixteen bars of a Polka or similar movement follow.

The combined measure of thirty-two bars can be continued at discretion.

Throughout the entire dance, the lady executes all her steps with the opposite foot to that of her partner.

### DESCRIPTION OF THE GENTLEMAN'S STEPS.

*First Half-bar.*—Bending the right leg slightly, glide the left foot forward to fourth position, keeping the left leg fully extended and the foot well pointed to the floor.

*First Bar.*—Transfer the weight of the body on to the

## The Graziana

left leg, count one, and glide the right foot forward to the fourth position, count two.

*Second Bar.*—Repeat the movement by transferring the balance of the body to the right leg, count one, and pointing the left at fourth position, count two.

*Third Bar.*—Commencing with left foot, march two steps—left foot (1), right foot (2)—executing each step with fully extended leg, so that the point of the foot touches the floor first.

*Fourth Bar.*—Making a quarter-turn on the right foot to face partner, glide left foot into second position, at the same time transfer the weight of the body on to the left leg, leaving the right extended at the side in second position, count one. The gentleman now takes his partner's right hand with his left, without relinquishing the other joined hand, and, rising slightly on the left leg, draws his right foot into the third position behind, receiving the weight of his body on to the right leg, and simultaneously bending both knees gently, count two.

*Fifth Bar.*—Glide the left foot to second position, count one, and again draw the right foot behind, as in the previous bar, count two.

*Sixth Bar.*—Glide left foot again to second position, count one, and keep the right foot extended at the side, count two.

*Seventh Bar.*—Beginning with the right foot, march two steps in a semicircle to change places with partner (*Demi-tour de Mains*).

*Eighth Bar.*—Disengage the right hand, and draw the right foot close up to and in front of the left foot, at the same time turning a quarter-circle to the right, so as to finish side by side with partner, count one. Bend left leg slightly, and point right foot to fourth position, count two.

The above eight bars are then repeated, the gentleman beginning with his right foot, the lady with her left foot. In the ensuing sixteen bars of music the Polka, or any circular movement in two-four time, may be danced.

## PART III SQUARE DANCES

## General Remarks

It has been presumed by some amongst the most austere moralists, and maintained as a truism that admitted of no discussion or question, that Dancing has tendencies not strictly in keeping with a high moral tone. I am afraid that if we compare the appearance of some public Balls of the present day when the Lancers are being danced with the dances of a few years ago, we cannot fail to be struck by the unfavourable change which has been introduced into the habits and manners of the dancers, and on which such theorists have founded their conclusions; they regard such dancing simply as a channel for uproarious hilarity, or identify it with grossness and vulgarity. Their minds may well be exercised.

It may be said of Dancing, as has been said of other pleasures and exercises at least equally harmless, that the objectors to it are to be found only among prudes, or those who have never been taught to dance; but, to be fair, does it not seem as if much of what they say, and a very great deal of what they think, is correct? Now, it is not my business to attempt to explain how this degeneration of our prettiest and most fascinating square dance has come about, but it is the respect I have for the art which makes me take this opportunity of pointing out to my readers that romping does exist, and that this infusion of energy into the "Squares" at the expense of good manners and decorum is carried to an extreme, and ought not to be countenanced either by them or myself. It would avail little, nor is it within the scope of these

## General Remarks

remarks, to say who is to blame, but it is plain that the practice is an exceedingly silly one.

The steps generally used in Square Dances are *pas marché*, or walking steps, and these are done to music which corresponds with the movements. Care must be taken that these movements are accomplished to correct time, or inconvenience to the other couples is the result. The following pages will be found to contain an explanation of the most fashionable square figure, with the time affixed to each, which will enable the reader to perform them with precision. In describing these movements I have purposely used only the language of our own country; no foreign technical expressions are necessary in a work of this description.

Before the commencement of each figure in a Square Dance eight bars of music are played as a prelude, except in certain cases which shall be mentioned.

At the first eight bars of a Square Dance you bow to your partner and then to the corner lady or gentleman, as the case may be.

In each figure the following sign will denote eight bars of music (—), and sixteen bars will be denoted thus (==).

Notwithstanding the fact that the position of standing in Square Dances is generally known, I think a description of the arrangement of couples desirable. Square Dances, otherwise known as "sets," are composed of four couples arranged so as to form a four-yard square, each couple facing inward, with the lady on the right. The first couple are those with their backs to the band or top of the room, the couple opposite these being the second; the couple on the right of the first couple are the third, and those on the left of the first are the fourth.

The first and second couples, sometimes called "tops and bottoms," stand face to face, or *vis-à-vis*, as do the third and fourth, sometimes called "sides."

## CHAPTER I

### Descriptive Terms

THE reader will notice that these terms are frequently reiterated in one Square Dance, and my reason for explaining them here, and not as they occur in the figures is that one description will suffice. The reader will then have, after he has referred to these pages, a clearer and a more concise measurement of the movements and the time necessary to complete a figure in the dance itself.

*Advance and Retire* (four bars).—Take three paces forward in a direct line and close rear foot to third ball position behind; starting with rear foot take three paces back in a direct line and close front foot to third ball position in front.

*N.B.*—When this movement is executed by a gentleman with a lady on his right, he should commence with his left foot and the lady with her right; when the lady is on the gentleman's left, she should commence with her left and the gentleman with his right. When alone or in lines the movement should be commenced with the right foot.

*Balancé à Coté* (two bars).—Step into second position with right foot and close left foot to third ball position in front, repeat to left.

*Balancé Forward and Backward* (two bars).—Step into fourth position in front with right foot and close left foot to third ball position behind. Step to fourth

## Descriptive Terms

position behind with left and close right to third ball position in front.

*Demi-tour de Main* (two bars).—A couple executing half of *Tour de Main*.

*Face Off*.—Gentleman with lady on his right, face outwards from set.

*Galopade*.—A couple in same position as for a round dance make a succession of *Chassé* steps, lady leading with right foot and gentleman with left foot, and both looking in the direction they go.

*Glissade en Passant* (four bars).—A couple facing same way, gentleman passes behind lady with first two bars of *Set to Partners*, while lady passes in front with second two bars of *Set to Partners*, they then regain their original positions with the other two bars of *Set to Partners*.

*Grand Chain* (sixteen bars).—A set of four ladies and four gentlemen face partners, to whom they present right hands and execute a *Demi-tour de Main*; repeat the movement, giving left and right hands alternately; meet partners in opposite place and salute. Repeat to places.

*Grand Circle* (four bars).—Four ladies and four gentlemen, hands joined in a circle, *Advance* and *Retire*.

*Half Right and Left* (four bars).—Two couples *vis-à-vis* advance with the first four movements of *Advance and Retire*, but with a longer step, in order that they may have passed each other on the fourth beat and the ladies be slightly in advance of their partners (ladies pass in between as in *Traversé*); each gentleman now steps to second position with right foot, passing behind partner, ladies taking a similar step to left; the four now step forward with the foot nearest to partner, turn towards partner and face own places with outside foot third position in front.

*N.B.*—In the first figure of Quadrille the above four bars are repeated, couples finishing in own places and facing partners preparatory to *Setting to Partners*.

## Descriptive Terms

*Ladies' Chain* (eight bars).—Two couples *vis-à-vis*. The ladies present right hands to each other and execute *Demi-tour de Main*, their partners meanwhile having moved to the right present their left hands to the approaching lady, with whom they execute a *Tour de Main*; with similar movements the ladies return and give left hands to partners.

*Moulinet*.—Two opposite couples join right hands across and pass round to the left, change hands, and return to places in the opposite direction.

*Promenade* (eight bars).—A couple with hands joined move round inside set with sixteen steps.

*Half Promenade* (four bars).—Same movement, but eight steps half round the set.

*Retraversé* (four bars).—Same movement as *Traversé*, but ladies commencing with left foot and gentlemen with right, finishing in own places.

*Set to Corners* (four bars).—Same movement as *Set to Partners*.

*Set to Partners* (four bars).—*Glissade* right foot to second position, *Glissade* left foot to third position behind, *Glissade* right to second position, and, turning slightly towards partner, close left foot to third ball position in front. *Glissade* left foot to second position, *Glissade* right foot to third position behind, *Glissade* left foot to second position, and *Glissade* right foot to third position behind, thus releasing the left foot.

*N.B.*—It is important that the ladies should move in a direct line towards the centre of the set on the first two bars of this movement and back on the same line on the last two, their partners moving on the same parallel. Exception—fifth figure Caledonians.

*Tiroir Figure* (eight bars).—A couple with hands joined pass in between and change places with *vis-à-vis* couple, all using same steps as in *Traversé*, and then returning outside *vis-à-vis*, who pass in between them, with hands joined, with same steps as in *Retraversé*.

## Descriptive Terms

*Tour de Main* (four bars).—A couple with hands joined make a complete circle round the centre formed by their joined hands. Eight steps. When right hands are joined, commence with left foot, and with the right foot when left hands are joined.

*Tour de Mains* (four bars).—Same as *Tour de Main*, but both hands joined.

*Traversé* (four bars).—Two couples, *vis-à-vis*, starting from their respective places (lady with right foot, gentleman with left) change places with six ordinary steps (*pas marché*), the ladies passing in between and the gentlemen outside the approaching couple, turning inwards to face their own places on the seventh step and closing outside foot (one farthest from partner) to third ball position in front.

*Waltz Chain* (thirty-two bars).—Face partners. Join right hands and *Balancé* forward and back (two bars). Release hands, solo waltz past partner to corner of set (two bars). Repeat these four bars until regaining own place.

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NOTE.—The arrangement of the figures in the following square dances is in accordance with the uniform system adopted by the Imperial Society of Dance Teachers.

## CHAPTER II

### The Quadrille

#### FIRST FIGURE.

	Bars.
Leading couples Half right and left . . . . .	4
Repeat to places, finish facing own partners . . . . .	4
Set to partners . . . . .	4
<i>Tour de Mains</i> . . . . .	4
Ladies' Chain . . . . .	8
Half promenade . . . . .	4
Half right and left to places . . . . .	4
The side couples repeat . . . . .	32
	64

#### SECOND FIGURE.

	Bars.
Leading couples, hands joined, Advance and retire . . . . .	4
<i>Traversé</i> . . . . .	4
Advance and retire, hands joined . . . . .	4
<i>Retraversé</i> , finish facing partners . . . . .	4
Set to partners . . . . .	4
<i>Tour de Mains</i> . . . . .	4
Side couples repeat . . . . .	24
Leading couples repeat . . . . .	24
Side couples repeat . . . . .	24
	96



CHAPTER III

The Lancers

FIRST FIGURE.

	Bars.
First lady and second gentleman Advance and retire	4
Advance, <i>Tour de Mains</i> , and retire to places	4
Leading couple, <i>Tiroir</i> figure.	8
Set to corners	4
<i>Tour de Mains</i> with corners	4
Repeat by second lady and first gentleman advancing, &c.	24
Repeat by third lady and fourth gentleman advancing, &c.	24
Repeat by fourth lady and third gentleman advancing, &c.	24
	—
	96

SECOND FIGURE.

	Bars.
First couple Advance and retire	4
Gentleman places his partner to face him with her back to opposite couple	4
Set to partner	4
<i>Tour de Mains</i> to places, side couples leaving partners and joining hands with leading couples to form lines on third bar of this movement	4

The Lancers

	Bars.
Advance and retire in lines	4
Advance and <i>Tour de Mains</i> with partners to own places	4
Repeat, second couple advance and retire, &c.	24
"    third        "    "    "	24
"    fourth      "    "    "	24
	—
	96

When the third or fourth couple lead, the lines are formed by the first and second couples dividing to form lines at sides.

THIRD FIGURE.

	Bars.
First lady advance.	2
Second gentleman advance	2
Gentleman to left, lady to right, salute	2
Both retire to own places	2
Double Ladies' Chain	8
Repeat, second lady advance, &c.	16
"    third        "    "    "	16
"    fourth      "    "    "	16
	—
	64

FOURTH FIGURE.

	Bars.
First couple advance to and salute third couple	4
Continue in same direction and salute fourth couple	4
First and fourth couples <i>Glissade en Passant</i> .	2
Same couples <i>Balancé</i> forward and backward.	2
Fourth couple <i>Glissade en Passant</i> and <i>Balancé à Côté</i> and first couple <i>Tour de Mains</i> to place	4
Leading couples Half right and left	4
Repeat last four bars to places	4
Second couple visit fourth couple and then third couple, &c.	24





## The Guards

	Bars.
All join left hands with partners, gentlemen pass their ladies in front of them to the gentleman on their left, by whom they are turned with right hand. All return to places, with left hands to own partners . . . . .	8
Repeat, second couple Promenade, &c. . . . .	48
"    third    "    "    .    .    .    .	48
"    fourth    "    "    .    .    .    .	48
All Galopade round set . . . . .	8
	—
	200

### The Guards

By the AUTHOR.<sup>1</sup>

Although every year there are a great number of new dances produced for the ball-room, there is a decided demand for a really good and original set dance. In offering "The Guards" I feel sure that I am adding an important production to the ball-room programme, which will no doubt find its merited appreciation.

#### FIRST FIGURE (MARCH).

Four ladies *Advance* and *Retire* (four bars). Four gentlemen *Advance* and *Retire* (four bars). First and second couples *Half Right* and *Left* (four bars). Third and fourth couples *Half Right* and *Left* (four bars). Four gentlemen *Advance* and *Retire* (four bars). Four ladies *Advance* and *Retire* (four bars). Third and fourth couples *Half Right* and *Left* (four bars). First and second couples *Half Right* and *Left* (four bars). *Guards' Moulinet*: March forward (two bars). *Double Ladies' Chain*, crossing to opposite gentlemen (six bars); repeat the last eight bars three times (twenty-four bars). Four ladies *Advance* and *Retire, Re-advance* crossing

<sup>1</sup> The music to this dance is published by John Blockley, 3 Argyll Street, London, W.

## The Guards

right hands to opposite side (eight bars). Four gentlemen *Advance* and *Retire, Re-advance* crossing right hands to opposite side (eight bars). *Arm Chain* to places (sixteen bars).

#### SECOND FIGURE (BARN DANCE).

Hands all round: *Advance* and *Retire* (two bars), gentleman turns the lady on his left under his right hand on to his right (one bar). Bow (one bar); repeat the last four bars three times (twelve bars). First and second couples look to right, third and fourth couples look to left:—*Guards' Grand Chain* (sixteen bars). Repeat first movement, hands all round, &c. (sixteen bars). *Guards' Grand Chain* (sixteen bars). Repeat first movement, hands all round, &c. (sixteen bars).

#### THIRD FIGURE (WALTZ).

First and second couples look to right, third and fourth couples look to left: *Balancé* forward (two bars). *Balancé* backward (two bars). *Balancé* forward (two bars). Gentleman with opposite lady waltz back to his place (two bars). Waltz half round to opposite side (eight bars). First and second couples look to left, third and fourth couples look to right. Repeat the last sixteen bars. Repeat the last thirty-two bars. First and second ladies waltz across to opposite side (eight bars). Third and fourth ladies (eight bars). First and second gentlemen (eight bars). Third and fourth gentlemen (eight bars). First and second couples waltz to places (eight bars). Third and fourth couples (eight bars). Repeat the first sixty-four bars. Third and fourth ladies waltz across to opposite side (eight bars). First and second (eight bars). Third and fourth gentlemen (eight bars). First and second gentlemen (eight bars). Third and fourth couples waltz to places (eight bars). First and second (eight bars). Repeat the first sixty-four bars.

# The Parisian Quadrille

## The Parisian Quadrille

This is the Quadrille danced without side couples, the dancers standing in two rows facing. The figures are then gone through in the same manner, occupying only half the time, with the exception of the last figure, which is as follows:—*Ladies' Chain* (—). All *Advance* and *Retire*, *Cross Over* to opposite side (—). *Re-advance*, *Retire*, and *Cross Over* to places (—). *Set* and *Turn Partners* (—). This is performed twice in all, finishing with *Promenade* to opposite side and back to places.

## The Alberts

### *First Figure*—

First of the Quadrille.

### *Second Figure*—

Second of the Caledonians.

### *Third Figure*—

Third of the Lancers.

### *Fourth Figure*—

Waltz Cotillion, half through.

### *Fifth Figure*—

Fifth of the Quadrille.

## PART IV

## VARIOUS OTHER DANCES

## CHAPTER I

### Country Dances

A COUNTRY dance is a very ancient and merry dance for Christmas time, or at the end of a friendly, or children's, party. It is composed of an unlimited number of couples, usually not less than eight, formed in two lines down the room, the ladies being on the left from the top, and the gentlemen facing them.

This style of dancing is now entirely out of vogue in fashionable dance-rooms, but not entirely out of favour at country balls and parties. They are very generally known, and require very little description. They belong to a ruder age than the present, and a blither and merrier style of manner than that which now prevails in the fashionable world. They are more characteristic of "Merrie England" than Belgravia; therefore, whatever merit they possess in the estimation of the cheerful, the gay, and the light-hearted, they hold a very inferior place in the programme of a modern festivity. As affording, however, an opportunity for both young and old, efficient and inexperienced, dancers to join, it is a very popular concluding dance for a Christmas party. The figures have of late years undergone great alterations and modification, and are frequently varied. The following arrangements, however, will be found the most agreeable, and generally adopted in the modern ball-room.

#### Sir Roger de Coverley

This is danced like all country dances, the gentlemen in a line, and the ladies in another, opposite their partners.

## Sir Roger de Coverley

The first gentleman at the top and the lady at the bottom of the line have to begin each figure, and the other gentleman and lady at the opposite corner have to repeat the figure immediately.

*Figure.*—First lady and gentleman meet in the centre of the line, give right hands, turn once round, and retire to their corners, the same for the other two at the top and bottom.

First couple cross again and give left hands and turn once; back to places. Other couple repeat this.

First couple give both hands, turn once, and back to places; the others the same.

First couple move round each other, back to back, and retire to places; the other corners the same.

The first couple advance, bow to each other, and retire; the same repeated by the other couple.

The top gentleman then turns to the left, and the top lady (his partner) turns to the right; all the other ladies and gentlemen turn and follow the leaders, who move outside of the line, and meet at the bottom of the room, giving right hands, and raising their arms so as to form a kind of arch, under which all the couples pass till they arrive at their places. The first lady and gentleman remain the last at the end of the two lines, and the whole is gone through and repeated by all, when the first couple will have arrived at their original places.

### The Triumph

The first lady and second gentleman dance down the room, being followed by the first gentleman; the lady places herself between the two gentlemen, and all three return. The commencing couple dance down the room and back again. Then two couples advance, retire, and turn for finish.

## The Swedish or Norwegian Dance

### The Swedish or Norwegian Dance

A pleasing little dance, danced with any equal number of couples, placed as in the Sir Roger de Coverley, *i.e.* arranged in two lines from the top of the room to the bottom, ladies on the left, looking from the top, the gentlemen, their partners *vis-à-vis*. At one time it was danced to Mazurka *tempo*, and with steps of that dance, but the more modern style of movement used is the galop, and any lively Country Dance music is suitable for the time.

*The Dance.*—Commence by all bowing to partners.

The gentleman at the top of the dance gives his hand to the lady opposite him, his partner; they dance down the centre of the two lines, link their right arms, and swing round.

They then disengage their arms, the gentleman dances to the lady at the bottom end of the line, and the lady who started the dance with him dances to the gentleman also at the bottom end. The two couples link left arms and swing completely round. The couple who commenced the dance link right arms and swing round. The first gentleman turns the next lady on the line—the second from the end—and his partner turns with the second gentleman. This portion of the figure is repeated by the first couple alternately giving their right arms and swinging once round with each other, and then linking left arms with each lady or gentleman down the lines till they again arrive in their own places.

The first couple join hands, gentleman left, lady right. The rest of the ladies and gentlemen kneel down and clap their hands, keeping time with the music. The first couple, holding their hands over the heads of the kneelers, dance down the lines and back again; the lady will be inside the lines and the gentleman outside. Having danced back to their original places, they turn and give each other both hands. The remaining couples

## The Swedish or Norwegian Dance

join hands and jump *à la cure*, whilst the first couple execute *Pousette* between each couple, *i.e.* keep running backward and forward with four steps, while the leading couple pass in and out of the other couples, running forward as the next couple run backward; and then backward as the next run forward, till they come to the end of the lines, where they remain while the second lady and gentleman repeat the figures of the dance.

### The Holly Berry

All advance and retire.

All cross over.

Every two couple hands across, and back to places.

The top couples galopade to the bottom of the lines, hands across, with bottom couple; the two couples at the top of the lines do likewise at the same time.

The leading couple galop round the room, followed by all the rest, until they come to the bottom of the dance, ladies and gentlemen arranging themselves on their own side.

The leading couple will now be at the bottom of the dance.

The second couple do the same thing, and all the rest in succession do so likewise, until all have regained their respective places.

When there are a large number desirous of joining in either of these country dances, I should suggest forming two or more sets, as it will avoid the dance becoming tedious.

## CHAPTER II

### The Minuet de la Cour

OF all the dances, the Minuet has been most often described and written about, and represented in painting. It was the dance of ceremony, of courtesy, and of chivalry. The highest in the land, and the most dignified, have been proud to walk through a Minuet.

J. J. Rousseau says that it is the least gay of the society dances, but he probably made that disparaging remark because, according to his own confession, he was never able to master the difficulties of the dance, though he praises his own grace and shape.

The Minuet is danced in various forms, and the following is a simple description of its steps and movements. This, however, will not convey to the reader any correct idea of this graceful dance; no detailed description could do this, it is only one, who has for years conscientiously studied the dance, that could make its intricate windings clear.

**The Dance.**—The gentleman takes off his hat (one bar).

Lady, curtsey; gentleman, bow (three bars).

Waltz half round to face each other (one bar).

Lady, curtsey; gentleman, bow (three bars).

Give hands, and return to places, with *Pas de Bourré* forward. *Cou pé* backward, the gentleman brings the left foot behind, the lady the right foot forward (two bars).

After the last bar, the lady and gentleman always dances with the same foot.

## The Minuet de la Cour

*Pas Grave* forward in giving the nearest hand (two bars).

*Coupé* forwards, *Coupé* backwards in facing partners. *Jetté* to right. *Pas de Bourrée* behind and before. *Coupé* backwards, and draw the left foot behind (four bars).

*Pas Grave* forwards, and *Pas de Minuet* forward in turning (four bars).

Two *Pas de Minuet* to the right in passing before each other (four bars).

One waltz step. *Coupé* backwards (two bars).

The gentleman resumes his hat.

*Pas de Bourrée* forwards, and *Assemblé* before each other (two bars).

*Coupé* backwards, and two *battements*, repeating it four times in moving backwards (four bars).

Bend and rise twice. *Sissonne* with the left foot. *Coupé* backwards, and bring the right foot in front (four bars).

*Pas Grave*, giving right hands, *Pas de Bourrée* forwards. *Assemblé* before, and pass the right foot to the right, at side (four bars).

Two waltz steps. *Pas de Bourrée* forwards, *Coupé* backwards, and place the right foot behind (four bars).

*Pas Grave*, giving left hands, *Pas de Bourrée* forward. *Assemblé* before, and pass the left foot to the left, at side (four bars).

Two waltz steps. *Pas de Bourrée* forwards, *Coupé* backwards, and bring the left behind (four bars).

*Coupé* forward, *Coupé* backward. *Pas de Bourrée* forwards, *Assemblé soutenu*, left foot in front (four bars).

Repeat the first eight bars to finish.

There are several different Minuet steps used in dances of this kind, and all claim to be correct. The one I always use is composed of one *demi-coupé*, which occupies one bar, and one *Pas de Bourrée*, which occupies another bar.

## CHAPTER III

### The Cotillion

THE Cotillion has been for some time the dancing amusement *par excellence* of English society; properly speaking, it is more a game than a dance, more suitable for children than for adults. It cannot, however, be omitted from this work, as it finds such a prominent place in so many ball-rooms.

Unlike most other dances, the Cotillion depends very largely for its success upon the tact and knowledge of its leader. Many who are competent by reason of their experience to enact the part of leader of the Cotillion are really disqualified by an absence of tact and good judgment, which is fatal to that common spirit of enjoyment which alone makes the Cotillion a fitting amusement for ladies and gentlemen.

The leader alone is responsible for the change of tune, acceleration of time, or for an indication to the orchestra when to stop and when to proceed. Hopeless confusion would result unless absolute confidence and authority were reposed in the leader, or if, during the performance of any figure of the Cotillion, couples not actually in it were to promenade the room, waltz, or otherwise distract the attention of those actually in it. The Cotillion, above all other dances, is supposed to be a purely social enjoyment, and as such should be entered into without any of that formal restraint which sometimes characterises the more reserved square dances. The fact is, that it is designed to give amusement, and a little inventiveness and

## The Cotillion

high spirit, aided by flirtation and perhaps by a spice of coquettishness, it may be made to give a deal of pleasure and to provoke considerable fun.

### THE FIGURES.

*The Glass of Wine.*—Three chairs are set in a line, the centre one being placed in a direction opposite to the other two. The leading couple perform a *tour de valse*, after which the gentleman places his lady upon the centre chair, gives her a glass of wine, and brings forward two gentlemen, whom he seats on the two other chairs. The lady hands the glass of wine to one of the gentlemen to drink, and dances with the other.

*The Cards.*—The first gentleman presents to four ladies the four queens of a pack of cards, while his partner presents the four kings to as many gentlemen, who rise and seek the ladies of their colours. The king of hearts waltzes with the queen, the king of spades with the queen of spades, &c.

*The Two Flowers.*—The leader takes two ladies and asks them each to name a flower. He then presents them to one of the gentlemen, desiring him to say which flower he prefers. When the gentleman has made his choice, he is presented with the lady, the name of whose flower he guessed; he dances with her, and the leader dances with the other lady round the room. The other couples perform the same figure in their turn.

*The Mysterious Screen.*—A *tour de valse* is performed by three couples; each gentleman selects an additional lady, and each lady a gentleman; the six gentlemen place themselves behind a screen or sheet, which must be held by them in such a manner as to allow only the ends of their fingers to be seen. The six ladies then select partners by taking the ends of their fingers.

*The Flags.*—The leader performs a *tour de valse*; he then procures about six duplicate sets of small flags,

## The Cotillion

of any appropriate design, selects one of each pattern, and gives his lady the duplicates. The leader presents his flags to the ladies, while his partner presents the corresponding flags to the gentlemen. The gentlemen then go in quest of the ladies possessing the duplicate, and dance with them, waving the flags. Repeated by all the others.

*The Mask.*—The gentlemen mask themselves in ludicrous heads or faces. They then arrange themselves behind a screen, and raise their heads above it. The ladies then select partners from the group, and perform a *tour de valse*. The gentlemen keep their masks on until the finish.

*The Rope.*—Three couples make a *tour de valse*; the three gentlemen then choose other partners, and the ladies select other gentlemen. The ladies retire to one end of the room and the gentlemen to the other, while the leader and his partner stretch a rope across the room, over which the gentlemen must jump to regain their partners. As the rope is managed so as to trip the gentlemen as much as possible, a great deal of amusement is afforded to the lookers on.

*The Fan.*—After a *tour de valse* the conductor seats his partner on a chair, the middle one of three, placed in the centre of the room, and presents her with a fan. He then selects two gentlemen, and seats them on chairs, one on each side of the lady, who hands the fan to one of the gentlemen and dances with the other. The gentleman who has been favoured with the fan is expected to use it for the benefit of the couple who are dancing, whom he must follow, hopping about the circle.

*The Coquette.*—The first couple perform a *tour de valse*. The conductor seats his lady in the centre of the room, and places a cushion at her feet. He then selects several gentlemen, whom he presents successively, requesting each to kneel upon the cushion. When the lady refuses any of the gentlemen, she withdraws

## The Cotillion

the cushion rapidly as he attempts to kneel. When a gentleman is presented who is acceptable, the lady permits the cushion to remain, and the two perform a *tour de valse*. The rejected gentlemen form a line behind the chair, and their partners release them as soon as the first lady chooses a cavalier, and all waltz to places.

*The Handkerchief.*—A lady will knot one corner of her handkerchief; her partner introduces four gentlemen to her, who each choose a corner of the handkerchief. The lucky one is he who has found the knot.

*The Figure Eight.*—A figure 8 is described around two chairs, placed back to back in the middle of the room.

*The Heads or Tail.*—The lady asks for head or tail; a coin is thrown, and if she wins, a dancer will waltz with her; if she loses, he will pass on to another lady.

*The Lottery.*—Several presents are placed on a table; the leader gives some number to the dancing men, who in their turn offer one to each lady; each leads his partner towards the object she has won, and waltzes with her.

*The Pledges Redeemed.*—A lady carries around a hat of some of the ladies, receiving from each a handkerchief, ring, or other article as a pledge. She then offers the contents of the hat to an equal number of gentlemen, each selecting one of the articles, and dancing with the lady by whom it is pledged.

*The Final Round.*—The leading couple and all the other couples place themselves as for a march, and all walk up and salute the hostess. The first couple lift up arms, and all the others have to pass through this archway before bowing.

## CHAPTER IV

### The Scotch Reel

THIS is a true national dance, and certainly one of the most lively and characteristic known. The music is generally piped by a piper, and is played very quickly. When a band is provided instead of a piper, one half play while the other wait their turn, as the Scotch are indefatigable when dancing the reel. They seem almost intoxicated with it; they smack their hands, throw their arms and feet in the air, screech out, and make such quick and difficult steps that the eyes have trouble to follow them.

The figure is danced by two ladies and two gentlemen forming a line of four, the gentlemen in the centre back to back.

They begin with a chain, each person describing a figure 8. The gentlemen pass the ladies on the right hand; gentlemen pass each other in the centre on the left; the ladies, when passing each other in the centre, pass on the left; the ladies always return to their first places; gentlemen change places every time with each other (eight bars).

All then set (or balance) before each other, the gentlemen exhibiting all their skill, the ladies dancing as quietly as possible (eight bars).

## CHAPTER V

### The Maypole Dance

THERE are few village greens in England that can still boast of a "Maypole," and fewer still where the old-fashioned customs and festivities connected with May-day are kept up.

Dancing round Maypoles was not confined to country districts; in fact, the rural dances were not so sportive as those near London. A great pole was set up in Cornhill, higher than the steeple of St. Andrew's Church, which was thence called St. Andrew's Undershaft. The Maypole in the Strand was reared with great ceremony in 1661, and was 134 feet high.

Besides their associations, however, the Maypole dances form a very pleasing and healthful means of recreation for children of both sexes, and the Author hopes that the description may aid in popularising this time-honoured pastime among the children of the present day.

The Maypole consists of a stout polished pole, to which gaily-coloured ribbon-streamers are attached. The pole should be screwed to the floor for use indoors, or sunk into the ground for outside use.

The dance must be performed by an equal number of children, each child holding a ribbon. In describing the dance, eight has been selected as a convenient number.

**The Dance.**—Arrange the children, boys and girls, in alternate order, and at a given signal they should polka (or use Barn Dance step) in single file until they form a ring round the pole. Each child now catches hold of

### The Maypole Dance

its ribbon with the right hand, the left hand hanging down by the side. The children should now advance towards the pole and make a curtsey or bow, placing the ribbon upon the breast when making the salute, all looking towards the pole.

The dancers should now raise their right hand above their head and all turn round, thus facing the front and turning their backs to the pole, and again curtsey and bow. All should now step forward and make an outer ring, and again curtsey and bow.

The children should now turn and face the pole, and, remaining in their places, perform eight hops on alternate feet, commencing with right foot (four bars). Right hand up, holding ribbons, left hand on hip. Now advance to the pole and dance another four bars. Retire, dancing eight bars. The girls should now take a step to the centre and dance twice round the pole (four bars) to the right, keeping inside, the boys remaining in their places, but keep time with their feet. The girls should now stop, each facing a boy, and all dance another four bars, after which the girls should dance back round the pole to places (four bars). All should now advance and retire (eight bars). Boys should now step forward and dance round the pole twice (four bars), face the girls and dance (four bars), and circle back to places in the outer circle (four bars). During these movements the girls remain in their places in the inner circle, dancing and keeping time.

The boys and girls should now face each other in pairs, the boys dancing past on the right side of the girls and the girls dancing past on the right side of the boys, and so continue to pass each other alternately until the ribbons are plaited upon the pole (eight bars). All now dance opposite the pole in a small ring (four bars), and then turn about and commence to unplait the ribbons by dancing in a reverse direction (eight bars). Having unplaited the ribbons and released them to their full

## The Maypole Dance

extent, dance, facing the pole, in a circle (eight bars). All should now advance to the pole, drop the ribbons, and dance away in pairs.

This is but a simple arrangement of the Maypole Dance; it will, however, serve to give the reader an idea or two for a commencement.

## CHAPTER VI

### The Skirt Dance

FOR this popular form of modern dancing, a flowing skirt, long, very full (ten to twelve yards round), and generally accordion pleated, is the chief accessory. The simplest steps that can be used are those set to waltz time, such as the *Pas de Basque*, *Pas Glissé*, and the ordinary Waltz. It is, however, the arm movements which make this, for young girls, an effective and pretty dance, and although these at first may seem difficult, yet, with a little practice of the few simple movements I have given, and a little study of the rules laid down for moving them correctly, the pupil should soon acquire the necessary grace. To become a really good skirt dancer, it would be necessary to study the true principles of graceful motion under some competent teacher.

By professional dancers the position, opposition, and carriage of the arms are considered the three most difficult things to regulate. Great care must be taken not to spread them out too far; their general place is a little in front of the body, in an easy semi-oval position, the bend of the elbows scarcely perceptible, and the fingers when holding the skirt grouped, and presenting a slight turn to correspond with the contour of the arm.

The position and carriage of the arms must be soft and easy. They must make no extravagant movement,

## The Skirt Dance

nor must the least stiffness be allowed to cripple their motions. Care must also be taken that they are not jerked by the action of the legs, a fault sure to degrade



a dancer, whatever perfection she may possess in other respects.

The skirt should be held with the tips of the fingers.

## Steps and Skirt Movements

### Description of the Steps and Skirt Movements

*The Waltz Steps* used are the same as described on pages 53 and 54. Constantly sway, or lean, from side to side, right or left, on the first count of each bar, moving towards the foot that is being used.

*Skirt Movement*.—Both arms extended at side.

*Balancé* (Forward or Backward).—Step obliquely forward or backward, count one. Close the other foot to third position, *en air*, count two. Raise and fall in bringing the foot to the closed position, count three.

*Skirt Movements*.—Keep in front of the body and slightly raised, both hands in balancing forward. In balancing backward, lower the hands, slightly extending the arms at side.

*Pas de Basque* (Forward).—Spring on to a foot at side, second position, count one. Step lightly on to the other foot in front; fifth position, slightly advanced, count two. Put the weight back on the rear foot, count three.

*Skirt Movements*.—Allow the body and arms to turn in the direction of the first step on count one, and on the count of two, whilst the second step is being made in front, draw the same arm, right or left, as the foot being used, across the body, look at the front foot, and slightly raise the other arm behind. Make a pose for the count of three.

*Pas de Basque* (Backward).—Reverse the positions of the forward movements.

*Pas Glissé*.—Glide a foot to the side, second position, count one. Draw the other foot up to, and in front, third position, count two. Drop the weight on the front foot, count three.

*Skirt Movements*.—Slightly open the arms on count

## The Dance

one. At the count of two, look at the foot that is being drawn up, bending towards it, and draw the same arm, right or left, as the foot being used, across the body. Make a pose for the count of three.

*Demi pas Glissé.*—Glide a foot to side, second position, count one. Draw up and raise the other foot in front, fifth position, *en air*, count two, three.

*Skirt Movements.*—Same as *Pas Glissé*.

**The Dance.**—Choose any good, swinging waltz, which must be played slowly. Eight or sixteen bars opening should be played so that the dancer can make an entrance; in finishing make a deep curtsey, holding the skirt out well extended at side.

Enter with *Pas de Basque* step, commencing with right foot, twelve bars. Curtsey, with the left foot behind, four bars.

### FIRST THIRTY-TWO BARS' MOVEMENT.

	Bars.
<i>Pas Glissé</i> to right, commence with right foot . . .	1
Waltz to right, commence with right foot . . .	2
<i>Demi pas Glissé</i> , commence with right foot . . .	1
<i>Pas Glissé</i> to left, commence with left foot . . .	1
Waltz to left, commence with left foot . . .	2
<i>Pas Glissé</i> to left, commence with left foot . . .	2
Waltz to left, commence with left foot . . .	2
<i>Demi pas Glissé</i> to left, commence with left foot . . .	1
<i>Pas Glissé</i> to right, commence with right foot . . .	1
Waltz to right, commence with right foot . . .	2
<i>Pas Glissé</i> . . . . .	1
Repeat the whole movement . . . . .	16
	32

## The Dance

### SECOND THIRTY-TWO BARS' MOVEMENT.

	Bars
<i>Pas de Basque</i> forward, commence with right foot . . .	4
<i>Pas de Basque</i> backward, commence with right foot . . .	4
<i>Pas de Basque</i> obliquely forward to right, commence with right foot . . . . .	4
<i>Pas de Basque</i> obliquely backward to centre, commence with right foot . . . . .	4
<i>Pas de Basque</i> obliquely forward to left, commence with right foot . . . . .	4
<i>Pas de Basque</i> obliquely backward to centre, commence with right foot . . . . .	4
<i>Pas de Basque</i> forward, commence with right foot . . . . .	4
<i>Pas de Basque</i> backward, commence with right foot . . . . .	4
	32

### THIRD THIRTY-TWO BARS' MOVEMENT.

	Bars.
<i>Balancé</i> forward and backward . . . . .	2
Waltz to move in a circle to the right . . . . .	2
Repeat three times until back to centre . . . . .	12
Commencing with the left foot, repeat the whole to the left. In waltzing, use the reverse step, and turn to the left . . . . .	16
	32

The whole or part can, at the pupil's own discretion, be repeated, care being taken that in choosing the movements as much variety as possible is given.

In finishing make a deep curtsey.

The steps should be performed with minute neatness, and as closely or in as small a compass as possible. When rapidity is added to this it ensures lightness and brilliance.

## The Dance

Each succeeding step must be well connected with the other, and all should be executed with an easy elegance.

In Skirt-dancing there are two distinct methods: one that of the Stage, another that of the drawing-room. That which is striking and beautiful in one would be an unpleasing defect in the other. It is the business of the professional dancer to astonish and please, but it would be bad taste for a lady to attempt any of those extravagant embellishments seen on the Stage; neat execution, ease, and modest grace are looked for in the drawing-room, and these conditions make Skirt-dancing a suitable pastime and accomplishment for children as well as for adults.

## Index

### DANCE, A—

Etiquette to be observed at, 24  
Hints for arranging, 20  
Toilets and fancy costumes for,  
22

### Dances—

Cotillion, the, 113

### Country—

Holly Berry, the, 110  
Sir Roger de Coverley, 107  
Swedish or Norwegian Dance,  
the, 109

Maypole, the, 118

Minuet de la Cour, the, 111

### Round—

American Schottische, 51  
Barn Dance, the, 66  
Cake Walk, the, 74  
Galop, the, 67  
Graziana, the, 83  
General remarks on, 42  
Highland Schottische, the, 70  
Madrid, the, 76  
Mignon, the, 79  
Noveltina, the, 67  
Polkas: Alsatian, the, 46;  
Berlin, the, 45; Coquette,  
the, 48; English, 44; Heel  
and Toe, the, 47; Slide, the,  
47; Two Step, the, 48  
Polka Mazurka, the, 69  
Redowa, the, 70  
Reverse Waltz, the, 54  
St. George's, 77

### Dances, Round—

Schottische, the, 50  
Très Chic, the, 49  
Valse Minuet, the, 81  
Varsoviana, the, 72  
Veleta, the, 78  
Waltz, the, 53  
Washington Post, the, 73

Scotch Reel, the, 107

Skirt Dance, the, 111

### Square—

Alberts, the, 104  
Caledonians, the, 100  
Descriptive terms used in, 89  
General remarks on, 87  
Guards, the, 102  
Lancers, the, 96  
Parisian Quadrille, the, 104  
Quadrille, the, 93  
Waltz Cotillion, the, 99

### Dancing—

Advice to Waltzers, 57  
As an art, 17  
French terms used in, 15  
Importance of instruction for  
Waltzing, 61  
Preliminary exercises for, 31  
The Five Positions, 35

### Department, correct—

Bowing, 28  
Holding partners in round dances,  
29  
Presenting hands, 29  
To curtsy, 29  
Walking, 27

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