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Classes are held at her residence throughout the season on Monday and Thursday Evenings, and Wednesday and Saturday Afternoons, for those requiring instruction in

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Mr. Read has held the appointment of Dancing Master at the following schools :

St. Ignatius' College, Riverview
King's School, Parramatta
St. Mary's Dominican Convent, Maitland
Mrs. Kneller Parker, College Street, Sydney
Mrs. Johnsons, West Maitland
Miss Keans, Glebe Point
Misses Cooke, Stanmore
St. Aloysius' College, Sydney
Mr. Sullivans, Burrudoo Park
Miss Cousens, North Shore
Mrs. Hughes, Darlinghurst
Mrs. Curtis, Sobraon College
Mrs. Elkins, Surry Hills.

TESTIMONIALS.



From Mrs. KNELLER PARKER, Principal,
Knellerpore Academy.

MR. A. READ.

DEAR SIR,—I desire to express my thanks to you for the pains you have taken with the young ladies of the Dancing and Calisthenic Classes. The Deportment Lessons have made a decided improvement in the carriage and walk of my pupils. Yours truly,

K. PARKER.

From the VERY REV. J. DALTON, S.J., Superior,
Jesuits' College, Riverview.

MR. A. READ has taught ten years (*and now teaches*) at our College, and given satisfaction. I have much pleasure in recommending him to Colleges and Convents requiring his services.

J. DALTON, S.J.

From the REV. G. F. MACARTHUR, Head
Master, King's School, Parramatta.

MR. A. READ.

SIR,—Since you taught at our school, I have noticed a decided improvement in the deportment of some of the boys, who before were awkward and uncouth.

Yours, etc.,

G. F. MACARTHUR.

**From MRS. CURTIS, Principal, Sobraon
College, Paddington.**

I have much pleasure in bearing testimony on behalf of MR. A. READ, Teacher of Dancing, he having conducted a class at Sobraon College, Begg Street, Paddington, for two years, during which time he was very painstaking, and gave great satisfaction to all.

**From the VERY REV. D. CLANCY, S.J., Rector,
St. Aloysius' College, Sydney.**

MR. ALFRED READ attended to the dancing classes in St. Aloysius' College all the time (eleven years) I was connected with the College. I am pleased to say that, by his courtesy, punctuality, and attention, he gave me the fullest satisfaction as Professor of Dancing during all that time.

D. CLANCY, S.J.

NINTH AND ENLARGED EDITION.

MRS. CHAS. READ'S
AUSTRALIAN
BALL ROOM GUIDE.

GEO. ROBERTSON & CO.,
SYDNEY, MELBOURNE, ADELAIDE,
BRISBANE, AND LONDON.

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OPINIONS OF THE PRESS.

“A very useful little book.”—*Sydney Morning Herald*.

“It is really a most complete manual, in pocket form, of the nicest, plainest, completest Guide to Ball Room Exercises to be met with.”—*Bathurst Times*.

“It should be studied by all who wish to be thoroughly acquainted with dancing.”—*Goulburn Herald*.

“A little book that will be found of great value to those who are fond of dancing.”—*Maitland Mercury*.

PREFACE.

DANCE, DANCE, let no cynic rebel !

See, the stars are for ever all dancing and twinkling—
'Tis the music of spheres that they dance to so well,
And that music is ceaseless, though soft be the
tinkling.

Dance, Dance, as long as you may !

Nature gets up a great "ballet" about us ;
Her stage room is vast, so come, trip it away,
For life's opera cannot be perfect without us.

—ELIZA COOK.

THIS little book will be found to contain all that is essential to be known on dancing and deportment by ladies and gentlemen on their introduction to the ball-room. There is also added a brief description of calisthenic exercises, the importance of which—in imparting a free movement to the limbs, preventing all awkward attitudes, forming a graceful carriage, and expanding the chest—it is difficult

to over-estimate. Young people of delicate frames are not unfrequently found to acquire, by these exercises, renewed health and vigour.

First impressions being generally the most lasting, it becomes a matter of paramount importance that our deportment should be such as is calculated to influence others, on a first introduction, in our behalf. So essential indeed is it to favourable impressions, that that subtle quality of the mind—the taste—should not be offended through the eye, that a young lady, for instance, with round or high shoulders, head leaning forward in advance of her feet, on entering a drawing-room, would, in all probability, by the awkwardness of her carriage, produce such an unfavourable impression that numerous good qualities, mental or otherwise, would not suffice wholly to remove from her.

The ever-varying customs of the fashionable world have altered many dances, and introduced others; among the latter may be named Prince Imperial Quadrilles, the Waltz Cotillon, and Le Polo, that have been received with a great degree of *furor* by the fashionable world, such as the novel and graceful character of these dances was well calculated to achieve. Of these, and all other dances now in vogue, a full and detailed account will be found in this little book. Books alone, however, it need hardly be said, fail to convey a thorough knowledge of any art. “Good rules may do much, but good models far more; for in the

latter we have instruction in action." Everything seen makes a deeper impression than anything that is heard or read. A few good lessons, combined with due attention to the rules laid down, would do much for those who, without much quickness of perception, are actuated by a strong desire to learn. In this, as well as in other arts, half the success lies in the ardent wish to succeed.

From the bad taste of some persons, and vulgar styles occasionally practised, the most graceful art has in certain quarters been most severely condemned. It is therefore thought advisable to add a few commendatory quotations:—

Dancing has been happily defended by Socrates:—"You see this child," said Socrates, "who appeared so beautiful before, is yet much more so now, by his gesture and motion, than when he stood still." "You talk," said Carmides, "as if you were inclinable to esteem the trade of a dancing-master." "Without doubt," said Socrates, "when I observe the usefulness of that exercise, and how the feet, the legs, the neck, and, indeed, the whole body are in action, I believe whoever would have his body supple, easy, and healthful should learn to dance."

DANCING.—The gymnasium of running, walking on stilts, climbing, &c., steels and makes hardy single powers and muscles; but dancing, like a corporeal poesy, embellishes, exercises, and equalises all the muscles at once.—*Richter*.

DANCING.—This exercise is among the most healthful. The body as well as the mind feels its gladdening influences. No amusement seems more to have a foundation in our nature. The true idea of dancing

entitles it to favour. Its end is to realise perfect grace in motion, and who does not know that a sense of the graceful is one of the highest faculties of our nature?—*W. Ellery Channing.*

Good breeding is as necessary a quality in conversation to accomplish all the rest as grace in motion and dancing.—*Sir W. Temple.*

DANCING.—There are parents who will not allow their children to be taught dancing, regarding dancing as sinful. The result is that the children are awkward, and unlike other children; and when they are suffered to spend an evening among a number of companions who have all learned dancing, they suffer a keen mortification which older people ought to understand—*A. K. H. Boyd, author of "Recreations of a Country Parson."*

Now, if the promoters of higher education for women will compel girls to any training analogous to our public school games; if, for instance, they will insist on that natural and most wholesome of all exercises—dancing; if, in short, they will teach girls not merely to understand the Greek tongue, but to copy some of the Greek physical training of that "music and gymnastic" which helped to make the cleverest race of the old world, the ablest race likewise; then they earn the gratitude of the patriot and the physiologist by doing their best to stay the downward tendencies of the physique, and therefore ultimately of the morale, in the coming generation of English women.—*C. Kingsley.*

DANCING.—Bad company, untimely hours, evil dances, make the exercise evil: good company, wholesome hours, and home influences make it a very great benefit.—*Rev. H. W. Beecher.*

DANCING.—I lost more pleasure by being a bad dancer than by anything else.—*Letter of Walter Savage Landor.*

DANCING.—The Bishop of Manchester, when preaching on December 10, 1876, at a Sunday-school anniversary, said: "He was not prepared to talk such nonsense as to say dancing was a damning sin. He

danced when a young man, and he thanked God that there were places in which music and dancing might be enjoyed under 'condition of safety.'"

The Bishop of London (Dr. Blomfield) thought dancing an innocent and healthy pastime for the young.
—*Life by his Son.*

DANCING should be cultivated as an elegant amusement in the intercourse of society. The principal thing to be sought after in learning to dance is grace and perfect ease of movement. The disposition to measured motion is implanted strongly in human nature.

"Among all nations," we are told, "in the first stage of civilisation it was used as an expression of excited feelings." Refinement now teaches us to subdue this outward expression, and accordingly all hopping, jumping, or anything like movement of the body, should be carefully avoided. On the other hand, a grave face, moving with slow, majestic steps, is entirely out of place in any assembly where people meet for recreation and amusement.

But, as of old, all now be gold,
Move, move them to the sounds;
And do not only walk your solemn round,
But give those light and airy bounds.
—*Ben Jonson.*

In order to make the ball-room a pleasant resort, all persons should endeavour as much as possible to be agreeable to the company assembled, not singling out one or two partners for the favourite dances. Even those who stand in the delicate position of engagement

should be careful not to show too plainly their preference.

The association of young ladies and gentlemen in the dancing and ball-room should improve their manners as well as their carriage ; and it would do so if they would endeavour to study how to make themselves agreeable, remembering "in matters apparently trivial attention to politeness tends to form ourselves to become *habitually so*."

On first entering the ball-room a gentleman should immediately address himself to the mistress of the house, or hostess, and afterwards he is at liberty to join his friends. When putting his name on a lady's programme he should select but two dances, or at the most three, remembering she might wish to dance more frequently with others present, and his selfishness may lessen the pleasures of the ball to her.

A well-bred gentleman will take compassion on any neglected young lady whom he may suppose desirous of dancing, and will solicit her hand for a quadrille. However plain or unattractive she may be, his politeness and courtesy will be duly appreciated by those who possess good feelings. After each dance it is customary for the partuers to promenade together for a few minutes ; but when the gentleman takes the lady back to her friends he should not seat himself at her side, or he will prevent others from inviting her for the next dance.

The top of the ball-room is generally the farthest from the door. This should be steadily borne in mind, as the couple at the top take the lead, and the couple at the right hand lead at the side. Politeness should teach that those couples who by age or otherwise are entitled to priority should always have the top of the quadrille assigned to them. A gentleman at a ball requesting the Master of Ceremonies to introduce him to a partner, should be careful to stand up only in those dances with which he is familiar, as the lady is bound by the rules of etiquette to accept him as partner, provided she is not already engaged. It therefore places her in a trying position to be compelled to lead through, or instruct, a gentleman with whom she may not be acquainted. Too much cannot be said against the want of taste and propriety shown by some gentlemen in holding their partner—to this, and not to any well-founded objections to the dances themselves, must be ascribed the disfavour with which the Waltz, Polka, &c., are viewed by people not otherwise opposed to dancing, but disposed to look upon it in its true light—that of a healthful and innocent recreation.

In all circular dances the most agreeable and the most easy way for a gentleman to hold his partner is to take her right hand in his left, raise it to a level with her waist, rounding the elbow, keeping it out a little; the right hand should be placed on his partner's waist, so as

to support and lead her round ; all pulling, or anything like dragging, should be carefully avoided. The gentleman leads ; his partner must take care to follow, and keep time exactly together. Her left hand should be upon his shoulder, and not on his arm.

The ball-room dress for gentlemen should be black ; ties may be either white or black. Married ladies and ladies not very young, of course, consult their own opinion as to evening costume, due regard being paid to contrast of colours ; but young ladies should wear white or any thin material. The custom in Italy is very good, of young ladies always appearing in the ball-room in white, either of net or gauze, the only ornament being a sash ; jewels are quite out of character on young persons ; half-mourning is allowable, but not deep mourning ; such sombre habiliments are out of place.

The hints on deportment cannot be considered complete without some words on the curtsy. A writer recently says :—" This graceful salutation, now almost in abeyance, is certainly very difficult to accomplish, and even in the Court of Louis the Fourteenth ladies won reputation and celebrity for no other reason than the elegance with which they performed the curtsy. But in this practical age all these refinements are forgotten. The ancient Greeks and Romans did not despise them, and to the Hebrews lessons in deportment were essential, as they celebrated the crossing of the Red Sea by a national dance.

The time occupied in making the curtsy is while six is counted slowly—three counts while bending low, and three counts while rising. Standing erect, with the heels together and toes turned out, place the left foot a little behind the right, bend both knees slowly; when rising, bring both feet into the first position again. The head should be slightly bent forward. These few directions, if carefully followed, will enable a lady to accomplish a graceful curtsy—a most desirable acquisition.

THE POSITION.

There are five positions in which the feet are to be exercised, as a preliminary to learning the dances; one or other of these positions occur in every step, and a correct knowledge of them tends to make further details much easier to be understood.

1. Place the heels close together, the toes turned out to form a right angle.

2. Move the right foot as far as possible to the right without bending the knee, pointing the toe to the ground.

3. Draw the right foot back, and place the heel to the middle of the left foot.

4. Point the toe forward in a similar manner to the second, but forward instead of to the side.

5. Bring the heel of the right foot to the toe of the left. Repeat with left foot.

The proper side for a gentleman to take is on the left side, having his lady on his right, in figure and circular dancing.

THE QUADRILLE,

Is the most universal and the most social of all dances, allowing passing conversation, and being graceful and elegant in its movements. Among all the dances, new and old, the Quadrilles will still be most patronized. It is said that the Princess of Wales joins in the Quadrilles at every dance that she honours with her presence. Eight bars are played in each figure, before the dancing commences.

QUADRILLE.

Before giving an explanation of the figures, a few words as to the manner of dancing it may be found useful. It should always be kept in mind that in this, as well as in all other dances, ladies and gentlemen should endeavour to move through the figures as much as possible on the toes, the heels only resting on the ground when the dancer returns to his place in the figure, or when he has to remain stationary.

It is also very important that the toes be turned out at all times. When still, the feet should be placed in the third position; that is, the heel of the right foot placed into the middle of the left foot.

Formerly the steps were most intricate, and required long practice before attempting the figures, each part having its own particular steps. Modern fashions, however, have done

away with this difficulty, once so formidable. This style of dancing is illustrated well by "Richard Swiveller" at the breaking up party in Dickens' "Old Curiosity Shop."

THE MOST POPULAR QUADRILLE.

1. *Le Pantalon*.—The lady and gentleman standing at the top of the figure, change places with the opposite couple at the bottom of the figure; gentlemen passing outside, taking eight walking steps, re-cross, and return to places. Balancez, and turn partners.

Ladies' chain, that is, each lady crosses over to opposite gentleman, giving their right hand to each other when they meet, passing on to the opposite gentleman going round them, giving their left hand, and returning in a similar manner to their own partners; both couples gallop across over to opposite place, and return to places.

2. *L'Eté*.—Top and opposite couples advance four steps, retire four steps, cross over to opposite places, straight over, not as right and left, advance and retire once, re-cross to places, and turn partners.

3. *La Poule*.—Top lady and opposite gentleman cross over to opposite places, re-cross, giving left hand to each other when meeting, right hand to partners, fall in a line and set—half promenade to opposite sides; the same lady and gentleman advance and retire,

advance again—bow and curtsy, retire—join hands with partners—all four advance and retire—return to place; second lady and gentleman dance the same, then the side couples follow in succession.

4. *La Pastorale*.—First couple advance and retire twice, the second time the lady remains with the opposite couple, the gentleman then advances and retires with the two ladies—leaving them both with the first gentleman, who brings them forward and back twice—join hands all four round to opposite sides, and return to places—repeat second, third, and fourth couples.

5. *La Finale*.—The whole of the couples forming the Quadrille, side couples included, join hands and advance four steps—retire four steps—repeating this. This is called the “circle.” Top and bottom couples galop forward four steps—galop back—galop across to opposite side—forward and back four steps, return to places, ladies’ chain. *Le Grand Rond* or “circle” is repeated after each figure.

PAINE’S FIRST SET; OR, THE REAL ENGLISH QUADRILLE.

1. *Le Pantalon*.—The top and bottom couples cross over—eight walking steps; re-cross the same. This crossing and re-crossing is called right and left, and occupies eight bars. The gentleman in crossing and re-cross-

ing always keeping to the right of his *vis-à-vis* lady, keeping her inside the figure; in other words, he moves first towards his own left hand, and then towards his right, thus describing an arc or part of a circle—*balancez*, turn partners (eight bars), ladies' chain—half promenade (eight bars), couples crossing over to each other's places, hands join (four bars, or eight walking steps)—return apart to places—(four bars). Side couples do the same.

2. *L'Etè*.—First or top lady and opposite gentleman advance four steps, retire four steps (eight bars), cross over, turning round at midway, so as to be *vis-à-vis* to each other; in crossing eight steps in all (four bars), then advance and retire four steps (four bars), return to partners, *balancez*, turn partners (eight bars in all). Second lady and first gentleman repeat this, then side couples follow, the couples on the right or the top couple having the precedence.

3. *La Poule*.—First lady and opposite gentleman cross over, re-cross, giving left hands, and fall in a line (eight bars)—set four in a line, half promenade to opposite places (eight bars), first lady and *vis-à-vis* advance and retire twice (eight bars)—both couples advance and retire, hands joined, return half right and left to places (eight bars), second lady and opposite gentleman repeat this, then the sides follow in succession.

4. *Trenise*.—The first couple advance and retire, then advance again, the lady remaining

with the opposite gentleman (eight bars), and at the same time the gentleman retires alone, the two ladies then cross over, and he advances between them, turning round at midway to be *vis-à-vis* to his partner, he and his *vis-à-vis* lady then return to their places (eight bars)—*balancez* to partners. The second couple or couples then do the same, after that the sides, or third and fourth couple follow in succession.

5. *Le Grand Rond, or Great Round.*—The whole party forming one circle move four steps towards the centre, retire four steps, advance centrewards four steps, again retire four steps. After that *L'Été*—the same as Quadrille—introduced, and *Le Grand Rond* is repeated after each figure.

THE PARISIAN QUADRILLE.

This is half a Quadrille.—Two couples *vis-à-vis* are arranged either across or along the room; the figures are exactly the same as Paine's First Set, but only half the music is required, having no side couples to repeat the figures; it is no improvement upon the original quadrille, but it suits very well those who like rushing about and quickness more than graceful dancing; indeed, unless some check be given in certain places, the quadrille hitherto considered to be so graceful in its character will soon lose its good name.

THE QUEEN QUADRILLE.

1. Salute, top and bottom, ladies half chain, side ladies half chain, all join hands and advance to centre and back, chain round till you meet present partner, galop round to places; sides advance and retire half right and left to places, top and bottom ditto, grand chain, galop round with partners to places, polka.

2. Salute, top and bottom couples advance and retire, gentlemen leaving ladies on right of side couple, both threes galop round to right and take opposite places, top and bottom gentlemen advance and take partners to places; sides repeat, mazurka.

3. Salute, star ladies joining right hands in centre giving left to partners, all walk round to places, top gentleman changes his lady at every couple all round, balancez to corners; repeat, star gentlemen taking it in turn to change lady, waltz German.

4. Salute, top couple alone advance, lady crossing to opposite couple, the three circle round gentlemen passing between the ladies to top gentleman, two ladies and two gents advance, take partners to places; sides repeat, slow waltz.

5. Salute, top lady advance and turn the opposite gentleman with right hand, then sides, then partner, then join a ring, ladies facing outwards, advance and retire, then form an arch, galop to centre and back

turn corners ; repeat from beginning, ladies taking turns to advance and turn, galop.

THE LANCERS—NEWEST SET.

The Lancers are very elegant figures when well performed ; only eight make a set.

It has been observed by Sir E. Dick Lauder, in his account of the Queen's visit to Scotland, entitled "*The Royal Progress*," that every person was much pleased with the manner Her Majesty performed all the dances in which she took part, carefully adhering to all the established rules of the dance, leaving no part out, and giving to each its proper time. He mentions that ladies should endeavour to follow this excellent example, which adds so much to the harmony of the dance. If he speaks so of the Home dancing, what could be said of the Australian manner of going through this favourite and really pretty dance? Some persons try, whenever they can, to leave out parts, and make up for the omission by turning their partners round and round to fill up the lost time ; but it will be found no alteration is necessary to these figures, and, if all do not dance them exactly alike, confusion must ensue every time they are danced. A gentleman should be careful not to take his partner to a place already engaged by another couple, but give way with a polite bow on being informed to that effect. When once the

Quadrille or Lancers is formed, the couples should, on no account, change their places to other sets, where perhaps some most particular friends are standing. The breach of this most particular law of etiquette has often occasioned very unpleasant feelings to the other couples left in the set, as each may consider they are the cause of the occurrence.

FIGURES OF THE LANCERS.

1. After four couples are arranged *vis-à-vis*, the leading couple and opposite couple advance and retire, then re-advance, *joining hands*; pass round each other and return to places during eight bars. Top couple lead through, join hands, and cross over between the opposite couple, while the latter pass outside to opposite places. The leading couple then separate, and the opposite couple pass between them, their hands joined, to their places, occupying eight bars. All four couples then set to corners and turn to places during eight bars more. The side couples then take the lead, and the figure is repeated. Then each figure is repeated in the same manner.

2. The top and opposite couples advance and retire, the gentleman holding the lady's left hand; they re-advance, and the gentlemen leave the ladies in the centre of the quadrille facing them, and retire alone (eight bars)—then four steps to the right, four back again and turn to places (eight bars)—the

side couples then join top and bottom couples, forming four in a line; when so placed, all advance and retire together, and each gentleman turns his own partner to place (eight bars). The figure is danced twice by the top and bottom couples.

3. Four ladies advance to the centre and curtsy to one another (four bars)—retire; four gentlemen advance and join hands, forming a circle, the ladies advance and place both hands upon the gentlemen's arms. All go right round the figure to places. The four gentlemen advance to centre, turn to partners, all bow and curtsy; the gentlemen then give their left hands across, taking the lady round the circle with the right, till each couple regain their own places.

4. Top and bottom couples take their partners by the left hand and lead round the couple at the side on the right, bow and curtsy, then pass on to the opposite couple and again bow and curtsy (eight bars)—each couple lead to places and turn partners. Top and bottom couples right and left; repeat the figure, top and bottom couples starting to the couples on their left. Sides then repeat, from beginning of the figure.

FINALE. — Figure commences with the music—each gentleman faces his partner, and takes her right hand, and after three chords of music, presents his left hand to the lady on the right, then his right hand to the next lady, and so on alternately, till he regains his

place—all do the same at the same time—this forms a chain called the grand chain, and occupies sixteen bars—the leading couple promenade inside the figure, and return to their own places, finishing with their faces turned outside the quadrille—the side couples fall in behind them, and the bottom couples remain as they were the whole forming two lines, the gentlemen on one side and the ladies on the other (eight bars)—they all *ehassé croisez*, the ladies to the left, the gentlemen to the right; the gentlemen passing behind their own partners—ladies then to the right and gentlemen to the left (occupying eight bars)—the leading lady leads off to the right, the leading gentleman off to the left, and they meet at the bottom of the quadrille, and pass up to their own places. All the ladies at the same time follow the top lady, and all the gentlemen follow the top gentleman (eight bars)—the four ladies join hands, and the four gentlemen do likewise, facing partners—all advance and retire, each turns partner to places (eight bars)—grand chain—the other couples then repeat this, and the grand chain is repeated each figure—after the last, then grand promenade. In Paris, the last figure has been slightly altered, inasmuch as when they present right hands they make a formal bow and curtsy; likewise when they regain their places.

LANCERS FOR SIXTEEN PERSONS.

COMPOSED BY LOUIS D'EGVILLE.

1. The first ladies and opposite gentlemen (numbers 1, 8, 3, 6, *see diagram No. 1*) advance, retire, turn in centre, and finish in their places. Figures 1 and 2 pass between the opposite couple, figures 7 and 8; figures 3 and 4 between 5 and 6; in returning, figures 5 and 6 between 3 and 4, and 7 and 8 between 1 and 2. The eight ladies set to the gentlemen on the right, the eight gentlemen to the ladies on their left; they then turn and take their original places.

2. The top and bottom couples (numbers 1, 2, 5, 6, *see diagram No. 1*) advance and retire; advance a second time, and leave the ladies opposite; then set to them and turn, finishing in their original places. All sixteen then join hands and advance to the centre, back to places, and turn partners.

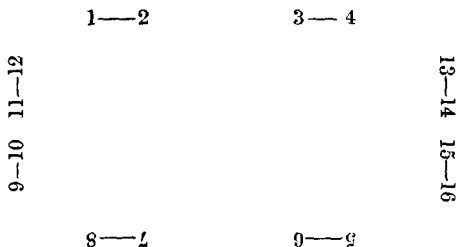
3. The eight ladies advance into the centre and curtsy; then take hands and go round, eight steps, and eight steps back; the gentlemen at the same time join hands and go all round the ladies. Then the gentlemen advance into the centre, turn to their partners and bow, go all round back to back, in order to make their circle smaller; then the ladies join hands and go all round the figure.

4. Couples (numbers 1, 2, 3, 4, 5, 6, 7, 8, *see diagram No. 2*) move to the right, numbers 1,

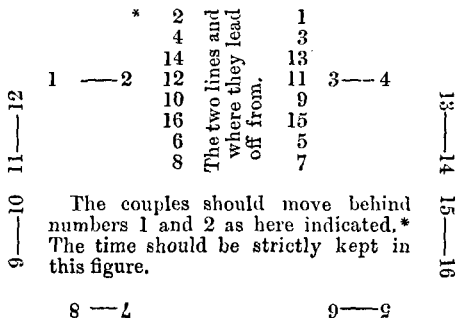
2 finishing opposite 9, 10—3, 4 opposite 11, 12—5, 6 opposite 13, 14—7, 8 opposite 15, 16; then all eight move round to the left, 1, 2 finishing opposite 13, 14—2, 4 opposite 15, 16—5, 6 opposite 9, 10—7, 8 opposite 11, 12; *chassé-croisez*, then give the right hand to partner, and half turn to original places. *Chaine Anglaise* (right and left). This figure is danced twice.

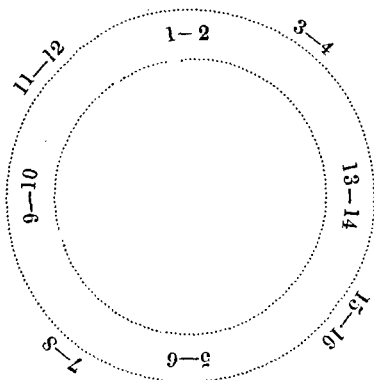
5. The Grand Chain.—This must be danced by forming an inner and outer circle (see *diagram No. 3*), which is not more difficult to accomplish than the ordinary chain, numbers 1, 2, 3, 4, then turn towards each other, and finish with their backs to the bottom of the dance, numbers 1, 2 taking the lead; each of the remaining couples advance behind the numbers 1, 2, or leading couple, the ladies in a line at one side, their partners in a line on the other (see *diagram No. 2*). Cross and re-cross with partners; the first and fifth lady (numbers 1 and 9) turn off to the right, followed by the three ladies behind them; the first and fifth gentlemen (numbers 2 and 10) turn off to the left, followed by the three gentlemen; each couple meet again in the centre. Ladies advance and retire in a line on one side, the gentlemen in a line on the other; then all turn partners into places. Inner and outer chain.

No. 1.



No. 2.





The Music to be played four times through in each figure.

MINUET.

I have lately introduced at my Academy, and at the principal schools, with success, particularly to advanced pupils, the Minuet du

Court, commonly called the Minuet de la Cour, composed by the elegant Noverre. It was styled the Minuet of the Heart, from the peculiar expression of sentiment so discernible both in the music and figure: the "Court Minuet," from being long a favourite at the English and Parisian Courts.

The stately minuet is begun,—
 Oh, dance of dignity and grace!
 Thou hast but ill resigned thy place
 To fashion's lighter dances.
 Thy steps, that sentiment impart,
 Thy movements, minuet of the heart,
 Thy elegant, thy courtly train,
 That brings us back old times again;
 Spreading its folds in graceful flow,
 Following the steps like handmaids fair,
 And giving that commanding air
 Our days do not bestow.

Description of the step and figure of the Minuet.
 —Commence by sliding to the right, the lady puts back her right foot, making a slow curtsy when resting, the left toe pointing to the ground, the gentleman at the same time making a bow and putting his right foot forward three graceful walking steps, and then turn face to and curtsy to partner, slide once, bend low, and when rising keep the toes pointing to the ground—slide again and turn to places as at the commencement—the gentleman takes the lady's hand, and, leading her six steps forward, bows low—balancez, and waltz back to places—half balancez—three steps forward and turn—half balancez, turning from your partner—three steps for-

ward—turn—the gentleman passes his lady before him into his place with the glissade forward and one glissade backward while passing, repeat to return to places—waltz three slow steps round each other, holding the right hand, turn and waltz, holding left hand, the lady passing under her partner's arm to her place—finish same as the commencement of the figure, and end at the third curtsy and bow. It must be observed that throughout the whole dance the lady keeps her left foot forward, her partner his right.

THE CALEDONIANS.

1. The first couple and the couple opposite hands across and back again—set and turn partners—ladies' chain half promenade—half right and left.

2. First gentleman advance twice, and the four ladies set to gentlemen on their right—turn with both hands, each taking next lady's place—promenade quite round.

3. First lady and opposite gentleman advance and retire—join hands and turn to places—top couple lead between the opposite couple—return, leading outside—set at the corners, and turn with both hands to places—all set in a circle, and turn partners.

4. First lady and opposite gentleman advance and stop, then their partners advance—turn to places—the four ladies move to the

right, each taking next lady's place, and stop—the four gentlemen move to the left, each taking next gentleman's place, and stop—ladies repeat the same to right—then gentlemen to left—all join hands and promenade round to places, and turn partners.

5. First gentleman leads his partner round inside the figure—the four ladies advance, join right hands and retire—the gentlemen do the same—all set and turn partners—grand chain of eight half round and set—all promenade to places and turn partners—all change sides, join right hands at corners, and set back again to places—finish with a grand promenade.

SECOND SET.

1. Ladies' chain—first couple and couple opposite advance and retire—half right and left—then the side couples do the same—all promenade to places, and turn partners.

2. First gentleman advances twice—first lady and lady opposite advance and retire—change places—first couple and couple opposite advance—resume partners and turn to places.

3. First lady and gentleman advance and set—turn with both hands to places—first couple opposite advance and retire, then turn partners, at the same time the side couples change sides and back again—all set at corners, joining right hands, and all turn to places—all set in a circle and turn partners.

4. First lady and opposite gentleman advance and retire—back to back, set and turn partners—half promenade—half right and left—first couple and couple opposite advance and retire—set to couple at their right—all change places with partners and set—all turn partners to places.

5. All change sides, join right hands at the corners and back again—first lady advances twice, all the gentlemen advance and retire—all set to partners—all chain figure a quarter round, and set, then the gentlemen turn the ladies quite round with right hand—chain figure again into opposite places—lead partners with right hand quite round—all promenade to places and turn partners—finish with change sides.

SPANISH DANCE.

Formerly the principal waltz of the evening, before the introduction of the *Valse à Deux Temps* and other round dances, as then it was seldom that more than one circular waltz was performed. It is occasionally introduced at a private party, and sometimes at a public ball, but very rarely.

The couples stand as for a country dance (sometimes the couples are arranged in a circle), except that the first gentleman must be on the lady's left side, and the first lady on the gentleman's side; and to prevent the

other couples waiting, every fourth lady and gentleman exchange places; by this means delay is prevented, and the whole can start at once in the next movement. The first gentleman and second lady advance and retire with a waltz step and change places—first lady and second gentleman do likewise at the same time—first gentleman and partner advance and retire with waltz step, and exchange places—second gentleman and partner do likewise at the same time—first gentleman and second lady repeat this figure—and first lady and second gentleman do likewise at the same time—first gentleman and partner repeat the same—first lady and second gentleman do the same at the same time—all join hands and advance to the centre and retire—pass ladies to the left—all join hands again and advance to the centre as before, and pass ladies to the left, this is repeated twice more—each gentleman takes his own partner, and the two couples waltz round each other once or twice, leaving the second lady and gentleman at the top of the dance as in the Country Dance—the first lady and gentleman repeat the same figure with every succeeding couple to the end of the dance.

THE PRINCE IMPERIAL.

A new French Quadrille, composed by Coulon, of Paris, and received readily in all the higher

circles of society, on account of being danced by the elegant and *spirituelle* Eugenie, ex-Empress of the French, whose superiority in matters of taste has given her precedence in fashionable life to *tout le Monde*. It requires to be danced slower than quadrilles, that sufficient time may be given to perform the graceful evolutions of the figure.

THE FIGURES.

1. The top and opposite couples turn to the couples on the right hand, at the same time bow and take the lady over to their *vis-à-vis* place—ladies all round and back, or ladies' chain of four—four steps to the right, facing partners—all eight back, turn partners—sides do the same.

2. First lady and opposite gentleman advance and retire—advance again—turn—remain opposite the second lady—the second lady then passing through to the opposite side, and turn the gentleman with the left hand, remaining in his lady's place—advance and retire all four—half ladies' chain—all eight *chassé croisez*—turn at corners with right hands, partners with left hands, to places.

3. Each gentleman places his partner in the centre, bows and retires, occupying four bars each—ladies turn round to the right into their places, or join hands, and, raising them, turn once round the figure backwards—gentle-

men then join, *balancez* in a circle and turn partners.

4. Double *pastorelle*, or top and opposite couple advance and retire second time—the first lady and second gentleman remain at the side—three advance twice, the gentleman and lady alone advance twice second time, bowing and turning to the three on their right—a round of four—half right and left to places.

5. *Le Tourbillon*.—The four ladies give their right hands successively to each gentleman, and turn—first lady and opposite gentleman advance twice second time—turn four steps to the right, facing partners, back, and turn—at the final, place the ladies in the centre and bow, lead them to places, and bow again. All these figures must be four times repeated, and all the turns must be made with the hands only, with *pas marche* step.

THE FRENCH COTILLON.

Danced by eight, same as Quadrille.

Top couple waltz round the figure—top lady and opposite change places with the waltz step—gentlemen do the same. Side couples waltz over in similar manner—all waltz together back to places—all dance the following simultaneously:—Take hands, one waltz step forward and backward, pass the ladies under the arms of the gentlemen on to next couple, continue until places are regained. Form lines of four, waltz forward four steps, retire

four steps, waltz through to other side, repeat to return to places. Finish by all waltzing round the figure. This is danced four times—each couple beginning by waltzing round the figure.

THE NEW FRENCH COTILLON.

(WITH FANS.)

1. Salute, first and opposite couples waltz right and left across and back to places, then all waltz to centre and back twice, chain half round, turning your partner, then chain back to places, waltz singly round circle to places, ladies holding fan open higher than the head; repeat, sides leading off, and at the end all waltz together round circle instead of singly as in first part.

2. Salute, double ladies' chain across to opposite gentleman, turn back again to places, grand chain as in first figure, then all waltz twice to centre and back, all waltz singly round circle to places; repeat, and at end waltz together round circle.

3. Salute, ladies waltz to centre, turn corners, gentlemen waltz to centre, turn corners, graces at top and bottom, third lady going to top couple and fourth to bottom couple, the six advance and retire, grand chain; repeat from beginning, forming graces at sides instead of top and bottom.

4. Salute, all take partner's hand and waltz forward to sides' places, salute opposite couple,

waltz forward again and salute, and so back to places, ladies' chain on sides, first and third ladies and second and fourth turn corners, all promenade again, and so on to finish.

5. Salute, coquette, ladies fanning the gentlemen round the circle to places, saluting opposite couple, ladies to centre, turn corners, gentlemen to centre, turn corners, form top and bottom lines, advance four steps, salute, retire four steps, salute; repeat from beginning.

THE NEW LANCERS.

1. First lady and opposite gentleman chas-sez to the right and left and turn quite round, with right hand to places—first lady and gentleman and opposite couple change places and back again—first lady and gentleman turn passing in the centre and return to places passing outside—the four gentlemen join left hands in the centre at the same time, their right hands to their partners, all forming a cross and balancz — the gentlemen change places with their partners—the four ladies coming to the centre, joining both right and left hands with each other, forming a cage—the four ladies with hands joined dance round to the left, while the gentlemen singly dance quite round the reverse way outside, then turn their partners to their places—the other six do the same.

2. First gentleman and lady advance and retire twice, the second time he leaves the lady on the opposite side of the gentleman—chassez to the right and left and turn his partner—balancez to the sides, then advance and retire in two lines, and turn partners to places—the other six do the same.

3. First lady chassez forward alone, then the opposite gentleman, both chassez to the right and chassez together round to the left into their own places—then the four ladies join their right hands in the centre, at the same time giving their left hands to their partners' left hands, all dancing quite round in the form of a cross—each gentleman turns his partner round to the left into their own places—the other six do the same.

4. One gentleman and his partner, with the lady on his left, three advance and retire twice, balancez, and pass between the two ladies, three half round to the left, and back again—the other three gentlemen do the same figure—after which the ladies do the same figure with the gentlemen.

5. Right and left all round, making balancez every time the right and left hand is given—first gentleman gives his right hand to his partner's left, and turn half round in their own places, their back to the third couple—the second gentleman and lady follow the first couple—the third gentleman and lady follow the second couple—the fourth gentleman and lady follow the third couple, only one couple

advancing at a time, when all form in two lines—the ladies on the right hand of the gentlemen—all facing the top of the room, then *chassez* all across twice and *pas de basque* twice—the gentlemen turn off round to the left and the ladies to the right—gentlemen follow first gentleman, and the ladies first lady—when all are returned to their own former position they turn off, then form two lines, each gentleman facing his partner, and *chassez* forward and back—each gentleman turns his partner into their own places—conclude with the grand square, viz., first and third couple *chassez* forward while the side couple *chassez* open—first and third couples *chassez* open while the side couples *chassez* forward—first and third couples *chassez* back while the side couple *chassez* close—first and third couples *chassez* into places while the side couples *chassez* backward into places. The figure commences next with the second couple, then with the third, then with the fourth. When the said couples commence the figure, they *chassez* forward, in the square, while the third couple *chassez* open.

LE POLO.

New French Quadrille, by Monsieur Paul, introduced into Sydney first by Mrs. C. Read.

DESCRIPTION OF THE FIGURES.

This dance requires four couples, placed as in the ordinary quadrille.

No. 1.—LA PROMENADE.

The four couples following each other go to the right, to the place of their *vis-à-vis*—top and opposite couple advance four steps—the other two couples do the same—first couples pass through to places—side couples do the same, the ladies passing between, the gentlemen outside, double ladies' chain, called "moulinet"—the gentlemen dance double chain "moulinet" same as ladies. The figure danced twice.

No. 2.—LA CORBEILLE.

The four couples join hands, dance all round the figure to the left, the ladies remaining in the centre, back to back—the gentlemen join hands and dance round the ladies, finishing by taking their ladies' hands, turning them into their places—the gentlemen remaining back to back, while the ladies perform the same figure round them—turn partners to regain places. The figure danced twice.

No. 3.—LES PETITS RONDS.

The top lady changes places with the lady at the bottom—ladies at the side also change places in the same manner—the gentlemen do the same, when returning remain with their backs to the centre of the figure, then they give their lady their left hand, their right to the lady on their right, forming a large circle

-- balancez -- advancing two steps -- retiring two steps, so as to decrease and extend the circle -- keeping hands, return to places -- finishing by all the gentlemen turning the ladies, beginning with their partners. The figure danced twice, the ladies at the side commencing the second time.

No. 4.—LA NOUVELLE PASTOURELLE.

The top and bottom couples advance and retire, the gentlemen giving their ladies to the gentlemen on their right and return to places -- the six advance and retire -- the gentleman giving the ladies to the two gentlemen who are alone, who then advance and retire in similar manner, leaving their ladies again with the other gentlemen who repeat the figure. It is danced twice, the side couple commencing the second time.

No. 5.—LE POLO.

Grand round by the four couples to the left dancing the galop step -- ladies afterwards join hands and form a circle in the middle of the figure -- the gentlemen pass their hands over the arms of the ladies, forming a double circle. In this position all dance to the left -- when at their places the gentlemen hold up their hands -- the ladies pass under them -- while the gentlemen are again going round, the ladies place themselves back to back in

the middle of the circle—when at their places the gentlemen, after taking their ladies, give their left hand to their *vis-à-vis*, and in this position galop round the figure—finish with grand round. The figure danced twice.

THE WINDSOR CASTLE QUADRILLE.

1. Le Pantalon.—The top and opposite couple advance and retire—again advance, the gentlemen exchanging partners—balancez—turn partners—the four advance and retire as before, resuming partners—half promenade—half right and left.

2. L'Etè, or the four gentlemen advance and retire—ladies do the same—the first lady and gentleman *vis-à-vis* advance twice, and pass round each other to places—right and left.

3. La Poule, or ladies' chain—half promenade—half right and left, ladies' hands across half round—back again, joining left hands, each gentleman joins right hands with partners—set and turn to places.

4. La Trenise, or the gentleman and his partner advance twice, leaving the lady at the left of the gentleman opposite—*chassez* to the right and left—turn to their places—half promenade—half right and left.

5. Le Grand Rond L'Etè, or all change sides—the first lady advances and retires—opposite

gentleman does the same—the two advance and pass round each other—turn partners right and left.

THE GORLITZA.

This round dance was introduced by Veran ; it is of Polish origin, and requires much practice, which, it is feared, will debar its becoming very popular ; this is to be regretted, for it is well worth the trouble of learning. No description in writing will convey a proper idea of its execution, therefore a teacher must be applied to for the step, but for the figure it is sufficient to say that those of the Polka are the same.

LA VARSOVIANA.

It is a very pretty dance, being a compound of the Polka and Mazurka, with the rest of two-thirds of a bar alternately with each foot, which gives it a characteristic style.

The gentleman takes his lady as usual, they make one bar of the Polka step, and in the next bar only one step of the Polka, resting the other two measures of the bar with the feet gracefully extended ; then repeat the same with the other foot, which will bring him quite round at the end of the fourth bar. This may be repeated for sixteen bars. The Mazurka step straight forward two bars, then Polka one

bar, turning round and resting as before at the next bar; then repeat with the other foot, which will bring you quite round at the eighth bar. This may be repeated for sixteen bars. Then Polka or Redowa steps four bars, and pause; repeat this for sixteen bars, then repeat the whole.

THE NEW WALTZ.

In practising this step the true idea of what dancing should be, as expressed by no less an authority than Shakespeare, should be borne in mind—"Move like a wave of the sea," of course when the elements are in their most gentle motion. The gentleman's part only is described, as he leads his partner through the dance.

Steps.—Slide the left foot in the second position, bring up the right foot behind the left, slide again the left foot in the second position counting to each movement, *one* turn half round, and repeat the step with the right foot. It is danced in *trois temps*.

CIRCISSIAN CIRCLE.

In this dance the whole of the company may join, and therefore it is well adapted for a *finale*. The couples are arranged in a circle round the room, the ladies being placed on the right hand of the gentlemen; the first and second couples commence the figure, facing

each other. The figures generally danced are taken from the quadrilles, &c. Ladies' chain, set, and turn partners—hands across and back—hands round and back—right and left. At the conclusion, the first couple with the fourth, and the second with the third, recommence the figure, and so on until they go completely round the circle, meeting at the place whence they first started. The dance is then concluded.

THE GERMAN SCHOTTISCHE.

The new schottische is but little different to the ordinary one, but more lively. It is in much favour in many parts of England, and at the annual ball at Eaton Hall all present joined in this dance with apparent zest, even the highest scion of nobility.

The Steps.—Four galop steps to the left in an oblique direction, four ditto to the right in a similar manner, four steps in the way the *deux temp waltz* is usually danced.

THE COUNTRY DANCE.

Many people regret the exclusion from the party or ball of the Country Dance. Can anything that has superseded it compare in the least to its pleasure-giving movements?

“What a dance was the first! with what pleasure we went
Down the middle and up, till our breathing was spent

All ages could join in this dance ; the happy child and laughing grandmamma join hands and march down full of the jollity of the hour. A favourite author has written feelingly on its decay :—

“The life of the country dance was a long one ; its decay was very gradual, and it would revive from time to time, even after everyone fondly imagined that it had received the *coup de grace*. Who has not seen it rouse itself and break out at the conclusion of an evening, to the dismay of the new generation ? Then how would the members of the old society rally round their ancient friend, and support its steps. The young ladies and gentlemen of the present day will tell you they do not like to stand in rows separated from each other ; that to be half-an-hour without speaking to your partner, or taking an unimportant share in the dance, is a bore, and that it is small compensation to have to go down the middle and up again as hard as you can when at length your time for action does come.”

The old dance wears a different aspect to the older race. I could also quote much from a work I have mentioned before, an account of Her Majesty's tour through Scotland, even when these dances were in vogue ; it was remarked at the time, her kind manner in joining in them, and not sitting down when her part was over, not until everyone had danced up to the top, and had derived an equal share

of the amusement. A very good example for many ladies and gentlemen.

La Tempête is the only one left resembling the old country dance that is now sometimes introduced. I have therefore inserted it.

LA TEMPETE.

All eight advance, retire, cross over, and repeat to places ; the four in the middle hands across, while those outside turn, then hands four round and back to places, galop across the figure and back—all eight advance, retire, and top lines pass through to next line, and repeat the whole to the bottom of the room.

SIR ROGER DE COVERLEY.

The company stand in two lines, the ladies, as is usual in country dances, being opposite their partners ; the lady at the top and the gentleman at the bottom advance to the centre and turn with right hands, and back to places ; the lady at the bottom and the gentleman at the top repeat the same ; the same parties advance and turn with both hands ; then advance, bow, curtsy, and retire ; all ladies turn off to the left and the gentlemen to the right, down to the bottom of the room, the first couple stopping at the bottom, hold up their hands, while all others pass underneath ; the couple at the top now lead

off the same figure which is repeated until the whole set have performed it.

THE POLKA.

The polka step is very simple. It consists merely of three steps and one rest. The gentleman begins with a slight spring on his right foot, at the same time sliding the left foot forward—this is the first movement (the toe of the left foot being pointed outward, and the heel pointed towards the right foot); the right foot is then brought to where the left foot is with a spring, at the same time raising the left foot—this is the second movement; then fall on the left foot, raising the left foot, also the right foot behind—this is the third movement; after a rest of one quaver, spring with the left foot and slide the right foot forward, thus reversing the movement, and do as before, with the opposite feet. As the lady begins with the right foot, springing on the left foot, the above directions, reversed, apply to her. The Polka requires considerable practice on the gentleman's part to dance it well, for the gentleman has to guide his partner through the mazes into which it usually forms itself, and this he must do in such a manner as not only to preserve the step and time, but also to avoid collision with other couples, by gracefully and easily wheeling round them, or

passing between them as the circumstances demand. The lady being passive in this movement has much less to learn. The lady, in leaning on the shoulder of the gentleman, should touch as lightly as possible, for the dance is never well or agreeably executed until all sensation of weight or labour is thoroughly removed, and in the accomplishment of this end more depends on the lady than on the gentleman. Every accomplishment has its vulgarities, and so has the Polka; but a person of refined taste can at once perceive the difference between the elegant and the inelegant, the delicate and the indelicate. All romping, dragging, hugging, and leaning or stooping over the shoulders of partners is decidedly objectionable; much of what is averse to a delicate taste arises perhaps from bad dancing, but there are good dancers who, yielding themselves up to the excitement of the moment, forget the proprieties of social etiquette, and descend into the vulgarities of low society.

GALOPADE; OR, LE GALOP,

Is a dance now very much in vogue from its being so very similar to the *Valse à Deux Temps* in appearance, but the music is entirely different, being in two-four time. Like the round dances, an unlimited number may join, and the step is somewhat similar to the *chassez*. The gentleman commences with his left foot,

and the lady with her right, and it is generally commenced with eight sliding steps, the gentleman keeping his left foot forward and the lady her right, then half turn, and *vice versa*, the gentleman with right foot forward and the lady with her left, and so on at pleasure; occasionally waltzing. This dance is generally used as a *finale*. The first part of a public ball usually concludes with a Galop.

POLKA MAZURKA.

This is a round dance, and a combination of the Polka and Mazurka, as regards the steps. The music is in three-eight time. The dance was introduced about the same time as the Schottische. It is rather simple, easily acquired, and more in favour than many other round dances.

Steps.—Gentleman rests on the right foot with the left slightly raised behind, slide left foot to the left (count one), bringing the right foot up close to the left (count two), slide the left foot back (count three), making one bar; slide left foot to left (count one), bring the right foot up (count two), raise the right foot, put it before the left (count three). In the first bar, dance straight forward without turning, in the second bar, turn half round so as to complete the circle in four bars.

THE SLOW WALTZ; OR, VALSE À TROIS TEMPS.

In describing the lady's step it will be understood that the gentleman's step is exactly the same, but he commences with the second part.

1. Lady slides forward the right foot, bringing the left forward, then the right foot forward, in the form of a half-circle (three bars.)

2. Slide the left foot to complete the half-circle, bringing the right foot behind, turn on both feet, and finishing with the right foot forward. All turn to the right for the lady, to the left for the gentleman.

THE SCHOTTISCHE.

The step is very easy, but requires much care and attention, being more difficult for the gentleman to guide his partner. It is now seldom danced at public balls, but should be known, as it is often inserted in the programme of a private party, and not out of favour at many entertainments. I would strongly advise the Schottische to be learnt, as it is, when perfectly known, an excellent introduction to the Valse à Deux Temps, the quick step being almost exactly the same, only slower; the rest given to the learner by the slow part enables him to acquire the quick or waltz step much more readily than by keeping to that step alone.

The Step of the Schottische.—The gentleman holds his partner in a similar manner as in the polka ; he commences with the left foot, merely sliding it forward, then he brings up the right to the place of left foot, again sliding the left foot forward, rises on the toes to accentuate the time, avoiding hops or any jumping movements ; he repeats this movement to the right, beginning with the right foot, sliding it forward, bringing up the left foot to the place of the right, and sliding forward again ; immediately after this the movement changes into the waltz step, as described under that dance. The time is two in each bar, the first occupying two bars, the four waltz steps two bars.

The Schottische, like other circular dances, may be varied by means of the reverse turn, or even by going into direct line round the room ; you may also double each part by giving four bars to the first part, and the same number to the second or circular movement ; the gentleman is directed to regulate all these matters according to circumstances, changing occasionally for variety, and sometimes to avoid collision in a crowded room. The tune is slower than the polka, though it is danced faster now than when first introduced.

THE HIGHLAND SCHOTTISCHE.

This dance has become a great favourite since the visit of H.R.H. the Duke of Edin-

burgh, who was pleased to have introduced Highland dances, to the stirring music of the bagpipes, which the Duke's piper played.

The Step for the Gentlemen.—Touch the floor lightly with the heel and toe of the left foot twice, four slides or galop steps to the left, repeat with the right foot, galop four steps to places, balance on the toe of each foot eight times, eight galop steps, or waltz à deux temps. The music of any of the Scotch reels is very suitable for this dance.

THE QUICK WALTZ; OR, VALSE À DEUX TEMPS.

This Waltz, since it came out at the Court of Venice, has become so decided a favourite, to the exclusion of many others, that it is generally repeated oftener than any other during a ball. Some may think it easy when they see it performed by others, but no dance requires more practice and care in becoming perfect in the step; one thing should always be remembered—never to jump, but only to spring, and with a peculiar ascent in the first part of the step; also very close short steps should be taken, the feet sliding smoothly over the floor, and scarcely ever raised; although it is very quick it must be danced quietly and elegantly—neither romping nor vulgar motions should ever appear. The Deux

Temps should never be danced long without stopping, for it soon becomes laborious, and when that is apparent, grace is wanting.

THE POLONAISE.

*As danced at the marriage of His Royal Highness
the Duke of Edinburgh.*

If the grand old warriors and their damsels came to life again, they might roam the world over and find no dance of modern times which their pictorial grace and erect carriage would be neither old-fashioned nor ridiculous except the Minuet and Polonaise. The latter is rather a lyric march than a dance.

The company join in couples, promenade round the room to the music of any well-marked band march; after going once round the room (on coming to the top of the room again) the first lady passes on to the gentleman who precedes her, each lady doing the same, without stopping or making any break in the time; the last bar in the movement is emphasized by the stamp of the heel of the gentlemen, and parting bow. In Poland every gentleman twirls his moustache simultaneously with the stamp of the heel. After each lady has gone round the room with each of the gentlemen in turn, and at last returned to her own partner, the dancers form rows of four, advancing up the room, dividing off in couples of two; when meeting again at the top of the

room where they originally commenced, the inner row of couples advance and join hands, the outside couples passing under their hands, these in their turn hold up the hands while the others pass under; the march round as at first is then repeated

COQUETTE.

NOUVELLE DANSE DE SALON.

Théorie.

Le Pas comporte deux mesures. La position est la même que pour la valse ordinaire. Le cavalier commence du pied gauche. La dame du pied droit. Glissé et chassé, premiers mesure, chassé—coupé dessous et jeté dessus 2me mesure. La mesure de la musique est à two-four même mouvement que la Polka.

THE LATEST WALTZ.

Commence. Take long slide with left foot, in half circle, counting one; bring up right toe to the heel of the left foot, count two, rise, spring upon both feet to form an entire circle, count three—repeat, commencing with right, slide one—bring left foot to right heel—count two, spring upon both feet, count two, and form circle. In reversing the same steps are performed in the opposite circle. The lady's part consists of the same steps, commencing with the right foot,

NEW MADRID WALTZ.

(WITH FANS.)

Arrange couples as in Circassian Circle, salute partners also while eight bars are being played, salute *vis-à-vis*, waltz forward and back to *vis-à-vis* and waltz alone to *vis-à-vis*' place, turn to partner, waltz forward and back and over in similar manner, waltz forward and back to *vis-à-vis*, then over to their places, waltz forward and back and over to partners, all then are back to places, all waltz alone, holding fans raised round the circle to places, form circle, join hands forward and back, put *vis-à-vis* lady in partner's place, then own partner same; repeat, all waltz during eight bars to next couples, double salute each commencement of figure.

THE BARN DANCE.

A circular dance, danced round the room in a similar manner to the Waltz.

1. The gentleman, with his right hand, takes the left hand of the lady, placing their other hands on their waists. Place the left foot forward (count one), spring on it, and throw the right from behind well forward, the toes pointing to the floor, but not touching (count two), then right foot in same manner; this is repeated four times; on the last step turn towards your partner, the gentleman com-

mening with the left foot and the lady with the right foot.

2. Gentleman takes his partner as in the waltz, go round in two complete circles as in the waltz, but springing and throwing the foot up behind.

CALISTHENIC EXERCISES.

Calisthenics is a Greek word, meaning exercises to invigorate the limbs. This name is given to a gentler sort of gymnastics, suited to girls: they tend to produce vigorous muscles, graceful motion, and practised daily they cannot fail to produce the effect required—perfect symmetry of form. The dress must be loose, and not constraining any part of body or arms. Before commencing, care must be taken that the body is perfectly upright, the shoulders square, the head erect, the heels close together, with the toes turned out.

1. Raise the arms high over the head, the tops of the fingers touching, throw them quickly behind, remembering to keep the hands turned so as to strike the backs together; continue this, and indeed all the exercises, until feeling fatigued.

2. Raise the arms straight in a line, throw the right hand out while doing so, draw up the left in the same manner, bend the right arm so as to touch the shoulder, keeping the elbow up, and so on continue to use each arm.

3. The same exercise, but with both arms *at once*.

4. Place the tips of the fingers on the chest, keeping the elbows raised, then throw them quickly behind; keep the hands up while doing so.

5. Keep the arms in a line with the shoulders and move them quickly round.

6. Raise the right hand slowly over the head and gradually place it behind the back, then the left in the same manner.

EXERCISE FOR THE HEAD.

Excellent practice to correct the head leaning forward, which is a great habit of young ladies in this colony.

It consists of five positions—

1. The head and neck are brought forward and down towards the chest.

2. The head and neck are brought down towards the right shoulder.

3. The head and neck are brought down towards the left shoulder.

4. The head and neck are thrown back and down towards the back.

5. The head is drawn up in its natural position, but placed very upright, the chin slightly drawn in.

These positions must be taken as low as possible without bending the body.

Every exercise should be practised about six or eight times slowly over, and to gain real benefit from them daily practice is strongly recommended for about twenty minutes.

EXTENSION MOTIONS.

In order to open the chest and give freedom to the muscles, the following extension motions should be practised.

FIRST PRACTICE.

1. On the word one, bring the hands and arms to the front, till the fingers meet at the points, nails downwards, then raise them in a circular direction over the head, the ends of the fingers still touching and pointing downwards, so as to touch the head, thumbs pointing to back, elbows pressed back, shoulders kept down.

2. On the word two, throw the hands up, extending the arms smartly upwards, palms of the hands inwards, then force them obliquely back, and gradually let them fall to the first position, endeavouring as much as possible to elevate the neck and chest.

3. On the word one, raise the arms outwards from the sides without bending the elbows, pressing the shoulders back until the hands meet above the head ; palms to the front, fingers pointed upwards, thumbs locked, left thumb in front. On the word two, bend over until the hands touch the feet, keeping the arms and knees straight, the head being brought down in the same direction ; after a slight pause raise the body gradually and

bring the arms to the sides, and resume the first position. N.B.—The foregoing motions are to be done slowly, so that the muscles will be exerted throughout.

4. Raise the hands in front of the body, at the full extent of the arms, and in a line with the mouth, palms meeting, but without noise, thumbs close to the forefingers.

5. Separate the hands quickly, throwing them well back, slanting downwards; at the same time raise the body on the fore part of the feet. Bring the arms forward to the position above described, and so on.

6. Raise the hands in front of the body as in the second practice, but with hands clenched. Separate the hands quickly, throwing the arms back in a line with the shoulders, back of the hands downwards. Throw the arms round as quickly as possible from front to back.

BALANCE STEP.

The object of the balance step is to teach the free movement of the legs, preserving at the same time perfect squareness of the shoulders and the utmost steadiness of body; and no labour must be spared to obtain this first most essential object, which forms indeed the very foundation of good walking.

Balance step, without gaining ground, commencing with the left foot, must be first learnt. The left foot must be raised from the

ground by a slight bend of the knee, and carried gently to the front; the knee being gradually straightened as the foot is brought forward; the toe turned out, the sole of the foot kept about three inches from the ground, and parallel to it; the left heel in a line with the right toe. The left foot must be brought gently back (without a jerk) until the toe is in a line with the right heel, the left knee a little bent. The left foot in this position will not be so flat, as when in front; the toe will be a little depressed.

GAINING GROUND.

The left foot must be carried to the front as described in the first balance step; after passing, so as to well balance the body, slide a step forward, and then carry the right to the front. Great care must be taken that the knees are kept perfectly straight as long as both feet are touching the ground; that the toe remains turned out; that the body is perfectly straight, but reclining forward; the head erect, and neither turned to the right nor the left.

POLE EXERCISES.

The pole for this purpose should be light and smooth, but not of a nature to bend. It is first to be taken hold of near the extremities by each hand with the knuckles

outward, then raise to a perpendicular position, the right hand being uppermost; then the left hand takes its place—this should be performed for some time. The pole should then be raised above the head, passed behind, and finally returned into the first position by reverse process of the arms. Hold the pole as before, except that the knuckles are turned behind; raise it parallel with the shoulders, each hand being turned alternately inward, so that the end of the pole passes between the fore-arm and the shoulder, lift it above the head, bring it down behind, and finally return it to the first position.

THE SKIRT DANCE.

Quite a *furore* has taken place over this popular dance, both on the stage and in the home. The principal adjunct in the skirt dance is the dress, which, to be effective, must be very full, of bright colour; the material best suited is Liberty silk or soft art muslin, and should be made of from twenty to twenty-four yards.

The dance itself is made up of postures, pictures, pirouettes, glissades, ballet steps, balancing on one foot, and posing the other in a raised position. In society skirt dancing, all high kicking is inadmissible, as the dance is intended for the home, and should be a graceful movement. The music is taken sometimes to $\frac{3}{4}$ waltz time; but the best suitable is *Pas de quatre*, in *Faust up to Date*, $\frac{4}{4}$ time, and can be had from Elvy & Co., George Street, Sydney.

The dance can be arranged as solo, duet, or trios—sets of three being very pretty with the colours of the dresses blended.

THE SWEDISH DANCE.

Ladies and gentlemen form two lines as in the Country Dance, each lady standing opposite to her partner. The set may be made of from 4 to 12 couples, two or more sets can dance. Music and step. Galop.

The top couple together galop down centre, round behind the gentlemen, down centre again, and round behind the ladies to places. Then link right arms and turn to the opposite lady and gentleman with the left ; repeat until each lady and gentleman in the set has turned. When at the bottom of the line the lady and gentleman galop down the centre back to their places. All the ladies and gentlemen kneel down while the top couple dance round them with hands joined, passing over the heads of those kneeling down, gentleman outside, lady inside, till they have gone back to where they commenced, then all stand up, join hands, and form an arch, the top couple galoping under the arch to the bottom, and remaining there, the next couple repeat, going through the same figures, and so on until all have gone through; the last time all galop round the room.