

The Art of Dancing

BY

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THE ART OF DANCING.



Jackson Lemmon

THE
ART OF DANCING

EMBRACING A

*Full Description of the Various Dances
of the Present Day*

TOGETHER WITH CHAPTERS ON

ETIQUETTE, THE BENEFITS AND HISTORY OF DANCING

BY ✓

JUDSON SAUSE

TEACHER OF DANCING, NEW YORK CITY

FIFTH EDITION

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JUDSON SAUSE.



PREFACE.

IN preparing this work for publication, the aim was not to offer anything original on the subject of which it treats, but rather to supply a convenient handbook and prompter for those learning to dance. The explanations of the various movements and figures have been simplified as far as possible, and much that is calculated to mislead the beginner is intentionally omitted. The various dances are described as they are at present danced in fashionable society, while the rules of etiquette laid down are recognized as standard by the best authorities.

The chapter on the "Benefits of Danc-

ing" is approved by many eminent physicians, who do not hesitate to recommend dancing as the most healthful exercise for young and old; while the "History of Dancing" is an epitome of one of the most fascinating subjects of ancient or modern history.

The work goes forth in response to demands from a large number of former and present pupils, and not from any desire on the part of the author to appear in print. It has been written hurriedly, in odd moments snatched from the duties of a busy life, and may therefore not be free from imperfections.

The urgent demand for repeated editions has been as unexpected as gratifying; and with this, the fifth edition, the entire work is thoroughly revised and rewritten so as to embrace all the new dances that have been introduced since the book first went to press.

With the changes that have been made

and the illustrations of the positions of the dancers in the round dances, everything relating to the dances of the present day is fully described; and should the work receive the same favor from the public which it has heretofore done, it will meet the greatest expectations of

THE AUTHOR.

NEW YORK, August, 1889.

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THE ART OF DANCING.

CHAPTER I.

ETIQUETTE.

ETIQUETTE has been described as "the machinery of society." It might more properly be spoken of as the oil that lubricates and keeps that intricate machinery running smoothly and evenly. It teaches civility, kindness, and a natural freedom of action. It extends a maternal care over the young and inexperienced, while it interposes like a wall against the intrusions of the ill-bred, who have no desire to be civil.

In all civilized nations, certain forms and rules have been slowly and carefully established for the government of society.

These rules have of necessity varied according to the sentiments and requirements of the people adopting them; and there is at times considerable variation of usage in the different circles of what is known as "the best society" in the same country. This difference is necessary for advancement, as a fixed rule of etiquette precludes the possibility of any improvement in customs or manners.

A gentleman is known by his manners, not by the coat he wears; while a woman in a calico dress may be as much "a lady" as though she was dressed in silks and diamonds. In either case the polish and refinement must come from a knowledge of the usages of good society, which is made up of the rules of etiquette.

While it is not the province of these pages to give a minute description of all the rules of etiquette, I deem it important to lay down the principal ones to be observed in the parlor, in the ball-room,

at receptions and evening parties, and on the street.

ETIQUETTE OF THE PARLOR.

When the sexes are the same, always present the younger to the elder.

A gentleman should always be presented to a lady.

A gentleman should never be presented to a lady without first obtaining her permission.

Introductions should not be made without knowing that they are mutually agreeable.

The gentleman should precede the lady in going up stairs, and follow her in coming down.

An unguarded expression may often give offence to some one ; and it is therefore important to weigh carefully what you are going to say before expressing yourself on a subject concerning which there may be honest differences of opinion.

All "slang" is vulgar, and should never be used. Certain Americanisms and cant phrases come into use that tend to lower the tone of society. The words themselves may mean nothing, but the phrases are "vulgar slang" that should never be tolerated.

In general company, long arguments should be avoided, and conversation should run from one topic to another.

To listen well is almost as great an accomplishment as to talk well. Endeavor to appear interested in the conversation of others, and you will in turn command attention when speaking.

Compliments are inadmissible in American society. They are embarrassing to the person receiving them, while the one who offers them may be deemed guilty of vulgar flattery. Respect, admiration, or gratitude can be expressed by actions more gracefully than by words.

The frequent use of quotations from

foreign languages is out of place in society. It seems too much like an egotistical display of ordinary attainments.

Never offer the chair you have occupied to a person entering the room, unless there is no other vacant.

ETIQUETTE OF THE BALL-ROOM.

Invitations to private balls should be sent out a month or six weeks beforehand, and should be accepted or declined at once.

Gentlemen should dance the first set with the ladies under their escort.

An introduction given in the ball-room does not constitute acquaintanceship, and the parties thus introduced must remain strangers unless the lady choose to recognize the gentleman.

A gentleman should not ask a lady to dance without first being introduced to her.

Never forget a ball-room engagement.

Engagements for one dance should not be made while another dance is in progress.

A lady should not engage herself for a dance without the consent of her partner.

A gentleman will not presume on a ball-room introduction to present another gentleman to the lady.

Do not neglect your partner to hold conversation with others, in the same or other sets.

After dancing, the gentleman should conduct the lady to a seat, unless she desires otherwise.

The gentleman should conduct to the supper-room the lady with whom he danced last. Should he have made a previous engagement for supper, the lady so engaged should be his partner for the last dance.

While dancing, never hold a lady's hand behind you, on your hip, or high in the

air. Such customs are offensive to well-bred people.

It is a breach of etiquette to leave one set to join another, unless directed to do so by the floor manager; you have the right, however, to retire from a set and be seated should an objectionable party take a place in the same set after you have formed there.

If there should be a dispute about a place in a set, it is better to quietly withdraw than to contend for a place.

Persons unacquainted with the figure of a dance should not attempt it, as they expose their own awkwardness and annoy all who may be dancing with or near them.

Gentlemen should be agreeable to every one in a ball-room, and never show their preferences for dancing with a few, to the exclusion of those whom they may think less favored.

If a lady refuses to dance, or forgets an engagement and stands up with another

partner, the gentleman thus slighted should never allow his pride to master his good temper.

RECEPTIONS AND EVENING PARTIES.

Afternoon receptions should be as informal as possible ; and for this reason the term "kettle-drum" has been applied to them to distinguish them from formal full-dress receptions.

The day and hours for receiving, written upon the lower left corner of visiting-cards, possibly with "kettle-drum" added, is the simplest and best form of invitation. These may be sent by post in a single envelope.

Full dress is out of place at a "kettle-drum" for either ladies or gentlemen.

General introductions are not given. Recognize those you know and make yourself agreeable.

Do not remain longer than half an hour

unless you have been notified of some special entertainment ; as, music or dancing.

Some light refreshments are usually passed soon after the formal salutations are made.

The gentleman may accept a cup of coffee, while a lady may partake of an ice, oysters, or any other delicacies.

A ceremonious leave-taking is not expected, and guests should withdraw as quietly as possible.

Evening parties or "at homes" begin about 9 o'clock.

When the invitation announces dancing, guests should go in full dress, and should never forget to answer the invitation at once.

On entering the drawing-room, salute the hostess, and then quietly recognize your own friends. It is no mark of disrespect if the hostess fails to formally introduce her guests. Their presence in

her house is sufficient introduction for the occasion.

Guests possessing musical accomplishments should comply at once when asked by the hostess to play or sing. A noted musician should not be asked to play or sing when present for the first time in your drawing-room. Only the lady of the house has a right to invite any one to entertain her guests; but after she does so, others may express their approval.

When social games are suggested, guests should not decline to take part if they understand the game.

Gentlemen may present themselves any time during the evening at an "at home," and remain but a short time.

ETIQUETTE OF THE STREET.

The lady should be the first to recognize an acquaintance on the street, unless

the friendship is quite intimate, when it does not matter.

The gentleman should raise his hat entirely from his head and incline the body slightly forward in saluting a lady. The hand on the opposite side from the lady should be used to lift the hat.

One salutation is all that civility requires when you pass a person more than once on a public promenade or drive.

A gentleman raises his hat when begging a lady's pardon for an inadvertence, whether she is known to him or not.

"Never stare at any one" is a rule with no exceptions.

Gentlemen do not smoke when driving or walking with ladies, or on promenades much frequented.

If the lady with whom you are walking is saluted by another gentleman, ac-

knowledge the same by removing your hat.

Should you desire to converse with a lady you may meet in the street, do not stop her, but turn and walk in her direction.

When walking with a lady in a crowded thoroughfare, and obliged to proceed singly, the gentleman should precede her to clear the way.

When walking with a lady, the gentleman should walk on the side next the street.

Loud conversation should be avoided at all times.

CHAPTER II.

GENERAL INSTRUCTIONS.

PERSONS learning to dance must remember that they are required to conform to the rules that govern all social gatherings. In addition to the ordinary rules of etiquette, they are expected to be pleasant and agreeable to all with whom they come in contact. They should not find fault with the music or with those dancing with them as excuses for their own blunders. Gentlemen should not make invidious distinctions in selecting partners for the dance, nor should a lady not previously engaged refuse to dance with a gentleman without some very good reason. The pleasures of an entire evening

are often marred by a non-observance of these simple courtesies.

THE FIVE POSITIONS.

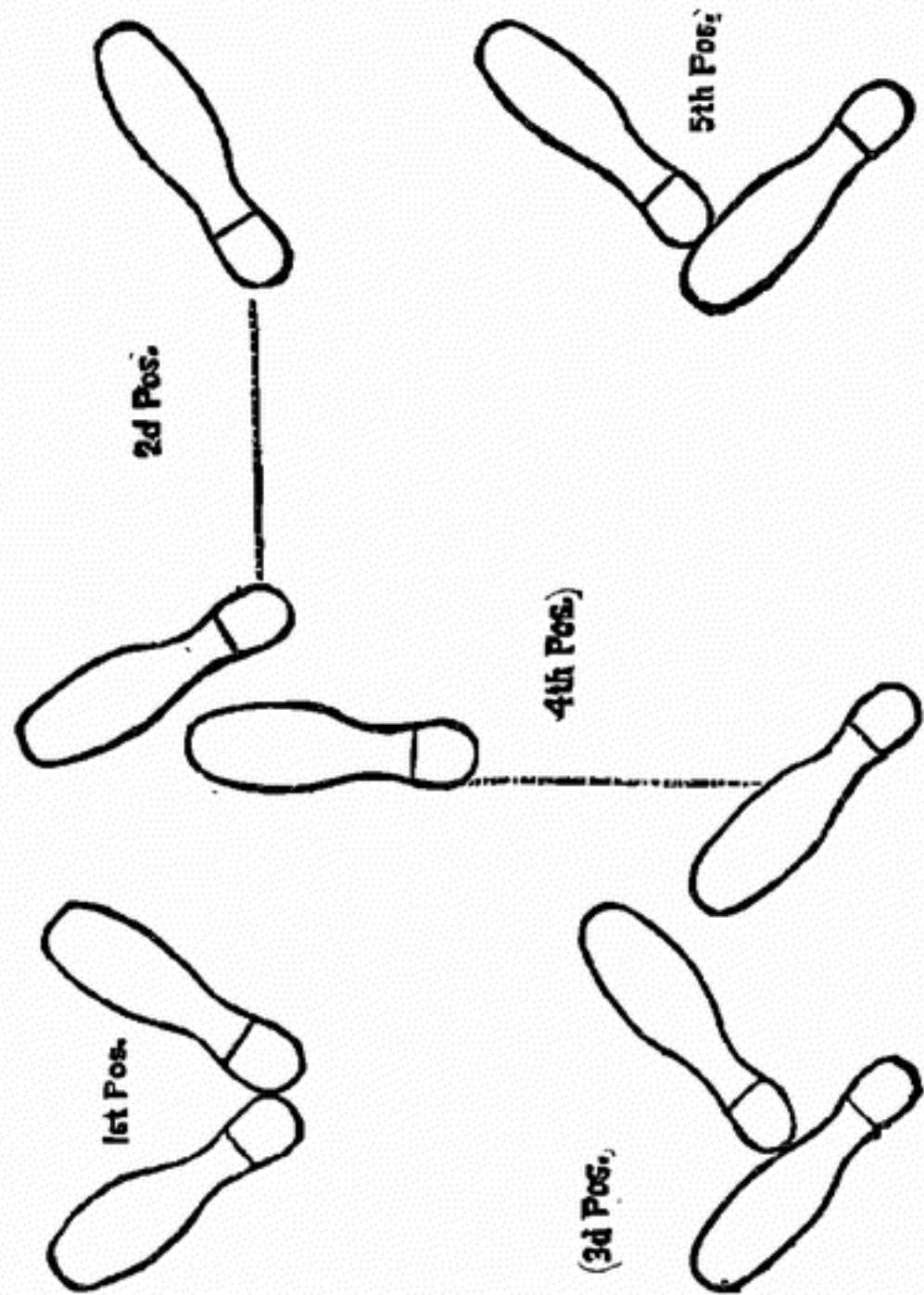
In learning to dance, it is first necessary to understand the several positions of the feet, as these are constantly referred to in describing the various steps and movements of the dance.

In the dances of the present day five elementary positions are recognized and described, and these are illustrated by diagrams on page 25.

FIRST POSITION.—In the first position, both heels are together, with the toes turned out almost at right angles.

SECOND POSITION.—In the second position, the heels are separated from twelve to eighteen inches, with the toes turned outward at the same angle as in the first position.

THIRD POSITION.—In this position, one



foot is placed at right angles to the other, with the heel against the middle or hollow of the foot.

FOURTH POSITION.—In this position, one foot is carried directly forward, from first position, the distance of a short walking-step.

FIFTH POSITION.—In this position, the heel of one foot is placed against the toe of the other, with the feet at right angles.

In practising these positions, the weight of the body should rest equally on both feet, while only one foot is moved to change positions. Commence with first position, and, with the left foot stationary, carry the right foot to second, third, fourth, and fifth positions, respectively. These are described as right foot in second, third, fourth, and fifth positions, and are thus illustrated in diagrams. Then keep the right foot stationary, and move the left in the same way; when the left foot will be placed in the hollow of the

right foot for third position, advanced for fourth, and placed against the toe and at right angles to right foot for fifth position.

After becoming familiar with these positions, and the movements necessary to them, the entire weight of the body should rest on the stationary foot, while only the toe of the other should touch the floor.

THE SALUTATION.

The salutation, which is usually made at the commencement of a quadrille, consists of a "courtesy" on the part of the lady, and a "bow" on the part of the gentleman.

THE COURTESY.—In executing the courtesy, the right foot is carried about nine inches from the left, and placed parallel to it, while the lady turns partly towards her partner; then the left foot is carried back to the position corresponding with the right foot in fourth position,

while the knees are at the same time bent and the body carried backward while executing the movement. The courtesy is completed with the lady facing her partner. These movements are reversed in regaining position. When courtesying to a gentleman to the right, the first movement is made with the left foot and the second with the right.

THE BOW.—In bowing to his partner, the gentleman carries the left foot about nine inches sideways, placing it parallel to the right and turning partly toward his partner; the right foot is then brought to first position, while facing his partner, the body at the same time being bent slightly forward, with the knees unbent, which completes the bow. The movements are reversed to regain position. In bowing to a lady on the left, the first movement is made with the right foot and the second with the left.

When commencing a dance, the first

position is usually taken, and the arms should hang gracefully by the sides, with the fingers loosely clustered together. This position of the arms should also be observed while executing any figure where the hands are not engaged.

It is customary at the present day to walk gracefully through the figures of the square dances, rather than attempt any fancy steps, as was formerly the practice.

In turning partners in the several quadrilles, the movement should be executed by joining hands. It is not proper for the gentleman to place his arm around the waist of the lady.

CHAPTER III.

THE QUADRILLES.

THE quadrilles are the most social of modern dances. The various figures are so simple that a knowledge of them is easily acquired ; while dancing in alternation guards against fatigue and gives frequent opportunity for pleasant conversation.

Old and young can alike participate in its pleasures, and for that reason they constitute, in their various forms, a considerable part of the programme of every entertainment of which dancing forms a part.

The different quadrilles are arranged and named to correspond to the music to

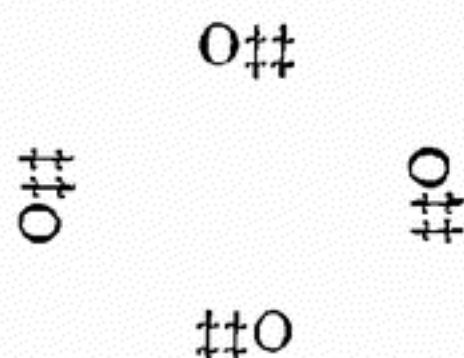
which they are danced, while the various figures are designed to give opportunity for a variety of graceful movements in each set.

Before commencing to dance the quadrilles, it is necessary to ascertain which is the head of the room. As a rule this is the end farthest from the entrance. At private houses, or when the entrance is upon the side of the room, the "head" is designated by the master of ceremonies before the dancing begins.

In quadrilles, four couples are required to complete a set. The first couple is nearest the head of the room, the second directly opposite and facing the first; the third is to the right of the first; and the fourth to the left of the first, facing the third. The first and second are designated the head couples, and the third and fourth the side couples.

When ready to begin the dance, the couples stand in the centre of the four

sides of a square,* with the ladies to the right of their partners; thus:



It is from this form that we take the name "quadrille" or square dance.

When the sets are all formed, the master of ceremonies signals the orchestra to begin. The dance is commenced by saluting partners, and immediately after saluting to corners. Each figure begins with the second strain of the music, the dancers remaining standing during the first strain, except in the first figure, when the salutations are made during the first strains of eight bars of music.

In the following description of the sev-

* O represents the lady and ‡‡ the gentleman.

eral figures of the quadrille, the numbers to the right denote the number of measures or bars of music required for each movement:

QUADRILLES—Standard Set.

FIRST FIGURE.

Right and left 8 Bars

[Head couples cross over to opposite places, ladies passing between opposite couples, turning partners half round with the left hand, then crossing back, giving left hands to partners to places.]

Balance 8 “

[Same couples cross hands with partners, right hand uppermost, taking eight steps across the set, passing to the right of the opposite couple, and returning in the same manner to places, or polka across and back.]

Ladies' chain 8 Bars

[The two ladies give right hands to each other, cross over and turn opposite gentlemen with the left hand, returning to places in the same manner].

Balance—[Same as before] 8 “

Side couples repeat.

SECOND FIGURE.

Forward four 16 “

[The head couples forward and back, then cross over to opposite places (ladies passing between gentlemen), then chasse (pass and repass partners), and recross to places.]

Balance—[As before] 8 “

Head couples twice; side couples twice.

THIRD FIGURE.*

Right hands across.....8 Bars

[The head couples cross to opposite places, giving right hands as they pass; returning, giving left hands, which are retained, while right hands are given to partners, thus forming a circle in the centre.]

Balance in circle.....4 “

Cross to opposite side (going round to the right).....4 “

Two ladies forward and back.....4 “

Two gentlemen forward and back...4 “

Forward four and back.....4 “

Half right and left to places.....4 “

Head couples twice; side couples twice.

* When the “Sociable,” “Basket,” “Coquette,” “Jig,” or “Star” figure is danced it is substituted for the third or fourth figure of the “Standard Quadrille,” at the option of the prompter.

FOURTH FIGURE.

- Forward four.....8 Bars
*[Head couples forward and back,
 forward again, first lady pass to
 opposite gentleman.]*
- Forward three and back, forward “
 again, both ladies pass to oppo-
 site gentlemen.....8 “
- Forward three and back, forward
 again and form a circle of four.8 “
- Hands four, half round and half right
 and left to places.....8 “
- Head couples twice ; side couples
 twice.

FIFTH FIGURE.

- Hands all round.....8 “
- Forward four [*same as second fig-
 ure.*].....16 “
- Balance [*same as first figure*].....8 “
- Head couples twice ; side couples
 twice.

After side couples balance the second time, the quadrille is finished by all joining hands and circling round to the left and to places.

SOCIABLE FIGURE.

There is no rule in the quadrille sociable as to what figures shall be called. The choice is left entirely with the promptor. The following is a favorite figure :

Head couples right and left.....	8	Bars
Side couples right and left.....	8	"
All the ladies balance to the right and exchange partners.....	8	"
All promenade.....	8	"
Head couples, ladies' chain.....	8	"
Side couples, ladies' chain.....	8	"
All the ladies balance to the right and exchange partners.....	8	"
All promenade.....	8	"
All hands half round to the left and reverse.....	8	"

Ladies balance to the right and change partners.....	8 Bars
All promenade.....	8 “
Ladies balance to the right and change partners.....	8 “
All promenade.....	8 “

BASKET FIGURE.

Forward Four..	} Same as Figure {	16	“
Balance.....		2 Quadrille.	8 “
All the ladies join hands in the centre.		4	“
Gentlemen join hands outside the ladies.....		4	“
Gentlemen hands round, finishing with their partners on their right.		8	“

*[Here a pause occurs in the music,
during which the gentlemen raise
their hands, joined so as to allow
the ladies to pass backward and
rise on the outside with their*

hands joined in front of the gentlemen, forming a basket.]

All balance in this position 4 Bars

Turn partners to places 4 “

To be executed four times.

[The third and fourth times the gentlemen join hands in the centre and the ladies outside.]

CHEAT, OR COQUETTE.

First couple balance to the right . . . 4 “

[The first couple forward to the couple on the right (third couple), and balance at the same time; the third couple balance to the first as they approach them.]

Turn the opposite person with both hands 4 “

[It is optional whether you turn the person with whom you balance,

or exercise the privilege to cheat. One may extend hands to the opposite person, and, when attempting to turn him or her, suddenly turn away and turn some one else; hence its title, the Cheat.]

- Balance to the next couple (second)
 and turn..... 8 Bars
- Balance to next couple (fourth) and
 turn..... 8 “
- Balance to partner and turn..... 8 “
- Counterpart of the others.

The Cheat is generally introduced as No. 4, after three numbers of the Quadrille (Standard), and followed by the Jig as No. 5.

JIG FIGURE.

- Hands all round.....8 Bars
- All the ladies balance to the right
(each lady balances to and
turns, with both hands, the gen-
tleman on her right).....8 “
- Balance to and turn next gentleman
on the right.....8 “
- Balance to and turn next gentleman.8 “
- All balance to partners and turn....8 “
- Hands all round.....8 “
- All the gentleman balance to the
right (executing the figure in
the same manner as the ladies).32 “
- Hands all round.....8 “

STAR FIGURE.

All promenade	8 Bars
Four ladies forward and back	4 “
Gentlemen the same	4 “
Four ladies cross right hands and go half round to the left	4 “
Left hands back (on reaching place retain left hands and give right hand to partner)	4 “
All balance	4 “
Turn partners to places	4 “

Perform four times.

The third and fourth times gentlemen “forward and back, cross right hands, etc.,” first.

Finish with “All chasse, and salute partners.”

MARCH.

In the March Quadrille, one or two figures are danced before forming for the Grand March.

[First couple promenade round inside and stop in their places, facing outward. The third and fourth couples will then advance and take position behind the first couple, while the second couple remain in place, all facing towards the head of the room.]

With two lines thus formed, "All forward, march" (commencing with the music), the ladies turning to the right and the gentlemen to the left at the head; the dancers march round as directed by the master of ceremonies, while march music is being played.

When the March ceases, the dancers

stop and separate into two lines, facing each other, to continue the figure, thus:

Top Couple Balance.

[The top couple forward and back, forward and turn partners with both hands half round, then promenade down the centre with the waltz or galop step, each taking position at the foot of the line.]

This is repeated by each couple in turn.

Then all forward and back, forward again and turn partners, and return to places occupied in Quadrille previous to the March. After this, one or two figures may be danced.

WALTZ QUADRILLE.

FIRST FIGURE.

Head couples right and left	8 Bars
Balance	8 “
Ladies' chain	8 “
All waltz round	16 “
Side couples repeat.	

SECOND FIGURE.

Head couples forward four	16 “
All waltz around	16 “
Head couples twice—side couples twice.	

THIRD FIGURE.

Head couples right hands across . . .	4 Bars
Left hands to centre	4 “
Balance to centre	4 “
Half promenade to opposite places .	4 “
Waltz all round	16 “

Head couples repeat to regain places ;
side couples the same twice.

FOURTH FIGURE.

Head couples forward and back to
the couples on the right 4 Bars
Ladies cross over to opposite places . . 4 “
Ladies’ chain 8 “
All forward and back 4 “
All turn partners to places 4 “
All waltz round 16 “
Head couples twice ; side couples
twice.

FIFTH FIGURE.

Right and left half round 8 “
Reverse to places 8 “
Head couples forward and back . . . 4 “
Forward again and salute 4 “
All the ladies balance to the right . . 8 “
All waltz around with new partners . 16 “

Head couples twice ; side couples twice—
when all the ladies will regain places.

LANCIERS.

FIRST FIGURE.

Head couples forward and back...4 Bars

Forward again and turn opposite

partners.....4 “

Cross over.....8 “

[Cross over to opposite places, first couple passing between second, re-cross to places, second couple passing between first.]

Balance to corners.....8 “

[The ladies face the gentlemen on the right and the gentlemen face the ladies on the left, each taking four steps forward and back (ladies to the inside), then turning corners with both hands, and return to places.]

Head couples repeat, with second couple passing between first couple in “Cross

over," and first between second in recrossing to places.

Counterpart for sides.

SECOND FIGURE.

- Head couples forward and back. . . . 4 Bars
 Forward again, and leave ladies in
 the centre, facing partners. . . . 4 “
 Chasse. 4 “
 [Ladies and gentlemen each taking four steps forward and four backward.]
 Turn to places. 4 “
 All forward and back in two lines. . 4 “
 [In forming two lines, the side couples separate from their partners and join the head couples, thus forming four in each line. In repeating the third and fourth times, the head couples separate and join the sides in the same manner.]

Forward again and turn partners to
places 4 Bars
Head couples twice ; side couples
twice.

THIRD FIGURE.

Head couples forward and back . . . 4 “
Forward again and salute 4 “
Ladies' chain 8 “
Head couples twice—side couples
twice.

FOURTH FIGURE.

Head couples lead to the right and
salute 4 “
Lead to the left and salute 4 “
Return to places and salute partners . 4 “
Right and left 8 “

*[Head couples cross over to oppo-
site places, turning partners half
round with the left hand, then
crossing back, giving left hands
to partners to places.]*

Heads twice ; sides twice.

Instead of a full measure, two or three chords constitute the introduction to this figure.

Right and left all round. 16 Bars

[All face partners, giving right hand to partners (gentlemen passing to the right and ladies to the left), giving left hand to next person, right hand to next, and so on till you face partner in opposite places: then salute and pass on as before to places.]

First couple promenade around inside the set, and face outward in places. Third, fourth, and second couples fall in behind. 8 “

All chasse. 8 “

[Gentlemen passing behind the ladies, across and back, then separating into two lines facing partners.]

First couple join hands and lead down the centre; then change

hands without turning partner,
and return to places in lines.. 8 Bars
All forward and back..... 4 “
Forward again and turn partners to
places 4 “
Repeated by each couple in their order,
and, after the fourth time, finish with
“right and left all round.”

SARATOGA LANCIERS.

FIRST FIGURE.

Head couples forward and back,
with couples on their right.... 4 Bars
Forward again and turn opposite
partners..... 4 “
Cross over and return to places.... 8 “
Balance to corners..... 4 “
Turn corners 4 “
Head couples twice ; side couples twice.

SECOND FIGURE.

- All forward and back.....4 Bars
 Forward again and leave ladies in
 centre4 “
 Gentlemen march round to the left
 and join hands in front of ladies.
 Ladies join hands.....8 “
 All circle round to the left8 “
 Repeat three times.

THIRD FIGURE.

- All forward and back.....4 “
 Forward again, salute, and retire
 to places.....4 “
 Ladies cross right hands and prome-
 nade half round with partners;
 turn half round to right with
 gentlemen, crossing left hands
 to places.....8 “
 Repeat three times.

The third and fourth times the gentle-
 men cross left hands and promenade

half round with partners; then turn half round to left, ladies crossing right hands to places.

FOURTH FIGURE.

Head couples lead to the right and salute 4 Bars
 Take side ladies and leave in opposite places and salute 4 “
 Return to places and salute partners 4 “
 Hands four, half round, with sides . . 4 “
 Half right and left to places 4 “
 Head couples twice; side couples twice.
 Each in repeating leads first to the right and to the left.

FIFTH FIGURE.

Right and left half round 8 Bars
 Reverse to places 8 “
 First couple promenade, face out, and side couples fall in behind . 8 “
 Chasse 8 “
 March 8 “

[Ladies and gentlemen turn outward, doubling on their respective lines, and march around so that they change places (the ladies marching inside the line of gentlemen).]

All forward and back.....4 Bars
 Forward again and turn partners to
 places.....4 “

Repeated three times, each couple in turn leading off with “Promenade.”

The dance concludes with “All right and left, half round, and reverse to places.”

THE MINUET.

The minuet was designed to give grace of motion to those who desired to take part in the ceremonies of court receptions in Europe. While it develops courtly elegance and slow and graceful move-

ment, it is un-American and seldom taught in this country, where the preference is given to the inspiring modern dances.

MINUET LANCIERS.

FIRST FIGURE.

Head couples forward and back,
with side couples on the right..4 Bars
Forward again and take ladies from
the sides and retire to opposite
places4 “
Chasse to the right and then to the
left.....4 “
Turn partners4 “
Hands all round8 “
Head couples repeat to regain places.
Sides repeat twice.

SECOND FIGURE.

All forward and back.....4 Bars
Forward and back again.....4 “

- Right and left quarter round, turning half round with left hand and right hand to partners to places 8 Bars
- All promenade 8 “
- Execute four times.

THIRD FIGURE.

- All forward and back 4 “
- Forward again, salute, and retire to places 4 “
- Right and left half round 8 “
- Execute four times.

FOURTH FIGURE.

- Right and left quarter round and salute 4 “
- Continue quarter way round and salute partners 4 “
- Salute corners 4 “
- Ladies cross right hands, promenade half round, turning opposite gentleman with left hand ; then cross right hands to places 8 “
- Execute four times.

FIFTH FIGURE.

- Salute partners, and execute grand square 16 Bars
- [*Heads advance to centre and sides divide to corners, 2 bars; heads divide to sides, and sides to heads' places, 2 bars; heads to corners and sides from heads' places to centre, 2 bars; heads return to places and partners, and sides to places and partners, 2 bars, making 8 bars. Repeat 8 bars.*]
- First couple promenade inside the set, and face outward in places; third, fourth, and second couples fall in behind 8 “
- All chasse 8 “
- March (see Saratoga Lanciers, page 54) 8 “
- Forward and back 4 “
- Forward again and turn partners to places 4 “

Execute four times, each couple in turn leading off with promenade. The dance concludes with the grand square, heads leading as before for 8 bars, then reverse by sides leading and heads dividing to corners.

CALEDONIANS.

FIRST FIGURE.

Head couples cross right hands and
 go half round to the left 4 Bars
 Cross left hands and return to
 places 4 “
 Balance 8 “
 Ladies' Chain 8 “
 Balance 8 “

*[Frequently the polka or waltz is
 substituted for this movement.]*

Side couples repeat.

SECOND FIGURE.

- Head couples forward and back....4 Bars
 Forward again, salute, and retire to
 places.....4 “
 Ladies balance to the right.....8 “
 *[Ladies balance to gentlemen to
 the right and turn.]*
 All promenade with new partners..8 “
 Head couples twice, side couples twice,
 when all will regain partners.

THIRD FIGURE.

- Head couples forward and back
 twice.....8 Bars
 Cross over.8 “
 *[First couple passing between the
 second, returning to places, second
 couple passing between first.]*
 Balance to corners and turn partners.8. “
 All join hands, forward (to centre)
 and back, and turn partners to
 places.....8 “
 Head couples twice; side couples twice.

FOURTH FIGURE.

Forward four and back.....4 Bars

Turn partners.....4 “

Four ladies change places to right..4

[Ladies pass to next ladies' places, joining right hands with gentlemen, who retain places, then all salute new partners and face centre of set.]

Gentlemen change places to the left. 4 “

[Gentlemen pass to next gentlemen's places to left (ladies retaining places), joining left hands, saluting, and facing centre as above.]

Ladies again change places to right..4 “

Gentlemen again change places to
the left.....4 “

All promenade to places.....8 “

Head couples twice ; side couples twice.

FIFTH FIGURE.

- First couple promenade round the
 inside and face the centre.....8 Bars
- Four ladies forward and back.....4 “
- Four gentlemen forward and back..4 “
- All balance to partners.....4 “
- Turn partners.....4 “
- Right and left half round.....8 “
- Promenade to places.....8 “
- Repeated by the other couples in their
 order.
-

THE PRINCE IMPERIAL.

FIRST FIGURE.

- Head couples lead to the right and
 salute.....4 Bars
- Take ladies from sides and exchange
 places.....4 “
- [After head couples salute side
 couples, first and second gentlemen
 take the right hands of side ladies*

with their left, and each trio goes backward to opposite head couples' places, facing centre, with side gentlemen remaining in places.]

Ladies right and left all round 8 Bars

[The four ladies cross over, each giving right hand first to lady directly opposite (from head to head), pass on and give left hand to next lady from side to side, then right hand from head to head, and lastly left hand from side to side, ending with ladies facing partners, with backs to centre of set.]

All chasse 4 “

Turn partners 4 “

Head couples repeat and thus regain places.

Side couples repeat twice.

SECOND FIGURE.

First gentleman and second lady forward, turn with both hands,

stopping in front of and facing
first lady 4 Bars

Cross over 4 “

[First lady crosses over, passing between the first gentleman and second lady, giving her left hand to the opposite gentleman, and turning to the second lady's place ; at the same time the first gentleman and second lady pass into the first couple's place, turning half round with left hand and facing opposite couple.]

Forward four and back 4 “

Ladies half chain to places 4 “

Balance to corners, turning at corners
with right hand, and partners to
place with the left hand 8 “

Repeated by the others in this order.

THIRD FIGURE.

First couple forward and leave lady
in the centre, with her back to

opposite couple, saluting, and gentleman retiring to his place.	4 Bars
Second couple the same.....	4 “
Third couple the same.....	4 “
Fourth couple the same.....	4 “
Ladies hands round.....	4 “

[The four ladies, standing back to back, join hands and pass round to the right, stopping in front of partners.]

Gentlemen forward and extend the circle.....	4 “
---	-----

[The four gentlemen forward and join right hands to partners and left hands to next-lady, and make a circle.]

All balance in a circle and turn part- ners to places.....	8 “
---	-----

Repeated by the other couples in their order.

FOURTH FIGURE.

Head couples forward and back....	4 Bars
Forward again and leave first lady	

and second gentleman with couples on their right, and re-	
turn to places.....	4 Bars
Forward six and back twice.....	8 “
First gentleman and second lady forward and back.....	4 “
Forward again, salute and go to partners.....	4 “
Hands four half round (on either side).....	4 “
Half right and left to places.....	4 “
Head couples twice ; side couples twice.	

FIFTH FIGURE.

Ladies to the right.....	16 Bars
<i>[Each of the four ladies passes to the next gentleman on the right, turning him with the right hand full round (gentlemen retaining places). Then pass and turn each gentleman in same way, finally turning to partners.]</i>	
Head couples forward and back.....	4 “

Forward again and leave ladies in
 centre, facing partners.....4 Bars
 Chasse and turn partners to places.8 “
 Head couples twice; side couples twice.
 After the fourth time, the figure closes
 with “Ladies to the right,” as before, and
 then “Ladies to the centre,” back to back,
 and all salute partners.

PARISIAN VARIETIES.

FIRST FIGURE.

Head couples lead to the couples on
 the right, salute, and retire to
 places.....4 Bars
 Lead to the couples on the left,
 salute, and retire to places.....4 “
 Right and left with opposite couples.8 “
 All waltz round.....16 “
 Head couples twice; side couples twice.

SECOND FIGURE.

- Head couples forward and back....4 Bars
 Salute partners and change positions.....4 “
[After saluting partners, join left hands and change positions, so that the lady is to the left of the gentleman.]
 Head couples forward again and back.....4 “
 Salute partners and turn with the right hand to regain places....4 “
 All polka round.....16 “
 Head couples twice ; side couples twice.

THIRD FIGURE.

- First gentleman leads ladies to the centre.....8 Bars
[He first gives his left hand to the lady on the left, passes in front of her, and leads her forward without turning ; going to the left, he gives

his right hand to the next lady, passing behind her; then left hand to next, and lastly his right hand to his partner, and retires alone to place.]

- Ladies join hands and move full round to the left.....4 Bars
- Gentlemen give right hands to partners and conduct them to places.....4 “
- Form square (*dos-à-dos*) in centre...4 “
- [Gentlemen give right hands to partners left, and turn to the centre, the couples placing themselves back to back, forming a square in the centre.]*
- All *dos-à-dos* to centre and waltz to places.....8 “
- Repeated by the others in their order.

FOURTH FIGURE.

- Head couples forward and back...4 Bars
- Salute partners.....4 “

- Four hands round with the couples
on the sides.....4 Bars
- Head couples forward and back
again.....4 “
- Head couples polka redowa across
to opposite places.....4 “
- Side couples polka redowa across
to opposite places.....4 “
- Head couples polka redowa to
places.....4 “
- Side couples polka redowa to places.4 “
- Head couples twice ; side couples twice.

FIFTH FIGURE.

- Head couples forward and back...4 Bars
- Salute partners and form two lines.4 “
- [After saluting the head couples,
separate from their partners and
join side couples, thus forming
two lines.]*
- All forward and back in two lines..4 “
- Four ladies cross right hands.....4 “

- Move half round to the left with
waltz step 8 Bars
- Change hands and return to places
with same step 8 “
- All waltz round 16 “
- Head couples twice ; side couples twice.
After the fourth waltz, all salute partners.

CHAPTER IV.

CONTRA DANCES.

THE term "Contra Dance" was first applied to those dances in which the ladies and gentlemen formed in two lines facing each other. In time, the term became perverted from "Contra" to "Country," and the latter is now applied to the older dances, such as the "Spanish Dance," "Sicilian Circle," and "Virginia Reel, or Sir Roger de Coverley."

These dances are no longer fashionable, yet they are frequently danced all over the country.

SPANISH DANCE.

The Spanish dance is danced to slow waltz music, and by any number of cou-

ples, arranged in a circle or in lines of couples.

Every two couples face each other, and have their backs to the next couples, in the lines or circle, and dance in opposite directions.

All begin at the same time, at the commencement of the second strain of the music.

The gentlemen take the ladies' left hands with their right, and,—

All forward 2 Bars

[Each couple advances towards their vis-à-vis and back, in two measures, as follows: The gentleman advances one step with left foot, counting one; then brings right foot to and behind the left, counting two; then raises slightly on the toes, counting three; he then steps back with right foot, draws left foot back to right, and rising on toes,

counting as before. The lady makes the same movement, commencing with the right foot.]

Forward again and change partners,
which causes a quarter-turn to
the left.....2 Bars

Repeat to regain partners, which
makes another quarter-turn... 4 “

Repeat the whole, ending in first
position.....8 “

Cross right hands and go half round
to the left—ladies join right
hands and gentlemen cross them
above.....4 “

Cross left hands and return.....4 “

Waltz or promenade once and a half
round and face next couple... 8 “

Repeat the figure with next *vis-à-vis*
around the circle or through the lines
until the music ceases.

SICILIAN CIRCLE.

A circle or lines of couples should be formed the same as in the Spanish Dance.

Right and left 8 Bars

Balance to partners and turn 4 “

Ladies' chain 8 “

All forward and back 4 “

Cross to next couple, ladies passing
between 4 “

Repeat with each *vis-à-vis* until music ceases.

VIRGINIA REEL (Sir Roger de Coverley).

This dance is formed in sets of six or eight couples, in two lines, the ladies on one side and their partners directly opposite.

The lady at the top and the gentlemen at the bottom of the line forward
and back 4 Bars

Their partners repeat.....	4 Bars
Same two who commenced turn with right hand.....	4 “
Their partners the same.....	4 “
Same two turn with left hands	4 “
Partners the same.....	4 “
Same two who commenced turn with both hands	4 “
Partners the same.....	4 “
Same two who commenced <i>dos-à-dos</i> .	4 “
Partners the same.....	4 “

Top couple next join right hands and turn once and a half round ; the lady then gives left hand to next gentleman and turns, gives right hand to partner and turns, left hand to next gentleman and turns, and so on through the entire line. Her partner does the same, turning the lady instead of the gentleman. When the head couple reach the bottom of the line, they join hands (crossing) and *chassé* up the centre to their places. Then they counter-march down the outside (lady be-

hind ladies and gentleman behind gentlemen). All follow and join partners at bottom of line and *chassé* to places. Then all join right hands, raising them so as to form an arch, and the top couple join hands and run down the middle, taking their places at the bottom of the line, thus becoming the bottom couple.

The second couple now becomes the top couple, and the figure is repeated. After all have gone through the figure, they all forward and back, forward again and turn partners, thus ending the dance.

CHAPTER V.

THE ROUND DANCES.

AMONG the Round Dances may be enumerated the "Waltz," the "Glide Waltz," the "Five-step Waltz," the "Polka," the "Polka Redowa," the "Polka Mazourka," the "York," the "Schottische," and the "Galop."

In these several dances the aim is to describe them so as to retain the distinctive features of each. It is difficult, however, to give a written description of the various steps so as to make it plain to the beginner, as a similarity of the motions is apparent, and which need to be performed with the proper accentuations of time to make them intelligible.

Practice alone can make a person familiar with these dances; and a few lessons from an experienced teacher will aid the student to follow the descriptions here given, with certainty. Step after step must be repeated slowly as described, until each motion is fully understood; then the power of moving rapidly must be acquired by repeated efforts, until the motion can be executed with ease and grace.

When a round dance is about to begin, the couple may be walking around the room, with the lady to the right of her partner. The gentleman places his right arm around the lady's waist, with the fingers together and the hand flat upon the waist. In this position the lady should be gently but firmly supported. The lady's left hand should rest lightly upon the gentleman's right shoulder, with the fingers together and slightly curved, without grasping or bearing heavily upon the gentleman. If the gentleman is so much

taller than his partner as to make this position uncomfortable for the lady, her hand may rest upon his arm at about the height of her chin.

The lady's right arm should be nearly straight, without being stiff, and the hand should be held with the palm downward. The gentleman's left arm is slightly bent, with the elbow carried directly outward about six inches from his side. In this position the gentleman places the palm of his left hand over the fingers of the lady's right hand, so that her fingers do not project beyond his, while his fingers gently clasp the palm of the lady's little and ring fingers, with his thumb resting on the knuckles of the same.

When this position is properly taken, and each holds the head perfectly straight, the couple are looking in the direction of each other's right shoulders.

A proper distance between the couple should be observed, as too close proximity

impedes the freedom of the lady's action, while too great a distance prevents the gentleman from giving her sufficient support to give steadiness to the dance.

The gentleman is the pilot of the dance, and he should always indicate a change of direction. The lady should be prepared to follow the slightest suggestion, as the success of the dance depends entirely upon concert in movement.

The dance, to be interesting, should be varied as much as possible ; but the lady should never be made to dance backward in any of the round dances.

THE MODERN WALTZ.

Music—3-4 Time.

In beginning the waltz, the gentleman takes the first position and moves as follows :





Glide the left foot backward and to the left about twelve inches (count one); then bring right foot back to second position (count two); place left foot in first position (count three); advance right foot a full step and turn toe to the right, as in fourth position (count four); advance left foot half the length of the foot before and about the length of the foot to the left of right foot (count five); and then bring right foot to the first position (count six).

In movements two and five, the weight of the body must rest very lightly, these steps somewhat resembling a limp. On the other hand, the full weight of the body should rest on counts one, three, four, and six.

The lady commences on the fourth step and continues with five, six, one, two, and three.

In this way the lady executes four, five, and six, while the gentleman executes one, two, and three.

These are the steps necessary for turning to the right; and at the sixth step a complete turn must be accomplished.

The reverse or turn to the left is effected by substituting the right foot for the left, as in the forgoing explanation.

The backward movement is executed by gliding the left foot directly backward a full step (count one); then bring the right foot half the length of the foot behind the left (count two); then bring left foot in a straight line so that the toe is on a line with the heel of the right foot (count three); then the right foot goes back a full step (count four); then left foot back the same distance, as in step two (count five); and then bring right foot back with the toe on a line with the heel of left foot (count six).

These steps are reversed for forward movement.

THE HOP WALTZ.

Music—3-4 Time.

The Hop Waltz differs from the waltz just described, in the first and fourth steps being leaped instead of glided.

Leap or spring from the right foot to the left on one, and leap or spring from the left foot to the right on four.

The other movements are the same as in the Modern Waltz.

FIVE-STEP WALTZ.

Music—3-4 Time.

Glide left foot forward (count one); bring the right foot to the first position, springing on it, at the same time raising the left with the toe pointed to the floor (count two); spring again on the right

foot and bring the left back close behind the right, with the heel raised and the toe pointing to the floor (count three); then glide your left foot diagonally forward toward your partner, and turn slightly to the right (count four); and again glide the left foot and bring the right to first position, and turn half round (count five).

Then commence with the right foot and continue with five more similar counts while making another half turn.

The lady's steps are the same as the gentleman's, except that the feet are reversed, the lady starting with the right foot.

In making the fourth step with the right foot the dancer steps between his or her partner's feet, and not diagonally forward as directed for the left foot.

KNICKERBOCKER WALTZ.

Music—3-4 Time.

Waltz step once and a half round, commencing with the left foot ; then make two movements sideways with the right foot ; then repeat the same, commencing with right foot.

Ladies commence with the right foot and perform the same movements.

THE POLKA.

Music—2-4 Time.

In dancing the Polka the gentleman stands in the first position, with the weight of the body on the right foot. He springs lightly on the right foot, and almost at the same time glides the left directly sideways to the second position (count one) ; he

then draws right foot to first position (count two); again glides the left foot to second position (count three), and then rests (count four). The weight of the body is then thrown on the left foot. The spring is made on the left foot, while the right is glided quickly to second position; left foot is drawn to first position; the right is again glided to second position, and then comes the rest as before, while the counts one, two, three and four are successively made. This is repeated over and over as long as the dancers desire to revolve.

In moving backward the left foot is glided directly back, after the spring on the right, about twelve inches (count one); the right foot is then brought straight back about half the length of the foot (count two); the left foot again glided directly back about the length of the foot (count three); and rest (count four). The weight is now transferred to left foot, and the

movements are repeated, commencing with the right.

For the lady the movements are the same, except that the feet are reversed, she starting off with the right foot instead of the left.

The forward movement is the reverse of the backward, and is performed by the lady, while the gentlemen is moving backward.

THE POLKA MAZOURKA.

Music—3-4 Time.

This dance is a combination of the Polka and Mazourka.

The gentleman, resting on his right foot, slides the left foot sideways to second position (count one), then brings the right foot to first position (count two), then glides left foot to second position without bearing weight on it, springs on right foot

and at the same time brings back left foot to first position, with the weight still on right foot (count three). This completes the movements of the Mazourka, the next three counts being Polka movements, which are commenced with the left foot and continued during the counts four, five and six. After the Polka movements those of the Mazourka are recommenced with the right foot and executed as before.

As the Mazourka movements are always made sideways, the Polka step must be used for the revolutions.

The lady's movements are the same, except that she commences with the right foot.

THE REDOWA.

Music—3-4 Time.

The gentleman takes the first position, with his weight on the right foot. He springs on the right foot, and at the same

time glides the left to the fourth position, and bears the weight on the left foot (count one); he then brings the right foot to first position, raising the left slightly from the floor and turning a little to the left (count two); the left foot is then brought behind the right to third position, while the weight rests on the left foot, with the right slightly raised from the floor (count three); he then springs on the left, at the same time gliding the right foot backward and to the right (count four); he next brings the left foot to fifth position (count five); and finally brings the right foot close to the left, which should complete a full turn to the right (count six).

When this last movement is made, the heel of the left foot should be slightly raised, with the toe just touching the floor, so as to be ready to repeat the movement as described.

The lady must commence with the right

foot and execute the movements four, five, six, while the gentleman is executing one, two, three, and continue in the same way through the dance.

THE POLKA REDOWA.

Music—3-4 Time.

The Polka Redowa is the same as the Polka, except that the pause of the Polka is omitted, and in dancing you count three for both the music and the dance.

THE YORK.

Music—3-4 Time.

The gentleman takes the first position with weight of body on right foot. He glides the left foot to second position

(count one); closes right foot to first position and extends left again (count two); close right foot as before, raising left from the floor (count three). Then spring on right foot and place weight on left foot at once in second position (count one); close right foot to first position (count two); extend left foot to fourth position, making a half turn (count three). Recommence with right foot as in first part and continue the movement as long as desired. The lady begins with the right foot and each motion is made the reverse of the gentleman.

THE SCHOTTISCHE.

Music—4-4 Time.

PART FIRST.—Glide left foot to second position (count one); bring right foot to first position (count two); glide left foot again to second position (count three);

then place the weight on left foot, with the right foot close to the left (count four). Repeat to the right, counting five, six, seven and eight, the whole occupying two measures.

PART SECOND.—Spring from the right to the left foot (count one); hop upon left foot (count two); spring from the left to the right foot (count three); hop on right foot (count four). Repeat the same for five, six, seven and eight, occupying in all two measures.

The first and second parts are repeated in order while the music lasts.

The direction may be varied as the dancers desire.

The lady starts with the right foot and executes the movements the same as the gentleman.

THE MILITARY SCHOTTISCHE.

Musc—4-4 Time.

The couple stand side by side, the lady placing her left hand on the gentleman's shoulder, and the gentleman placing his right hand on the lady's waist. In this position the lady advances on right foot and the gentleman on left, making three steps, counting 1, 2, 3, then hop and count 4. Then advance opposite foot, making three steps, and hop as before, the whole occupying two measures. Then gentleman takes lady's right hand in his left and waltzes during two measures. These two movements are repeated in the same order while the dance lasts.

THE GALOP.

Music—2-4 Time.

The gentleman glides the left foot sideways (count one); and then brings the right foot to first position (count two). This is repeated for the advance or side movement until a change of direction is desired.

In turning, three steps are necessary, the second and third being made in the same time as the first. The first two steps are made as above, and the third is made by placing left foot half the length of foot in advance, and the same distance to the left, of right foot; then right foot slides sideways, left to second position, and right to same position as third step, with right foot forward. This is repeated as long as the revolving motion is desired.

For backward movement, the left foot is carried directly back (count one); the

right is carried half the length of foot backward, close to the right foot (count two); and the left foot is carried back so that the heel is on a line with the toe of the right foot. The right is then carried back, and the movements repeated. This gives the forward, backward, and revolving motions necessary for the graceful execution of the Galop.

The lady executes the movements the same as the gentlemen, excepting that the feet are reversed, she commencing with the right foot.

THE DEUX TEMPS.

Music—3-4 Time.

The step of the Deux Temps is the same as that of the Galop, the difference only being in the accentuation, as it is danced to waltz music.

THE DANISH DANCE.

Music—2-4 Time.

Slide the left foot to second position (count one); then draw right foot to first position (count two). Execute this forward position four times (count eight). Then glide in the opposite direction eight short galop steps (count eight). Repeat both these movements (16 bars), and then revolve with the Galop step, or execute the Waltz, during 16 measures.

The lady begins with the right foot.

THE ESMERALDA.

Music—2-4 Time.

The gentleman begins with the left foot and makes two slide steps sideways; he then turns with three Galop or Polka steps.

Re-commence with the right foot and continue in the same way.

The lady commences with the right foot.

In this dance the several changes of direction are executed as in the Polka, maintaining always the regular succession of the motions.

The dance may be varied by executing the three-slide Polka, two bars, then one-slide Polka, two bars, turning once and a half before sliding on opposite foot three times.

THE BOHEMIAN.

Music—2-4 Time.

Place the left foot in second position, but with the heel upon the floor and the toe turned upward, and hop upon the right foot at the same moment the heel is placed on the floor.

Then place the left foot in fifth position behind the right, with the toe upon the floor and the heel raised, and at the same moment make a second hop on the right foot. This motion is followed by a polka step, turning half round. The heel and toe movement again with the opposite foot, followed by the polka as before.

The lady begins with the right foot.

THE VARSOVIENNE.

Music—3-4 Time.

PART FIRST. — The gentleman commences with one Polka Redowa step to the left, counting one, two, three; then he points right foot in second position and counts four, and rests while counting five, six. Repeat the same, commencing with the right foot. Again dance to the left and again to the right, making in all eight measures.

PART SECOND.—The gentleman, commencing with the left foot, takes two Mazourka steps without turning, and counting six; he then turns with one Polka Redowa step, counting one, two, three; then points right foot in second position and counts four, and rests while counting five, six. Repeat, commencing with the right foot. The whole of second part is then repeated, so that eight measures of music are consumed. The whole movement is thus completed in sixteen measures.

The lady dances the same as the gentleman, except that the feet are reversed.

In the second part the Polka Redowa may be substituted for the Mazourka.

CHAPTER VI.

THE GERMAN.

THIS dance is known in Europe as the Cotillion, and is composed of an endless variety of figures. It is important that those taking part in it should be familiar with all other dances, and particularly round dances, as the Waltz, Galop, Redowa, Polka, Polka Redowa, and the several movements of the Quadrilles are introduced, in addition to movements and figures peculiar to itself.

The German is formed by having the couples seated around the room, with the ladies to the right of their partners, leaving as much space in the centre as possible.

Before commencing, a gentleman who

understands the different figures should be chosen leader ; and the place occupied by him and his partner becomes the head of the dance.

All entering the dance are supposed to be formally introduced ; and no lady has the right to refuse to dance with any gentleman in the circle.

The authority of the leader must be unquestioned, as it is he who designates the figures to be danced.

The dance begins by the leader starting off with his partner, selecting any of the round dances, and indicating to the musicians which to play. The other couples follow, and continue till signaled to stop, when all change partners, and execute any figure indicated by the leader. The movement is repeated till all the couples have danced. The dancers change partners for each new figure.

The term *waltz* in the following description refers to any of the round dances that may be chosen for the figure.

In selecting ladies and gentlemen to complete the several figures, they must not be taken from those on the floor, but from those that are seated.

When the room is small, the waltz may be continued for the second tour; but if it is too prolonged, the leader signals to musician to stop, when the dancing should immediately cease.

I.

THE EXCURSION.

After completing the waltz, the leader leaves his partner and chooses from the circle two other ladies, his partner at the same time choosing two other gentlemen. They place themselves in two lines, opposite each other, a short distance apart, the leader being opposite his own partner. Then they advance, and each gentleman waltzes round with the lady opposite to him. This is repeated by each couple in

the circle; but when the company is large, two or more couples may start together, each couple forming a set of their own.

2.

LADIES SEATED.

Two chairs are placed in the centre of the room, back to back. The first two couples lead off with the waltz, stop in the middle of the room where the ladies are seated on the set chairs. The gentlemen choose two other ladies and waltz around the circle, stopping in front of their partners. They then take their partners and waltz to places, while the two ladies left standing seat themselves in the chairs. The next two gentlemen select ladies and waltz round, and then conduct the seated ladies to places by waltzing and return to their own, while the ladies they waltzed round with take the chairs. This is repeated by each two

gentlemen in turn. When all have danced, two ladies remain seated on the chairs, who are then waltzed to places by their partners.

Other chairs may be placed in the centre of the room, and the figure commenced by four, six, or eight couples, if the company is large.

3.

THE BROKEN RING.

After the first couple executes the waltz, the leader leaves his partner in the middle of the room and selects two other gentlemen, who, with him, form three hands round, turning very quickly to the left, with the lady in the centre. At a given signal, the lady chooses one of the three gentlemen for the waltz, while the other two return to places. When all are intimately acquainted, the two gentlemen may waltz round the circle.

4.

THE ROUNDS OF THREE.

After the waltz, the gentleman selects two ladies and the lady two gentlemen. They form two rounds of three near each other, and turn very rapidly. At a given signal the gentleman passes between and under the arms of the two ladies with whom he turned, and darts toward his partner, who has just turned with the two gentlemen. The remaining gentlemen join the two ladies, and all are conducted to their places.

The other couples repeat in the same manner.

5.

THE HANDKERCHIEF.

After the first couple waltz round, the lady remains in the centre of the room and ties a knot near one of the corners of her handkerchief, and then gathers the

four corners in her hand, with the corners projecting without the knot being seen. In the mean time the gentleman brings forward four gentlemen, who choose the projecting corners of the handkerchief, and the one who draws the knot dances with the lady, while the other gentlemen select ladies from the circle. The other couples perform the figures in succession.

6.

THE HANDKERCHIEF CHASE.

The first three or four couples waltz round, and the gentlemen place their ladies in the middle of the room, each with a handkerchief in her hand. The leader then selects another gentleman; when all the gentlemen turn their backs to the ladies, form a circle around them, and turn rapidly. The ladies throw up their handkerchiefs, and each gentleman catching one dances with the lady to whom it

belongs, while the remaining gentleman selects a lady from the circle. Others repeat the figure in their order.

7.

THE SCARF.

After the waltz, the gentleman stands with a scarf in his hands, in the middle of the room, while his partner places all the ladies around him. They join hands; and while turning rapidly to the left, the gentleman throws the scarf over the shoulders of one of the ladies, with whom he waltzes. The other gentlemen then conduct their partners to places. If the company is large, two sets may be formed.

8.

THE HAT.

The first couple leads off with the waltz, when the lady is left in the middle

of the room, with a hat in her hand. All the gentlemen then come forward and form a circle around the lady, with their backs toward her. They then turn rapidly to the left and the lady places the hat on the head of one of the gentleman, with whom she dances, while the other gentlemen return to places. The figure is repeated by the other couples in turn.

9.

THE FAN.

After the waltz, the leader seats his partner upon a chair placed in the centre of the room. He then presents to her two gentlemen from the circle. She gives her fan to one and dances with the other. The leader resumes his seat while the gentleman with the fan follows the waltzers, fanning them till the lady is returned to her place. Others repeat till all have danced.

10.

THE FLOWERS.

The waltz completed, the leader selects two ladies and asks each to name a flower so that none but himself can hear. He then selects another gentleman and tells him the flowers named by the ladies. He names one of the flowers and dances with the lady who named the same, while the leader dances with the other. The leader's partner selects two gentlemen at the same time and executes the same figure.

11.

THE COLUMNS.

The leader sets out with the waltz and places his lady in the centre of the room. He then selects a gentleman and places him back to back with his lady. He places another lady facing this gentle-

man, and another gentleman with his back to the second lady, and so on till five or six couples are thus placed. The last one placed in the line must be a lady. At a signal from the leader, all wheel round in place and waltz with their *vis-à-vis*. Two or three columns may be formed by the same number of couples, starting with the waltz.

12.

EXCHANGE OF LADIES.

Two couples start with the waltz, and, after completing several circuits, they approach each other and change partners without losing step or time. After dancing with each other's partners, they retake partners in the same way and waltz to places. The other couples repeat.

13.

THE MYSTERIOUS SHEET.

The first couple waltz around. A sheet is held by two persons so as to form a screen. All the gentlemen, or as many as it can conceal, place themselves behind the screen and put the ends of their fingers on its upper edge. The lady who is placed on the opposite side must select the person she desires to waltz with by taking hold of the fingers on the top of the screen.

14.

THE LADIES DELUDED.

The first couple lead off, and the leader then takes his partner's hand and conducts her around the circle. In doing so he approaches several ladies and feigns to solicit them to dance. When the lady rises to accept, he passes on to another. He

finally accepts one and dances with her, while his lady dances with the accepted lady's partner.

15.

THE CIRCLE OF DECEIVERS.

After the waltz, the leader selects three ladies and places them with his own to form a square in the middle of the room, then selects four gentlemen, and with them forms a circle of five inside the square formed by the ladies. The gentlemen now turn rapidly to the left and stop at a given signal and wheel round to dance with the ladies behind them. The gentleman who fails to secure a partner returns to his place in the circle.

16.

THE CARDS.

After waltzing round, the leader presents the four queens of a pack of cards to

four ladies, while his partner presents the four kings to four gentlemen. The gentlemen then seek the ladies holding their respective suits and waltz with them—the king of hearts with the queen of hearts, etc.

17.

THE MYSTERIOUS HANDS.

The first couple waltz, and the gentleman conducts his lady to an adjoining room. He then chooses several other ladies and conducts them to the same room. The door is placed ajar and each lady passes her hand through while she conceals herself. The leader then brings forward as many gentlemen as he has selected ladies, and each gentleman, including the leader, takes one of the protruding hands and dances with the lady thus chosen. This figure can be performed by placing the gentlemen in the room.

18.

THE COUNTRY DANCE.

Four couples place themselves on the floor, as for a country dance. The first couple then waltz around the couple on the right, and in the same manner make a circuit around the other couples. The other couples on the floor repeat the same, when all waltz back to places in the circle.

19.

THE ZIG-ZAGS.

Eight or ten couples lead off together with the waltz. They then place themselves in couples behind each other, with the ladies to the right of their partners. The couples should stand at least three feet apart.

The first couple then commences a waltz and passes through all the couples in a zig-zag. The other couples repeat till

the first couple regains the head of the set, when all waltz to places.

20.

THE FIGURE OF EIGHT.

Two chairs are placed in the centre of the room about four or five feet apart. The first couple waltzes around and then passes behind a chair, still waltzing, then between them and in front of the second chair, then behind that, again between and in front of the first chair, thus describing by their waltz the figure 8. Other couples repeat in turn.

21.

THE MIRROR.

The first couple waltz around, and the gentleman then seats his lady upon a chair placed in the centre of the room and hands her a small mirror. He then conducts a gentleman from the circle to a position

behind the lady's chair. The lady sees him in her mirror, and may decline by shaking her head or turning the mirror. Other gentlemen are presented in the same way till she selects a partner to dance with. The rejected gentlemen may select partners and waltz, or return to their places as they may elect.

22.

THE COUPLES PRESENTED.

The first couple waltzes around, after which the gentleman kneels on one knee in the centre of the room while his partner presents several couples to him successively, whom he rejects. The couples form a line behind the kneeling gentleman, who finally accepts a lady, with whom he dances, and then returns her to her partner. This couple then waltz to seats. The first gentleman dances with each lady in the line in the same way, and finally conducts his partner to her place.

23.

THE REJECTED LADIES.

The first couple waltz. The gentleman then kneels in the centre of the room and his partner presents several ladies to him from the circle. He refuses a number, who range themselves behind him in a line. He at last accepts a lady and dances with her, while the rejected ladies are released by their partners, and all waltz to places.

24.

THE ROPE.

Three couples waltz round, then separate, and each person selects a new partner. The ladies retire to one end of the room and the gentlemen to the other. The first couple then stretch a rope across the room and the gentlemen in turn jump across the rope to join their partners. The amuse-

ment of the figure is occasioned by the efforts made by those holding the rope to trip the gentlemen as they jump over it. When all have joined their partners, the waltz is repeated and all return to places. The other couples repeat the figure in turn.

25.

THE DICE.

After the waltz, the leader places his lady in a chair in the middle of the room. He then selects two gentlemen and hands each of them a pasteboard dice five or six inches square. The gentlemen throw these dice in the air, and the one who throws the higher waltzes with the lady, while the losing gentleman takes the chair. The leader next brings forward two ladies, who repeat the same, the lady throwing the higher dancing with the seated gentleman, while the leader dances with the other lady. The others repeat in order.

26.

THE CABALISTIC HAT.

The first couple perform the waltz. Then the gentleman hands his partner a hat, into which she requests a number of ladies to drop some article. She next offers it to the gentlemen, each of whom take something out. The gentlemen now proceed to find the ladies to whom the articles belong; and when found, they perform the waltz with them. Several couples may perform this figure at the same time.

27.

THE CUSHION.

The first gentleman holds a cushion in his left hand while he waltzes around with his partner, leaving the cushion with the lady at the end of the waltz. She presents it to several gentlemen in turn, whom she

requests to place a knee on it. She withdraws it quickly from those she rejects. The one she allows to kneel on it she accepts as her partner for the waltz.

28.

THE PURSUIT.

The first three or four couples lead off with the waltz. Each gentleman in the circle may go behind the couples and claim the lady for the dance, clapping his hands as a signal that he desires to take the place of her partner. As soon as a gentleman takes a lady, another should replace him immediately, and thus keep up the amusement. The figure is continued till each gentleman regains his partner, when all waltz to places.

29.

THE FINAL CIRCLE.

All the persons in the circle form a ring. The first couple leave the circle, which immediately closes with them in the centre. They perform the waltz in the centre when the lady issues from the circle. He then selects another lady, waltzes with her, and then he issues from the circle. This lady selects a gentleman for the waltz, and then she leaves the circle. The figure continues in the same way till only two or three couples remain, when a general waltz is performed.

30.

THE REUNION OF COUPLES.

The first couple lead off, and then take the second couple and form a circle of four. They make a half-tour to the left, when the leader drops the hand of the second

lady, turns to the left, drawing the other persons after him till he reaches the third couple, with whom a circle of six is formed. Another half-tour to the left is made, the leader dropping the hand of the lady to the left, and leads them all, the same as before to the next couple. This is repeated till the last couple is reached, when a general circle is formed. A tour to the left is then made during eight bars, and the figure ends with a general waltz. This figure is usually executed at the end of the german.

31.

FLYING HORSES.

Signal, first couple dance. Signal, stop dancing. First lady takes one scarf, and first gentleman takes another. Signal, select partners. The gentleman invites three ladies, and the lady invites three gentlemen. The lady passes each end of

the scarf to the gentleman on end of line. The leader does the same with the ladies. The first couples direct each set; as the dancers move round, they must keep step and time with the music. Signal, and forward toward each other. Drop the reins and turn opposite partners. Signal, and dance. The drivers, or leading couple, dance together to seats. Scarfs some four yards long, with little bells attached, also small whips are used. One, two, or three couples may commence. Repeated by all the couples.

32.

MAY-POLE.

A pole at least three inches square, or, if round, about the same in diameter; it is placed in a solid standard so as to be stationary. The pole should be ten to twelve feet high. Ribbons of two colors should be tied securely to the top of the pole, and

somewhat longer than it, and should be of a number divisible by four. Lead out with one fourth as many couples as streamers on the pole, and dance. Signal to find new partners. Signal to gather round the pole; the gentlemen all gaining possession of the ends of the streamers of one color, the ladies of the other. Signal for the gentlemen to circle round to the right and ladies to the left, making grand right and left. When a complete circle has been made and each dancer has reached his partner, all dance. Signal, seats. Repeated by all the couples.

CHAPTER VII.

BENEFITS OF DANCING.

Notwithstanding the opposition to the dance that has been manifest in all ages and countries, it has continued to grow in public favor, till now it is more universally enjoyed than at any time in its history. Philosophers, poets, historians, and statesmen have spoken in favor of the benefits to be derived from it. Young and old, male and female, rich and poor, have alike participated in its joys and pleasures, and experienced its healthful influence on mind and body. Yet very few fully realize the benefits it confers on mankind, while many regard it as sinful in the extreme.

I shall not attempt to argue this ques-

tion, but content myself with briefly stating a few of the advantages derived from modern dancing. These may be enumerated as *physical development, freedom and grace of motion, social culture, morality, recreation, and enjoyment.*

A proper physical education is almost entirely neglected in America, and consequently the youth of both sexes grow up puny and undeveloped, and frequently break down in health before they have reached the prime of life. Various causes tend to this result. Ignorance of parents on the one hand, and the necessity of sending young children to earn a living on the other, prevent the freedom of action which is natural to childhood, and which tends to perfect physical development. It is as natural for children to romp and play as it is for a lamb to frisk in the field, and when this freedom is denied them the most important branch of their education is neglected.

As childhood passes the sterner duties of life demand attention, and healthful recreation is often forgotten. Then time presses, and when the importance of physical exercise is understood it appears too much like work to undertake it. Even when undertaken it is often too severe upon the undeveloped muscles, and does more harm than good.

In such cases the advantages of dancing as a physical exercise must be apparent to all. The friendly gathering, the accompanying music, the bustle and vivacity of the scene, animate all into action. Every muscle of the body responds to the rythmical action of the nerves as they move in unison with the musical chords. The exercise is as harmonious as the music. No overstrained muscles protest against their misuse. No feeling of a dread necessity fills the mind when the exercise is again to be taken. All go to the dance for enjoyment, and go through

a regular exercise of musical calisthenics that sends the blood coursing through the system, carrying life and health to every part and organ, while the dancers remain in blissful ignorance of what gives them so much real pleasure.

The best authorities on the subject of physical development agree that exercise with heavy weights and intense monotonous exertion of particular muscles are not productive of good results. Mr. Smiles, who is recognized as a leading authority, in his work on "Physical Education," says: "The greatest benefit is derived from that exercise which calls into action the greatest number of muscles, and in which the action of these is intermitted at the shortest intervals." Now where can such a muscular action be acquired so perfectly and naturally as in the dance. The music is a powerful stimulus to these motions. "It touches the play-impulse, and substitutes a spontaneous flow of

energy for the mechanical effort of the will." So fully is this fact recognized that teachers of gymnastics have found it necessary to render their exercises attractive, to connect them with what Homer calls "the sweetest and most perfect of human enjoyments"—the dance.

Some object to the dance on the ground that it is usually enjoyed at night, when it necessitates loss of sleep and other conditions that are not conducive to health. In reply I have only to say that few people are so situated as to take proper exercise during the day, and consequently the dance must prove of great advantage. This exercise at night is infinitely better than none at all, and when not abused it rests and strengthens those who are weary with the monotonous toils of the day.

This objection, however, cannot be urged against dancing as a part of the physical education of the young. An afternoon dancing lesson affords the best pos-

sible exercise for children who devote a considerable part of their time to study. The ruder sports of boys are often too severe on their undeveloped muscles, while girls are usually debarred from exercise of any kind. Dancing gives a natural, harmonious motion to all the muscles and organs of the body that can be obtained in no other way ; and it is a well-established fact that children who have regularly practised it as part of their education are stronger and healthier for having done so. The physical development thus obtained by girls render them more capable of pursuing the higher education, for which they are often rendered unfit for lack of strength.

Dancing is often abused by being kept up night after night till near morning, and thus robbing nature of her natural sleep. But it is the good in life that is always abused, and dancing as a physical exercise must not be condemned

because a few have abused it, any more than that food should be condemned because a few make gluttons of themselves.

Even those most opposed to dancing admit that it imparts a freedom and grace of motion that can be obtained in no other way. Deportment constitutes an important feature in every well regulated dancing academy, and a few well directed lessons in the dancing hall will do much to remove the feeling of awkwardness and bashfulness so universal with the young. A familiarity with the various movements of the several dances also gives a confidence and freedom of motion that soon becomes natural. The friendly conversation carried on during the excitement of the dance also gives confidence, and bashfulness almost imperceptibly gives place to elegance of motion and refinement.

Those who have learned to dance are always more at home in the social circle

than those uninitiated in its merry mazes. Dancing is essentially a social institution and contributes largely to the social enjoyment of modern society. It is this feature that renders it so important as a means of physical development. While mingling with friends and contributing to the happiness of all around, the physical advantages are felt without being realized.

The old Puritanical idea of separating the sexes in schools, churches and society has given way to a more rational understanding of the relation of the sexes. It has been fully proven by recent investigation and experience that the co-education of the sexes tends to a higher morality than the rigid methods of earlier days. The sexes are refined and ennobled by proper association at all periods of life, and the associations of the dance are no exceptions to the rule. A careful study of the opinions of the ablest physiologists of the age will demonstrate the unques-

tionable truth of this statement, and will forever settle the cry of *immorality* that has been so persistently raised against dancing by religious enthusiasts, who could enjoy nothing bright or cheerful in life themselves, and would also prevent others from so doing.

Of all the benefits of dancing, the recreation and enjoyment it affords to those taking part in it is the most deserving of notice. Human life at the best is filled with cares and sorrows. A heavy heart and aching head are often hidden by a forced smile; and a few moments of innocent recreation snatched from the troubles of every day life are like the rays of sunlight that break through the dense black clouds of the drifting storm. In no way can these cares and anxieties be so completely forgotten for a time as by engaging in the merry dance. The music awakens the memories of the happier days of childhood and early youth, and

soon the desire comes to mingle in the dance. Then the blood flows with increased rapidity, carrying oxygen and life to every nerve and fibre. This increase of vitality causes increased motion, and soon the jaded man of business is a boy again. Financial difficulties and every business care is for the time forgotten, and once again he knows what real enjoyment is. Nor does the pleasure cease with the hour. The next day is brighter for the recreation of the evening—everything assumes a more cheerful aspect, and life is not so dark and dreary.

This is not an imaginary picture, but a bright reality. If you have sorrows and troubles bearing upon you, mingle in the social dance, and demonstrate for yourself the cheering influence with which the recreation will surround you, and then communicate the fact to your friends, that they too may mingle a little sunshine with the shade of their lives.

CHAPTER VIII.

THE HISTORY OF DANCING.

The “*Encyclopædia Britannica*” says that dancing in its widest sense includes three things ; (1) The spontaneous action of the muscles under the influence of some strong emotion, such as social joy or religious exultation ; (2) definite combinations of graceful movements, performed for the sake of the pleasure which the exercise affords to the dancer or to the spectator ; (3) carefully trained movements, which are meant by the dancer vividly to represent the actions or passions of other people. In one or the other of these meanings, dancing has been known to all nations from the earliest periods of antiquity to the present day.

The real origin of dancing, however, is so completely clouded by the mists of fable that nothing is certainly known of it. One account in mythology attributes its origin to the goddess Rhea, the wife of Saturn and the mother of Jupiter. Saturn had devoured all her male children for fear that one of them would dethrone him, so when Jupiter was born Rhea deceived Saturn by giving him a stone, which he devoured instead of the child. Jupiter was then concealed, and Rhea invented the Pyrrhic, or Armed dance, to amuse and divert him, and to drown his cries by the noise of swords striking against bucklers.

Another account makes Terpsichore the inventress of dancing. She was recognized as the goddess of dancing, and was named from two Greek words, which mean "to delight in the dance." She was one of the nine daughters of Jupiter and Mnemosyne. This myth in all its parts is a pleasing one. Jupiter was the supreme Roman diety, and

was called "the father of men and gods," and Mnemosyne was the goddess of memory. They had nine daughters, who were known as the nine Muses, of whom Terpsichore was one. The Muses were the inventors of and presided over poetry, music, dancing, and the liberal arts and sciences. How natural that the mother of the inventive goddesses, or powers of the mind, should be recognized as the goddess of memory.

Again, the origin of dancing is attributed to Minerva, a daughter of Jupiter, who sprung from his brain ; while still another account makes Castor and Pollux, sons of Jupiter, the first teachers of dancing.

Though these myths are Roman, the gods and goddesses are synonymous with those of Greece, and the myths are based on still older ones of a similar nature. Thus we find ourselves beyond the remo-

test boundaries of authentic history, and yet the dance was known and practised.

In the Book of Exodus we are told that Miriam the sister of Moses, and all the women of Israel celebrated the destruction of the Egyptians with timbrals and dances. This would be about 1,500 years before the birth of Christ. The Greeks amused themselves by dancing the "Armed dance" before the walls of Troy during the memorable siege from 1184 to 1194, B.C. King David, of Israel, danced before all the people B.C. 1050; and 1000 B.C., Solomon wrote, "there is a time to weep and a time to laugh; a time to mourn and a time to dance." Lycurgus, the great Spartan law-giver, about 323 B.C., framed a law which made it imperative that the Spartan youth should be trained in a military dance from the seventh year of age. Christ also speaks of the elder brother of the Prodigal Son hearing music and dancing.

Plato, the celebrated Greek Philosopher, who lived B.C. 429–348, divides the dances of the ancients into three classes, viz.: (1) The military dances; (2) the domestic dances; (3) the mediatorial dance.

The Military dances were designed to develop the body and prepare it for the fatigues and exploits of war. These were of two kinds, the “Gymnopedic,” or children’s dance, and the “Pyrrhic,” or armed dance. The “Gymnopedic” was introduced by Lycurgus, and was preparatory to the “Armed Dance.” It was danced by two choirs—one of men and the other of children. The children always regulated their movements by those of the men, while all danced at the same time. The Spartans had a law which made it obligatory on parents to exercise their children in the Gymnopedic dance from the age of five. The dance was performed in public places, and was designed to train the children for the armed dance. The

“Pyrrhic” was danced by young men fully armed. All the movements of attack or defence were executed at the sound of a flute. This dance is composed of four parts. The first consists of a quick motion of the feet, such as we know as a “double-quick” in modern drilling; the second imitates all the motions that would be necessary in battle; the third consisted of high leaping; and the fourth was a square figure, performed to slow music.

This military dance, in some form, was known to and practised by all nations of antiquity, and even by the savages of both hemispheres. It still survives in all so-called civilized countries, in the various forms of military drill.

The Domestic Dances were those of amusement and recreation. These varied materially in different countries, and in the several districts of the same country. Some had no character of imitation, but were exercises or gambols designed for

sport; while others were composed of complex figures, always performed in the same way, and accompanied by music and singing. In Greece the liberty and freedom of action of the dance at first evinced the purity and simplicity of their morals, but after a time this liberty degenerated into wantonness and licentiousness, and finally the "lascivious dances" of the Romans were introduced at the festivals of Bacchus, the god of wine. Originating, as they did, in a state of drunkenness, it is not surprising that the gross indecencies practised by both men and women in these lascivious dances finally brought dancing into disrepute among the Romans.

The Hymenial Dance was performed at marriage festivals by young men and girls crowned with flowers. This dance in all its parts was expressive of the mirth and happiness incident to such occasions. It was usually continued to the dawn of next

day, and the newly married couple, if not taking part, were expected to witness it.

The Mediatorial Dances were those performed when sacrifices were offered to the gods, and when expiating sins. These were distinct in character from many of the dances performed at religious festivals, which are classed among the domestic dances.

The Sacred Dances, which formed so important a part of the worship of antiquity, were so numerous that it is impossible to describe or name them here. They formed an important part of the religion of every nation, and even at the middle of the eighteenth century there were traces of them in the Cathedrals of Spain and Portugal. In fact, it is claimed that many of the ceremonies that constitute part of the worship in the Roman Catholic and Episcopal Churches of to-day are simply modifications of the various religious dances of the ancients.

The Athenians were the first people of whom we have any account, who introduced stage dancing as interludes to the regular drama. The oldest of these dances was called the "Delian Dance of the Labyrinth, or the Flight of the Cranes," and was said to have been introduced by Theseus, King of Athens. These stage dances were the earliest representations of the pantomime-ballet which has since been brought to such great perfection. The Rev. Robert Nares, author of "*Remarks on the Ballet of Cupid and Psyche*," in speaking of the pantomimic part of the dance, says : "Being in its origin used in the service of religion, it thereby acquired a dignity which in modern times it never possessed. The most sacred mysteries of heathenism were thus accompanied. Apollo, in a passage of Pindar, is called the dancer ; and there is a Greek line extant which represents Jupiter himself in the very act of dancing. Even in Rome,

where the dance was on the whole much less respected, the priests of Mars, to whom the care of the sacred Ancilia was committed, were, from their customary and solemn dances, denominated Salii. Of the imitative dance, both Plato and Xenophon, in the person of their master, Socrates, speak very favorably ; and Aristotle ranks it with the art of poetry. Plutarch in the last book of "Symposiac Questions," considered it worthy of distinct discussion. And Lucian, an author certainly not deficient in genius and sagacity, has left an express eulogium, in which he scruples not to prefer the *orchestric* to the speaking drama.

"The Greeks," says Athenæus," had brought their dance to such perfection in the art of imitating the passions, that the most eminent sculptors thought their time not ill-employed in studying and designing the attitudes of the public dancers ; and to this study they owed undoubtedly some

of the transcendent beauties of their works."

Homer in his writings frequently speaks of dancing and music at entertainments; and from other Greek writings we learn that dancing became a popular amusement among all classes of Greeks.

During the reign of Augustus Cæsar, serious and comic pantomime were brought to great perfection by Pylades and Bathyllus. Augustus became the patron of these great dancers, and passed laws for the protection and privilege of the pantomimists. It was his policy to cultivate other than political interests for the people, and therefore he turned his attention to providing them with amusements. The Italic dance of the Imperial Theatre supported by music and splendid dresses, was made the great attraction at Rome, and so all the great dancers were collected here. It for a time supplanted the older dramas and other amusements.

Pylades was, however, subsequently banished from Rome for pointing his finger at a person in the audience who had hissed him, thus calling attention so that all could see who had given him offence. The pantomime continued in favor till the decline of the Roman empire, when it was lost sight of in the darkness that for a time clouded the world.

In Egypt dancing and singing girls of the class called *Alme* constituted the most popular kind of dancers. They were educated thoroughly for their vocation, and no festival took place without them. They were required to improvise verses for the occasion, and being placed on a high rostrum, chanted them during the repast. The girls then descended and danced for the amusement of the spectators.

Throughout all India there are Nautch girls, whose business it is to dance at festivals and solemnities..

The early histories of the several nations

of Europe all contain references to the dances that constituted a part of the ceremony or amusement on all great occasions. The Scandinavians had their skalds, whose business it was to compose ballads in which they celebrated the warlike achievements of their ancestors. These were sung by choruses, who chanted the ballads while performing dances appropriate to the occasion. Similar war songs and dances existed in Gaul, Britain, Wales and Ireland.

Of the characteristic national dances the "sword dance" of Scotland is still danced at times as an exhibition of skill, and is one of the most perfect and symmetrical in all its parts. The dance was undoubtedly originated as a war dance and designed as a sword exercise. The dancer is required to keep time to the stirring and lively music of the bag-pipes while he performs the various movements of a complicated sword exercise. The dance is

then varied by dancing around two swords laid across each other on the ground, and while performing the various steps in the angles formed by the swords they are picked up, and the exercise is continued with a sword in each hand. This dance is variously modified, but the sword exercise is the characteristic feature in all its forms.

The Highland Fling is another characteristic Scotch dance which is a masterpiece of beauty and grace of motion. It may be danced by one person or by two persons facing each other. The Scotch Reel is danced by four persons, and is designed to give opportunity for a variety of steps to quick music. The Scots even at the present day perform these dances with great enthusiasm; and wild shouts and boisterous merriment are freely indulged in. The last two mentioned may be seen at any of the Scotch gatherings in our large cities.

I have been unable to find any special description of Irish dances, but the Irish Jig is undoubtedly a characteristic dance. It derives its name from *gigg* or *giga*, the name of a short piece of music much in vogue in olden times, which was of a joyous lively character, and consisted of two parts of eight bars each, and these of the shortest notes. It was in great favor as a dance tune at Irish fairs, and from the music the dance took its name. One, two, or more persons took part in the dance, and he or she who could longest keep time to the liveliest music was considered the best dancer. The males usually carried in their hands a short stick called a *shillalah* which they kept constantly whirling to the time of the music, during the continuance of the dance. The singing of ballads was always interspersed with these dances, the dance not unfrequently taking the place of our modern chorus. The perpetuation

of these dances may be seen in the song and dance of the modern variety theatre.

The modern ballet seems to have been first produced on a considerable scale in 1480, at Tortona, before Duke Galcazzo, of Milan, on the occasion of his marriage with Isabella of Aragon. It soon became the principal amusement for all great occasions at the European courts. Painting, sculpture, and moveable scenery were employed as accessories, and the representation usually took place at night. Early in the sixteenth century, Aaglio, Count of Savoy, himself prepared and acted ballets with the princes and princesses of his Court. During the time of Catherine de Medici, about 1530, Baif introduced into France the allegorical, moral and ludicrous ballets. Court ballets were introduced at the same time, and grew so in favor that Louis XIII., Louis XIV., and various others of the royal family continued for a long time to take part in them. Though

these ballets were usually complex in their character, sometimes they had a political aim ; as, for example, " The Prosperity of the Arms of France," danced before Richelieu in 1641, and " Religion Uniting Great Britain to the Rest of the World," danced at London on the marriage of the Princess Elizabeth to the Elector Frederick.

M. Noverre, whom Garrick called the Shakspeare of Dance, writes of the ballet in 1760 as follows : " A ballet, perfect in all its parts, is a picture drawn from life, of the manners, dresses, ceremonies and customs of all nations. It must, therefore, be a complete pantomime, and through the eyes speak to the very soul of the spectator, and being a regular presentation, ought as far as possible to be under the general rules of the drama. If it does not point out with perspicacity and without the aid of a programme the passions and incidents it is intended to describe, it is a di-

vertissement, a succession of dances, and nothing better."

From this definition it will be readily seen that the ballet of the present day is nothing but a succession of dances that rarely tells a story as was the original design of the performance.

About this time the ceremonial ball was cultivated. The fathers of the Church, assembled at Trent, gave a ball, in which they took part. Toward the close of the seventeenth century masked balls became common, and in France a limited number of persons in character costume carried on a masquerade for diversifying the character of a ball. In 1715 a system of public balls was started in the Opera House, in Paris, but they did not succeed.

Chorography, or orchesography, the art of dancing notation, deserves a place among the antiquities of dancing. It originated in 1528, but about 1700 M. Feiullet published a complicated system. A sepa-

rate sign was used for each position, and the track of the dance was represented by curved lines. Such diagrams as still exist are interesting as preserving a memorial of extinct dances, but are of no practical value in teaching or composing. A few of these diagrams are still extant, and are to be found in some of the older works on dancing.

The fascination of stage dancing extended by degrees to the spectators, and after a time dancing became a popular recreation at nearly all social gatherings throughout Europe and America. Each nation had dances peculiar to the people, some of them have long since passed into disuse, while others, with slight changes, have taken their places among the standard modern dances.

Of the very old dances, the May Dance until very recently was popular in the rural districts of England, and in many places it is still held in great favor. It is of ancient

origin, as it dates back to the dancing at the "Feast of Flora." Flora was the goddess of flowers, and festivals in her honor were held the last of April and the first of May. The ancient Britons erected May-poles before the Roman invasion and adorned them with flowers. Other countries of Europe also had their dances for celebrating the first of May. In Switzerland these festivals were conducted with great solemnity in the morning, a dramatic representation was given in the afternoon, while the evening was given up to music and dancing. In England the festival is now generally known as Maying. The youth of both sexes start early in the day to gather flowers, which they throw in front of the houses, and with which they decorate the May-poles. Then a number of ribbons, also decorated with flowers, are attached to the tops of the poles, and the dancers taking hold of the ends dance around till the ribbons are woven round

the poles in the form of a braid. The reverse movements are then performed for unwinding them. A pleasing feature of these festivities is that on May morning the fairest or most popular of the girls is chosen May Queen, and crowned with a garland. Her word is law for the day, and all vie with each other in doing her homage.

Quadrilles were first introduced in France, about the year 1760. They were then performed by two couples, as the figures first used in the French quadrilles only required four persons. At a later period two couples were added to form the sides, and these simply repeated the figures while the first couples rested.

The Cotillon was also a square dance of French origin, and is claimed by some to have been in vogue before the quadrilles. It became popular during the reign of Charles X., of France (1824 to 1830), and was common in England and Scotland at

the end of the last and the beginning of the present century. It was danced by eight persons, and nearly all the figures were lively, and required the entire set to take part at once. The word *cotillon* means in French "under-petticoat," and the dance was so called because the ladies raised their dresses while dancing the lively figures, and thus exposed to view their feet and white petticoats.

In time the Cotillon was replaced by Quadrilles, which were composed of shorter figures. Then some parts of the Cotillon were added to the Quadrilles, till finally the figures of each were danced in the same set, and the terms came to be synonymous. Finally the name Cotillon was dropped, and Quadrille came to include all those figures danced by four or eight persons at one time.

The Lanciers, Caledonians, Prince Imperial, Parisian Varieties and Waltz Quadrilles are all of comparatively recent ori-

gin, and were introduced to give diversity to the movements of the dance.

Sir Roger de Coverley was composed about 180 years ago, and was generally used as a finishing country dance. It is known in America as the Virginia Reel, and is still a favorite in country places.

The Waltz receives its name from the German word *walzen*—to revolve. It is undoubtedly of Slavic origin. Though danced for a long time in some parts of Germany, it did not become popular till 1788, when it was introduced on the Viennese stage, in an opera called "The Cosarara," by Vincent Martin. From the stage it soon found its way to the ball-rooms, and spread rapidly throughout Germany. Presently it was introduced into England, where several tried to prevent its introduction by writing against it; among the number was Lord Bryon. Notwithstanding this it became very popular, and has remained so till the present day. It has

been much changed of late years, and various modifications have been introduced to vary the step and general movements.

The Polka, so called from its characteristic half-step, is reputed to have been invented in 1831, by a young peasant girl of Elbeteinitz, Bohemia. It found its way into Prague about 1835, and was danced in Vienna in 1839. A dancing master of Prague, named Raal, introduced it into Paris in 1840, where he danced it at one of the theatres with great success. It was introduced into the ball-rooms of France and England about 1843. On May 10th, 1844, it was danced at the National Theatre, Chatham street, New York, for the first time in America, by Miss Mary Ann Gannon and L. De G. Brookes, now one of the oldest and best known teachers of dancing in America. It met with great success in New York, and, as variously modified, was for many years a favorite.

For some time it fell into disuse, but has again become fashionable.

The Redowa is of Bohemian origin, and was introduced into Paris about 1845.

The Mazourka had its origin in Poland, and was carried from there to Russia by soldiers. It was next introduced into England, and from there it reached France.

The various other round dances are modifications and combinations of those already mentioned, and were introduced from time to time to vary the movements.

The German was introduced into Germany about eighty years ago. From there it extended to Russia, and, after undergoing improvements, it reached Paris. In 1831 a gentleman just returned from Germany introduced it into New York, and in 1842 it reached London, where it became very fashionable. It is, however, rarely danced at public balls in America, as it is more adapted to private parties than to the ball-room.

The progress of dancing thus briefly traced shows that it has developed, as the arts and sciences have, by the younger nations borrowing from the older. But when we examine the histories of the uncivilized nations who have lived in ignorance of the existence of any other people, and find that all have their characteristic dances, which closely resemble the earlier dances just described, we are impressed that dancing, like religion, must spring from a natural impulse of human nature. In the wilds of Asia, Africa and America, and in the far-off islands of the Atlantic and Pacific, wedding, funeral, war and imitative dances are performed to music and singing. A description of a few of these will give a general idea of their character, and cannot fail to interest the reader.

The Kaffir wedding dance is performed by the women forming in two lines, with the bride in the centre. A lively air is struck up, when the whole body of warriors rush

from all parts of the camp, beating on their shields and making terrible noises. Dancing and singing is then continued for an hour. After refreshments are served the bride, who has remained standing alone in the centre of the dancers, advances to her intended husband and dances before him, amid the shouts of the bystanders. When wearied with dancing the husband leads her off and the ceremony is ended.

Dancing, singing, and smoking constitute the amusements of the Bosjesman or Bushman tribe of South Africa. The dancing and singing always go together, and are kept up till the entire party is completely exhausted. Burchell, the African traveller, thus describes their dancing: "One foot remains motionless while the other dances in a quick, wild, irregular manner, changing its place but little, though the knee and leg are turned from side to side as much as the attitude will allow. The arms have but little motion,

their duty being to support the body. The dancer continues singing all the while and keeps time with every movement, sometimes twisting the body in sudden starts, until at last, as if fatigued by the extent of his exertion, he drops upon the ground to recover breath."

This is repeated in a few moments, and when the dancer is exhausted another takes his place and he joins the spectators.

The dancing is usually performed in their low houses, which necessitates a stooped position. A stick is used to keep time and to aid in supporting the body. During the dance a set of rattles are worn on the ankles, which are surrendered with the stick to each succeeding dancer. While the dance lasts the spectators as well as the dancer sing continuously, and keep time by the beating of sticks and drums known as "water-drums."

The Hottentot races, also of Southern Africa, only engage in the pleasures of the

dance after the tasks of the day are over. Their most common social dance is commenced by all joining hands in a circle, so that the men and women alternate. Then they turn round from one side to another, separating at certain intervals to mark the measure, and from time to time clap their hands without interrupting their cadence, while with their voices they accompany the sound of the instruments and continually chant. Sometimes one of the dancers goes to the centre of the circle and performs a series of quick and precise steps without stirring from the spot where he stands. Then they drop each other's hands and follow one another carelessly around in a dejected melancholy way, with their heads leaning to one side and their eyes cast on the ground. In a moment after they break forth in the liveliest demonstrations of joy. The circle is finally broken and each person dances around and dis-

plays a great variety of graceful movements and dangerous leaps.

The Damaras tribe of the western coast of Africa is called together for the dance by a peculiar noise like the barking of a dog, made by some of the men, while others dance around them shaking seed shell rattles. When the company gathers the women stand in a semi-circle, singing a monotonous chant and clapping their hands, while the men dance up to them and beat time with their feet while making their shell anklets sound in unison. After a few minutes the leader snatches a brand from the fire, and after dancing up to the women as before, sticks it in the ground and performs the step around and over it, as the highlander does in the sword dance.

The Apono tribe during the palm wine season keep up their singing and dancing throughout the nights till the wine is consumed. They have a variety of dances, but the Ocuya or Giant dance is the one that

gives them the greatest amusement. One man enacts the part of the giant. He raises himself by stilts, surrounds his body with a wicker-work frame, and wears a huge mask. A dress the same as worn by the tribe, long enough to cover the stilts is then put on. A large hat is also worn. Made up in this way he dances around among the company who chant and dance around him and frequently supply him with wine.

The Latookas, a tribe inhabiting the country on the east of the Nile, bury their dead and exhume the bones after several weeks, and place them in earthen jars. They are then removed some distance from the village, where the funeral dances are participated in by great numbers of both sexes. Their heads are decorated with ostrich feathers, and skins of leopards and monkeys are hung from their shoulders. A large iron bell is fastened to the small of the back, which is sounded continuously during the dance. Each dancer wears

an antelope horn suspended from the neck, which is blown by each in turn, and these with drums, furnish the music. Crowds of men rush round and round, in a sort of *galop infernal*, brandishing their arms, and keeping in line five or six deep, following their leader, who heads them, dancing backward. The women keep outside the line, dancing a slow stupid step, while the girls and children, decorated with strings of beads and iron rings, keep in line, beating time with their feet, and jingling their ornaments to keep time to the drums. One woman is recognized as the principal dancer, and she continues to dance to the last, regardless of her appearance. Such dances form a part of every funeral festival.

The Fiji Islanders are great lovers of dancing, and those skilled in a new dance earn plenty of goods by teaching it. All their dances resemble military movements, and the men are always dressed as if for

war when they take part in them. Music and dancing constitute the chief part of marriage celebrations. The movements of the dance are intricate. Wheeling, halting and stamping of feet in exact time to the rhythm of the song and the beat of the drum are executed with the greatest precision. Sometimes several hundred will engage in the dance, while twenty or thirty musicians supply the music.

In the Samoa Islands the wedding dance is performed after the bride has been led away by the husband. The spectators are seated in a circle around a clear space, and keep up a monotonous chant. The men first enter the circle, led by a young chief, and wearing only a small leaf apron, so as to show off the tattoo to the best advantage. Their leader goes through a vast number of steps, sometimes leaping high in the air, and sometimes executing movements of a slower and more graceful character, while every step is watched and

criticised as it is danced by the leader, and imitated by his followers. After the men have danced for some time they retire, and a number of girls enter, who go through evolutions of a similar character and afterward both men and women dance together. It will be seen that there is a striking similarity between this dance and our modern German.

The aborigines of Australia had a number of native dances that are described under the names of *kuri*, *palti*, *pedeku* and *corroborre*. These dances were more systematic than those usually met with among other savages, and some of them partook of the character of a regular pantomime. One of the most interesting was the *corroborre* or great mystery dance. It was only danced during the declination of every twelfth moon. In the evening the dance was celebrated by a medicine man from each tribe repairing to the top of a mound arranged for the purpose, where a

fire was lighted. Around this fire the old men watched, muttering incoherent sentences, and throwing into it portions of old charms they had worn round their necks during the twelve months previous. In half an hour they descended, carrying fire-brands to the outskirts of the camp, placing them there to keep off the evil spirits. In the meanwhile the men and women decorated themselves with paint and possum skins. The women were then seated in a long line with a fire in front of them, the men taking a similar position on the opposite side of the fire, sitting cross-legged, like tailors. As soon as the appearance of the moon was announced the women began to chant and beat time to the monotonous music by striking together sticks which they held in their hands. The men sprang to their feet at the same time and danced vigorously before the women till they were exhausted, after which they rested and partook of the products of the

chase gathered for the occasion, and then dropped to sleep one by one. The movements and figures of this dance were varied, so that they are seldom repeated during the celebration.

The Esquimaux dances are simple, and the steps are by no means uniform. The dancer performs any step or movement that will enable him to keep time. In one dance a number of women stand in a ring with their hands under the front flap of their jackets, and sing with half closed eyes some one of their popular songs. One man takes his place in the middle of the ring and dances to the music of the song.

The natives of Vancouver's Island perform a remarkable dance called the Oosh-tukyer, or doctor's nook. A large fire is built, and around this the entire company dance and sing for some time. Suddenly one of the number falls to the ground, apparently in a dying condition, and his face

is covered with blood. The medicine man and his assistants drag him to one side and place him with his feet to the fire. The doctor then washes the blood from his face and administers restoratives, while the dance rages furiously around him. The prostrate man suddenly springs to his feet and joins in the dance, while the doctor is praised for his skill in restoring him. The performance is previously arranged between the doctor and one of the dancers, but the people believe that the apparent faint and loss of blood are due to the incantations of the medicine man.

The war dance of Borneo is commenced by the warriors poising themselves on one foot and describing a circle with the other, at the same time extending their arms and then meeting their hands and clapping them to keep time with the music. The music soon becomes louder, and all present join in a hideous war cry. Then the motions and screams become more violent,

and the excitement of the dance is greatly increased. Noises of all kinds are added to work up the dancers to frenzy. Sometimes the dance takes on the form of attack and defence, with the same uniformity of motion as characterizes our military drills.

In New Zealand the warriors feel bound to engage in the war dance before meeting their enemy. They are first painted and ornamented, and then arrange themselves in lines, mostly three deep. The dance begins with stamping the feet in perfect time with each other. Then with a sudden yell the whole body of men leap sideways at the same instant. The war song is begun, and in accordance with its rhythm the men leap from side to side, each time striking the ground with great force. Their faces are frightfully contorted, and as the dance continues their furious excitement increases, till for the time they seem like absolute maniacs.

In New Guinea they perform a pleasing dance of a social nature, known as the torch-light dance. A dozen or more persons, with torches in their hands, extend rapidly into line, keeping time with the motion of their arms and feet. Then they form a circle, and all go forward to centre and back; then they divide into two lines, advance and retreat, cross and re-cross, and then pass round the circle in a zig-zag manner. This is kept up for about half an hour, when a rest is taken before the dance is repeated.

The American Indians, at the time of the discovery of America by Columbus, had their dances which they regularly engaged in on all great occasions. These were either war dances, practised before a battle, the scalp dance, after a successful fight, and dances of simple amusement and of thanksgiving.

The war dances, like those of other savage tribes, were intended to increase

their courage by developing a kind of frenzy during the dance. The braves were all arrayed in their war paint and feathers, and danced around in circles to the noise of drums and the clash of arms. The various motions of the actual battle were also performed with great energy. The scalp dance was one of triumph for the scalps secured in battle. It always took place at night, around huge fires. All those who had obtained scalps would keep up a fiendish kind of dance almost through the night, swinging the scalps on sticks, over their heads, and chanting songs which boasted of their great skill and prowess in battle. Similar dances were practised when prisoners were about to be killed. They were fastened to a tree and young and old danced around them for hours, causing all kinds of torture to the victims. These dances were often varied by throwing spears and arrows as near the prisoners as possible without striking them, and while

this was being done the dance was continued to the sound of horns, drums and sticks.

The great variety of the social dances of the Indians demonstrate their fondness for amusements. These dances are fanciful and picturesque. Among them may be enumerated the ball-play dance, pipe dance, buffalo dance, beggars' dance, bear and dog dance, the snow-shoe dance, and the corn dance.

The snow-shoe dance is one of thanksgiving to the Great Spirit for sending snow, which enables them to get plenty of game. In this dance several spears are stuck in the ground, and on one a pair of snow-shoes is tied, and on the others various sacred objects. The dancers, clad in hunting dresses, and wearing snow-shoes, go round and round the spears, imitating the movements of the chase and singing songs of thanksgiving.

The corn dance is another sacred dance,

the performance of which constitutes an annual festival, lasting eight or ten days, at the time the corn is ready for use.

The tribe known as the Mandans have a law obliging every man to have a buffalo mask, which consists of the skin of the head with the horns attached.

During seasons when the buffalo are scarce they engage in what is called the "buffalo dance," which is sacred in character. When the signal for this dance is given the men put on these masks and arm themselves with their hunting weapons. Ten or fifteen form a circle while the medicine men seat themselves on the ground, beating their sacred drums and shaking their rattles to a rhythmical sort of movement which guides the steps of the dancers. They move round in a circle, stamping, bellowing, yelping, and imitating the various movements of the bison. This is kept up day and night by frequently changing till bison are seen, when

the masks are laid aside and the hunt begins.

The "dance of the braves" is performed in a circle, in full war paint, and with weapons in hand. After the dance has continued for a time one of the warriors steps into the ring and proclaims his deeds of valor, and while doing so goes through the motions of shooting, scalping, etc. When he finishes all express their approval by the "waugh." Then the dance commences again, and at the next interval another makes his boast, and so on till all have narrated their heroic deeds.

The Sacs perform a "dance to the medicine of the brave." Returning from war after having lost one of their number, they appear and dance in front of his wigwam fifteen days in succession about an hour each day. The widow hangs his medicine bag on a green bush which she places before her door, and under which she sits and cries during the dance. They

recount the heroic exploits of the dead, and throw the widow presents while they dance before her.

Uncouth and meaningless as all these dances may appear, there is no doubt that each dance had its peculiar steps and each step its own meaning. Each dance had also its own song and music.

The negroes of the Southern States, especially when slavery was an institution of the country, were great lovers of the dance, which was always accompanied with song. To a person familiar with the dances peculiar to the natives of Africa it is an easy matter to tell the origin of the negro dances of America. Even those who have never seen a genuine Southern negro dance know something of their character from the song and dance of our negro minstrels, and can readily see how much they differ from our modern dances. All of them are undoubtedly

native to Africa, but have been variously modified by the introduction of some of the steps and music of the modern dance.

The limited space at my disposal prevents a fuller account of the origin and progress of dancing. Enough has however been written to direct attention to this fascinating subject, and I trust at no distant day to be able to present to my readers a complete "History of Dancing," in which everything connected with its origin and progress will be carefully and accurately told.

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