

HOW TO DANCE;

OR THE

ETIQUETTE OF THE BALL-ROOM

NEW EDITION. 9TH THOUSAND.

THE DESCRIPTIONS OF DANCES
REVISED, AND IN SOME CASES RE-WRITTEN

BY

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INTRODUCTION.



DANCING was upheld, no less than music, as an object of much importance by the ancients. Religion claimed it as one of her chief ornaments on all solemn occasions, and no festivals were given without uniting it to the other ceremonies or diversions. It was not only reckoned in a high degree honourable, but was the object of a number of laws made by various ancient legislators, who introduced it into education, as a means of strengthening the muscles and sinews, of preserving the agility, and developing the gracefulness of the human frame.

Plato, the gravest philosopher of antiquity, did not consider music and dancing as mere amusements, but as essential parts of religious

ceremonies and military exercises. In his books of laws he prescribed such limits to music and dancing as were most likely to keep them within bounds of decency and utility. The Greeks frequently amused themselves with dancing, and carefully practised it, on account of its health-promoting influence. The heroes Theseus, Achilles, Pyrrhus ; even the philosopher Socrates and many other illustrious men, diverted themselves by means of this art. Indeed, from the remotest ages, a multiplicity of high authorities have successfully proved that dancing tends equally to our amusement and to our instruction.

The whole body moves with more freedom, and acquires an easy and agreeable appearance. The shoulders and arms are thrown back, the inferior limbs obtain greater strength and elasticity ; and in the gait there is something peculiar by which we immediately discover a person who has cultivated dancing. Dancing is of signal service to young people, at that time of life when motion is almost a natural want, and the exerting of their strength is the surest means of increasing it.

All persons, whatever be their condition in society, wish for strength and activity ; and

there are few who do not wish to unite to these qualities elegance of carriage and deportment. Now, nothing can render the frame more robust and graceful than dancing, and the exercises which are included under this head. Every other kind of gymnastic exercise strengthens or beautifies particular parts, while others are weakened and, to some extent, deformed. Neither singly nor conjointly can these exercises bestow that becoming aspect and those agreeable manners which dancing, when well taught, never fails to impart. By it, the head, arms, the legs, feet, in a word, all parts of the body are rendered symmetrical, pliant, and graceful.

Dancing ought to form a part of the physical education of children, not only for their better health, but also to counteract the many rude attitudes and habits which they too often contract. It is also not only necessary, but almost indispensable, to those who are fond of society. The manner of presenting oneself and of receiving others in company with propriety, and the easy and polite demeanour which is so becoming in society, is acquired most effectually by those who have studied the art of dancing.

THE DANCING OF SOCIETY.

THERE is little difficulty in the common dancing of society. To dance is, with many, only to walk through the figures of square dances gracefully. It is even possible to walk the entire quadrille without ever having practised a dancing step, and the entire set of figures is only a series of four bars of common time, or eight steps. But although the system of private dancing does not require from those who practise it more than ordinary abilities or application ; to dance well, there must be inherent in them certain physical qualifications, and some capacity to ensure success. Without these, a person would appear awkward and ridiculous in dancing ; and it is far preferable to be a passive spectator than a clumsy performer. It may be said, also, that while a knowledge of dancing adds to the

attractions of a figure naturally symmetrical and agile, it serves but to render still more conspicuous those who are incurably ill-shaped, heavy, or insensible to any graceful motion.

One of the most widely known of our square dances is the quadrille, which is, as we have already said, easy and pleasant. Partners can converse, and a step which is only a few degrees removed from walking is admissible. We cannot, however, overlook the fact that the popularity of quadrilles has of late years been steadily decreasing, and that the stream of favour continues to flow in the direction of dances which are productive of feelings of greater exhilaration. The dance which at present is the most admired and most universally popular is undoubtedly the waltz; though it is not unlikely that ere long a reaction may set in, in favour of a greater variety of dances than is at present usually to be found on a fashionable ball programme. Perhaps the dance most generally popular, after the waltz, is the polka, of which the rhythm is of the liveliest and simplest possible nature. The original schottische and polka-mazurka are at present very seldom danced,

the barn-dance, which is considerably older than many people imagine, having taken the place of the former movement, of which it is really only a modification. Other dances described in this book are quite new, and have as yet scarcely had time to become generally known.

Of square dances, the quadrille is by far the oldest; but the lancers is certainly the set most generally liked. It appears on ball programmes at least twice as often as does the first set. The Caledonians—perhaps the liveliest and most spirited of all set dances—is now scarcely ever danced, owing doubtless to the difficulty which people experience in remembering the figures.

ETIQUETTE OF THE BALL-ROOM.

THE top of the ball-room is at the same end as the orchestra, when that is at the end. When the musicians are in the middle, the top is furthest from the door. At a private party the top is that end of the room where would be the head of the table were the room converted into a dining-room. It is of importance to remember this, as couples at the top always take the lead in the dance. Invitations to private balls should be issued a week beforehand.

Balls to which anybody who chooses may go and take whom he pleases, by buying a ticket, are avoided by many ladies, and with good reason. But select balls, under judicious and responsible management, are not liable to this objection. In such cases the ladies are invited.

In going to a ball gentlemen should take care that their hair is nicely but not pretentiously trimmed. Their attire varies but little, as they generally appear in black. All violent contrasts of colour in ball-room dress should be avoided. A ball-room should be entered at an hour suited to the habits of those who invite you. It is extremely inconvenient, however, to be too early, as you may disconcert your friends. Ten or eleven o'clock is quite early enough to enter a public ball-room.

With the etiquette of a ball-room, so far as it goes, there are but few persons unacquainted. Certain persons are appointed to act as stewards, or there will be a "master of the ceremonies," whose office it is to see that everything be conducted in a proper manner. If you are entirely a stranger, it is to a steward or the master of the ceremonies you must apply for a partner. To him you must indicate any lady with whom you would like to dance, and should there be no objection, he will introduce you to her for that purpose. It is not etiquette to ask a lady to whom you are a stranger to dance, without previous introduction.

Any presentation to a lady in a public ball-room for the mere purpose of dancing does not entitle you to claim her acquaintance afterwards ; therefore, should you meet her, at most you may lift your hat ; but even that is better avoided—unless, indeed, she first bow—as neither she nor her friends can know whom or what you are.

If a gentleman takes a lady with him to a public ball, he leads her to a seat as a matter of course. Most likely he will receive, on entering, a card of the dances in their order, with corresponding blank lines at the back ; upon these he will write the names of the ladies with whom he engages to dance.

When a lady and gentleman enter a private ball-room their first care should be to find and make their obeisance to their hostess.

A gentleman, while dancing with a lady, should pay almost exclusive attention to her ; and at the close of a dance ask her to take refreshments. When he has led her to a seat, he may either leave her, with a bow, or sit down and converse with her for awhile. He can then ask her which dance on the list she will share with him next time, and meanwhile seek a partner for the intermediate dances.

A man who possesses the innate feelings of a gentleman will not fail to lead out ladies who appear to be neglected by others—but he will not do it ostentatiously. Private preferences, domestic and others, should disappear in ball-room intercourse.

If a friend be engaged when you request her to dance, and she promises to be your partner for the next, or any of the following dances, do not neglect her when the time comes, but be in readiness to fulfil your office as her cavalier, or she may think that you have studiously slighted her, besides preventing her obliging some one else. Even inattention and forgetfulness, by showing how little you care for a lady, form in themselves a tacit insult.

Do not be prone to quarrel in a ball-room ; it disturbs the harmony of the company, and should be avoided if possible. Recollect that a thousand little derelictions from strict propriety may occur through the ignorance or stupidity of the aggressor, and not from any intention to annoy ; remember, also, that the really well-bred women will not like you for making them conspicuous by over-officiousness in their defence, unless there be some serious

or glaring violation of decorum. In small matters ladies are both able and willing to take care of themselves, and would prefer to punish the unlucky offender in their own way.

Do not intrude your conversation on any other than your partner, *pro tem.*; by doing so you commit a double fault, you slight the lady who has a claim on your attention, and interfere with the privilege of the gentleman who may be dancing with the lady you address.

When, from fatigue or other motive, you wish to retire from a valse, move at once from the circuit taken by the dancers, so as to avoid interrupting their movements.

After about twelve dances there is usually an interval for supper. The gentleman escorts to the table the lady who was his partner in the last dance, the companion whom he took with him to the ball, or any unaccompanied lady who may happen to be present.

Retire quietly. It is not even necessary to say "Good-night" to the host or hostess when retiring from a private ball, as when people are seen retiring it very often breaks up the party.

POSITIONS OF THE FEET.

THERE are five positions of the feet employed in the dancing of society, as well as in theatrical dancing; but in the former it is not customary to turn the toes so much outward as in the latter. Still, a position in which the feet of the dancer are placed parallel, or in which there is the slightest inward inclination of the toes, is entirely destitute of gracefulness, and the pupil should at all times be particularly careful to turn his feet so that they form an angle one with the other not far removed from ninety degrees, which will be, of course, a right angle.

Supposing, then, that the feet are turned outward thus, the *First Position* will be that in which the heels are close together. In

the *Second Position* one foot will be placed to the side of and a short distance away from the other. The *Third Position* will be that in which the heel of one foot is placed close against the hollow of the other foot. In the *Fourth Position* the feet are again separated, one being placed a short distance before the other, as in ordinary walking; and in the *Fifth Position* the feet are brought once more close together, the heel of one being placed against the toes of the other.

If when one foot is placed in front of the other you are balancing your body on the leg that is in advance, the other foot is said to be in the fourth position behind, and it is the same with regard to the third and fifth positions when you have your balance sustained on the foremost foot.

In the open positions—*i.e.*, the second and fourth—the feet are generally separated at a distance of about the length of one of your own feet. This is a good rule, because naturally a little girl would not separate her feet so widely as would a tall man, and, if any particular distance were specified, a position that would be comparatively close for one would appear quite a stretch for the other. In dancing with

a partner the gentleman should accommodate his steps to those of the lady—that is, he must not separate his feet so widely as to cause her inconvenience.

SOME USEFUL HINTS.

BE careful, when dancing, to always have your knees turned outward as well as your feet.

Cultivate a pliant and free action of the joints ; in other words, avoid an appearance of stiffness.

See that your toes are always turned downward when the foot is raised from the ground, especially in commencing a movement.

Always bend the knee before attempting to leap or hop, and see that on alighting you descend on your toes. This rule especially applies to dances of the polka and schottische kinds.

The correct position in which to hold your partner is as follows, supposing the dance to be a round one :—

The gentleman places his right hand against

the waist of his partner, immediately above her skirt. His hand must only be bent sufficiently to follow the curve of her body, and his arm must on no account encircle her waist. The lady places her left hand lightly on or just beneath the gentleman's right shoulder, the position of her hand being regulated by their respective heights. She must on no account take her partner by the elbow, a position which, ungraceful and indeed vulgar as it most undoubtedly is, may not unfrequently be observed in ball-rooms where one would naturally expect to encounter nothing but refinement. The fingers of the lady's hand which is placed just beneath her partner's shoulder should be curved inwards a little towards herself. The gentleman takes the lady's right hand in his left, which he holds palm upwards while she places hers therein palm downwards. Any extension of the arms, which ought to be kept gracefully rounded, is not only incorrect, but it indicates a vulgar style of dancing ; besides extension of the arms is frequently a cause of great annoyance and even danger to other dancers. Generally speaking, the partners should have their right and left shoulders as nearly as possible re-

moved at equal distances, and each should look over the right shoulder of the other.

The gentleman should in all cases take the initiative.

Do not imagine that in round dances you are likely to be behind time with the music ; nearly all beginners make the mistake of being in too great a hurry.

Do not, in performing square dances, if you happen to lead, set the example of waltzing in the figures. However common this practice may have become, it is not correct, neither is it good style. It is proper to present both hands and walk quietly round when turning partners or corners in a quadrille. Any rapid turning or twisting with the arm to the waist should certainly be avoided.

The elbows of a dancer should, like his knees, be turned outward—that is, away from his body—and a graceful action of the wrist should be cultivated.

The fingers should be kept well grouped ; nothing betrays the novice so much as spreading them apart.

THE QUADRILLE.

THE quadrille is one of the most time-honoured of our social dances. It has long been permanently established in society. It admits of agreeable conversation and exchange of partners, and, moreover, is adapted for all ages ; the young and the old may mingle in its movements with mutual satisfaction, and even mistakes committed by the unskilful will not greatly incommode a partner or interrupt the progress of the dance.

The quadrille is usually danced in two-four or six-eight measure, in which each movement is completed in four, eight, or sixteen beats. To advance and retire, for instance, occupies eight beats ; the right and left, with the return, sixteen, and so on through the dance. Instead of the *glissade* and the *chassé*, which were many years ago in vogue, a grace-

ful walk and an elegant carriage are only necessary now.

The quadrille being eminently a social dance, every appearance of stiffness to *vis-à-vis* or side-couples, because they may be strangers, should be avoided. The first set of quadrilles consists of the following figures, the first of which is—

Le Pantalon.

1. The *chaîne Anglaise*, or, as it is more usually termed, right and left, is performed by two opposite couples. The gentlemen, as they cross over, pass the advancing ladies on the right, or outside. They then incline to right crossing their partners, who incline a little to the left, with their faces turned towards them. On arriving at the opposite places, the partners turn to face the direction of their own places, and then walk back again in the same manner—that is, each dancer passing his or her *vis-à-vis* on the right, the ladies being on the inside. This movement requires eight bars.

2. *Balances and turn partners.*—Each gentleman turning to face his partner, they set—that is, take three steps and close the feet

to the right, and then three steps and close the feet to the left. This occupies four bars. Immediately after having set, each couple take both hands and turn round at their places, in regaining which they leave go hands; this also is performed in four bars.

3. *Ladies' chain, or chaîne des dames.*—The two opposite ladies change places, and in passing give the right hand, afterwards they give the left hand to the two gentlemen who are remaining in their places. Each gentleman, immediately upon his partner's moving off to perform the chain, must go off to the right, at the same time presenting his left hand to the lady who is entering the place of her partner; he must then turn upon his left to regain his place, where, having arrived, he releases the hand of his partner. This figure, which is done during the time of four bars, is repeated also, to form the whole chain, which requires eight bars before each lady resumes her place.

4. *Half promenade, half right and left.*—The partners present hands, and thus walk over to the place of the opposite couple, whom they pass on the left. To do this they incline a little to the right in starting. As

soon as the couples reach each other's place four bars are completed. To regain their places the two gentlemen and their partners perform the *demi-chainé Anglaise*, or half right and left. The side couples repeat this figure.

L'Elé.

Single.—The first lady and opposite gentleman advance and retire. They then cross over, the gentleman on the outside turning round midway, so as to face each other. They again advance and retire, and again cross over to regain their original places, after which the partners set and turn with both hands.

Double.—It is now more general, however, for both partners to advance and retire together in performing this figure. In crossing over to opposite places the gentlemen pass on the outside, but they do not cross their partners as in the figure previously described. The couples simply turn round, facing inward, when they reach the place of their *vis-à-vis*. They then again advance and retire, and cross over in the same manner to regain their original places, after which they set and turn with both hands, as already described. This figure is repeated by the first and second

couples, and is then performed by the side couples.

La Poule.

The first lady and opposite gentleman cross over, presenting the right hand as they pass, but only just touching each other's fingers. They then return, taking each other's left hand, of which they keep hold, and presenting their right hands to their respective partners, they form a line of four. They then *balance*, and the couples cross to opposite places. The lady and gentleman who commenced advance, return, advance again and bow. The couples then return half right and left to their own places. Each lady and opposite gentleman does this in succession; thus the figure is performed four times.

La Pastorale.

The first gentleman with his partner advances, retires, again advances and leaves the lady with the opposite gentleman, who takes her by the left hand, giving his right hand to his own partner. Thus they advance, three in a line, and retire. They again advance, and, joining hands with the first gentleman, who also advances, they form a ring and walk

round the couples, breaking off when they arrive in opposite places. They then return to their own places with half right and left. This figure is performed four times, each couple commencing in turn.

La Finale.

All the couples join hands in a circle, advance and retire, then turn partners with both hands. The couples then advance and retire, as in *l'Eté*, cross over to opposite places, again advance and cross back to their own places. Then ladies' chain, as described in the first figure, and join hands in a circle as before. This figure is repeated by the side couples. It is then done again by the first and opposite couples, and again by the sides, finishing with the *grand rond*, or circle.

The Flirtation Figure.

This figurẽ, which is now frequently substituted for the one just described, is performed as follows :—

Four couples join hands in a circle, and thus advance to the centre and retire. They then turn partners with both hands. The four ladies advance to the centre, make a

slight salutation and retire, then the four gentlemen advance, bow, and turn to face the corner ladies. All the dancers then set to corners and turn, after which the gentlemen promenade once round with the corner ladies to whom they have just set, stopping as they regain their own places. The lady does not return to her own place, but remains with the gentleman with whom she has promenaded. Thus, when the figure has been performed four times, all the dancers will have regained their original partners and places. The figure finishes with the *grand rond*, or circle and turn partners.

THE LANCERS.

THE Lancers is the most graceful and animated of the quadrilles, and the one most frequently danced at public and private balls. The figures are somewhat intricate, and a single person not knowing the movement is apt to throw out all the rest. Unlike the common quadrille, neither more nor less than four couples can form the figures, though there can, of course, be many sets dancing at the same time.

When a set of four couples take their places the dance begins as follows :—

First Figure.—The leading lady and opposite gentleman advance to the centre and retire one step with *balance*. They advance one step with *balance*, then join hands, turn, and retire to places (eight bars). The leading couple join hands and cross over, while the

opposite couple cross outside the former, then return on the outside of the opposite couple, who return, with hands joined, to their own places (eight bars). All set at corners and turn (eight bars). This is done four times, each lady commencing in turn.

Second Figure.—The leading couple advance and retire ; advance again and the lady remains in the centre while the gentleman retires (eight bars). Set and turn to places (eight bars). The side couples join the leading couples, forming two lines of four each ; all advance and retire together, then turn partners to places (eight bars). The other couples repeat this in turn.

Third Figure.—The four ladies advance to the centre and retire, then the gentlemen advance, and join hands to form a ring, the ladies placing their hands lightly on the gentlemen's wrists (eight bars). All move round to the left and break off on reaching places (eight bars). The four gentlemen advance to the centre and retire ; they again advance, and, bowing to the ladies, give their left hands across to each other (eight bars). The gentlemen give their disengaged hands to their partners, or place them to the ladies'

waists, and thus go round to places (eight bars). This figure is repeated.

Fourth Figure.—The leading couples visit first the couple on their right, then the couple on their left (eight bars). All four *chassez croisez*, the first couples return to places (eight bars). Leading couples right and left (eight bars). The others repeat.

The more modern method of dancing the fourth figure is as follows :

The leading couples advance to visit first the couples on their right, then the couple on their left (eight bars). Give right hands across, and walk round with three steps and close the feet. Then give left hands across and walk round in the opposite direction (eight bars). Now, do not join both hands across, which is a vulgar innovation ; but join hands in a ring and walk quietly round to places (eight bars). This figure is repeated by the leading couples, who now visit first the left and then the right-hand couples. The whole figure is then repeated by the side couples.

Finale.—This figure begins with the music Grand chain, right hand and left alternately (sixteen bars). The leading couple promenade

inside the figure, and return to their places, finishing with their faces turned outside the quadrille. The side couples fall in behind, and the opposite couple remain as they were, the whole forming two lines, the gentlemen on one side and the ladies on the other (eight bars). All *chassez croisez* in two lines and return (eight bars). Ladies lead off to the right, and gentlemen to the left ; they meet at the bottom, and each gentleman leads his partner up again ; they separate, retiring to opposite sides (eight bars). Fall back in two lines, ladies forming one and the gentlemen the other ; advance in lines and retire ; turn partners to places (eight bars). Grand chain. The other couples then repeat this, and the grand chain is repeated after each figure.

THE CALEDONIANS.

THIS quadrille is confined to four couples, differing in this respect from the simple quadrille, which admits of an indefinite number of couples. It is well adapted for a small family party, but seldom appears in an ordinary ball-programme.

First Figure.—The two leading couples hands across and back (eight bars). Set to partners and turn (eight bars). Ladies' chain (eight bars). Half promenade, half right and left (eight bars).

Second Figure.—The leading gentleman advances and retires twice (eight bars). All set at corners and turn, each lady passing into the next lady's place (eight bars). Grand promenade all round (eight bars). The other gentlemen repeat this figure in succession until the ladies have regained their places.

Third Figure.—The leading lady and opposite gentleman advance and retire twice (eight bars). Leading couple cross over, with hands joined, while the opposite couple cross over passing them on the outside; this is reversed (eight bars). All set at corners and turn partners (eight bars). All advance and retire twice in a circle, with hands joined (eight bars). Repeated by the other couples in succession.

Fourth Figure.—The leading lady and opposite gentleman advance and stop, their partners immediately do the same; both couples turn to places (eight bars). Ladies to the right, each into the other's place; gentlemen to the left, each into the other's place (eight bars). Ladies again to the right, and gentlemen to the left (eight bars). Promenade and turn partners (eight bars). The others repeat.

Fifth Figure.—The leading couple promenade inside the figure (eight bars). The four ladies advance and retire, the four gentlemen do the same (eight bars). All set to partners and turn (eight bars). Grand chain half round (eight bars). Half promenade to places and turn partners (eight

bars). All *chassez croisez*, turn at corners, and return to places (eight bars). The others repeat.

Finale.—Grand promenade.

THE POLKA.

NOTWITHSTANDING the fact that the polka is generally regarded as the simplest of all drawing-room dances, and the one most easily acquired by the pupil, it is by no means so easy to accomplish the movement well, as many people imagine. Not a few of those who believe they can dance the polka merely execute three jumps from one foot on to the other, and pause on the fourth count ; but this is not the proper step at all.

The polka is a dance in which there are four intervals to the musical bar, and four distinct movements of the feet to accompany them.

The first movement, say for the gentleman, is a rise on to the toes of the right foot in bringing the left foot behind in the third position with the toe pointed downward and

just removed from the floor. This is done quickly, immediately after the fourth beat, and for the movement count *and*. At the first beat of the next bar, which is generally marked by a strongly accented note, slide the left foot to the second position, and transfer the balance to the left leg, slightly bending the knee. For this count one. At the second beat bring the right foot down in the place occupied by the left foot, which is at the same instant raised ready for the next step. For this count two. For the third beat, which is always strongly accented in the music, jump lightly from the right foot on to the left, but do not spring high, and be careful that you come down on the toes only of the left foot, bending the knee. For this count three. Now pause at the fourth interval, and then rise on the toes of the left foot, bringing the right foot behind ready to recommence the movement in the opposite direction, counting *and* as before.

The lady's step is the exact counterpart of the above, she commencing with her right foot in making the slide, having previously risen on the toes of her left.

In dancing with a partner a half-circle is

completed in each bar, the turning being performed chiefly on the sole of the balancing foot during the fourth interval.

The polka is a dance of a lively and exhilarating nature, and it is considered perfectly good form to dance it in a sprightly manner; but of course care must be taken that its performance does not degenerate into anything at all approaching a romp.

THE SCHOTTISCHE.

THIS dance, which was introduced between forty and fifty years ago, is believed to have originated in Germany; but, as the name implies, the character of the movement is Scottish. Like the polka, the dance is one that requires great care and attention on the part of the pupil, for if the movements be at all exaggerated all grace and elegance will be immediately lost. The schottische in its original form has ceased to be fashionable of late years; but nevertheless we will describe it, since it may at any time come again into vogue, and, moreover, it forms the foundation of the military schottische, or barn dance, and the Highland schottische, hereafter to be described.

In the schottische, as in the polka, there are four beats to the bar, and four separate move-

ments of the feet; but the dance begins on the first beat instead of on the fourth, as is the case in the polka.

The step for the gentleman is as follows; but first we must mention that the dance is composed of two parts, the steps in the one part being taken in a line, while in the other part the movement is rotary. It takes four measures of the music to complete the figure of the dance. For the first part, commence by sliding the left foot to the second position, counting one, and balance the body on the left leg. Then bring the right foot up to the place of the left, at the same time raising the left to make way for it. For this count two. At the third beat spring lightly on to the left foot, bending the knee a little, and for the fourth count pause an instant and then hop lightly on the toe of the left foot, having the left foot raised in the third position behind.

This movement is now repeated in the opposite direction, thus: slide the right foot to the second position; bring the left to the place of the right, which is simultaneously raised; spring lightly on to the right with a flexion of the limb, and then hop softly thereon.

The second, or rotary part, is composed of four springing steps from one foot to the other, and four hops on the foot to which the balance has been changed. These steps and hops are taken alternately, thus: the gentleman springs from the right to the left foot, he then hops lightly on the left in turning half round. After this he springs from the left to the right foot, upon which he afterwards hops, turning again half round. This completes one bar. In the next bar he again springs from one foot to the other, and hops each time half round, after which he recommences the movement in a line, as previously explained.

The step for the lady is the same, only she commences with her right foot instead of the left.

THE BARN DANCE.

THIS is a combination dance of American origin. By a combination dance, we mean that two or more movements already existing are united to form a new figure. The barn dance, or military schottische, by which name it is perhaps better known across the Atlantic, consists of a step that has been employed, it may be, for ages in the Highland reel, together with the round movement of the ordinary schottische. At first people did not seem to be generally aware of the fact that the barn dance had already been in existence a good many years before it reached our shores, and that ere it began to be popular in England it was regarded as something quite old in America. On the contrary, they imagined it was a brand-new dance, and not generally

being aware of its true origin, gave it the absurd name of the "Society *Pas de Quatre*," because it was found to go well to the music so called from the burlesque of "Faust up to Date." For a similar reason it came to be known in America as "Dancing in the Barn," from a song of that name. Hence the term, "barn dance." But, without doubt, the best and most characteristic title for the dance is the Military Schottische. Still, as it is not here generally known by that name, it has been decided in this book to give the one that at present appears to be the most popular.

The figure of the barn dance occupies four measures of common time music. In the first two bars the partners face the line of direction, either joining right and left hands, as in the old dances, or else the gentleman may keep his right hand to the lady's waist. Each of these methods is perfectly correct, the latter possessing the advantage of being easier and better adapted for ball-room execution; besides, it was the original method. In the second part, occupying the next two bars, the gentleman holds his partner as in the ordinary schottische, and executes precisely the same movements. The following are the steps for

the gentleman in the forward part of the dance:—

One: Slide the left foot forward to the fourth position, and balance on the left leg. *Two*: Bring the right foot up to the place of the left, at the same time throwing the weight of the body on the right leg, and in doing so raise the left, with the toe pointed downward, a little in front. *Three*: Spring a little forward on to the left foot, raising the right behind, and bend the knee in preparation for the next movement. *Four*: Hop softly on the left foot, and at the same time extend the right leg with the toe pointed downward in front. The next four steps, which are the commencing steps for the lady, are as follows:

One: Slide the right foot forward to the fourth position, and balance thereon. *Two*: Bring the left foot up to the place of the right, throwing the balance on the left leg, and at the same time raise the right foot pointed downward in front. *Three*: Spring a little forward on the right foot, raising the left behind, and bend the knee in preparation for the next movement. *Four*: Hop softly on the right foot, at the same time extending

the left leg, with the toe pointed downward in front.

In the first bar, as the lady begins with her right foot and the gentleman with his left, the feet of the partners will be pointed towards each other at the fourth count, while in the next bar, as the gentleman begins with his right foot, and the lady with her left, they will be pointed in the direction away from one another at the last count.

The rotary movement, in which the gentleman takes his partner as for an ordinary round dance, is simply composed of alternate changes of balance in springing from one leg to the other, and hops, as in the schottische already described ; or if the dancers prefer, they may execute the waltz step to this part, making two complete turns, so as to finish facing the direction in which they are dancing ready to recommence the forward steps.

THE HIGHLAND SCHOTTISCHE.

ALTHOUGH this merry dance is not nearly so general a favourite as it was some years since, it is one that will probably always be liked by nimble dancers, as it affords them an opportunity for displaying their dexterity without interfering in any way with the movements of their partner. A man may in this dance be executing the most complicated Highland steps, while the lady with whom he is dancing can, if she prefers, confine herself to the performance of the simpler movement that we are about to describe, and which indeed is all that is necessary for ordinary ball-room performance.

The step for the lady and gentleman is precisely the same, each beginning with the right foot. They commence by dancing separately, standing opposite each other at

a distance of a few feet. In extending the right foot the left arm should be raised, while the right hand rests upon the hip, and *vice versa*. The steps for the first part, which consists of four bars, are as follows:—

Extend the right leg to the second position, pointing the right toe lightly to the ground. For this count one. At the second beat draw it back again to a close position. For the third and fourth beats again extend and again draw the right foot back, and remember that each movement of the right leg must be accompanied by a slight hop on the left. This completes the first bar.

For the second bar proceed exactly in the same manner as in commencing the ordinary schottische. That is, slide the right foot to the second position, transferring the balance to the right leg; then bring the left foot to the place of the right, which is at the same instant raised to make way for it; spring on to the right foot with a flexion of the knee, pause a second, and then hop softly on the right toe, raising the left foot in the third position behind, ready to recommence the whole movement to the left.

As each partner starts with his or her right

foot, this movement will take them in opposite directions, increasing the distance between them; but in repeating the movement to the left they will again approach one another, and finish opposite, as they were at starting.

The fifth, sixth, seventh, and eighth bars are occupied as follows:—

Linking your right arm in that of your partner, spring on to the right foot, and then hop thereon, as in the ordinary schottische. This is done four times on each foot alternately, and occupies two bars, during which the partners turn to the right. After hopping the second time on the left foot you change arms, linking the left together; then you make the springs and hops in the opposite direction, which brings you back to the position whence you started.

An easy variation may be made by closing the foot that has been extended alternately before and behind the supporting limb, in the first and third bars. A variety of Highland steps may be introduced in this dance, but a description of them would be too technical for the present work, and, as we previously hinted, those already explained are all that is really necessary for ball-room practice.

THE CHOROLISTHA.*

THE name of this dance is derived from two Greek words, *choros* and *olisthano*, which together signify a dance of a gliding nature. The steps of the chorolistha are exceedingly simple and easy to learn, but the correct feeling of the movement, like that of the waltz, if it comes not spontaneously, as it will to some pupils, can only be acquired by cultivation. The reason is that in this dance, as in the waltz, the movements of the partners must be in the most perfect harmony; indeed they must for the time being dance as if they were actually one body, so perfect must be the action and reaction between them. Apart from its pleasure-giving qualities as a ball-room exercise, the practice of the chorolistha will be found highly conducive to graceful-

* By permission of Messrs. Frances, Day and Hunter, publishers of the original music.

THE CHOROLISTHA.

ness, since its performance when perfect brings nearly every part of the body into more or less active employment. The dance is one that demands the least possible muscular exertion, owing to the almost automatic action of the limbs which takes place when it is properly executed. Moreover, the feeling of giddiness which to many people forms an insuperable obstacle to the acquirement of the waltz, is in the chorolistha obviated by the prolonged glide which causes the figure described in rotation to become elliptical rather than circular.

The position of the partners when dancing the chorolistha is the same as in ordinary round dances.

The music is in common time, with a strong accent on the *third beat of the bar*, and the first and third steps are longest in duration, being dwelt on half as long again as the second and fourth.

A complete turn occupies two bars. In one bar the steps are taken in a rearward direction in turning, and in the other bar they are taken in a forward direction in turning. The gentleman begins with the rearward half turn, and the lady with the forward one.

The steps taken in a direction rearward of the body are as follows :—

One : Begin by turning round on the sole of the right foot till your back is towards the direction in which you are dancing, then for your first step place your left foot backward outside your partner's right foot, and transfer the balance to the left leg. *Two* : Bring the right toe very lightly close to the left heel. *Three* : Directly the right toe touches the floor take a long, smooth, gliding step backwards with the left foot, throwing the balance on to the left leg in *finishing the movement*. *Four* : Bringing the toe of the right foot behind the left, but with the balance wholly sustained on the left leg, pivot or turn on the sole of the left foot, which action should bring the right toe in front at the finish.

This completes the rearward half turn, and you should now be facing the direction in which you are dancing. For the next four steps or forward half turn—

One : Take a short, light step forward on the sole of the right foot, crossing the legs slightly, so that the toe comes just between the feet of your partner. *Two* : Step again

forward, in slightly turning, on the toe only of the left foot. *Three* : Make a long glide forward with the right foot, being careful not to throw the balance of the body thereon till the toe comes again between your partner's feet—he or she meanwhile gliding backward with the left foot. *Four* : Bringing the toe of the left foot behind the right heel lightly and with a graceful action of the limb, pivot or turn on the sole of the right foot, which must sustain the whole weight of the body, to complete the forward half turn.

In making these turns you must draw away from your partner, thus taking advantage of the centrifugal force, and give yourself plenty of time to turn well round before proceeding to take the next step—or rather, as the turn and the next step are inseparably connected, before transferring the balance of your body to the other leg. Remember that the first and third steps must be specially accented and dwelt upon.

The chorolistha finishes with a gavotte movement ; but this is not necessary to the dance, and may be added or omitted at pleasure. A description of this part will be found in the original music.

THE GALOP.

THIS movement was at one time very popular, but, if a galop tune be played now, those who take part in it generally execute the step of the waltz, counting one and two, one and two, thus performing the three movements in two intervals. The real step of the galop, however, is that technically termed a *chassé* or chasing step, in which one foot appears to be chasing the other as it moves over the floor. Suppose you begin with the left foot, that foot will remain in front so long as you continue the *chassé* forward. You bring the right foot up to the left, momentarily receiving the weight of the body, and immediately the left foot is again advanced, sustaining the balance as before. This movement may be

continued *ad lib.* in a forward direction ; but when you wish to turn you must execute the *chassé* sideways to the right and left alternately, turning half round each time.

THE POLKA MAZURKA.

THIS is a simple and easily acquired dance, which was introduced about the same time as the schottische. It is now very seldom performed except at private dances ; but a description is here given because, although at present much neglected, the movement is an exceedingly graceful one, and deserves to be practised ; besides, who knows but what a reaction may set in soon in favour of a variety of round dances ?

The steps are taken as follows, the music being in triple time—that is, containing three beats to a bar. Let us say for the gentleman : Commence by sliding the left foot to the second position, and transfer the balance to the left leg. For this count one. At the second beat bring the right foot up to the place of the left, which is simultaneously

raised and extended in the second position. At the third and last beat of the bar bring the left foot across the right behind the heel to the third position, and at the same time rise and fall with a little spring on the right toe.

For the next bar slide the left foot again to the side in slightly turning, and count one. At the second count bring the right foot to the place of the left, which simultaneously raise from the floor ; and for the third count spring from the right to the left foot in turning to face the opposite direction to that in which you started.

These six movements are now repeated, commencing with the right foot and again turning half round during the last three, so that you will finish with your face turned in the same direction as when you began to dance.

THE VALSE COTILLON

Is danced by four couples, who are arranged as for a quadrille. It is easily learned, there being but one figure repeated by each of the couples.

First couple valse round inside the figure first and second ladies advance and cross over, turning twice. First and second gentlemen do the same. The side ladies and then side gentlemen change places. First and second couples valse to places, third and fourth couples do the same. The gentlemen present their right hands to their partners and turn them under the arm. They then pass on to the next ladies, who advance to meet them midway, and turn them beneath the arm likewise. This is continued until all are once more in their own places.

After this the couples walk once round the set, and then all valse round to places.

THE CIRCASSIAN CIRCLE.

THIS is a dance of modern introduction into this country ; all the company may join in it, for which reason it is well adapted as a concluding dance.

The couples are arranged in a circle round the room, the ladies on the right hand of the gentlemen. The first and second couples commence the figure, facing each other ; at the conclusion, the first couple with the fourth, and the second with the third couple, recommence the figure, and so on until they go completely round the circle, meeting at the place whence they first started ; the dance is then concluded.

The figures to this dance may be taken either from the country dance or from the quadrille ; the valse figures may also be introduced with advantage.

THE COTILLON

Is generally danced at the conclusion of the evening, and consists of a valse in the usual form, varied by eccentric figures at the pleasure of the parties engaged in it, such as placing chairs in the centre of the room and valseing between them, placing the lady in a chair, and bringing each gentleman in succession till the lady chooses one for a partner ; drawing from a pack of cards, when the lady and gentleman who draw similar cards valse together ; a lady throws a handkerchief, and the gentleman who succeeds in catching and restoring it is entitled to valse with her. At the end of each device the lady resumes her original partner and joins in the promenade valse.

The Cotillon is a great favourite on the Continent, but is rarely seen in English ball-rooms.

SIR ROGER DE COVERLEY.

THE company arrange themselves in two lines, the ladies on one side and the gentlemen on the other, each dancer being opposite his or her partner. The top of the line is that which is to the right of the ladies as they stand, and consequently to the left of the gentlemen. The dance proceeds as follows.

The lady who is at the top of her line and the gentleman who is at the bottom of his line advance midway between the lines, bow and retire. The lady and gentleman who are their *vis à vis*, *i.e.* in this case their partners, do the same. The same lady and gentleman who commenced advance and turn once round with their right hands joined. Their partners repeat this. The first lady and end gentleman now turn with left hands joined. Their partners repeat this. The

first lady and end gentleman turn with both hands, and this also is repeated by their partners.

Now the lady and gentleman who are at the top of each line lead round, the lady to her right and her partner to his left, followed by the rest of the dancers. When the leading couple reach the place where the end lady and gentleman stood they join hands to form an arch, under which all the couples pass to their respective places, the lady and her partner who were at the top remaining at the bottom of the lines.

The figure is repeated until the dancers who were at the bottom of the lines in commencing have reached the top place.

Every one is acquainted with the old English tune that accompanies this dance. It is seldom performed now except at Christmas time.

GLOSSARY OF FRENCH TERMS USED IN DANCING.

A droite.—To the right.

A gauche.—To the left.

A la fin.—At the finish.

Assortment du quadrille.—Set of quadrilles.

A vos places.—To your places.

Balancez aux coins.—To set at the corners.

Balancez à vos dames.—Gentlemen dance four bars with their partners.

Balancez au moulinet.—Gentlemen join hands with opposite dancers and set in the form of a cross.

Balancez en rond.—All join hands and set in a circle.

Balancez et tour des mains.—Set to partners and turn to places.

Balancez quatre-en-ligne.—Four set in a line joining hands.

Balancez quatre sans vous quitter la main.—Four dance without quitting hands.

Ballotez.—A step in which the feet pass rapidly before and behind each other.

Chaîne Anglaise.—Two opposite couples right and left.

Chaîne des dames.—Ladies' chain.

Chaîne des dames double.—Double ladies' chain, which is performed by all the ladies commencing at the same time.

Chassez à droite et à gauche.—Move to the right and left.

Chassez croisez tous les huit et dechassez.—The gentlemen all cross behind their partners and back again.

Changez vos dames.—Change partners.

Contre partie pour les autres.—The other dancers do the same figure.

Demi-chaîne Anglaise.—Half right and left.

Demi moulinet.—The ladies advance to the centre, give right hand half round and return to places.

Demi promenade.—Half promenade.

Dos-à-dos.—Back to back.

Demi tour à quatre.—Four hands half round.

En avant deux et en arrière.—Ladies and

gentlemen opposite each other advance and retire.

En avant deux fois.—Advance and retire twice.

En avant quatre.—First and opposite couple advance and retire.

En avant trois deux fois.—Three advance twice.

Figures avant.—Dance before.

Figures à droite à gauche.—Dance to the right, to the left.

La dame.—The lady.

La grande chaîne.—The eight dancers in the quadrille move all round, giving by turns the right and left hand to partners, commencing with the right.

La grand promenade.—All eight promenade quite round to places leading to the right.

La main droite.—The right hand.

La main gauche.—The left hand.

Le cavalier.—The gentleman.

Les deux vis-à-vis main droite et main gauche.—The opposite lady and gentleman give their right hands crossing over, and the left recrossing.

Le grand rond.—All the dancers join hands and advance twice.

Le grande quarre.—The eight dancers in the figure form a square.

Les dames donnent la main droite à leurs cavaliers.—The ladies giving their right hands to their partners.

Les dames en moulinet.—The ladies' right hands half round, and back again with left.

Moulinet.—Hands crossed. The figure will show whether this applies to the ladies or the gentlemen, or all eight.

Queue du chat entier.—The four opposite persons promenade quite round.

Traversez.—Cross over.

Retraversez.—Recross.

Traversez deux en donnant la main droite.—The two opposite persons cross over, giving right hands.

Retraversez en donnant la main gauche.—They recross, giving left hands.

Tour aux coins.—Turn at the corners.

Tour des mains.—To turn, giving both hands.

Vis-à-vis.—Opposite.

FIGURES IN THE FIRST SET OF QUADRILLES.

Pantalon.—First figure in quadrille.

L'Eté.—Second figure in quadrille.

La Poule.—Third figure in quadrille.

Trenise and La Pastorale.—Fourth figures in quadrille.

La Finale.—Fifth figure in quadrille.

THE WALTZ.¹

It seems scarcely necessary to say anything in favour of a dance that has already withstood the test of time to the extent of about eighty years, and whose amazing popularity appears to show but little signs of diminishing. Indeed, the waltz is not likely ever to lose its position as a favourite dance, because the movement, when perfectly executed, possesses all the qualities most productive of æsthetic and physical enjoyment. It is not, then, of the waltz that people are beginning to tire, but of the monotony which must inevitably characterise a whole night spent in the execution of a single movement, however beautiful in itself that movement may happen to be. All true lovers of waltzing would be glad to see a reaction in favour of a greater

¹ Description by Edward Scott.

variety of round dances, because they would know that the popularity of their favourite movement would be more permanently insured thereby.

But the waltz has not always been so agreeable a dance as it now is. The old movement as described by Blasis in his "Code of Terpsichore," must have been very tame and wearisome—a perpetual solemn turning round in one direction with steps all of equal duration, and no variation whatever to relieve the monotony of the motion. The introduction of the waltz movement known as the *deux temps*, but which should have been called *deux pas*, changed all this. The step employed in this waltz was merely that known technically as the *chassé*, and the figure of the dance became angular instead of circular. Still, notwithstanding the deficiency of the step, it was found that the alternation of a prolonged movement with a rapid one was pleasant, and although a good waltzer would never now dream of dancing the *deux temps step*, the *rhythm* is almost universally adopted; indeed it is in a measure to this innovation that we owe some of the most pleasing characteristics of the modern waltz.

The waltz rhythm found to be most perfect and pleasurable is that in which the first step occupies an interval and a half of the music—its duration being equal to that of the third and fourth steps together. The second step occupies but half an interval, and the third step is taken almost immediately after the second. The accent is thrown entirely on the first count of each bar, and the balance of the body sustained on one leg during the three steps. The second step being only, as it were, an accessory movement, does not require an actual transfer of balance. The toe is merely pressed upon the floor during the short, rapid slide made with the other foot.

The steps of the modern waltz may be described as follows, say for the lady :

At the first count of the bar she begins by sliding her right foot forward to the fourth position, but does not transfer the balance to the right leg till the second interval. Then, just before the third beat, she slides her left foot lightly forward, in turning a little on her right leg, and at the third count she again slides the right foot a little forward, but turning it so much round that the heel is in the direction towards which she is dancing.

For the next bar, still turning her body, she slides her left foot round and backward, and transfers the balance to the left leg. She then, immediately before the third count of the bar—having dwelt upon this step—brings her right toe lightly to the heel of the left foot, and turns on the left sole without moving the right toe from its position on the floor. This action should change the relative position of the feet, so that the right foot, which was behind in commencing the turn, comes in front at the finish thereof, ready to recommence the forward movement first described.

The gentleman begins with his balance on the right leg. At the first count he slides the left foot round and backward, meanwhile pivoting on his right. He then transfers the balance of his body to his left leg, dwelling on this step, and just before the third count he brings his right toe lightly behind his left heel, and immediately turns on the sole of his left foot, without moving his right toe from its position on the floor. This action will change the relative position of his feet, the left, which was in front, being now behind, while the right is in front ready to be slid forward in the next step. These three move-

ments complete the first bar, during which, after the first slide, the balance should have been sustained entirely on the left leg.

For the next bar he continues as the lady commences—that is, he slides the right foot to the fourth position, and on finishing the step transfers his balance from the left to the right leg. He then just before the third count slides his left toe lightly in front in turning a little on the right leg, and at the third count he slides his right foot a very little forward, at the same time turning it round so much that the heel is towards the direction in which he is dancing.

Thus it will be seen that the first three steps for the gentleman are the same as the last three for the lady, and *vice versa*. By this arrangement, if the steps be taken as herein indicated, the feet of one partner will be continually playing in and out of and between those of the other, and the waltz will have a pretty effect to onlookers, besides forming the most agreeable possible movement for the performers.

If the waltz step be taken forward in a line, beginning, say, with the right foot ; after this has been slid forward, the left toe is passed

quickly and very lightly beyond it, and then the right is brought to the third position behind the left, sustaining the balance of the body so that the left limb is free and ready to be advanced. The left foot is now slid forward to the fourth position, the right toe passed lightly beyond it, and the left foot brought up to the third rearward position, sustaining the balance of the body, so that the right is forward and ready to be again advanced.

In taking the steps backward the left foot, say, is slid to the fourth position behind, the right toe is passed lightly behind the left a little distance beyond it, and then the left is closed to the third position in front of the right, sustaining the balance of the body, so that the right foot is free and ready to be slid backward in commencing the next bar.

THE VERSA: A NEW VALSE DANCE.*

THIS dance, the name of which is derived from the Latin word *versare*, meaning to turn round, combines something of the elegance which belonged to the minuet, with the more exhilarating movements of the modern waltz. There are also steps employed in the versa which, although very simple and easily acquired, have not hitherto in combination entered into the composition of any other round dance for couples.

There are two distinct parts to the versa, one in which the hands only of the partners are joined, and one in which their relative position is the same as in ordinary round dances.

One of the chief advantages of this dance

* By permission of Messrs. Francis, Day, and Hunter, publishers of the music.

is, that while all the pleasurable qualities of the waltz are retained, an additional element of enjoyment is found in the alternation of rotary with rectilinear movement, which not only gives the charm of variety, but obviates that feeling of nausea which many people experience after much waltzing.

The music of the versa is written in triple time. It begins with a few bars of introduction, and while these are being played, the partners walk round the room as in other round dances, and station themselves at convenient distances, ready to begin the *tour des mains*.

Now follow some chords, and during the time which they occupy, the partners gracefully present first their right hands, which they raise high above their heads, and then their left, which are joined beneath the right, in the position shown on the title-page of the music, so that their arms form as it were a frame, through which they look at each other as they turn.

The *tour des mains*, or turn with both hands thus joined occupies sixteen bars of the music, and is thus accomplished, the steps being precisely the same for the lady as for

the gentleman, and each beginning with the right foot :—

One : Slide the right foot forward, and a little across the left, to the fourth position, and then balance your body on the right leg. *Two* : Extend the left leg and point the toe very lightly in the second position. *Three* : Turn one quarter round on the sole of the right foot, still keeping the balance *entirely thereon*. This quarter turn of the body will cause the left foot (the toe of which does not move), to be pointed in the fourth position behind. For the next bar—*four*—transfer the balance of the body on to the left leg gradually. *Five, six* : Draw the right foot slowly and gracefully to the third position in front of the left. In these three counts draw slightly backward or away from your partner, but do not lower the raised arm so as to cover the face.

This movement done four times will bring you to your original place and position, and will occupy eight bars of the music—that is, you will make four quarter-turns, each of six counts or two bars. The last turn close the right foot to the first position instead of the third, so that he left, in reversing the move-

ment, may pass freely across. At the eighth bar there is a descending run of four octaves in the base, and at this relinquish the right hand of your partner, raise the left high, and gracefully join the right again underneath. The steps for the reverse *tour des mains* are as follows :—

One : Slide the left foot forward, and a little across the right, to the fourth position, and in finishing the step balance your body entirely on the left leg. *Two* : Point the right foot very lightly in the second position. *Three* : Make a quarter-turn on the sole of the left foot, bringing the right toe to the fourth position behind. For the next bar—*four, five, six*—transfer the balance gently to the right foot, and close the left with a slow, graceful action to the third position in front of the right.

This done four times, each time making a quarter-turn, will again bring you to your original place and position, and will complete the *tour des mains*, occupying, as before stated, sixteen bars.

For the second or round part of the dance the music becomes livelier, and is of a somewhat different character.

The gentleman now holds the lady as for an ordinary round dance—that is, he places his right hand to her waist, and takes her left hand in his; but in commencing the partners, instead of looking over each other's shoulders, face the line of direction. The gentleman begins with his left foot, the lady with her right. The steps for the former are as follows:—

One: Slide the left foot forward to the fourth position, and transfer the balance to the left leg, raising the right foot a little behind. *Two:* Let the raised left foot descend in the place occupied by the right foot, which to make way for it is at the same instant raised in the fourth position in front, with the toe pointing downward. Thus the right foot will appear to pass under the left heel. *Three:* Let the raised left foot fall backward in the place occupied by right, which is simultaneously removed to make way for the descending foot, and raised behind it with the toe pointing downward. In this step the left foot should appear to pass over the right toe. Technically these two movements are known as *coupé dessous et dessus*, and have not hitherto been used in combina-

tion in any other round dance. For the next bar—*four*—place the right foot down softly in the fourth rearward position, and then—*five, six*—close the left foot, with a slow, graceful, sliding action, to the third position in front of the right foot.

For the next two bars make a single *tour de valse* of six steps in the ordinary waltzing position, as already explained; but during the last count the gentleman does not turn the body—he simply closes the right foot behind the left, by pivoting on the sole so as to have the left foot in front free and ready to recommence the forward movement.

The forward and backward steps and the waltz turn occupy four bars of the music, of which, with the repeat, there are thirty-two bars in this part; after which there are more chords, which indicate that the hands are to be again given across, and the *tour des mains* repeated.

In the round part of the dance the lady uses her right foot when the gentleman uses his left. Her *tour de valse* is the same as in ordinary waltzing, there being no difference in the sequence of her steps.

THE GENTLEMAN'S TOILETTE.

For evening dress—a black tail-coat, waist-coat, and trousers, and white tie, although presenting a sombre appearance, are the proper wear, and, unless where eccentricity is apparent, prevail in the ball-room and at evening parties.

Two items in this costume admit of disquisition among “men of dress,” viz., the vest and tie, both of which may be either white or black, without any infraction of the laws of *bienséance*. This, however, must be settled by the taste of the wearer, who should remember that black having the effect of diminishing a man's size, and white that of increasing it, it would therefore be judicious for a person of unusual size to tone down his extra bulk by favouring black in both these articles; while he who is below the average

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standard could, if not actually increase his height and size, at least create the impression of more generous proportions. We, however, must confess a decided partiality for a white necktie, at least; because, although subject to the disadvantage of being *de rigueur* amongst waiters, it is, nevertheless, always considered unexceptional in any rank, profession, or capacity.

Wadding or stuffing should be avoided as much as possible. A little may be judiciously used to round off the more salient points of an angular figure, but when it is used for the purpose of creating an egregiously false impression of superior form, it is simply snobbish.

If you wear your beard, wear it in moderation—extremes are always vulgar. Avoid all fantastic arrangements of the hair, either turning it under in a roll, or allowing it to straggle in long and often seemingly “uncombed and unkempt” masses over the coat collar, or having it cropped so close as to give the wearer the appearance of a sporting character.

For appendages, eschew all flash stones; nothing is more unexceptionable for sleeve-

buttons and the fastenings of the front of a shirt than fine gold, fashioned in some simple form, sufficiently massive to indicate use and durability, and skilfully and handsomely wrought, if ornamented at all.

A gentleman carries a watch for convenience and secures it safely upon his person, wearing it with no useless ornament paraded to the eye. It is like his pencil and purse, good of its kind, and, if he can afford it, handsome, but it is never flashy.

The fashion of wearing signet rings is not so general, perhaps, as it was some time since, but it still retains a place among the *minutiae* of the present subject. Here, again, the same rules of good taste apply as to other ornaments.

When worn at all, everything of this sort should be most unexceptionably and unmistakably tasteful and genuine.

As regards gloves, a fresh white, or what amounts at night to the same thing, a pale yellow glove is the only admissible thing for balls, other evening parties, ceremonious dinners, and wedding receptions.

THE LADY'S TOILETTE.

THERE is nothing more pleasing to the eye than a delicate, smooth skin, and besides being pleasing to the eye, it is an evidence of health, and gives additional grace to the most regular features. The choice of soaps has considerable influence in promoting and maintaining this desideratum. These should invariably be selected of the finest kinds and used sparingly, and never with cold water, for the alkali which, more or less, mingles in the composition of all soaps, has an undoubted tendency to irritate a delicate skin; warm water excites a gentle perspiration, thereby assisting the skin to throw off those natural secretions which, if allowed to remain, are likely to accumulate below the skin and produce roughness, pimples, and even eruptions. Those soaps which impart smoothness and

flexibility to the skin are the most desirable for regular use.

Pomades, when properly prepared, contribute, in an especial manner, to preserve the softness and elasticity of the skin, their effect being of an emollient and congenial nature; moreover, they can be applied on retiring to rest, when their effects are not liable to be disturbed by the action of the atmosphere, muscular exertion or nervous influences.

The use of paints has been very correctly characterised as "a species of corporeal hypocrisy as subversive of delicacy of mind as it is of the natural complexion," and should be discarded at the toilette of every lady.

A *white, soft hand*, small in proportion to the height of the person, moderately muscular, with slender, straight fingers, and well-formed, transparent nails, is, perhaps, as near the standard of beauty as any given outline can be.

The texture and colour of the skin, and the appearance of the nails, show how much care and culture the possessor has bestowed upon them, and consequently may be regarded as evidence of his or her taste.

To preserve the hands soft and white, they

should be washed with fine soap in warm water, and carefully dried with a moderately coarse towel. The rubbing should excite a brisk circulation, which alone will promote a soft and transparent surface.

The palm of the hand and the tips of the fingers should be of the colour of the inner leaves of a moss rose, with the blue veins distinctly visible. The transparency of the nails may be preserved by the use of a firm brush, and the skin which encroaches upon the fine circle forming their base may be pushed back by a firm towel while the hand is wet. The nails worn moderately long form not only a protection to the fingers, as intended by nature, but cause them to look graceful and finished.

Exposed, as the hands often are in accidental pursuits, to discoloration, their whiteness may, for the time, be restored by a little lemon juice, and, when washing, by the use of lemon soap. Pumice-stone is useful for removing stains, and in preserving the delicacy of the hands almond paste will be found serviceable and agreeable.

The Feet.—If simply considered as the organ of locomotion, the foot is one of the

most important members of the human frame. When suffered to exhibit the untrammelled formation and proportion of nature, it is, indeed, beautiful, and even when encased it forms an appropriate and elegant finish to the figure.

A foot which is flatly formed appears much larger to the eye than one which is finely arched, although in reality its surface may not be greater, and a judicious method of reducing its bulk in appearance, and perhaps improving its shape, is to adopt those coverings which, by form and colour, are calculated to produce that effect by optical delusion. White and fancy stockings should be avoided by those whose feet possess this peculiar development, as white and other light colours, from their well-known power of reflecting light, give the form of the object to which they are applied a particular distinctness. Black, on the other hand, sends back few, if any, rays of light to meet the eye, and consequently the feet, if clothed in this colour, will appear sensibly diminished.

Black stockings and dark-coloured boots and shoes, whatever their material may be, should therefore be worn by those who have

large and flat feet, and by skilful management will not appear out of keeping with the rest of the dress.

The shoe, moreover, should be made to come high upon the instep, for nothing tends so much to give a degree of awkwardness to the feet as for the covering in which they are encased to appear disproportionately small.

The heel should, in addition, be slightly elevated, with a view to increase the height of the arch, by which, in turn, the general flatness is diminished, and the appearance of breadth consequently lessened. Such, we doubt not, our fair readers will find on trial to be a better way of remedying apparent and even real defects in size than the ordinary method by compression. Let greater attention be paid to the colour of the stockings and the form of the shoe, and less to the thinness of the former and smallness and lightness of the latter, and benefits greater than may appear at first sight will, we firmly believe, result to those who alter their line of procedure.

The Mouth.—The mouth requires to be rinsed and the throat well gargled with tepid

water to which a few drops of *Eau-de-Cologne* may be added with advantage, every morning, and a comfortable sensation is produced by drinking a wineglassful of spring water after the usual routine of the toilette is completed.

The Teeth.—Many reasons combine to render early and persevering attention to the cleanliness and care of the teeth an imperative duty. A white, regular dental arch, besides being beautiful in itself, is a most advantageous accompaniment to the finest features, and renders even homely ones agreeable; moreover it is necessary in order to preserve the contour of the face.

The teeth should be washed with a moderately soft brush and tepid water every morning, taking care that the brush operates also on the gum, for the purpose of keeping up a brisk circulation, and at the same time rendering its surface firm and healthy.

The various opinions which are held relative to the shape and texture of tooth-brushes would lead us to suppose that the matter was a much more important one than it really is. There are even patent tooth-brushes. A brush too hard is as useless, from having no elasticity,

as one too soft is from its having no firmness; a medium between the two should be chosen.

The brush should be used as much as possible in a perpendicular direction, not as regards the brush, but the teeth.

To the toilette a dental mirror will be found a useful appendage. It is usually of an oval shape, formed of either glass or steel, cased in silver, and so small as to admit of being placed in the mouth without the slightest inconvenience. Those concave mirrors made expressly for the use of dentists are best, and are easily obtained.

By shifting the mirror as occasion requires a complete view is obtained of those parts of the teeth which, even in the most regular and well-proportioned mouth, cannot be seen, either by the individual herself on examination in the dressing-glass or by another person on looking into the mouth itself. For the individual, the dressing-glass must, of course, be combined with the use of the dental mirror. Thus the complete cleanliness and general condition of every part of the teeth is ascertained, and the first indication of disease is instantly discoverable; consequently the means

of remedy will have all the advantage of early application.

The Lips.—The thinness of the skin which forms the outward covering of the lips, although contributing in itself to their peculiar beauty, renders them particularly susceptible of injury from cold ; and chaps and excoriation from this cause are to many ladies a constant source of annoyance during winter. Otherwise the lips are almost independent of assistance from the toilette.

When tenderness of the face and lips occurs from taking exercise in cold weather, and the skin is rendered rough, though not actually broken, a little cold cream is a most soothing application on returning to the house, as it immediately allays the smarting and restores the natural smoothness to the surface.

The Hair.—The culture and decoration of the hair, as it is one of the first objects of personal adornment, naturally forms a very important branch of the toilette. In youth the hair is generally abundant and glossy, requiring little assistance from art to improve its appearance.

Perfect cleanliness is indispensable for the preservation of its beauty and colour, as well

as its duration ; this is attained by frequently washing it in tepid water, using those soaps which have the smallest portion of alkali in their composition, as this article renders the hair too dry, and by depriving it of its moist colouring matter impairs at once its strength and beauty.

After washing, the hair should be immediately and thoroughly dried, and, when the towel has ceased to imbibe moisture, brushed constantly in the sun or before the fire until its lightness and elasticity are fully restored ; and in dressing it a little marrow pomatum, bears' grease, or fragrant oil should be used, yet as sparingly as possible.

The constant and persevering use of the brush is a great means of beautifying the hair, rendering it glossy and elastic, and encouraging a disposition to curl.

The brush produces further advantages in propelling and calling into action the contents of the numerous vessels and pores which are interspersed over the whole surface of the head, and furnish vigour and nourishment to the hair ; five minutes, at least, every morning and evening should be devoted to its use.

Two brushes are necessary for the toilette of the hair—a penetrating and a polishing brush ; the penetrating brush, especially for a lady's use, should be composed of strong elastic hairs cut into irregular lengths, but not so hard or coarse as to be in any danger of irritating the skin ; after being passed once or twice through the hair, to ensure its smoothness and regularity, the brush should be slightly dipped in *Eau-de-Cologne*, or sprinkled with a little perfumed hartshorn, as either of these preparations are beneficial in strengthening the hair.

The polishing brush should be made of firm, soft hairs, thickly studded.

Combs should only be resorted to for the purpose of giving a form to the hair or assisting in its decoration, as their use is more or less prejudicial to the surface of the skin and the roots of the hair.

A moderate profusion of hair, gracefully arranged, is a characteristic adornment of women, and its appearance and condition will be found to convey conclusive evidence of the habits and taste of the wearer.

In the disposition of the hair attention should always be paid to the style of the

features and the formation of the face ; yet it would be scarcely possible to imagine a countenance whose symmetry would not be injured by adopting any *outré* method.

Braiding the hair, though a simple and unpretending method of dressing it, yet requires extremely regular features to relieve its formality, and is becoming perhaps only to those ladies whose style of face resembles the Grecian.

Braids are, however, indispensable in deep mourning, when decoration is least in the thoughts of the wearer.

A wavy fringe that throws a soft shadow over the forehead is always becoming to young girls. The artistic Grecian coil generally harmonises with the female face, and seems to be the most tasteful method of dressing the hair.

Curling-pins are frequently employed now in dressing the hair ; but when papillotes are used they should be put up gently and secured from coming out by a small pin run through the paper, because if they are too tightly twisted they not only occasion headache and uneasy sleep, but actually injure the hair by drawing it out by the roots ; and in

plaiting or tying the hair with a ribbon care should be taken not to draw it so tightly as to render the head uncomfortable, for anything that prevents the natural, easy flow of the hair tends to deprive it of its moisture, and thus, by checking its growth, renders it weak and thin.

DRESS.

A PURE taste in dress may be gratified at a small expense ; for it does not depend upon the costliness of the materials employed, but on the just proportions observed in the forms, and an harmonious arrangement of colours.

There are some rules which, being based on first principles, are of universal application, and one of those belongs to our present subject—namely, that nothing can be truly beautiful that is not appropriate. Nature and the fine arts teach that.

All styles of dress, therefore, which do not sufficiently protect the person, which add unnecessarily to the heat of summer or to the cold of winter, which do not suit the age or the occupation of the wearer, or which indicate an expenditure unsuited to her means, are inappropriate and, therefore,

destitute of one of the essential elements of beauty. Propriety or fitness lies at the foundation of all good taste in dressing, and to this test will every young lady possessing good sense bring a variety of obvious particulars.

It is almost impossible to form a theory of the colours applicable to dress; they are subject to a thousand contingencies, and we daily discover agreeable harmonies of tint where we least expected them; and excruciating discords, produced by the juxtaposition of hues, which, from our previous experience, we were induced to believe would prove pleasing rather than offensive. The influence of some neighbouring tint, the position of the colours combined, and the materials adopted for each, frequently tend to produce these effects.

The colours of a single rosette often modify the general tone and appearance of the dress, and occasionally it may be managed with such skill as to subdue the tints of two or more principal parts of the costume, which, without some such mediator, would render each other obnoxious to the eye of taste.

It is quite certain that the same colour

which imparts a liveliness and brilliancy when used for light embellishments, and in a small quantity, becomes vulgar, showy, and disagreeable if adopted for the most extensive portion and leading tint of the attire; and, on the other hand, the delicate or neutral colours, which look well when displayed over a considerable surface, dwindle into insignificance if used in small, detached portions for minor ornaments.

Generally speaking, trimmings will bear a greater richness of colour than the principal material of the dress, the breadth of which is apt entirely to subdue its decorations if they be not a little more powerful in tint. But it is a grave error to endow the minor parts of the costume with an undue superiority over the rest; it should never be forgotten that the trimming is intended to embellish the dress, rather than that the dress should sink into a mere field for the display of the trimming; sufficient importance should always be given to the latter, so that it may enhance the beauty, add to the richness, or harmonise with the purity and neatness of the former; but if its colours be too strong, or, even when of the proper shade, if the material be too

profuse, or not of a quality sufficiently delicate, it gives to the wearer a frittered, gaudy, or coarse appearance, according to the nature of the fault. The same tint which looks well on a delicate material will not become an article which is made of "sterner stuff."

The occurrence of glaring offences against good taste in the trimmings or fixed embellishments of any principal part of the attire is rare, compared with those which are perpetrated in the minor articles of gloves, shoes, ribbons, &c., which are the more important of the two, because they are not the trimmings or finishing decorations of a part, but to the whole of the costume. The former are usually left to the experience of the milliner, or copied from the production of some tasteful *modiste*; the latter depend solely on the judgment of the private individual. How often have we seen a dress, exquisite in all its parts, utterly ruined by the wearer, as a finishing touch, drawing on a vulgar glove!

Much mischief of a similar nature is frequently done by feathers, flowers, ribbons, shoes, and articles of jewellery.

It is not enough that a flower is pretty; it

must harmonise with, or form a pleasing contrast to, the other parts of the costume, otherwise its use must be strictly forbidden.

It is the same with jewellery; pearls, for instance, will suit those kinds of dresses which rubies would spoil; and the latter are appropriate in cases where the former would look faint and ineffective.

Bright-coloured shoes are generally best avoided; delicate pink and faint-blue silk have numerous advocates; but white satin, black satin, or kid, and bronze kid, are neater and more elegant than any other colour or material.

Gloves should be in the most delicate tints that can be procured; their colour has always an effect upon the general appearance. One kind of hue must not, therefore, be indiscriminately worn, or, however beautiful in itself, it may be obstinately persisted in when every other part of the attire is constantly subject to change.

As it would be in bad taste for a fair young lady who is rather short in stature, however pretty she may be, if irregular as well as *petite* in her features, to take for a model in the arrangement of her hair a cast from a

Greek head ; so also would it be for one whose features are large to arrange her hair—which ought to be kept, as much as possible, in masses, so as to subdue, or at least harmonise with, her features—in thin plaits.

Yet there is a class of features to which almost any style of head-dress is becoming ; of this we may be convinced by a glance at a collection of portraits of the period of Charles I. ; indeed, it is true that fine features, when ennobled by the inward light of intelligence, purity, and goodness, look well in any fashion—that they govern and give character to the style in which they are dressed, and impart a charm to, rather than receive any benefit from, either modes or ornaments.

Even if this be the case, there are but few heads that possess, in a sufficient degree, the power to defy the imputation of looking absurd or inelegant if the hair be dressed in a style inconsistent with the character of the face, according to those canons of criticism which are founded upon the principles of a pure and correct taste, and established by the opinions of the most renowned painters and sculptors in every highly civilised nation for ages past.

In the arrangement of the hair, according to the shape of the face and expression of the features—in the harmonising of the colours used in dress with the tint of the complexion—in the adaptation of form, fashion, and even material to the person—there is an ideal beauty, as well as in the figure itself ; this beauty may be readily conceived ; but it is very difficult—nay, almost impossible to describe ; for it must be considered in relation to, and as modified by, the infinite varieties of form, feature, and complexion.

The shades of difference are often so very minute ; the intermixtures of different styles of persons (if this expression may be used) are so manifold ; nature is so illimitable in her beautiful combination that, although we may legislate for the few, the very few who are of any decided order of form, feature, or complexion, we cannot do so for the greater portion—the numberless individuals who, though by no means less attractive, may be said to belong to no class, but unite the peculiarities of many.

It is admitted that the brunette will look best in one colour, and the blonde in another ; that to the oval face a particular style of

dressing the hair is most becoming ; and to the elongated, a mode directly the reverse, but, in saying this, we are speaking to a comparatively small number of persons.

The decidedly dark and those of an opposite complexion are few ; it is the same with the tall and the short, those with round faces and the contrary ; in each case the multitude is to be found between the two extremes. The persons composing the majority should neither adopt the specific uniform of the blonde nor the brunette—the style of dress suitable to the lofty and commanding figure, or to that of the pretty and *petite* ; but modify general principles to particular cases, not by producing a heterogeneous mixture of a number of different styles, but by adopting a mode which borders upon that adapted to the class to which their persons approach the nearest, without entirely losing sight of, and in some degree being governed by, their own distinguishing and specific peculiarities ; in fact, to be guided by that indispensable and ruling power in all matters connected with the toilette—taste.

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