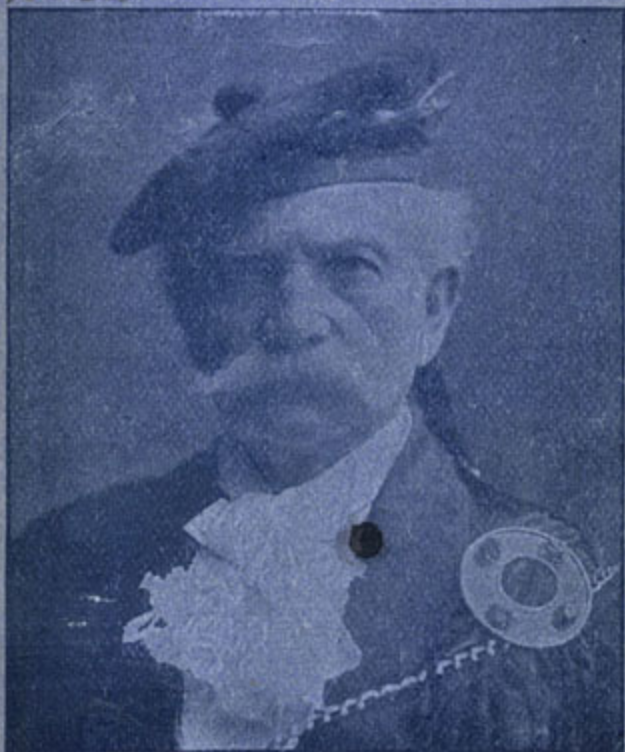


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THE PEOPLE'S
BALL ROOM GUIDE



Photo, Rattie, Kirkcaldy.

Edited by J. SCOTT SKINNER.

**TEACHES HOW TO DANCE AND HOW TO
BEHAVE IN THE BALL ROOM.**

JOHN LENG & CO., Ltd., Dundee and London.

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The People's
Ball Room Guide

AND
MANUAL OF DANCING.

PRICE ONE PENNY.

Published by John Leng & Co., Limited.
Dundee and London.

DANCING.

Its Nature and Advantages.

Dancing in one form or another is universal. It has its origin in the natural inclination which all creatures have to express the overflow of feeling by movements of the limbs and body. It is in this sense just a letting off of emotional steam. Even the lower animals obey this natural impulse to translate keen sensations into outward movements. Who has not enjoyed watching the

gambols of lambs on the daisied leas of April?
And not only animals, but leaves and flowers,
waters and sunbeams, are represented as
dancing in their joy. You remember how
Wordsworth describes the dance of the "golden
daffodils," which he saw by the side of
a lake:—

Ten thousand saw I at a glance
Tossing their heads in sprightly dance.
The waves beside them danced, but they
Outdid the sparkling waves in glee;
A poet could not but be gay
In such a jocund company.

In this elementary way, too, every human
being dances or has danced. Strong feeling
almost compels one to do something, to
cut capers of one kind or another. There is
the dance of pain. Toothache made Robbie
dance—

A down my beard the slavers trickle,
I kick the wee stools o'er the mickle,
As round the fire the gilets keekle
To see me loup.

'And there is the dance of warlike en-
thusiasm—

And some gat swords, and some gat nane,
And some were dancin' mad their lane.

But it is the emotion of joy that we most
readily associate with dancing.

Well, in these elementary ways everybody
dances. And if they will and must dance, is
it not better that they should do it rhyth-
mically and gracefully than in an awkward,
unregulated, and inartistic way?

Every one should learn to dance. It is, to
begin with, a capital exercise physically, pro-
moting a healthy condition of the whole

frame. It very materially aids physical de-
velopment, giving suppleness to the limbs,
making all movements of the body at once
easy and graceful, and communicating refine-
ment and dignity to the whole bearing. A
young fellow who has never learned to dance
is apt to move through a room like a young
elephant. Further, it is a keen mental plea-
sure. The sense of moving gracefully to the
rhythm of sweet music gives high delight,
and appeals very strongly to our artistic in-
stincts. This combination of physical and
mental pleasure which the practice of danc-
ing produces well entitles the art to be called
"the poetry of motion."

Once again, dancing is of the highest value
socially. It is the most popular of social
recreations. No other form of amusement is
so thoroughly acceptable to a general
company "on pleasure bent." In
fact, among young people it is
practically the only form of amuse-
ment that can always be counted on to
provide adequate entertainment for them all.
At evening parties host and hostess are often
sorely exercised over this question of amuse-
ment. Only a few of the guests, as a rule,
can sing or play. Many of the young people
are too shy to engage in general conversation,
and no game can well be proposed which
suits everybody. It is a great tax on the re-
sources of the entertainers to see that every
one is getting attention, and even after every-
thing is done, there remains the disquieting
fear that some of the company may not be
enjoying the evening. But let a dance be
proposed, and the whole situation is changed.

All difficulties vanish as by magic. The problem is solved. Host and hostess have no more trouble. They may now almost go to bed. Their presence is hardly needed to keep things going. If it is needed at all it is to stop them in due time. The evening now takes care of itself. A new interest has been communicated to the gathering. A new atmosphere prevails—a happy one that banishes awkward restraint, quickens friendship, encourages courtesy, attention, and good manners, and leaves happy memories. With a good and willing musician the party can be carried on as long as you please. The company will be sorry to stop, and all will go home delighted with the evening's enjoyment.

Dances bring the youth of both sexes together, and not only promote general social intercourse of a friendly character, but often lead to special attachments, which may evenuate in wedding bells. Young ladies should not forget this.

If in such a company any one cannot dance he will feel, in common phrase, "out of it." In fact, in the social arena no handicap is so serious as the inability to take part in this form of recreation. Young people, who from one cause or another, have never learned to trip it "on the light fantastic toe," find their incapacity so serious a drawback that many a time they have to choose between having a miserable evening and staying at home, hardly knowing which is the worse evil of the two. Frequent experiences of this kind may drive them to supply this defect in their

education by taking private lessons in the art, so that they may be able to share in the social enjoyment at parties where dancing is engaged in. But they find it much more difficult to acquire the art than they would have done in earlier years. This gives point to the next part of our advice—

Let every one learn to Dance, and let them learn in youth.

Of this accomplishment more than of most is it true—

Learn young, learn fair;
Learn auld, learn sair.

And further, no dancer is so happy as the young one. What more delightful than to see a company of children going through a dance? Their picturesque dresses, their happy looks, and the fine natural grace of their movements—all are a delight to the onlookers, and make the old feel young again.

Hence let us teach the children. The advisability of making dancing a subject of education is being recognised by enlightened School Boards and other educational authorities, and dancing is finding its way as a concomitant of physical drill into the curricula of our schools. This is well.

Meanwhile, children have, as a rule, to find their instruction elsewhere than at the ordinary day school. But let parents see that they are as well taught as may be in the circumstances possible. Get good teachers. The good teacher should, of course, have a thorough knowledge of the technique of his art, and have the knack of

imparting it. Further, as he has usually to play to his pupils he should be a good musician. Good music helps very much to make good dancing. Besides technical equipment there are other matters to consider. Tone and character are important things in the man to whom parents may safely entrust the instruction of their children. The dancing master should be a gentleman in character, bearing, manners, and address. And lastly, he should be a good disciplinarian. This may be a rather exacting list of requirements in a professor of dancing, but it is always well to have an ideal.

It may take some trouble at the outset to teach children who have been badly nursed. Their knees, for instance, may have been gripped when carried by their over-fond mothers, in which case the knees require to be parted and the limbs straightened, and dancing lessons must, in the first stage, be directed to this point. Then the various positions must be carefully taught, and attention to them ever afterwards insisted on. But hear what a would-be critic unburdened himself of some years ago in eulogising a modern dancing master's work:—"The evolutions were all gone through gracefully without the five unmeaning positions, and the futile pointing of the toe." That would be like playing music by the ear, and having only Nature and a meagre smattering of art for theory. The results are not likely to be satisfactory. No, let us see that the foundations are well laid, and then may we hope to raise on them a superstructure of art that will endure. We must have a theory, and a sound

one, on which to rest all our teaching. In a word.

Beginning young and beginning well mean everything in dancing as in all other arts.

Learn to dance. Begin young. Get the best instruction you can so that the foundations may be well laid. Set a high standard of attainment before you, and practise assiduously. Aim at being as good a dancer as you can, and put life and spirit into your dancing. It is a glad exercise. Let the joy of it fill your spirit to the brim. Dance with all your heart.

Dance, my children, lads and lasses,
Cut and shuffle, toes and heels;
Pipers roar from every chanter
Hurricanes of Highland reels.

Shake the old barn walls with laughter,
Beat its flooring like a drum;
Batter it with Tullochgorum
Till the storm without is dumb!

OBJECT OF THIS MANUAL.

The present little manual on dancing is intended as an aid to pupils in their efforts to acquire the art, and to provide helpful hints for those who, having already made some progress, wish still further to improve their knowledge and practice of this accomplishment. We have insisted on the necessity of teaching. No manual can take the place of the dancing master. Some steps cannot be even fairly well acquired without his help,

and hardly any dance can be properly mastered without direct tuition. Yet a book of this kind has its place and value. Many people get but a limited amount of instruction, attending, say, a quarter at a dancing school. This instruction needs to be supplemented if the pupil is to make subsequent progress; and here the dancing manual may be of very real service. Even in the case of those who have enjoyed the benefits of a more prolonged tuition, a manual helps to systematise the instruction they have received, and provides a means of reference when afterwards they may be in doubt on any point connected with the dances in which they engage. Further, hints may be got from a work of this kind which will help the pupil to attain higher excellence in his art, and to avoid those faults that hinder his progress.

While the main matters dealt with are the description of the dances and instructions for their proper execution, brief notes will be given as to the origin and history of the various dances, which may prove interesting. People in general seem to know little about this subject, and even dancers themselves are, as a rule, content simply to enjoy the dance without caring to know how, when, and where it has originated, and what changes may have taken place in it.

In a book of this size and sort it is impossible to notice all the dances that are practised in our country, but we hope that none which enjoys general popularity has been passed over.

As the manual is intended for people in

general, we shall try as far as possible to avoid technical language and terms, and to make our treatment of the subject as simple as we can, so that he who dances may read. The French words and terms that are often found in books on dancing we shall steer clear of as well as we can. Our own language should, in general, be quite equal to the task of expressing anything that the mass of people are concerned with. Not only are such foreign terms liable to be misunderstood, but French pronunciation is very tricky, and a pupil should not use any words taken from that language unless he is sure he can say them right. His partner may have studied the language, and may be tempted to smile at his blunders, which would be "an ill beginnin' o't."

Dances may be divided into two great classes, social dances, and solo, exhibition, or competitive dances. It is with the former that we are chiefly concerned, and we shall have most to say about them. Still the others are interesting, and, although as a rule they are hardly for the ordinary aspirant after Terpsichorean honours to attempt, some description of them may be of value, if only to help one to enjoy these exhibition dances when they are performed by experts. By taking an intelligent interest in them and seeing them executed by trained exponents at our great Highland Gatherings and elsewhere, the ordinary pupil will receive valuable lessons which will stimulate and help him in his own sphere of social dancing.

Our social dances fall into classes. We have Round Dances and Country Dances,

from which have been evolved Square Dances. The Polka may be taken as an example of a Round dance. "The Flowers of Edinburgh" will illustrate the Country dance. The Quadrilles are Square dances.

Dancing, like everything else that has vitality, is in a constant state of change and flux. Nothing endures, or at least endures unchanged. Some dances popular with our grandparents have passed away. Some practised by us were unknown to them, having been more recently invented or introduced. Changes in taste and fashion are mainly responsible for this. A few dances have lived on from their time to ours, but these have had their ups and downs in the matter of popularity.

Once more, no dance remains fixed in form for any length of time. Changes are gradually introduced, usually in the direction of simplifying figures or steps. If these changes were introduced by general consent or at the command of some central authority, it would not matter so much. The dances would always at any given time be done in the same way all over the country. But the alterations are made here and there, by this teacher and the next, by one coterie of dancers or another, with the result that no description of a dance and no instructions for executing it can meet all the variations in its form and practice up and down the land. The recently formed Imperial Society of Dance Teachers proposes to deal with this evil by setting itself to unify the methods of teaching ballroom dances. This would be a consummation devoutly to be wished.

THE REEL.

Reels have always been regarded as the peculiar property of the Scottish people, whose original spirit and temperament they very faithfully reflect. In them we can trace the hearty social feeling that prevailed long ago, when upon occasion laird and cottar, threading their merry mazes, would "rub shoulders" and answer each other's "hoochs"—days when people dared to be happy in their own free way, with a touch even of the wildness that survived from still earlier times.

There are several varieties of the Reel. Says our Poet:—"There's threesome reels, there's foursome reels." To these may be added the Reel of Five, the Reel of Eight, and even the Reel of Sixteen. The Foursome Reel, however, is now the ordinary and popular form. It may be called the Scotch Reel, or the Highland Reel, although the latter term is sometimes reserved for the Reel of Three. Strathspey and Reel would be a better designation, as indicating the two movements of which the dance consists—the former danced to a strathspey tune at a moderate pace, the latter to a reel tune much faster. But people do not like long names.

In assemblies where the native traditions are duly honoured it is the first dance of the evening. All who can dance at all take part in it; and even elderly people whose dancing days are practically over will often make an exception in favour of the Reel, and join the dance just "for auld lang syne." The Reel

indeed, makes an excellent start by putting everybody in high good spirits at the outset.

When the Reel is the first dance on the programme it is usually preceded by a March. The gentlemen, having secured partners, give them their right arm, and in couples the company promenade once or twice round the room. The March may be either a slow or a quick one—the latter being the more popular. The March is to be executed in a way that is neither stiff nor slovenly. There should be ease, but at the same time a proper carriage. Keep the body straight, and don't let the feet fall on the floor with a "knap," that is, a double contact "ta--tal," from heel to toe. Watch soldiers at slow march, or a veteran piper playing a pibroch.

The Grand March.

Sometimes before Reels or Country Dances the company who are to take part in them execute what is called the "Grand March," although the adjective "grand" may very well be omitted from the title. It is performed in the following manner:—

The couples go right round the room, and then up the centre, straight from the bottom of the room.

They now cast off—ladies turning to right hand and gentlemen to left, each line keeping well out to side. They meet at the bottom, ladies passing on outside, gentlemen on inside. They meet again at the top, and pass in the same order.

Meeting at the bottom, they come up the centre in couples, when all turn to the left, keeping well out, as before.

All the gentlemen keep behind their partners, and when at the bottom they walk across the room from one side to the other, till the top is again reached, when ladies take the right and gentlemen the left, always keeping well out to the sides.

They meet at the bottom, and lead up in couples.

They now file off in couples, first to left, second to right, and so on alternately.

When they meet at the bottom they come up this time in fours.

The first four turn to the left, the second four to the right, and so on alternately.

Meeting at the bottom, they lead up in eights.

At the top they divide, four to right and four to left.

Meet at the bottom, and up in fours.

They again divide at the top, this time into couples, taking left and right alternately.

When they meet at the bottom they come up in couples, and then go round the room, and up the centre once more.


At the top they divide again, first couple to left, second to right, meet at the bottom, and come up in fours. When the top is finally reached, all stand back into places for the dance—Reel or Country Dance.

The Reel Not Difficult.

The Reel as usually danced is by no means difficult, and when, as often happens, the company is large, miscellaneous, and hearty, some of the dancers are not just particularly careful as to the accuracy of their steps. The matter was put in a nutshell by the Tarvos

ploughman who was seeking to induce his companion—a non-dancer—to try the Reel. "Man, Tam," said he, "it's as easy as anything. Ye jist mak' the figure aucht, trock deems, and syne furl."* The kernel of the matter is here; but it may be as well to expand it a little.

The old Scotch fashion was for the ladies to stand at the side, the gentlemen in the centre, with backs to each other, and thus facing the ladies. If this latter position is taken, all begin at once; but if the former arrangement (the usual one nowadays) is adopted, the ladies begin first.

To the first strain of the music (8 bars) the couples make the figure eight, thus  This is by many good judges considered the most beautiful figure in dancing. It has been quoted by a high authority as exemplifying the Line of Beauty. "Agreeably with this line or figure the dancers ought to wave or incline to either side, regarding each other as they pass with a polite attention, giving place frankly for their mutual accommodation; and their general air during the whole performance should indicate gaiety and goodwill."

The figure is quite marred when dancers blunder or hesitate in passing each other; and the "rules of the road" should be carefully attended to until "habit becomes a second nature." The gentlemen always pass the ladies on the right hand, and pass each other in the centre always on the left. The

*You just make the figure eight, exchange partners, and then whirl.

ladies also pass each other when meeting in the centre on the left. The ladies always return to places; the gentlemen change places every time with each other, so that when the figure 8 is completed each lady will be in the place she started from, but each gentleman will be opposite the lady who is not his own partner.

During the next eight bars all dance Scotch steps to each other, the ladies doing Strathspey steps and the gentlemen one step of the Highland Fling. (If all are gentlemen, each dances one step of the Highland Fling, although originally only Strathspey steps were used.)

They reel again for the next eight bars of music, at the end of which the ladies will once more be in their original places, but each gentleman will now face his own partner. Once again they set to each other for eight bars.

All this completes one turn of the music (32 bars). It is several times repeated, and then they go into the Reel proper, which is considerably quicker with a different set of steps, omitting the hop at the fourth beat of the Strathspey. After reeling the figure 8 the dancers face each other as before, when shuffling over the buckle and quick steps are performed by the ladies, and the gentlemen "cut" vigorously—that is, shake the foot at the ball of the leg. This cannot well be explained in a manual. Energy and general abandon should characterise the quick part of the reel. Sometimes when the company is specially hilarious there is a tendency to quicken the pace towards the end.

The piper loud and louder blew,
The dancers quick and quicker flew.

When the Reel is danced by gentlemen alone, it is better to adopt the old arrangement of making the dancers face each other prior to the start. When they stand alongside, there is often a difficulty when they come to pass each other. By standing opposite each other all this will be obviated, as it will determine the two who, as it were, represent the ladies, and who execute the full figure 8, returning each to the place from which they started. The other two, of course, change places every time, as already described.

Some things have been introduced into the Reel which tend to impair its true Scottish character. There should be no "schottisch-ing" in the genuine Highland Reel. Dance the steps in manly fashion, as of yore. Further, walking—instead of 1, 2, 3, hop—is to be condemned. It is a common practice for couples instead of dancing to each other for eight bars to do this for four bars and swing during the next four. We should, however, adhere to the original way of dancing the Reel. Professor Blackie has well said—"To hand down the work of the past to the men of the future in all its fulness is a sacred duty." We must not break with the past and mutilate our glorious National Dances. There is a danger now of over-refinement. Let us keep the native vigour of the Reel, with the crack of the thumbs, and even the "hooch," if these accompaniments are not made too obtrusive.

THE REEL O' TULLOCH and HOOLICHAN.

The latter term is quite Gaelic, and is often written "Thuilleachan." These two dances are sometimes combined like the Strathspey and Reel; but at other times the Hoolichan is executed as a separate dance. The tune, "Reel o' Tulloch," to which they are both danced, is one of the most characteristic of Highland bagpipe tunes. The music and the dance both are said to have been composed by Ian MacGregor, Castle Grant, about 1640.

The Reel o' Tulloch is danced in Strathspey time—figure 8. Then follows the Hoolichan at doubled rate, when there are no Strathspey or Highland steps, but all cutting and shuffling—quick time throughout, and no figure 8. This allows the dancers an opportunity of showing their vigour and execution in Reel time. They must be alert, swift, almost wild, but not so as to overstep decorum and the restraints of true art. In passing, the dancers catch each other with one arm, while holding the other gracefully and moderately high. To see this dance properly executed one must go to some of our great Gatherings, where four kilted Highlanders—all experts—go through its evolutions with a force, a freedom, and a grace which are magnificent. The merely pretty dancer has no chance here.

The wild character of "The Auld Reel o'

Hoolichan" has been amusingly touched off by a modern Scottish bard—

They need be sturdy, stoot, and strang,
 They need be hae their wits awake,
 They need be fit to bear the bang,
 Or else their waefu' life's at stake;
 For ye maun wildy loup an' fling,
 Hooch! an' knack yer thooms amon't;
 Shuffle, scuffle, reel, an' swing,
 An' aye be ready at the front.
 The auld reel o' Hoolichan,
 The bauld reel o' Hoolichan;
 I'll ne'er forget in a' my life,
 The time I danced a Hoolichan.

THE EIGHTSOME REEL.

This is not the Eightsome Reel that used to be danced long ago, but a special set of it sometimes called the Skye Eightsome, which, associated originally with the Northern Meeting Balls at Inverness and the Skye Gatherings, is beginning to find its way out into the world, and seems destined to grow popular. As the name implies, it is danced in sets of eight. These are arranged as for the Lancers' Quadrille, and the dance proceeds as follows:—

1. All join hands in circle and swing round to left to places.
2. Ladies—Right hands across, retaining partners' right hands with their left. In this position go half round.
 Gentlemen—Left hands across, retaining partners' left hands with their right, and return to places.
3. Face partners. Set and swing.
4. Grand chain.
5. Repeat No. 3.

6. First lady takes centre, while the other couples swing round her. While they are swinging round her she keeps dancing in centre.
7. First lady sets and swings with her own partner; then with gentleman No. 3. Facing her own partner, she commences Reel of Three with the two gentlemen.
8. Repeat from No. 6, the same lady doing Reel of Three with side gentlemen (2 and 4).
9. Each lady in turn now takes centre, and repeats what has been performed by first lady, commencing at No. 6.
10. The gentlemen in turn now repeat what has been performed by first lady.
11. To finish, repeat the movements 1 to 5 inclusive.

The music played to this dance is a combination of Reels and Strathspeys.

THE QUADRILLE.

This dance derives its name from the circumstance that the couples dancing it are drawn up in a square. It was evolved from the French Contredanses of the eighteenth century, and the five parts of which it originally consisted bear the names of these dances. It was brought to London about 1815, and soon became very popular. The following is extracted from "Analysis of the London Ball-Room," published in the early days of the Quadrille:—"Quadrilles are a recent introduction into this country, and we are in-

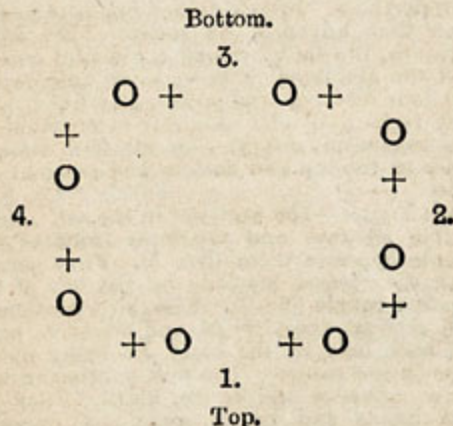
debted to the French for their revival. They are danced in sets of 8, 12, or 16 persons, but the set of 8 is best calculated for displaying the true spirit and the elegant graceful evolutions of this mode of dancing. It is customary to play the first part of each tune prior to dancing it, when the dance will commence with the second, unless it requires the first to be repeated, with which also it usually terminates."

The figures at first were intricate, introducing a great variety of steps; and in those days they were all executed with the most careful precision. This made the dance suitable only for the private assembly. Since then the steps have been simplified, which has enabled the rank and file of dancers to take part in Quadrilles. The Quadrille consists properly of five figures, and these, as we have said, bear the original French names, but the reader need not trouble with these foreign terms. It is quite sufficient to call them by their consecutive numbers—1st, 2d, &c. To the five original figures has since been added a 6th, called Flirtation.

Other changes have taken place in the Quadrille during the last quarter of a century—many of them far from beneficial. There is too much diversity nowadays in the way in which Quadrilles are danced. These changes may have been introduced to please pupils, who are apt to clamour for more novelty and excitement. Long ago these dances used to be quite a serious business, with no room for frivolity. Here are a few things which have been unwisely introduced:—Swinging the body, holding the hands high

in crossing over in No. 3, waltzing round to opposite couple in No. 4, and stamping with the feet in No. 5. This, along with howling, &c., should be put down by the M.C.

Quadrilles can be danced in sets of 4 or 8 couples. The latter arrangement results in a very enjoyable dance, and we will give instructions for this way of it:—



Arrange the eight couples as above. The crosses represent the gentlemen. The circles (they must not be taken for ciphers) represent the ladies.

1st Figure—Top and bottom couples right and left; set and turn partners; ladies'

chain; half promenade and half right and left. Side couples repeat. (Twice over.)

2d Figure—Top and bottom couples advance and retire twice; all cross over to opposite places (that is, the reverse of half right and left); all advance and retire; then return to places and turn partners. Side couples repeat. (Four times.)

3d Figure—First lady and opposite gentleman change places, each passing on the right. Then they return and set in a line with their own partners. First lady and opposite gentleman then advance and retire. They again advance, the lady making a graceful curtsy and the gentleman a bow, when both retire. All four advance and retire, and finish with half right and left. All this is repeated by the others in rotation—in all four times—twice at the top and bottom and twice at the sides.

4th Figure—The prettiest in the set. No. 1 couple advance and retire in front of the couple opposite them (No. 3). First gentleman then leaves his lady on the left of the opposite couple (No. 3). The third gentleman will now advance, retire, and advance, holding each lady by the hand, he being meantime in the centre. The first gentleman will retire, advance and retire, alone. They all join hands and break away to opposite places, returning to places with half right and left. All this is repeated by Nos. 3, 2, and 4, in rotation.

5th Figure—A very easy one. The whole set join hands and advance and retire twice. Top and bottom couples full promenade (that is, galop to each other's places and

back). Ladies' chain; repeat full promenade; all join hands and advance and retire twice. The side couples then repeat the whole figure. This again is done by top and bottom couples and by side couples. (Four times through.)

6th Figure (called Flirtation)—A most enjoyable figure, particularly when there are eight couples in each set, as per the present arrangement. All join hands and advance and retire twice. All the ladies advance and retire; the gentlemen do likewise; and then each gentleman sets to the next lady. All turn partners and galop round to places. This is repeated until each lady has set and promenaded with each gentleman. A jig is usually played for Flirtation.

A PRESENT WORTH GIVING.

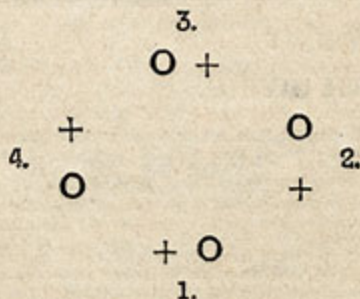
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THE LANCERS' QUADRILLE.

This dance is usually known simply as "The Lancers." It seems to have been invented about 1820, although it was the middle of the century before it came into general vogue. It has since remained one of our most popular dances. As in the case of the Quadrille, the original steps have been simplified, and the whole style of the dance made more spirited.

The Lancers is a square dance for sets of four or eight couples. The former is the more popular and easy arrangement, and for it we will now give instructions.



Like the Quadrille in its original form the Lancers contain five figures. Each figure is danced through four times. In each case the dance begins after the first

section of the music (8 bars) has been played.

1st Figure—First lady and opposite gentleman advance and retire; they again advance, turning each other with hands to places. The first couple now join hands and lead through third couple. The third couple reply, joining hands and leading through the first couple. Then all set at the corners and turn to places. This is repeated by all the others.

2d Figure—First couple advance and retire. They advance again, the gentleman leaving his partner in the centre facing him. They set and turn to places. The sides now divide and form two lines at the top and bottom. All join hands, advance and retire, and turn partners to places. All this is repeated by the other couples in the order—3, 2, and 4, while 2 and 4 now form the lines at the sides.

3d Figure—The ladies advance and retire. They advance again, while the gentlemen join hands. The ladies curtsy, and pass backwards under the gentlemen's arms. Each lady then places hands on gentlemen's hands, and all galop round to the left to places. The gentlemen now advance and retire. They advance again, turning round. All bow or curtsy to partners. The gentlemen, crossing left hands, galop with their partners to places. The whole of the above is repeated.

4th Figure—First couple join hands and visit the side couples (2 and 4), bowing. First and fourth couples chaisez and turn partners to places. First and third couples

right and left to places. This is repeated by couples 3, 2, and 4, in order, each observing that they visit the couple on their right, then those on their left, and finishing by dancing right and left with those opposite.

5th Figure—Grand chain. First couple face outwards. Couples 2, 4, and 3, in order, back up into line, each lady being slightly in advance of partner. Ladies move to left and gentlemen move to right, then ladies to right and gentlemen to left. All cast off—the ladies to left and gentlemen to right—then form opposite lines. The four gentlemen join hands, and the ladies likewise. All advance and retire and turn partners to places.

This figure, with all the others, is danced four times through. The second time the order of forming couples is—3, 4, 2, 1, also facing outwards; the third time couples 2, 3, 1, 4, facing outwards at the sides. The fourth time couples 4, 1, 3, 2, facing outwards, also at the sides. In this figure grand chain always follows turn partners.

THE WALTZ OR VALSE.

The Waltz may fairly claim to stand at the head of all modern dances for artistic grace and seductive charm. It is pretty well agreed that it originated in Germany, although the French would fain say that it had been a dance of theirs for centuries before. It was introduced into this country in the early part of last century, and for

time ousted all other dances from popular favour. "These irresistible waltzes that first catch the ear, and then curl round the heart, till on a sudden they invade and will have the legs!" Byron, while levelling his satire at the new dance, was forced to admit its popularity—

Endearing waltz! to thy more melting tune
Bow Irish jig and ancient rigadon;
Scotch reels avant! and country dance forego
Your future claims to each fantastic toe.

Many other people besides the poet fell out on the Waltz. It was considered too voluptuous and seductive. But it has outlived all these attacks, and has maintained its place and prestige as no other dance has done.

A good deal of the charm of waltzing is due, doubtless, to the music. Dreamy and delicious, it weaves round the dancers an atmosphere that throbs with luscious feeling and sentiment—creating for young hearts a veritable fairyland of romance. No other dance form has so engaged the attention and exercised the talent of composers; and every season sees a host of new waltzes published, many of them full of melodic beauty and rhythmical charm.

The Waltz is in 3-4 time. Three-pulse rhythms are, as a rule, more difficult to grasp and more easily lost than the rhythms of common time. Hence waltzing demands a good ear. The step is difficult, not so much in itself as in connection with the music. Further, style and grace are essential for successful waltzing. Good waltzers, indeed, like poets, seem to be born,

not made. And it will be noted that they do not, as a rule, care much for any other dance, just as chess players are usually indifferent to draughts.

No one should waltz in public unless he can do it well. If his partner is a good waltzer she will be disgusted with his awkwardness, and may be driven to invent some excuse for retiring. And though he should manage to secure a partner as incompetent as himself, two blacks, so far from making a white, only constitute a bigger blot on the floor.

Half a dozen lessons from a good teacher are quite indispensable if one is to waltz in any tolerable way. Many self-taught waltzers, however, are content to shuffle along the floor, merely keeping time, if even so much as that, to the six beats in the two bars of 3-4 time.

We will give some description of the Waltz step, although without concrete illustration it is practically impossible for the pupil to grasp it aright.

1. The gentleman glides with a long stride towards the fourth position with his left foot, and, whilst standing on it, makes a turn with the right behind the left, and finishes in second position, still standing on the left foot, and gently turning half round on it (one bar).

2. He then places his right foot in second position, at the same time describing a half-circle with the left, gliding it on the floor, and turning gently half round (one bar). He is now ready to commence the step again.

The complete step thus occupies two bars of music.

The step is the same for the lady, but the order of the two parts is reversed. She begins with the second, and finishes with the first.

There are no end of waltzes. For example, Deux Temps and Trois Temps—dance of two and three times. Then there is the Dragoon or slow dragging step, sometimes humorously called the Elephant's Waltz. Reversing is very pretty, but should only be attempted by experienced waltzers.

The latest fad is seeing how long one can waltz without stopping. A dancing master in the North of England has offered to dance against any man twenty-four hours, with relays of partners, and refreshments to be taken en route! The record, however, is now held by a young lady on the Continent, who lately kept going for thirty-six hours, making physical wrecks of half a dozen partners. Nothing, it seems, is too foolish for people to try, but it seems a pity that our finest dance should be degraded by such exhibitions.

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THE GALOP.

The Galop is said to be of Hungarian origin, and not so very old, although French writers claim that, like the Waltz, it was an old dance, and often introduced into country dances, &c., as a variation on their more slow and solemn steps.

The Galop is characterised by a certain swift impetuosity. Nowadays it usually follows the Waltz, to the dreamy movements of which it forms, artistically at least, a good offset. Some dancers, however, finding it very fatiguing, would prefer that it did not always so closely follow the Waltz.

It is in 2-4 time, and, as we have said, very spirited.

The gentleman leaps towards the fourth position on the left, then he makes a short leap on right and on left, counting three, and turning half round (one bar).

He then leaps towards 2nd position on right, makes a short leap on left and on right, turning half round (one bar).

The step is the same for the lady, but reversed, as in the case of the Waltz.

The present fashion seems to be to dance pretty much the steps that one goes round with in the Waltz—1, 2, 3; 1, 2, 3; but remembering that, as the Waltz is in 3-4 time and the Galop in 2-4, there is a division in the latter, or pause intervening, which does not occur in the former.

Listen to the music; then fly through by springing lightly from the floor, first with left foot, 1, 2, 3, pause; then with the right,

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1, 2, 3, pause; which may be represented rhythmically thus—

Tat-a-tat (—) Tat-a-tat (—)



The Galop gives plenty of scope for style and execution, and beyond most dances it realises Byron's line—"To chase the glowing hours with flying feet."

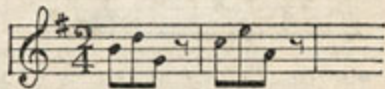
THE POLKA.

The Polka came originally from Bohemia, and is said to have been invented by a servant girl about 1830. After creating quite a furore in Paris it reached this country about 1843, where it was for a time so outrageously popular that the word Polkomania was coined to express the extravagant enthusiasm of its devotees. A description of the dance as then practised was given, with woodcuts, in the "Illustrated London News":—"The gentleman holds his partner in the manner shown in the engraving; each lift first the right leg, strike twice the left heel with the right heel, and then turn as in the waltz." This step must have been a difficult one to execute, and we are not surprised to learn that it often resulted in the dancers stamping their own heels on their partners' toes. This heel-and-toe step was by and by abandoned,

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and the dance gradually assumed the form in which we now know it.

The music for the Polka is in 2-4 time—4 quavers to the bar, with a special accent on the third quaver. The rhythm to the casual ear is 1, 2, 3, rest.



But there is a slight jerk at the end of each bar, leading into the next—



The crosses mark the short jerks referred to; and the rhythm may be thus represented—

Tă | rum, tum, tum—tă | rum, tum, tum—.

The gentleman places his left foot behind the right, and begins by giving a slight jerk or hop on the right foot. Then he places his left foot in the 2nd position, keeping the foot well up. He places his right foot under the left and again leaps into 2nd position on left, counting 3, but making in all four movements in the time of three, and turning half round. This is performed with the right, and the whole step occupies 2 bars.

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The lady's step is the same as the gentleman's, beginning with the right foot.

The Polka should be danced with abrupt steps (or staccato, as a musician would say), taking care to move round, and not from side to side with long steps.

Nonsense verses have been extemporised as a guide to dancers—

My brother John has come from France
To learn me the Polka dance;
In with your heel and out with your toe,
Lassie, can ye dance the Polka, O!

Can ye dance the Polka? Yes, I can,
Round and round with a nice young man;
First the heel and then the toe—
That's the way the Polka goes.

The Polka is a most enjoyable round dance, and is easily learned.

LA VARSOVIANA.

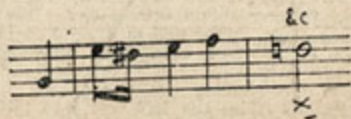
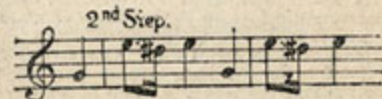
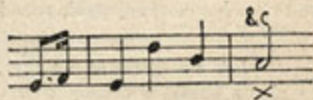
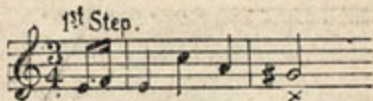
The above name is usually shortened to "La Va." The dance is in 3-4 time, and its characteristic feature is the series of marked pauses that divide up the movements.

Commence as for Waltz. One step of the Polka for the 1st bar, turning half round. For the 2nd the foot is slidden noiselessly to the side, the toe pointed in 2nd position, and pause. Repeat the same with the other foot, turning round into place. There is thus a pause at the end of every two bars—eight in all—and each time turning half round.

The second step occupies 4 bars. The gentleman slides the left foot into the 2nd position, steps behind it with the right and hops upon it. He then carries the left foot

behind the right into the 5th position. The above is repeated (the lady doing the same movements). Both turn half round with one Polka step and pause. This is done 4 times (16 bars).

When this dance came out a third step was used; but it is not now practised.



The crosses mark the pauses.

THE HIGHLAND SCHOTTISCHE.

Schottische means just "Scotch Dance," of which there are several varieties. This one makes a delightful round dance, and is very suitable for ordinary dancers. Its introduction was opportune to prevent the Strathspey step, which had been danced for centuries, from going out, as it was threatening to do. Prizes are often given at Games for the Highland Schottische, and are competed for by amateurs, the lady partner in the winning couple getting the prize. The same thing might be done at Balls. This would help to preserve the step to which we have referred.

The Highland Schottische is executed in the following manner:—The lady begins with right foot, and the gentleman with left. Beat before and behind, but not like the 2nd step of the Marquis of Huntly's Highland Fling. This step must be learned, and, as we have already said, ought certainly to be preserved. Having executed it, glide 1, 2, 3, hop—lady to right, gentleman consequently to left. Both, of course, go in the same directions, but, being opposite, the lady's right is the gentleman's left. Repeat this and return. Then take 8 hops round, always taking care when the foot is lifted to keep a perpendicular line from the ankle to the calf. All this fills 8 bars of the music.

Occasionally the gentleman dances Fling steps to the Highland Schottische—breaking away to the left, and back with the usual first

step round the leg, counting 4, and 1, 2, 3, to the left; then doing the same with right returning. He then joins his partner, and goes merrily round to the other bars of the strain. While the gentleman is executing his solo steps the lady may either dance the same steps (if not considered too wild) or she may be content to execute the Strathspey step already referred to.

It is very important that strict time be kept in the Highland Schottische. The music should be slower than Strathspey time, and well marked.

GERMAN SCHOTTISCHE.

This is a simple round dance, very suitable for juveniles. It can be taught in a few minutes.

The gentleman performs the first Scotch step to each side, thus:—1, 2, 3, hop, back to right side, counting eight. He then turns his partner round twice, counting 1, 2, 3, 4—5, 6, 7, 8, or 1 hop, 2 hop, 3 hop, 4 hop.

The lady executes the same step, beginning with the right.

The fashion is now to imitate the Waltz step in place of the hops.

This dance is seldom seen in fashionable circles.

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PAS DE QUATRE;

or,

BARN DANCE.

The correct name of this dance should be the Military Schottische; but that term somehow or other has been supplanted by the others which we give.

The dance hails from America, its invention being credited to Mr M. B. Gilbert, of Boston; and it was brought over the Atlantic and introduced into this country in 1886 by Mr K. M. Sellars, Professor of Dancing in Glasgow and Ayr. It has attained great popularity, and in a large hall has a particularly pleasing effect.

Pas de Quatre is danced by couples following each other in a kind of procession. It consists of two parts:—

1. The gentleman, commencing with the left foot, walks three steps forward, holding the lady's left hand in his right, and then hops on left foot. This is repeated, commencing with the right foot.

Counterpart for lady.

2. Take Waltz position, and hop round in circle four times—1 hop, 2 hop, 3 hop, 4 hop.

The music first played to the dance in this country was the Pas de Quatre from "Faust Up to Date." Since then the dance has attracted the attention of composers, and quite a number of "Barn Dances" have been written, some of them delightful and inspiring.

THE POLKA MAZURKA.

The Polka Mazurka, with Weaver's music, was introduced in Aberdeen about 1856 by the late Mr A. F. Skinner, who had gone to London to acquire them. Like all dances in three-pulse rhythm, the Polka Mazurka is pretty difficult. The steps employed consist mainly of slide and hop. One often sees it danced in a way—counting three beats to the bar and suiting the action to the word—"nae that ill," but, as we used to say at school, "Near's nae it." The dance, in short, requires a master; and, when it is properly done, the effect is very marked.

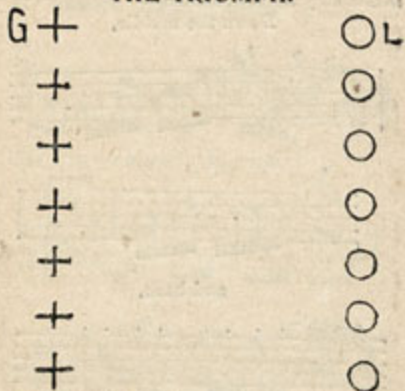
COUNTRY DANCES.

The term Country Dance is really a misnomer. It should be Contre Danse, contre meaning opposite, and implying that the couples taking part in the dance are ranged in lines opposite to each other.

Country Dances suit companies which are large and hearty. Hence they were very popular long ago, when on festive occasions all classes could mix quite freely. The growth of wealth and the development of style and fashion have deepened the lines of social cleavage, with the result that it is now more difficult to get people to forget differences of rank and position and join in any form of social amusement where all meet and mix for the time being on terms of equality. The popularity of other and newer dances has

also helped to drive Country Dances off the field—or rather the floor. General tendencies of this kind can hardly be resisted; but, all the same, it seems a pity to think that we should be growing less capable of the simple spontaneous joy which the Country Dance so well expresses.

THE TRIUMPH.



Arrange as above.

First gentleman leads his partner, the opposite lady, down the centre and up again.

Second gentleman leads first lady down the centre, the first gentleman following them. When at the bottom the lady crosses hands, while the second gentleman with right and

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the first gentleman with left behind the lady, or forming an arch over her head, lead up the centre in triumph. This procession gives the name to the dance.

Poussette.

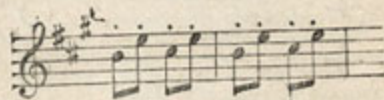
The dance proceeds with the next couple, and so on.

The connection between the dance and the music may be thus shown—

Down the middle,

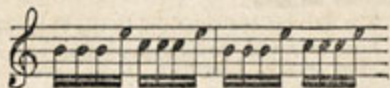


and back.

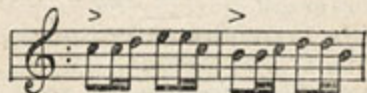


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2d gentleman leads 1st lady down centre, while 1st gentleman follows (to left side).



The three return in triumph.



Poussette.

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PETRONELLA.

This is one of the very prettiest Country Dances we have.

The dancers are arranged in the usual way.

First lady and opposite gentleman advance to the centre, one, two, three, and turn with toes to right. Then they execute the first quickstep twice.

They advance to the opposite side and set.

They advance to the centre and set.

They advance and set in places, having thus with their successive movements described the figure of a diamond.

Then down the centre, back, and pousette.

There is a tune "Petronella" for this dance. "Meg Merrilces" suite it admirably.

THE FLOWERS OF EDINBURGH.

This is an exceedingly popular Country Dance. The most suitable music for it is the tune which bears the same name.

1st lady casts off to right and passes behind 2d and 3d ladies, also behind 2d and 3d gentlemen. Meanwhile 1st gentleman follows 1st lady (his partner) round 2nd and 3rd lady, and, passing in front of them, dances out the time.



The 1st lady now follows the gentleman, and the figure is reversed. Then follows either figure 8, weaving themselves round 2nd lady and 2nd gentleman, or they go down the middle and back and pousette. The figure 8 is by all means the better of the two ways, but it is more complicated.

LA TEMPETE.

This is a combination of Quadrille and Country Dance.

Arrange (across the room) double couples, facing each other—third with backs to second and facing fourth; and so on for any number.

1. Advance and retire twice, holding hands and forming two lines of four.

2. Galop across, holding partners' hands. Opposite couples pass outside.

3. Repeat the same, with the difference that the couples who passed inside are now outside.

4. The four inside cross hands and back. The two on each side pousette or waltz.

5. Join four hands, turn round and back again; side couples as above.

6. All advance and retire by four, holding hands. Advance again, the top couple passing through below the second couple's arms.

It may be remarked that when the couples reach the top and bottom of the dance they should change sides, the gentlemen making certain that their ladies are on the right.

RORY O' MORE.

Arrange the dancers as usual.

First and second ladies join hands, advance and retire with Quadrille step.

First and second gentlemen do the same at the same time. They re-advance, the ladies passing under the gentlemen's arms.

This is repeated, the gentlemen going under the ladies' arms.

First lady and opposite gentleman then go down the centre, back, and pousette.

Repeat.

Rory o' More has a tune of its own bearing the same name.

WALTZ COUNTRY DANCE.

This dance is sometimes called the Medley.

It is very pretty, not at all intricate, and most accommodating for a large party of dancers. One must, of course, to begin with, be able to waltz. Some dancers, however, are content simply to hobble about the room. When one can waltz, the figure of the dance is not difficult to learn.

1. 1st lady and 2nd gentleman waltz across to each other's places (8 bars).

2. 1st gentleman and 2nd lady do likewise (8 bars).

3. Repeat Nos. 1 and 2 to places (16 bars).
The 32 bars of music needed up to this point are in waltz time.

4. Top couple down the centre and up (8 bars).

5. Pousette (8 bars).

For the last 16 bars a Reel is played.

THE MERRY LADS O' AYR.

Although the Merry Lads o' Ayr is little known nowadays, it was at one time a great Country Dance, and deserves some notice here on account of the reputation it enjoyed for the difficulty of its figures and the great zest with which it was entered into. To go down to the bottom of, say, 20 couples on a cold frosty night was glorious. The tune was "The Merry Lads o' Ayr"—an old Reel played at about M.136, and with fire. Few could foot it properly, the usual Country Dance step being maintained throughout. And here, in passing, we may note that dancers are beginning to get careless, and merely walk in place of the incessant 1, 2, 3; 1, 2, 3.

The dance is too intricate for description. It was indeed considered so difficult that the dancer who could go through all its intricacies with accuracy and address was considered to have, as it were, graduated in his art. A worthy professor of dancing, who died some years ago, used to tell how in his young days a budding dancer would be catechised by an old granny or auntie. "Can ye dance the Sean Trewe?" "Ay." "And can ye gang thro' 'The Merry Lads o' Ayr?'" "Impm." "Ah, weel, weel, ye'll dee, except they're gaun to mak' a dancin' maister o' ye."

CIRCISSIAN CIRCLE.

This is a delightful and easy dance. The couples are arranged opposite each other round the room. The figures danced vary in different localities. For the first one the first figure of a Quadrille is usually danced.

Right and left set; turn partners; ladies' chain; pousette round the couple which begins opposite you; then pass on to the next until you have danced opposite all the couples in the circle.

Music—The Circissian Circle, varied at times with other suitable tunes.

GALOPADE COUNTRY DANCE.

To Follow the March in a Children's Ball.

Arrange the couples opposite each other along the sides of the hall, like a Quadrille; only all the couples dance across, with no top and bottom couples, thus—

♂ ♀ ♂ ♀ ♂ ♀ ♂ ♀

Band

♂ ♂ ♂ ♂ ♂ ♂

All advance and retire with promenade step (that is, all galoping, not romping). Then all advance, and each gentleman retires to his place with the opposite lady.

This is repeated.

Ladies' chain, while all sing chorus—

Come, dance along with me,
Twirl all your hearts with glee.

The last figure of the La Pasha Quadrille is the appropriate music.

After the chorus, which all sing, the two top couples galop slowly down the centre and remain at the bottom. Meanwhile the player or band repeat the melody of the chorus just sung. The dance is a charming one, and very easy.

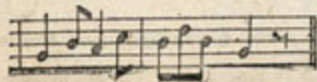
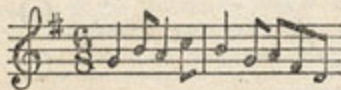
THE HAYMAKERS;

or,

SIR ROGER DE COVERLEY.

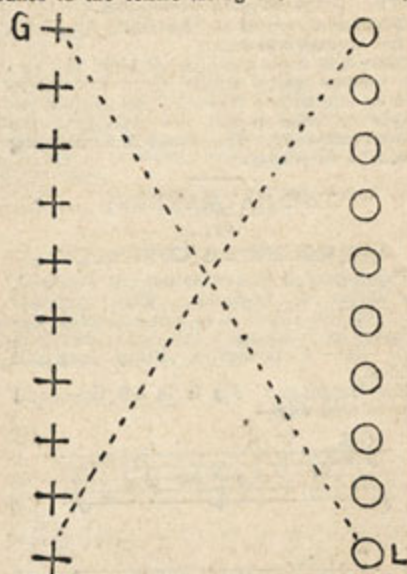
The former is the name used in Scotland, the latter in England. The recognised place of this dance is at the end of a programme to finish up a ball with; but it is little danced nowadays, being long and tedious.

The Haymakers' Jig is in 6-8 time, and runs in this way—



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1. Top lady and bottom gentleman advance to the centre (along the lines shown),



and turn round, giving right hand, and retire to places.

2. This is repeated by top gentleman and bottom lady.

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3. Top lady and bottom gentleman advance as before, but turn with left hands.
 4. Top gentleman and bottom lady repeat.
 5. The first two repeat their movement, but turn with both hands.
 6. This is repeated by the second two.
 7. First two advance and turn back to back, neatly.
 8. Second two repeat this.
 9. First two advance and bow (or bow and curtsy).
 10. Second two repeat.
 11. Ladies cast off to right, gentlemen to left, meeting at bottom.
 12. Leading couple, now at bottom, hold up hands joined together, and allow all the other couples to pass through, leaving themselves at bottom.
- This is continued to the end.
Any reel, such as the Fairy Dance, will do for the cast-off, or have a change of tune and tempo.

SOLO AND EXHIBITION DANCING.

Dances of this description are, of course, mainly for experts, although other people may find pleasure in practising them, even when they do not reach a standard of merit sufficient to justify them in entering a competitive arena. Our chief exhibition dances are of Celtic origin and character. They are distinguished by their combination of manly vigour, agility, and grace, and when properly rendered are very picturesque.

Highland dancing has had a history which

would be worth writing. Meanwhile we must content ourselves with giving the names of a few of the pioneers of the movement.

Professor Macallister may be considered the founder of the school of Highland dancing as we know it, having been the first to introduce it in Edinburgh long ago. After him came Barclay Dunn, brother of Finlay Dunn, the well-known musician and arranger of Scotch songs. He wrote a work on dancing. Then came the famous John McNeill, who has handed on the traditions of his art to certain members of his own family and to others.

At the present time there is quite a number of first-class exponents of Highland dancing. It would be impossible to give a complete list of these, and selection would be invidious. It is in the highest degree gratifying to all who are loyal to our ancient Scottish traditions that this branch of native art should continue to be so liberally fostered and so worthily represented. Long may it continue so!

The chief solo Highland dances are the Highland Fling, Ghillie Callum, and Sean Trews. The Reel o' Tulloch is frequently treated as a competitive dance at games, where also the Highland Schottische often figures as a dance for amateurs, with prizes for the victorious ladies.

Highland dancing demands the Highland dress. It is one thing to get that dress; it is another to get into it. The following instructions by an expert may help beginners in donning the tartan:—

The Highland dress as worn by the ancient

Scots is composed of tartan $3\frac{1}{2}$ yards long by 42 inches wide. Adjust the waist belt easy to the waist, so that it may afterwards prove to be tight. After the kilt is pleated up so as to keep the pleats in position, you place the belt on the floor and spread out the tartan in the centre of it, allowing 14 inches for the apron over the end of the belt. Then commence and pleat up the kilt, showing the full pattern of the tartan outside, leaving other 14 inches for the apron at the other end of the belt. Now lie down on your back so as to have the belt under your waist. Put the right-hand apron over your legs, then the left-hand one. Take the buckles of the belt in each hand and fasten it round the waist. Then, rising to your feet, put the left hand round your back and catch the plaid by the centre and pull it over the left shoulder a little in front. Put in the shoulder brooch, and the operation is completed. Of course, it takes a good deal of practice to do it properly.

A number of solo and exhibition dances that were once popular have now disappeared or are only occasionally seen. Of these we may mention the Cane Hornpipe, the White Cockade, the Bonniest Lass in a' the World, Highland Laddie, and the Three Graces.

FOR SUCCESSFUL PARTIES.

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THE HIGHLAND FLING.

The Highland Fling is the Scottish solo dance, and shows the Celt at his very best. Physique, presence, agility, style, and dress—all contribute to the effect. To complete it we must have a Highland glen and the wild skirl of the bagpipes. It is a matter for great satisfaction that, through the enterprise and patriotism of the promoters of our great Highland Gatherings, the public can so often see these conditions realised, and enjoy the picturesque dance thus rendered in ideal surroundings and with perfect accompaniments by the finest exponents of the day. To the encouragement thus given is due in considerable measure the fact that the execution of the Highland Fling has been carried to such a high degree of excellence.

The dance must be acquired from a legitimate teacher—one who not only knows it technically, but is imbued with its best traditions. The variety of steps, or the various steps of the various dancers, add an interest and a charm to the dance. Some of these steps, as we have already said, are also used for the Reel, and occasionally by the gentlemen in the Highland Schottische.

Printed instructions for dancing the Highland Fling are of comparatively little use, but for those who have some knowledge of the dance it may be interesting to give, as a specimen, one of its varieties. We select the set associated with the name of the late Mr

A. F. Skinner, brother of Mr J. Scott Skinner:—

1. Round the knee, same with left; repeat with right, and four round.
2. Up behind, up in front, four times over the buckle, four back steps, and four round.
3. Up behind heel and toe, same with left; repeat with right, and four round.
4. Four round, four times over the buckle, four back steps, and four round.
5. Up behind and twice over the buckle; repeat twice, and four round.
6. Spring out and two crosses, repeat two steps forward on the heels, two back on the toes, and four round.
7. Spring out, up in front and one back-step, same with left; repeat with right, same with left, and four round.
8. Toe and heel, up in front and one back-step, same with left; repeat with right, and four round.
9. Round the knee, up in front and two back steps; repeat with left.
10. Four round, repeat twice, and four back-steps.

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SEAN TREWS.

One of our oldest and most beautiful dances. Some authorities consider it to have been in a sense the source of Highland dancing.

Sean Trews should always be danced in proper costume. The sporran and the kilt are removed, and under that are tight-fitting breeches, coming below the knee, and of tartan the same as the belted plaid, which is retained.

The tune for this dance is "Whistle o'er the lave o't."

— — —

**GHILLIE CALLUM;
or,
SWORD DANCE.**

There is no more characteristic Highland dance than this. It is doubtless a survival of the war dances of other and more savage days, and is appropriately danced over two claymores. These are laid crosswise, and the dancer has to execute all his steps without once touching them. This is by no means an easy task, especially in the finale, when the time is quickened, and he has to get his feet into opposite quadrants with lightning speed.

Ghillie Callum is altogether a dance for specialists, who must for one thing possess a neat foot and ankle. The music bears the same name as the dance, and is in its own way quite as characteristic.

THE HORNPIPE.

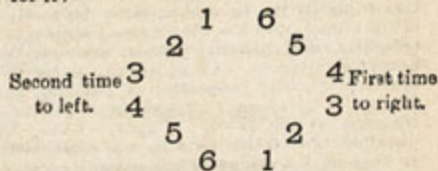
Hornpipes are of English origin, and seem to have been called after an obsolete instrument of which only the name remains. "It is consistent with our national characteristics as a maritime nation that a native dance should be a sailor's dance. Hornpipes and Jigs are old favourites in the service, and by no section of the community are they danced with more sprightly springiness, joyous activity, or keener enjoyment. As an argument for the health-promoting properties of dancing, the Hornpipe must be accepted as a practical instance to the point. Captain Cook, for example, proved that dancing was most useful in keeping his sailors in good health on their voyages. When the weather was calm, and there was consequently little employment for the sailors, he made them dance, the Hornpipe for preference, to the music of the fiddle; and to the healthful exertion of this exercise the great circumnavigator attributed the freedom from illness on board his ship."

The Hornpipe had been early naturalised north of the Tweed, and is treated by our eighteenth-century bards as a kind of native dance.

There's threesome reels, there's foursome reels,
There's hornpipes and strathspeys, man.
Nae cotillions brent new frae France,
But hornpipes, jigs, strathspeys, and reels
Put life and merriment in their heels.

No exhibition dance is more popular than the Sailor's Hornpipe, or Jacky Tar, as it is sometimes called. There is a free-and-easy

jollity about it that is quite catching, and helps to put spectators in high good humour. The rapid and rhythmic pulsation of the feet delights the ear, while the rope-pulling and the crab-walk add a welcome touch of the comic, and even grotesque. Amateurs are especially fond of this dance. It needs a deal of practice. We give one set of instructions for it:—



1. Hop twice on left foot, shaking right, and sink; perform this part four times, till the circle, as per diagram, is accomplished: single treble three and close; repeat.
2. Single treble two, double treble two, single treble one and close; repeat.
3. Heels out, toes out, cross three, down on left knee, do. on right knee, toes, heels, and toes (count three); single treble three and close; repeat, beginning in first position as before.
4. Pull ropes eight times, single treble three and close; repeat.
5. Single treble, heel and toe to the left side, do. to right side, single treble three and close; repeat.
6. Heel out eight, single treble three and close; repeat.

7. Pull ropes from side eight times, single treble three and close; repeat.
 8. Crab-walk, five, making the last three very quick; repeat with left, single treble three and close; repeat.
 9. Round with heels and toes to right, single treble three and close; repeat.
 10. Double stage treble four, single stage treble six, and close three; repeat.
- A single treble counts 7, double treble 15, single-stage treble 4, double-stage treble 8.
- Hornpipe tunes are lively and decisive in character. The best known is the College Hornpipe.

THE JIG.

Like the Hornpipe, the Jig is distinguished by heartiness and zest. It seems to be a native of the British Isles, and is unquestionably very ancient. Shakespeare refers to it along with other dances in one of his plays.

Ireland is now the home of the Jig. It suits the genius and temperament of the Irish people so well that it is little wonder they have annexed it and made it their national dance. It is danced on all kinds of occasions—at fairs, at weddings, and even at "wakes."

Although the Jig had at one time been popular in Scotland, it is not so much in evidence now. Exhibitions of the Irish Jig, however, are occasionally given at Highland games, and there are two or three of our professional dancers who excel in it.

RULES AND HINTS FOR DANCING.

Dancing as an art has undoubtedly declined in modern times. This is in great measure due to the narrower conception we now have of the art as compared with the view taken of it by the ancients. Among the ancient Greeks dancing was classed with sculpture and painting as a medium of expression for all kinds of moods and feelings. By it, too, they sought to portray and represent actions and events connected with their social, national, and religious life. Among the Romans also, although they did not possess the high artistic sense of the Greeks, it still remained a kind of acted language.

In the art as practised in those days all the movements and attitudes of the body, together with the play of the features, were made to contribute to the effect which the dancer wished to produce. These things constituted, as it were, the material of the art, and into them was put that soul of expression which gives life and meaning, and turns mechanical things into true art. We moderns seem to have lost sight of this high ideal, and somehow fail now to grasp aright the principles on which the ancients proceeded in cultivating the art of dancing. While retaining a certain amount of the mechanics of the art, we overlook in large measure the verifying soul of expression which with the Greeks was of such prime moment.

The most we want to get out of dancing

nowadays is social enjoyment—and that, too, with as little physical effort as possible. Even the mechanical part has deteriorated, as, indeed, it was bound to do when the ideals formerly aimed at got narrowed down. One hopeful sign, however, is to be found in the formation of the Imperial Society of Dance Teachers, already referred to, whose aim is to advance the art of dancing, and to maintain its ancient prestige and dignity. Better days may, after all, be in store for the art.

While the feet have the main part of the work to do in dancing, it should not be forgotten that the performance cannot be truly graceful unless the whole body participates in the exercise in a sympathetic and harmonious way, so as to secure a well-balanced effect. The arms, the trunk, the head, and even the features, are all involved, and demand attention if dancing is to be really artistic.

The positions and movements of the feet lie at

The Foundation of Dancing,

and should be thoroughly well taught at the outset. Pupils as a rule do not turn the toes sufficiently outward; and, further, the angle should be the same for both feet. How often is this fault seen in walking—one foot inclining at a different angle to the line of progression from the other.

The bending of the instep is important, for on that depends in great measure the agility and grace which mark good dancing. The instep should curve upward as soon as the foot leaves the floor, which will in-

sure the fall upon the toes. To understand how important is the proper use and management of the instep, let the pupil watch the professional dancer. Care must be taken that one of the ankles does not habitually rise higher than the other.

Steps should be performed as neatly as possible, with

No Appearance of Effort,

and in as little compass as is consistent with the particular character and scope of each. Further, each succeeding step should be well and smoothly connected with the other. There should be no jerky breaks nor awkward transitions. The knees as well as the feet must be turned well outward and rendered as supple as possible.

Although the general principles that underlie the theory and practice of dancing remain fixed throughout, when we come to apply them we are soon brought face to face with the difference that exists between the two sexes, with the result that certain modifications have to be introduced to meet this difference. As Milton puts it, when dealing with man and woman as originally created—

Not equal, as their sex not equal seemed;

For contemplation he and valour formed,

For softness she and sweet attractive grace.

Strength and vigour characterise the man; softness and grace the woman—a distinction which must never be lost sight of in dancing. Gentlemen are expected to exhibit more vigour and abandon than ladies. They may lift their feet higher, and in certain dances introduce steps that ladies should not

imitate. Remembering that grace is the chief thing to be aimed at by the gentler sex, ladies must never toss the feet nor lift them too high. No exact rule can be laid down in this matter. The figure of the dancer counts for something. If the bust is long, the legs may be raised a little higher; if it is short, they should not be lifted so high. In every case remember that graceful dancing consists in gliding, not in jumping. At the same time, do not let this degenerate into anything that might suggest walking.

The Arms and Hands

demand far more attention than they usually receive. Many dancers seem to think that these will take care of themselves. This is a radical mistake. The fact of the matter is that one may at any time see more ungainly awkwardness exhibited in the position and use of the arms, and especially the hands, than in all the other parts of the body taken together. Dancers usually know fairly well what to do with their feet. Seldom do they know exactly what to do with their hands. Professional dancers, indeed, find the position, opposition, and carriage of the arms about the most difficult things in their art. The arms must not hang limp, as if simply dangling from the shoulders. Neither should they be stiff and rigid. Angularity also is to be avoided as far as possible. To begin with, the shoulders must not be raised. The arms should, as a rule, be kept a little in front of the body, and in a slight, easy curve, the bend of the elbows being hardly

perceptible, the fingers grouped, and the hand as a whole carrying out the general curve of the arm. All movements of the arms should be easy and graceful—neither stiff nor violent. A very common fault is to jerk the arms in a kind of sympathy with the movements of the legs. This must be carefully guarded against. Ladies who are tall may hold their arms higher, and ladies of short stature may hold them lower than the general rule. In certain dances like the Highland Fling the arms have an important part to play in the various evolutions. While their movements should give the impression of freedom and abandon, they have to be guided and controlled by the artistic principles of balance and contrast between themselves and the legs. When hands are joined in a dance the arms should not be raised higher than is consistent with grace.

The Head Should be Carried Erect,

and thrown somewhat backward. It should not be held stiffly, but left free to incline in a natural way to the one side or the other, so as to balance the figure at any given moment. The look should be neither cast down, nor fixed, nor wandering. It should, as a rule, rest on the partner, but not too fixedly. The position of the body should be erect, well drawn up, and yet easy; moving in easy accordance with the legs; firm, yet pliant.

The features should at all times wear a pleasant and engaging expression. All contortions of countenance are exceedingly unbecoming. As an old dancing-master used

to say to a pupil offending in this way—"What are ye makin' murgoons (wry faces) for?" Remember the occasion is a happy one; therefore look happy. Neither must one assume too hilarious a look. There is a mean in all things.

Besides the large distinctions that divide the dancing of the two sexes, there are differences in the individuals which claim attention. For example, ladies who are petite may, as a rule, exhibit more animation in their movements, while those who are tall and commanding must study a calm dignity—not, however, becoming stiff or languid.

One General Principle

when properly applied covers everything. Keep every part of the body in true harmony with the rest. Art of the highest kind has here ample scope, and when the whole is done in a natural way, then have we the finished dancer.

Dancing should be a healthy as well as a happy exercise. This implies that it should not be overdone—that people should not continue it till fatigued or overheated. Ladies especially should be careful of this. They should desist from dancing when they feel difficulty of breathing or are overheated. Besides the risks to health, which are sufficiently grave, they should remember that one cannot look graceful when labouring under such disadvantages. And dancing when grace is gone is by no means an entertaining exhibition.

One should not dance immediately after

a meal. Further, protracted dances in a heated or vitiated atmosphere are hurtful. Dust is a bad thing, and floors where dancing is carried on should be kept scrupulously clean, and if possible treated with wax or in some other way to keep the dust from rising. Young people require to be warned of dangers to health. Their natural and exuberant delight in the dance makes them overlook such dangers, and may tempt them to conceal any weakness or ailment which, if known, might entail the loss of an evening's enjoyment. Dancing quickens the circulation and stimulates the various functions of the body. It is thus a valuable exercise from the point of view of health, especially to people who live a sedentary life. Remembering, at the same time, that dancing, however valuable as an exercise and pleasant as a pastime, is not free from certain dangers, both moral and physical, parents and guardians should regard it as an important duty to see that the dances which their young people attend are unexceptionable in character, and are carried on in as healthy conditions as possible.

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HINTS ON DEPORTMENT.

Dancing and deportment, as we have said before, should be taught together; in fact, they cannot well be separated unless dancing is to be treated as an artificial thing, quite dissociated from life in general, and contributing nothing to its general physical culture. Deportment may be taken to mean carriage, using the word in a sufficiently wide sense. Now, if a pupil is to carry himself aright, he must learn to do so at all times, whether dancing, walking, standing, or sitting. All form parts of one complete system of training—a training that aims at giving ease and grace to the body in all its attitudes and movements.

Deportment, as applied to the ordinary movements and positions, is in a sense more difficult to teach to the ordinary pupil than are the steps of dancing. In the latter case every movement and attitude can be calculated and provided for, giving a confidence to the performer which may fail him when he quits his arena and finds himself in one where only general principles are available as a guide. All the more important, then, is it to see that the pupil always carries himself aright, so that habit may ultimately come to his aid and make him secure.

Walking,

which seems the most natural and easy thing in the world, is in reality one of the most

66 THE PEOPLE'S BALLROOM GUIDE.

difficult to do properly. Nobody feels any difficulty in walking along a road in company or alone and unobserved. But let a young person unaccustomed to good society have to walk up a well-lighted room unattended, with the eyes of a brilliant assembly on him, and he is likely to realise, and in a most distressing way, how difficult walking may become. In the first place, the poor victim discovers that he has no theory of walking to guide him; and, in the second place, self-consciousness robs him of the power of walking even in his own ordinary way. It is doubtless this latter element of embarrassment that chiefly accounts for his failure. Burns tells us how he got on when he met Lord Daer:—

But oh, for Hogarth's magic power,
To show Sir Bardie's williyart glower,
And how he stared and stammered!
When, goavin' as if led wi' branks,
And stumpin' on his ploughman shanks,
He in the parlour hammered.

The cure for all this is first to learn

How to Walk Properly,

and then to practise it until it becomes an unconscious habit. Then may the pupil be trusted to walk with ease and grace on all occasions.

In walking the body should incline somewhat forward, and the movements of the legs should spring from the haunch, and be directed straight forward in a free and natural way. Certain modifications have to be introduced to suit the pace, according as

it may be quick, medium, or slow. In the slow walk or march the toes are well turned out, and the weight of the body is advanced from the heel to the instep. The toe externally first touches and internally last leaves the ground. In the moderate pace the weight of the body is advanced from the heel to the ball of the foot; the toes are less turned out, and it is now the ball of the foot which first touches and last leaves the ground. With the quick pace we need not deal. It may just be remarked that as the pace increases the weight of the body is more thrown forward and the toes are less turned out.

"In the general walking of ladies the step ought not to exceed the length of the foot; the leg should be put forward, without stiffness, in about the fourth position, but without any effort to turn the foot out, as it throws the body awry and gives the person the appearance of a professional dancer; the arms should fall in their natural position, and all their movements and opposition to the feet should be easy and unconstrained; and the pace should be neither too slow nor too quick. The gait should be in harmony with the person—natural and tranquil, without giving the appearance of difficulty in advancing, and active, without the appearance of being in a hurry."

Standing and Sitting

do not present the same difficulties as walking. There is no co-ordination of movements needed, nor is self-consciousness so

troublesome. Yet these positions demand some study and attention. The sitting posture is the one that has most frequently to be assumed and longest maintained in company. In sitting the position of the limbs has a good deal to do with the elegance and beauty of the figure. The knees should be fairly close together. Gentlemen may at a time cross them for a relief. Ladies should not. The legs should not be stretched out. This implies familiarity or conceit. Neither should they be drawn in beneath the sitter. This looks timid and apologetic. Do not spread the hands upon the knees. Other faults are leaning forward and placing the hands upon the thighs or crossing them so as to put the elbows in the opposite hands. Of course, no position should be assumed mechanically or maintained stiffly. This tends to destroy ease and grace, which are the main things to be aimed at. Within limits certain variations of position may take place, and be of advantage as tending to freedom and naturalness.

Sitting down and rising up must also be studied. Sit down easily and deliberately, and do not flop down as if you were glad to get out of the way. Rise slowly and easily, and do not pop up like a Jack-in-the-Box. Then, the pupil must learn how to make a graceful bow. Do it, bending the body, but keeping the legs straight. The ladies' obeisance is more elaborate, and must be carefully studied and practised.

The Management of the Countenance

has much to do with deportment. The expression of the face should always be kept well under control. Feelings and emotions should never be expressed too vividly. One should maintain a certain amount of dignified reserve that will check all tendency to extravagance in the play of features.

Beware of eccentricities of bearing or manner. These may be harmless in a way, but they are all more or less faults in the social arena. Whatever calls pointed attention to the individual is out of place in a company. Continued and accentuated, these eccentricities may develop into positively bad habits, making the victim of them unacceptable, and even quite irritating. These things are frequently the outcome of embarrassment. Not knowing, for instance, what exactly to do with his hands, the young man finds employment for them in pulling his moustache or adjusting his necktie. Remember, however, that embarrassment, while painful to the victim himself, is also more or less distressing to the onlooker.

What we have been saying on this subject of deportment may look like magnifying the mechanical, laying down rules that would turn people into mere automatons—a case of “pull the string and the figure works.” Well, if people choose to make rules everything, and stick there, this is very likely to happen. But this is not what is proposed. Training is to be a means, not an end. Rules should be servants, not masters. Of

course, if these rules could be shown to be arbitrary, they might be challenged. But they are founded on sound principles. Art, in this, as in other cases, should begin by studying nature. Nature has endowed the physical frame with certain powers and aptitudes, and we have to study how these can best be used along the lines which she has laid down. These original powers have thus to be trained in order that they may reach their fullest development, in consonance with the eternal principles of beauty and harmony.

Beneath and behind everything, however, is

The Human Personality

—the man, the woman. This personality is to be helped to attain the most complete manifestation of which it is capable. Training may render the aid needed, but it cannot change the fundamental character of the thing which is being trained. That remains. As has been said, a fool can never be taught even to sit down like a wise man. All this implies further that individuality is to be conserved. Individuality is a main element of interest and beauty in life, and must not be killed out in the social arena. We want harmony, not monotony; variety, not a dead sameness. Let no one then be afraid of rules. In the acquisition of any art they are simply necessary and indispensable. Properly used, they lead to that full development of powers of which we have spoken. By and by they will be replaced by habits unconscious and unerring. This is the consummation of deportment.

Example is always a powerful aid to precept. Hence the importance of

Mixing in Good Society

where the standard of deportment is high and is consistently maintained. There elegant movements and attitudes more readily become habits, because nothing else is ever seen. Hence the ease and grace of those who habitually move in good circles. This advantage may not be open to everybody; but all can do something in this way. Let the young pupil embrace every chance that may offer of being in good company. Let him there observe and learn. This will be worth any number of lessons from a teacher. For in any case lessons can deal only with a few of the main principles to be observed. In the complex arena of social life innumerable situations may arise that can never be provided for, but must be negotiated by observation, adaptation, tact, and experience. Deportment, as associated with dancing, however, is a more limited thing than this. What we have meantime specially to aim at is a system of training that shall fit the pupil for bearing himself with ease and address in companies where dancing is engaged in—at private party or public assembly. Only, if he perfects himself in this particular sphere, he is not likely to fail in his attempts to master whatever else may refer to social life in general.

Once more, it should never be forgotten

how important a bearing style has on one's place and recognition in society. Many a man's good qualities can only be discovered through intercourse with him, and for this there is little opportunity in the general company. But

A Good Deportment

tells its own tale. It is a sign which all can read at a glance, and, reading it, they "place" the bearer in a moment, and as if by instinct. Fuller knowledge of the individual concerned might lead them to revise their verdict—revise it, possibly, in his favour, if the first impression has not been so good; but for this fuller knowledge the occasion makes no provision, and to the mass of the company the man remains just what he appears to be as judged from his general style and bearing.

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HINTS ON ETIQUETTE.

Etiquette is a somewhat alarming word for the ordinary individual, who may have distressing recollections of having, as people say, "put his foot in it" on some unfortunate occasion. He is apt to rail against the whole thing, and to regard its rules as so many traps to catch the unwary and make a fool of the innocent. Such a conclusion, however, is somewhat hasty. Etiquette is not quite the senseless thing some people would take it to be. To the uninitiated it may appear sufficiently extravagant and unreasonable, but we shall find when we come to examine it more closely that there is "a method in its madness." However artificial and arbitrary its rules may sometimes seem in themselves, they are at least founded on sound principles. They rest on a theory of good manners, and "manners make the man." Etiquette is really an attempt to reduce good breeding and courtesy to a science, although doubtless a great deal of it is arbitrary and conventional—just what society has made it, in fact. In any case, it is vain for one to knock his head against it. Society is stronger than the individual. The wise thing is to accept the inevitable. If you want to enter any circle or be present at any function, you must see

that you have mastered the etiquette applicable to the occasion and the company. Only when thus furnished and equipped can you hope to be acceptable to others or to enjoy yourself.

Every situation in the social world has its etiquette. Dancing, too, has its code. Of course, the stringency of this

Varies Somewhat with the Occasion.

At a private or informal dance more freedom is permissible than would be allowed at a regular ball or assembly. The competent teacher will see that the pupil masters what is required. Nor is there after all any special difficulty in mastering it. The arbitrary character of the rules, which disconcerts the novice, makes them more easily remembered when once they are acquired, while the fact that they are in a sense fixed and invariable gives one all the more confidence in applying them in any given situation.

These laws and rules, however, even when mastered and applied, do not by any means cover the whole situation or exhaust the subject. Etiquette, in fact, opens up a wide field. It rests, as we have said, on a theory of good manners. Now, ordinary people may be ignorant of much of the special etiquette that prevails in certain circles of society, but everybody has an idea of what good manners should mean, for these are founded on principles which we all recognise and appreciate. Good breeding, courtesy,

politeness—all this begins in self-respect. The man who does not respect himself can never be quite satisfactory in any other relation in life, whereas if this quality be properly developed in him it will keep him right in all his relations with others. As Shakespeare has it—

To thine own self be true;
And it must follow as the night the day
Thou can'st not then be false to any man.

Along with this self-respect goes respect for others. When to a due regard for their rights is added a kindly consideration for their feelings and wishes, then have we reached the real beginning of good manners. What we want, in short, is a good heart and a kindly, thoughtful disposition. With this equipment one cannot well be far wrong. Without it one can never be really well bred. No amount of artificial politeness will avail to make a person really agreeable in society if he wants this kindly feeling. Selfishness, which is, after all, the worst breeding, will not fail to show itself through the most elaborate etiquette and spoil the effect of it all, for

The heart aye's the part aye
That makes us right or wrang.

On this foundation then must any system of good manners be built. We must, of course, have a system, and here is where the conventional element tends to come in. Society has its usages. These we must learn; but if we start with the above principle and keep it steadily in view as our guide we shall come to master all

The Rules of Courtesy

and infuse into them the right spirit. And, as with deportment, which, indeed, shades into etiquette, we must persevere until everything becomes a habit—a kind of second nature. Some people put on their manners as they put on their best clothes—only on high occasions. Neither the clothes nor the manners sit on them in a perfectly natural way.

To begin with, always remember when at a dance that you are there for social ends. Happy intercourse is the keynote of the situation. Do not begin by trying to make yourself happy. This is not the right way. Try to make others happy. You will succeed in this, and at the same time secure your own happiness.

Do not confine your attentions mainly to one, or even to two or three. A good deal will be forgiven to lovers and engaged persons when they exhibit exclusiveness or marked preferences; but, as a rule, people who, from one reason or another, do not see their way to be social are in a sense out of place at a social gathering. Apart from devotion to one or two on personal grounds, there is sometimes in a ballroom a tendency to create and maintain sets. The line of cleavage may be determined by some conception of social superiority. This should be avoided. Whatever differences there may be in social position and standing, the fact that all meet in one company for social enjoyment implies for the time being

A General Equality.

Only by acting on this principle can one get and give all the pleasure and good that is possible. One must not, on the other hand, forget that, although social and other distinctions may be so far cancelled for the occasion, one is not to presume on this when the parties concerned may afterwards meet in the ordinary intercourse of life. For example, an introduction to a lady in a ballroom for the mere purpose of dancing does not entitle you to claim her acquaintance afterwards. She is at liberty, if she so wishes, to ignore the introduction, and the gentleman in question must not take it amiss if she does.

If a lady should civilly decline to dance with you, and you should chance to see her dancing afterwards with another, take no notice of it. She may prefer another without just despising you; or there may be reasons that would appear good and sufficient if disclosed. Therefore, do not insist on the fulfilment of established regulations in every case. It is a hard case that women should be compelled to dance with everybody offered them on the alternative of not being allowed to enjoy themselves at all. At the same time ladies should not infringe the established regulations unless they have the very best reasons for doing so. The circumstances should be exceptional.

Should a lady be engaged when you request her to dance, and she promise to be your partner for some future dance,

Do not Forget the Engagement,

but be in readiness to fulfil your duty as her cavalier, or else she may think you have purposely slighted her, besides possibly preventing her obliging some one else. Inattention and forgetfulness, by showing how little you care for a lady, form in themselves a tacit insult.

Before asking a lady to dance, you are, of course, supposed to know her. Failing this, you must first secure an introduction through some mutual acquaintance. At other times, and in the chance meetings of life, one must be careful in the matter of giving introductions, first making sure that such will be acceptable to both parties concerned. At a dance there need not be the same caution observed. People are there presumably to dance. For that they need partners; and this may make introductions necessary. Hence has arisen a special etiquette on this head for the ballroom. An introduction is for a specific purpose, and only, necessarily, for the occasion. Thus there need be less hesitation in making presentations, as they do not hold beyond the occasion, unless the lady desires it. It is a kindness to help in making the members of a miscellaneous company acquainted with each other. Strangers frequently suffer through want of introductions—especially ladies.

In Making Introductions

always remember to present the gentleman to the lady. The lady, if seated, does not rise. Both parties simply bow. This is sufficient acknowledgment, and is the best

etiquette. Should the lady offer her hand, the gentleman, of course, takes it, but he should never offer his.

Be attentive to your partner. When the dance is over, conduct her to a seat, offering her your right arm, and see her comfortably seated ere you leave her. In a ballroom ladies are not supposed to move on their own initiative, or unattended. Hence the gentlemen must always be ready to attend to their wishes, and to give them gallant conduct when they have occasion to leave their seat; taking them to the refreshment buffet or in to supper, and in other ways attending to their comfort. While, however, prepared to act as her dutiful cavalier, a gentleman must take care not to press his attentions on a lady. The lady, on her part, while thus permitted to command the most unlimited services of her cavalier, will see to it that the task is imposed on him in such a way as to make it appear delightful rather than onerous—a pleasure rather than a duty.

It will be "nice" on the part of a gentleman to give a dance to any lady who, from one cause or another, is being neglected, or to find her some other partner; but this

Must Always be Done with Tact.

Do not make it appear as if you were going out of your way to do her a favour, or were commiserating her forlorn condition. An exhibition of pity is perilously near akin to an insult, and is likely to be resented.

It used to be considered courteous on entering a ballroom to make an obeisance. This is not necessary now, although at a

private party it is still the rule to recognise the host and hostess in this way.

Dress is a matter of some importance. In the upper ranks of society it gives no trouble, the rules for it being well defined and inexorable. Neither does it give any trouble in the lower ranks, where people dress pretty much as they like. It is in the middle strata of society that the subject is apt to prove troublesome. There is no difficulty with the two extremes of functions—with the free and unpretentious gathering where almost anything short of evening dress will do, and the full-fledged assembly where evening dress is likely to be the rule. The difficulty comes in with the intermediate occasion, where one is not quite sure what will be the rule. It is embarrassing in the highest degree to find oneself an exception to the rest of the company in either falling below or rising above it in the matter of dress. The evening's enjoyment is likely to be a good deal spoiled through a miscalculation of this kind. When one is in doubt, it is well to take means to find out what is expected, or how others who may be invited mean to dress. It is, on the whole, safer to err, if there is to be an error, on the side of being over-dressed. It is

A Compliment to the Host and Hostess,

or, in the case of an assembly, to the Committee and company, implying, as it does, that you have conceived a high idea of the function. In any case, you have strict etiquette on your side. All the same, however, it will be an immense relief to you to

find that you are like the rest of the company in the matter of attire, and have not to fall back on the above reflections and consolations to soothe the embarrassment that arises from discovering that one has overshot the mark. In many local assemblies there is no fixed rule, but just a sort of understanding that each person dons the best garb at his command, whether it be evening dress or not; and, so long as one is not singular, it will not matter so much whether one belongs to the humbler class or to the more perfectly arrayed one.

Even where evening dress is understood to be the rule, the raw stripling is likely to be excused if he fail to conform. His elders can usually appreciate the financial difficulties involved in securing the regulation garb. Should, however, an expanse in the young fellow's finances enable him to secure the coveted equipment, he will find the joy of dancing greatly enhanced. He will now be able to attend any kind of gathering without apprehension. The consciousness of being thoroughly well dressed gives a confidence that reacts on his whole bearing. Without that confidence, in fact, it is impossible for any one to do himself full justice. Further, our happy young friend is delighted to find he has distinctly improved his social prestige and enhanced his personal significance. So much is there after all in the philosophy of clothes. In any case, one should always dress as well as possible, consistently with good taste, avoiding affectation and display, which are always considered vulgar in good society.

MUSIC FOR DANCING.

Music and dancing seem to have originated together, and the alliance has remained a close and intimate one ever since, especially on the side of the latter. We may have music without dancing, although certain kinds of it never fail to stir the impulse to up and foot it. We cannot well bear to think of dancing without music. The dancer needs it. Without it, indeed, the joy and inspiration, and even the meaning, of his evolutions seem to depart.

Music and Dancing! Are they not a heavenly pair? And when to these we add Light, what a glorious trio we have! Byron, in his own gorgeous way, has depicted the scene when "bright the lamps shone o'er fair women and brave men," and when "music arose with its voluptuous swell," urging the happy throng "to chase the glowing hours with flying feet." And Burns, with his unerring touch and matchless brevity, puts it all in a couple of immortal lines—

Yestreen, when to the trembling string,
The dance gaed through the lighted ha'.

Not only is music needed for dancing, but the better the music the better the dancing. This, which may be called a kind of axiom, should ever be kept in view by those who may have to make the arrangements for a dance.

Get the Very Best Music Possible

in the circumstances. One has seen assemblies where everything was first-rate except

the music. Than such a policy nothing could be more ill-advised. Let Committees invariably see to it that they get the best band which their finances will allow them to command, and, if economy has to be practised, let it be on anything else rather than on the music.

The music provided for the dance in our day is in many ways superior to what was available long ago. In the humble home or barn of bygone days a single fiddle would do duty for the evening. To this might be added at a time the 'cello, and possibly the flute, a combination wonderfully well adapted for rendering the music then most in vogue—mainly Strathspeys and Reels. And even yet a couple of violins, a flute, and a 'cello are pretty much an ideal combination for presenting this kind of music according to the best traditions.

When, however, we contrast our modern bands with, say, the solo violin and 'cello of Niel Gow's day—much to the disadvantage of the latter—we are apt to forget how much the personality of the player counted for in those days. The fiddler simply "made" the dance, inspiring and controlling every movement. Niel himself, in ballroom or barn, was a veritable wizard, electrifying the dancers with the upstroke of his bow, and rousing them to wild enthusiasm with his "hooch;" while other players in lesser degree carried with them an inspiration that meant much. Now our dance music, while richer and more varied, is largely impersonal: and herein is doubtless a loss.

The Modern Dance

is as a rule carried on in larger places than were available for the dance of other days. More body is needed in the music, and hence the employment of bigger bands and a greater variety of instruments. The violin still keeps prime place. No dance, except the purely Highland ones, can be right without it. The most "human" of all instruments, it stirs heart and feet as nothing else can do. Wind instruments add richness and variety to the strings. The flute is usually the most available addition. The most valuable acquisition, however, for practical purposes, is the cornet. In a large place it is very telling, although it is apt to be overplayed. The septet makes a capital instrumental combination, and for it a great quantity of dance music has been arranged. Of course, the most perfect results can be got with a large and complete band of professional players; but this is beyond the reach of most Ball Committees. In every case, be the band small or big, it is of the greatest consequence that the members of it are accustomed to play together. A few players of fair ability well accustomed to play together will, as a rule, prove more satisfactory than a scratch combination of superior instrumentalists.

In a Private Room

the piano is frequently the only instrument available when a dance is started, and in the hands of a good executant it is eminently

satisfactory. Its prototype, the dulcimer, now comparatively rare, is also very good for certain kinds of dance music. Wind instruments like the harmonium and American organ are not suitable for dance music. The piano fails to a considerable extent in strathspey and other purely native forms. The peculiar effects of those tunes are for the bagpipes or violin, and cannot be properly reproduced on a keyboard.

Violin and piano make an ideal combination. The former gives the melody in sustained singing tone, while the latter, being a percussion instrument, can emphasise the rhythm and accent, besides supplying a bass and filling in the intermediate chords. In strathspey and reel and kindred music the pianist should not as a rule attempt to play the melody. The effect can rarely be quite satisfactory. In any case it is inferior to that produced by good vamping, where the pianist marks the time with a bass in octaves on the left and appropriate chords on the right. Of course, it takes a good musician to be able thus to recast the ordinary pianoforte arrangements of dance music; but with some of the simpler dance tunes a fair player with a good ear and plenty of practice should come to be able to put in

An Effective Vamp ;

and violinists will, as a rule, prefer such an ally to the player of higher technique who will insist on playing the air, only to interfere with and help to spoil their work. It is indeed a great pity that vamping is not

more studied and practised than it is. It is so often left to the unskilled amateur who is supposed to take refuge in it because he cannot "play." With Scotch dance music especially this kind of piano accompaniment should be the rule. It is suitable, too, from time to time with other kinds of dances. In simple waltzes, for example, it is often most effective. When the violin and piano are played together, care should be taken that they are in proper tune. Sometimes the amateur fiddler is much too easily satisfied on this score.

When there are two or three solo instruments—say, violin, flute, and cornet—the piano is hardly a sufficient bass, as some people are apt to think it is. There should be a 'cello or double-bass, and, if possible, a euphonium. Then the piano can be used to fill up and to mark the rhythm and accent, duties for which it is admirably fitted. The player of dance music should have a firm and powerful touch, and a strong sense of time and rhythm. This latter equipment is needed by all musicians who play to dancers.

When none of the instruments or combinations of instruments named are available, as, say, in some farm kitchen or barn, then

The Melodeon

will be found to do wonders, if well and vigorously played.

For purely Highland dances the bagpipes is, of course, the authentic instrument. The true Celtic spirit of such dances as the Highland Fling and Ghillie Callum cannot be got without it. When the company of dancers

is large, as at a Highland Gathering, the addition of a drum to mark the accent will prove a decided advantage. The only tolerable substitute for the bagpipes is the violin.

We have already laid stress on the advisability of Dance Committees securing the best possible music, if they are to make the function enjoyable in the highest degree. At private dance parties, too, the matter calls for much more attention than it often receives. When, for example, the piano alone is to be used, it will be well, if possible, to engage a professional pianist. This will make good music a certainty, besides relieving host, hostess, and company of all further trouble on this head. One cannot well expect a voluntary player, especially a lady, to tie herself up for the evening and forego the pleasure of sharing in the dance. A relay of players may so far get over this particular difficulty; but a frequent change of player is not good. Uncertainty prevails, hitches occur, the music is necessarily of varying quality, and perhaps at no time quite so good as it would need to be for good dancing.

In every case, if you want to have a thoroughly successful dance, get good music, and don't grudge to "pay the piper."

BOOKS FOR YOUNG MEN.

The Volunteers' Handbook: How to Read, Write, and Debate; The People's Draughts Book; The People's Chess Book.

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THE MASTER OF CEREMONIES.

This functionary is usually spoken of shortly as the "M.C." At a small dance one M.C. may be sufficient, but when the company is large it is the custom to appoint several.

The duties of the M.C. are many and important; and, as the success of the dance depends a good deal on him, it is well to see that the very best available man is chosen to fill the office. He should have an intimate and practical acquaintance with all that pertains to dancing and its etiquette, and should know the company well. As to personal equipment, he should be of good presence and address, affable and courteous, with plenty of tact and resource, combining urbanity of manner with energy, decision, and firmness. He must exert himself in every way to make the dance a success, doing all in his power to see that everybody is enjoying it. He will help as far as possible to bring the different members of the company together, giving introductions where necessary. For this purpose he may assume an acquaintance with any lady or gentleman whose name he knows.

The M.C. will see to the arrangement of dances, forming sets, assisting nervous couples, and gently checking those that may be too hilarious. The top of the ballroom will usually be the end farthest from the door. In arranging for Country Dances the ladies will be placed so as to have their right

hand to the top of the room. In Quadrilles the ladies of the top couples lead the dance, and the ladies of the second couples the sides.

Moving here, there, and everywhere, the M.C. will see that everything is going right. He may have to interpose where misunderstandings have arisen, and to stifle the beginnings of quarrels before they attract general notice. In extreme cases he may have to remove an individual who has been proving a disturbing element of too serious a kind to be longer tolerated. This painful duty he will perform as quietly as possible.

It will thus be seen how important are the duties that devolve on the Master of Ceremonies, and how advisable it is to get the right kind of man for the post. Dancers, on their part, must see that they accord their M.C.'s all due deference and respect, and, should disciplinary powers need to be put in force, they must loyally support the authority of the men whom they have charged with this duty.

PROGRAMMES.

At informal parties a programme of dances is hardly needed. The dances will naturally suggest themselves according to the composition and preferences of the company. Round dances are, as a rule, the most suitable kind on such occasions.

When a programme has to be drawn up for the average ball, variety should be aimed

at, and as far as possible round dances should alternate with square. It is a matter for regret that our native dances, like the Reel and the Schottische, are appearing with ever-decreasing frequency on the programme of public balls.

At certain private parties and at high-class assemblies nowadays it is quite the fashion to have waltz following waltz, with only an occasional break. This overdoing of one particular dance is far from good. The purely sensuous element in dancing becomes too prominent, and the art as a whole suffers.

Programmes for the individual dancers, which used to be the rule, seem to be getting somewhat out of fashion. They had their advantages, but their disadvantages have also come to be discovered. It was the aim of dancers to have their programmes filled up as early in the evening as possible, with the result that those who might come late had often so great difficulty in getting the dances or the partners they wanted that their evening's enjoyment was in danger of being greatly curtailed. A programme, further, when once filled up, commits the possessor for the whole evening—a position that tends to become irksome, and may lead to inconvenience in implementing all the engagements undertaken. Order and arrangement are things both necessary and good; but they should not be allowed to become a tyranny. At a dance, especially, a certain measure of freedom is essential if one is to get from the occasion all the joy and recreation which it is capable of yielding.

SOME DON'TS FOR DANCERS.

For Ladies.

Don't appear absent-minded or indifferent when you are asked to dance, but say clearly, yet nicely and gently, that you will be delighted, or that you are sorry, for a reason that you may give.

Don't decline to dance unless you have a thoroughly good reason. It will be better if you can also disclose it.

Don't rise to dance with any gentleman after having refused some one else, unless engaged beforehand.

Don't be selfish. Be willing to introduce your partner to your friend.

Don't overdo introductions. Before introducing your partner to a number of girls, consult him. It will embarrass him if he cannot ask them to dance.

Don't ask one young man to introduce you to another. It is at once unmaidenly and impolitic.

Don't criticise one partner to another. It is wonderful what men tell each other in the smoking-room.

Don't have a great display of jewellery if the company is a mixed one.

Don't hold your pocket handkerchief in your hand while dancing.

Don't dress in such a way as to cause dis-

comfort to your partner. It is annoying for him to have to dodge a few yards of unnecessary material.

Don't let an awkward partner make you out a specially ungraceful figure. Find some reason for stopping, if possible.

Don't allow him to wave your hand like a danger-signal. Besides being comical, it may prove dangerous.

Don't give all your attention to your right-hand neighbour in a set. It may appear insulting both to your own and your neighbour's partner.

Don't dance till utterly fatigued. The dance is nothing without ease and grace; so leave off before gracefulness leaves you.

Don't show disappointment or pique whatever may happen.

For Gentlemen.

Don't stand up in a quadrille unless you know the figures; and if you know a few of the steps, so much the better; but in all such circumstances dance quietly and unobtrusively.

Don't drag a lady through a quadrille, nor clasp her hand as if it were made of wood, lest she not unjustly think you a boor. Lead her as lightly as you would tread a measure with a figure of gossamer.

Don't leave one set to take part in another unless you have first asked and obtained the

consent of the opposite couple, otherwise they may take it as an insult.

Don't dance snatches of hornpipes with your arms folded, as these antics are entirely out of place.

Don't shake hands in No. 5 of the Lancers unless you know the lady. A stranger might resent such familiarity.

Don't swing your partner in a quadrille.

Don't rush through all the sets of a quadrille, but stay in your own.

Don't put your hand round a lady's waist nor on her shoulder. Place it well down the waist on her back, and hold her right hand in your left, but not in dove-tailed fashion.

Don't clasp a lady with both hands about the waist.

Don't engage in a round dance without first putting on your gloves, and see that they fit at the finger points. If you have forgotten them, use a silk pocket handkerchief, and apologise.

Don't tread on people's toes nor on your partner's dress.

Don't walk apologetically, nor as if you would challenge a man to mortal combat.

Don't wear black pants with a light-coloured coat.

Don't leave a dance till it is finished. No gentleman should allow another to interrupt him or his partner while engaged in a dance.

Don't quarrel in a ballroom.

For All.

Don't turn your back to people in entering or leaving a room. Shut the door quietly, without being apologetic.

Don't keep your vis-a-vis waiting. Be ready to give your hand when wanted.

Don't indulge in romping. There is little art in it, less grace, and no dignity.

Don't look at your feet while dancing.

Don't try to act as instructor in a set of quadrilles, though a timely hint may be permissible.

Don't talk loudly to your partner. If you don't want to hear the music yourself, remember that other people may.

Don't do outrageous things, nor call pointed attention to yourself in any way. Be like others of the company—neither boisterous and overbearing, nor too diffident and backward.

Don't forget that there should be moderation in everything—even in dancing.

MORGIANA C.D.

1st gentleman joins hands with 1st and 2nd lady. They all slide round merrily, and, while returning, the 1st lady and 1st gentleman pass the 2nd lady under their arms into her place.

They then repeat this with the 2nd gentleman.

Poussette.

The leading couple keep hold of each other's hands all down the dance, 1st gentleman's left and 1st lady's right.

Tune—"Hey, Jenny, come down to Jock."

THE CELLARIUS WALTZ.

This waltz takes its name from M. Cellarius, a famous dancing-master in Paris. The music, also in threequarter time, is pretty and novel, and the dance is a beautiful one, but somehow it has never been very popular in this country.

The Redowa is another waltz not much known at the present time.

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