



Your very truly
Jacob Leighton Byrnes

Byrnes

TERPSICHORE:

HER VOTARIES AND FASHIONS.

BY

T. LEGGETT BYRNE.

LONDON:
ILLUSTRATED ADVERTISING ASSOCIATION, LTD.,
34 & 36, CHANCERY LANE, E.C.

1899.

ADVERTISEMENTS.

GRAND HOTEL, --- MALAHIDE.

The Prettiest Residential Establishment on the Coast.

STANDING IN ITS OWN PLEASURE GROUNDS

... WITH ...

SHELTERED WALKS & FINE SEA VIEWS.

It contains all the Requirements of a FIRST-CLASS HOTEL :

TABLE D'HOTE, SEPARATE TABLES,

- - PUBLIC AND PRIVATE ROOMS.

Wedding Breakfasts, Dinners and Balls Supplied.

GOLF LINKS, BILLIARDS, CYCLES, HOT AND COLD SEA WATER BATHS.

WINTER TERMS, £2 10s. per Week.

Porters and Cabs at Station, which is but a few minutes from Hotel.

BETHELL & CO., Proprietors.

Illustrated Advertising Association,

ESTABLISHED,

84 & 86,

Chancery Lane,
London, W.C.

Electrotype Blocks

AND

APPROPRIATE
LETTERPRESS,

Suitable for all Trades.

SUPPLIED AS UNDER—

Single Blocks (about
2½ in. square) - - - 3/-

Sets of 12, ditto - - - 2/6
(with 12 specimens)

Sets of 20, ditto - - - 3/6
(with 20 specimens)

Larger Sizes by arrangement.



SPECIMEN ELECTROTYPE.

ATELIER LUDOVICI.

ESTABLISHED SINCE 1870.

Yeoman's Row, Brompton Road, London, S.W.

*DRAWING and PAINTING from the LIVING
MODEL and STILL LIFE in Oil and Water
Colours, Black and White, Pastel.*

EVERY MORNING (except Saturdays) from 10 till 7.

The Morning Class is for Ladies only. Also Afternoon and Evening
Classes from the Figure.

TERMS ON APPLICATION.



.. Buy ..

.. your ..

.. Toys ..

.. and ..

.. Dolls ..

AT



LEECHMAN'S

GRAFTON STREET BAZAAR.

Special Shipping Ropes for Dances and Exercises.

— BEST VALUE FOR CASH ONLY. —

Pianos, Harmoniums, *

* American Organs.

NEW AND SECOND-HAND.


"THREE YEARS' SYSTEM."

EASY TERMS. LIBERAL DISCOUNTS.

PIGOTT & CO., 112 GRAFTON ST.,
19 SUFFOLK ST.,
11 SUFFOLK ST.,

WRITE FOR PRICE LISTS.

DUBLIN.

Bolton's "Combination"
Tea 

Per 1/10 lb. * Strong, Flavoury,
Economical. . .

5 lb. Parcels 8s. 4d., delivered free.

Grocery and Provision Departments replete with Goods of Standard
quality at Lowest Cash Prices.

W. BOLTON & CO.,

Westmoreland St., 23 Upper Baggot St. and Rathmines,
DUBLIN.



Bouquets.

BALL
WEDDING and . . .
PRESENTATION .

Artistically arranged in the
latest West End and
Parisian Styles.

Wreaths, Crosses,
and Floral Designs
of every description of the
choicest Flowers at shortest
notice.

Palms and Decora-
tive Plants, in all
sizes, cool grown, from 1/-
to 5 guineas each.

Plants on Hire. Floral Decorations carried out to any extent.

Nursery Stock of all kinds, Seeds, Bulbs, &c.

CATALOGUES & PRICE LISTS FREE.

INSPECTION INVITED.

J. HENDERSON & SONS.

3 LINCOLN PLACE, DUBLIN,

AND

OAKLEY PARK NURSERIES, BLACKROCK,
Co. DUBLIN.

KENNEDY & McSHARRY,
HOSIERS,
Glove and Shirt Makers,
• Military and Colonial Outfitters. •

Largest Stock 

... IN THE CITY ...

 to Select from.

As we trade only for Cash, our Prices will be found
at least 20 per cent. Cheaper than Houses that do
a credit trade.

24 Westmoreland Street,

... AND ...

3 D'Olier Street,

DUBLIN.

ADVERTISEMENTS.

Wines for Dances



Furcier Pere et Fils.

*Extra Quality
Dry Champagne.*

Equal, if not superior, to most of the
so-called "fashionable" Brands.

Per 65/- Doz.

Uiardot Freres.

Extra Dry.

An excellent Supper Wine.

Per 48/- Doz.

SOLE AGENTS FOR IRELAND:—

ALEX. FINDLATER & Co.,
DUBLIN.

ADVERTISEMENTS.



G. JORDAN & SONS

BOOTMAKERS,

By Special Appointment to His Excellency the Lord Lieutenant
and the Viceroyal Court.



... LADIES' AND CHILDREN'S ...

Evening Shoes

"The perfect fitting Dancing Shoe."

35, GRAFTON STREET

... AND ...

17, LEINSTER STREET,
DUBLIN.

ADVERTISEMENTS.

A PERFECT DANCING FLOOR

BY SIMPLY SPRINKLING

Lambert Brien & Co's
(LIMITED)

BALL-ROOM

FLOOR POLISH,

In Dredger Tins, 1/- & 1/6 each.

LONDON DEPOTS:

THE ARMY & NAVY STORES, Victoria Street.

WHITELEY'S, Westbourne Grove.

BECKNELL, TURNER & Co., 21 & 22 Haymarket.

MANUFACTORY:

**64, GRAFTON STREET,
DUBLIN.**

ADVERTISEMENTS.

COURT SUITS.

KENNY & OWENS,
Tailors,
54 DAME STREET,
DUBLIN.

DRESS SUITS.

DINNER JACKETS.

P. Vannin Robinson
TELEPHONE
ELECTRICAL
ENGINEER
Sole Agent for
Head Office
Flemington Rd. London
1737 College Green
DUBLIN

ADVERTISEMENTS.

Pohlmann & Co.

Prize Medal Grand Piano Makers and Dealers.

PIANOS By every Maker.

ORGANS Prices from 5 to 200 Guineas.

HARMONIUMS Over New 5, 6, and 8
Guinea Models are the best value ever
offered for Cash.

ON HIRE
or on
the
3 YEARS'
SYSTEM,
from 10
per week.

40, Dawson St., DUBLIN.

TOWN AND COUNTRY HOUSES

Inspected and Tenders Furnished Free of Charge

FOR—

Painting, Decorating,

AND

Repairing Throughout.

THOS. DOCKRELL SONS & CO.,
Ltd.,
South Gt. George's Street, DUBLIN.

BRADFORD'S
Mangling, Washing & Wringing Machines
And all Laundry Appliances.

BRADFORD'S DAIRY MACHINES and all Sundries.

WILLCOX & GIBBS, WHEELER & WILSON, SINGER,
JONES, Vertical Feed and all other machines
supplied at lowest prices.

.....
HUGHES BROS. & Co.
23 Dawson Street, DUBLIN.

Easy Payments Taken.

Whitechurch Laundry,
RATHFARNHAM,

IS

SITUATED 7 MILES from CITY, in the OPEN COUNTRY.

— — — — —
Is noted for its abundant supply of Water, Pure Fresh
Air, and Skilled Labour.

— — — — —
Special Contract Price for Large Family Washing.

—————
TRIAL SOLICITED.

ADVERTISEMENTS.

ARTISTIC HOUSE FURNISHING.

T. R. SCOTT & CO.,
4 BACHELOR'S WALK

(NEAR THE METAL BRIDGE).

A Large Stock of Artistic and Inexpensive Furniture
to suit all requirements.

**Finest Stock of Bedroom Furniture in Dublin from Five to
Fifty Guineas.**



ONE OF OUR SPECIALITIES.

"Chesterfields" own Luxurious Upholstery in Rich French
Tapestry or other coverings, from £7.

FURNITURE . . CARPETS . . CURTAINS

PLEASE NOTE ADDRESS:

T. R. SCOTT & CO.,
Cabinet-makers, Upholsters, and Carpet Dealers,
4 BACHELOR'S WALK (Near the Metal Bridge). DUBLIN.
Works—UPPER ARNEY STREET.

SO WELL KNOWN FOR THE PAST 30 YEARS.



❖ MRS. LEWERS ❖

KEEPS a large Selection of CHILDREN'S & YOUNG
LADIES' EVENING & DANCING DRESSES,


Ready-made, in all Sizes and Colours, also made to order,
from 2 to 16 years, at moderate prices.

EVENING PETTICOATS and **COMBINATION KNICKERS**
and **SKIRTS** Lace Trimmed, **SPUN SILK STOCKINGS** and
GLOVES to Match, all Shades.

ONLY ADDRESS:—**67 GRAFTON STREET, DUBLIN.**

FANS. FANS. FANS.


REAL IRISH and FOREIGN LACE,
OSTRICH FEATHERS, GAUZE,
MARABOUT, &c.



Parisian Diamonds

... AND ...

ORIENT PEARLS.



Necklets, Bracelets, Hair Ornaments,
Brooches, Earrings, &c.

OPERA GLASSES.

Latest Novelties only. Direct from Paris.

Paris House. . .

58, Grafton Street, Near DUBLIN.
Stephen's Green.

"OUR BOYS" HOUSE

30 & 31 GRAFTON STREET,

DUBLIN.



F 34

Boys'

Fancy Suits,

Boys'

Dress Suits.

*We have the Largest
Stock in the Kingdom of
Boys' High-Class
Clothing.*

NOVEL & EXCLUSIVE
DESIGNS.

PRICES MODERATE.

TAYLOR

(Established by Taylor & Co. London.)

— OUR BOYS' HOUSE,
30 & 31, GRAFTON ST.,

— DUBLIN. —

JULES & Co.'S



FRINGES

From 15/6 of NATURAL HAIR and from 5/6 of inferior Quality.

AQUA DI FLORENZA.

The best Dye known, 30 different shades, from Golden to Black, 3/- and 5/6.

BIENFRISEE.

Marvellous Preparation for keeping the Hair in Curl in Dampest weather; harmless to the growth, and free from grease, &c. Price, 1/6.

28, STEPHEN'S GREEN,
and SHELBOURNE HOTEL, DUBLIN.

Tresses of Long Fine Hair.

For forming the Fashionable CURLS & other styles.

| | | |
|-------------|-----|--------|
| 16 in. long | ... | £0 3 6 |
| 18 in. .. | ... | 0 5 6 |
| 20 in. .. | ... | 0 7 6 |
| 22 in. .. | ... | 0 10 0 |
| 24 in. .. | ... | 0 15 6 |
| 26 in. .. | ... | 1 1 0 |
| 28 in. .. | ... | 1 5 0 |



Forwarded on receipt of Postal Order with Colour of Hair.

THE LARGEST ASSORTMENT OF LADIES' ORNAMENTAL HAIR.

GRAND HOTEL, *MALAHIDE.*

The Prettiest Residential Establishment on the Coast.

STANDING IN ITS OWN PLEASURE GROUNDS

... WITH ...

SHELTERED WALKS & FINE SEA VIEWS.

It contains all the Requirements of a **FIRST-CLASS HOTEL :**

TABLE D'HOTE, SEPARATE TABLES,

- - PUBLIC AND PRIVATE ROOMS.

Wedding Breakfasts, Dinners and Balls Supplied.

GOLF LINKS, BILLIARDS, CYCLES, HOT AND COLD SEA WATER BATHS.

WINTER TERMS, £2 10s. per Week.

Porters and Cabs at Station, which is but a few minutes from Hotel

BETHELL & CO., Proprietors.



J. M. BARNARDO & SON

Court Furriers.

The Finest Furs the World Produces

FOREIGN SKIN IMPORTERS, AND SEALSKIN
MANTLE MANUFACTURERS,

108, GRAFTON STREET, 108

(Opposite the Provost's House).

• • DUBLIN.

SPECIALITIES :

• Sable Necklets and Muffs, •
Real Sealskin Coats and Capes,
Theatre and Evening Wraps.

*The Largest Stock of Rich Furs in Ireland at most
Moderate Prices.*

CONTENTS.

| | PAGE |
|--|------|
| Preface | 5 |
| Juvenile Instruction | 7 |
| The Waltz | 16 |
| Rheinländer | 21 |
| Polka | 22 |
| Berlin Polka | 23 |
| The Alsatian Polka | 24 |
| The Galop | 27 |
| Barn Dance | 28 |
| Washington Post | 29 |
| Schottische | 30 |
| Highland Schottische | 31 |
| Polka Marurka | 34 |
| Tantivy | 35 |
| Mignon | 41 |
| Lancers | 44 |
| The Quadrilles | 62 |
| The Caledonians | 74 |
| The Prince Imperial Quadrille | 83 |
| Valse Cotillion | 90 |
| Sir Roger de Coverley | 91 |
| Norwegian Country Dance | 93 |
| Circassian Circle | 94 |
| La Tempête | 97 |
| Health Exercises—Introduction | 98 |
| Free Movements | 100 |
| Dumb Bells | 110 |
| Etiquette of Presentation at Dublin Castle | 132 |
| On Fancy Dress Balls | 142 |

LIST OF ILLUSTRATIONS.

| | PAGE |
|---|-----------------------------------|
| Frontispiece. | |
| The March of Civilization | 7 |
| Wall Flowers | 8 |
| The Schoolmaster... | 10 |
| No Ear for Music | 11 |
| Interior of Ball Room | 13 |
| Positions of Feet | 15 |
| Children's Dances, Group, "Araby," 1894 | 19 |
| Children's Dances, Group, "Kosmos" | 25 |
| Coon Dance, "Lucina," 1898 | 31 |
| Dancing Lesson in 1798 | 38 |
| Doll Song and Dance, "Lucina," 1898 | 39 |
| Minuet, "Lucina," 1898 | 47 |
| Minuet, "Lucina," 1898 | 53 |
| Gavotte, "Moy Mell," 1897 | 57 |
| Kitchen Lancers | 61 |
| Sailors' Hornpipe, "Araby," 1894 | 63 |
| Morris Dance, "Lucina," 1898 | 69 |
| Washington Post, "Lucina," 1898 | 75 |
| Hunting Dance, "Moy Mell," 1897 | 79 |
| Irish Jig, "Lucina," 1898 | 87 |
| Skippping Rope Dance, "Moy Mell," 1897 | 93 |
| Health Exercises— | |
| Free Movements | 100, 101, 105, 109 |
| Dumb Bells | 111, 113, 117, 119, 123, 127, 129 |
| Sketches to Fancy Dress Ball Article | 145—149 |
| Humours of the Ball Room | 150—151 |

PREFACE.

Books professing to teach certain subjects without the aid of a master may be numbered by the hundred. How to learn a modern language, how to play the piano or any other musical instrument, how to learn book-keeping and to become initiated into the mysteries of law and medicine, are dealt with in volumes to be bought at any bookseller's. I have no doubt that a certain knowledge of the above subjects may be thus acquired, but in answer to those responsible for the publications professing to teach dancing without the aid of a master, I maintain it is impossible to become an expert dancer without the aid of a qualified teacher. In offering my book to the public, I wish this to be distinctly understood. I have, however, described the various dances as accurately as possible, and hope my readers may derive some benefit therefrom. During the past few years, several letters have been written to me, principally from the country, for descriptions of various dances, especially the Lancers, a fact which prompted me to publish the present volume. I have given more particulars of the several figures in the Lancers and Quadrilles than will be found in the average ball-room guide, and have, so far as it is possible, avoided using technical terms, which more often than not leave the novice in a hopeless state of bewilderment.

It will be seen at a glance that I do not attempt anything like a history of the Terpsichorean Art. My so doing would only mean a repetition of what has appeared in several cleverly-written books, in every sense of the word "histories" of a fascinating art, one which requires a goodly-sized volume to do it anything like justice.

I have simply confined myself to describing the movements of the modern dances. I have included hints kindly contributed by Mrs. Catterson Smith, applicable to those who closely participate in the Castle season. I do not think notes similar to these will be found in any other book on dancing, and feel confident the information will be acceptable to a large number of my readers.

In order to enhance the attractiveness of the book, I have included a number of illustrations, the majority of which are reproduced from Messrs. Chancellor's photographs of some of my juvenile pupils, who have appeared with such success at the large fêtes held in Dublin during the past few years. The Sketches are from the pencil of my brother.

For the article dealing with Physical Exercise I am indebted to Sergt.-Major Wright, one of the best authorities on the subject.

T. LEGGETT BYRNE.

27, ADELAIDE ROAD, DUBLIN.

December, 1898.

JUVENILE INSTRUCTION.

It would appear that not until the closing years of the Nineteenth Century have parents come to realise the fact that dancing and physical culture form an indispensable part of their children's education. Those holding opposite opinions are in a hopeless minority; even



those who may not be altogether enamoured of the dancing art see the folly of letting foolish prejudice stand in the way of their children acquiring that physical culture which the highest medical authorities emphatically maintain is as much a part of a child's education as any other subject. Many a mother has cause to regret that she neglected to realise the truth of this: for instance, she may have a family of grown-up

children, none of whom have ever had a single lesson in either dancing, deportment, or physical culture. We will take it that they are all out of their teens, and "done growing." In her girls she finds round shoulders, turned in feet, an ungraceful carriage, and shy and awkward manners in society, which they share with their brothers — poor wallflowers, all of them, handicapped in the race of life through no fault of their own. It behoves all parents, then, to lose no time in sending their children to qualified teachers as soon as possible. It is no use sending a child for a year, and then breaking off the course of tuition. Moreover, a regular attendance is absolutely necessary. Children's minds cannot possibly be expected to be retentive, if one month they are occupied at the dancing class, and the next find themselves amid different surroundings, and the lessons things of the past. It is said, with a certain amount of truth, that this is an age of over education. The increasing prevalence of ophthalmia among children is eloquent testimony of a distressing aspect



"WALLFLOWERS."

of the question. Therefore, the dancing and physical exercises become a necessity. It is a relief to the brain fog which must be doubly more acute in a child than in an adult, after a long period of mental application. It is no exaggeration to say that five is by no means too young for a child to commence. This will astonish many. We can hear their exclamation of surprise, "Nonsense, no child so young could possibly learn." But here they make a great mistake; children at that age, although, as a rule, not observant, soon develop that faculty, and the fascination of the dancing lesson gives them the desire to learn. The present day teacher, therefore, in order to make his class a success, has to make it attractive. The old-fashioned method of keeping pupils at steps for season after season is quite out of date, and unsuited for the rising generation; they would look upon the class as a bore, and the parents would declare their children were learning nothing. Moreover, if children dread their dancing lesson, what possible good can it do them; they will certainly not do their teacher any credit in the end. The lesson should be made so enjoyable that the pupils would look forward to it with delight. At the same time, the teacher must use discretion, and assert his authority when necessary to keep the children in order. We note with regret that the old prejudice against dancing still holds its blighting sway in some boys' schools. Some masters hold ideas not one whit in advance of the Puritans, who pulled down the Maypoles in England; they look upon dancing or deportment as unworthy, if not dangerous, to engage the attentions of their pupils. Those unlucky

youngsters whose superior appearance of refinement proclaims the fact that their parents have sent them to a dancing class, generally come in for sneering remarks on their effeminacy, invariably made in the presence of the other less fortunate boys. This is written from personal experience, and is a grievance which calls for immediate remedy. It all rests in the hands of the parents. As it is, there are signs of improvement in this direction; the position of such bigots in trying to stem the march of civilisation is akin to that of Mrs. Partington with her mop, trying to stem the inroad of the Atlantic Ocean. Many old prejudices are dying with the century, some hard, but that against dancing is having a speedy dissolution. In a well



The Schoolmaster, who does not approve of dancing, addressing new scholar (who has hitherto been instructed in the Terpsichorean art): "Ah, my young friend, you are sadly deficient in that maslin grace which you will observe in my two pupils! Here, none are brought under the effeminacy away of the dancing master!"

ventilated room, and under a qualified teacher, dancing is one of the most graceful of exercises, and one of the most fruitful sources of health. The actual effort to dance gracefully awakens a corresponding desire to be gracious in manner, impressing upon the young mind the true value and beauty of politeness and graciousness of manner not to be forgotten in after life.

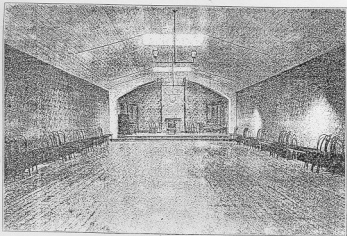


THE MAN WITH NO EAR FOR MUSIC.

He: "Now, if there is a dance I do really enjoy, it is the Schottische."

(His partner does not succeed in drawing his attention to the fact that a waltz is being played until he has dragged her in a series of spasmodic jumps half round the ball room.)





[Dublin.]

INTERIOR OF BALLROOM, 37, ADELPHI ROAD, DUBLIN.

[Dublin.]

POSITIONS OF THE FEET IN DANCING.



FIRST POSITION



SECOND POSITION



THIRD POSITION



FOURTH POSITION



FIFTH POSITION

THE WALTZ.

The arrangement of the present and most popular Valse combines the chief beauties of the many styles that have been in vogue since its introduction, while retaining the essential qualities of the original.

FOR GENTLEMAN.

Stand in R 3rd position

Slide left to left and position, balancing on the left
foot, right foot turned out 1

Slide right foot to a 5th position at the back
(right toe to heel of left foot) 2

Turn slightly on both toes to right, getting right
foot in 3rd position 3
1 bar.

Slide right foot to a 4th position in front, balancing
on right foot 4

Slide left lightly to 2nd position 5

Slide right to a 3rd position in front, rising slightly
on the toes and balancing on right foot 6
1 bar.

FOR LADY.

| | | | | | |
|--|-----|-----|-----|-----|--------|
| Slide right foot to a 4th position in front, balancing on right foot | ... | ... | ... | ... | 1 |
| Slide left lightly to a 2nd position | ... | ... | ... | ... | 2 |
| Slide right to a 3rd position, rising slightly on the toes | ... | ... | ... | ... | 3 |
| | | | | | 1 bar. |
| Slide left to left, 2nd position, balancing on the left, right toe turned out | ... | ... | ... | ... | 4 |
| Slide right foot to 5th position at the back | ... | ... | ... | ... | 5 |
| Turn slightly on both toes to the right, getting right foot in 3rd position in front | ... | ... | ... | ... | 6 |
| | | | | | 1 bar. |

As will be seen by above description, the gentleman commences the Valse on the 4, 5, 6 of the lady's step.

When practising above, take the wall of the room as a guide, and make a half-circle on each three steps; particular attention should be paid to the turn in the first three steps not to use any apparent effort, but to press slightly on the toes. Do not turn with a swing of the shoulders, but keep the body quite steady as you practise the steps.

THE CHASSÉ STEP FOR WALTZ.

FORWARD STEP.

Slide right foot forward (1), left foot forward (2),
and draw right foot to a 3rd position at
the back (3) 1 bar.

Slide left foot forward (1), slide right foot
forward (2), draw left to a 3rd position
at back... .. 1 bar.

Repeat alternately.

J

REARWARD STEP.

Slide left foot back (1), slide right foot back (2),
and draw left foot to 3rd position in
front (3) 1 bar.

Slide right foot back (1), slide left foot back (2),
and draw right foot in front (3) 1 bar.

Repeat alternately.

To execute above steps correctly, it will be necessary
to remember the balance is on the first step.



Chenille,]

CHILDREN'S DANCES GROUP, "ARABY," 1894.

[Dance.

THE VALSE A DEUX TEMPS.

The Valse à Deux Temps is peculiar, in its being practically incorrect to time, the music of all Valses being composed in 3-4 time, and, the steps of above being but two, it follows that one time or beat in the bar of the music must be filled up, which is done in this case by a pause.

Many who attempt this dance now appear to imagine they can disregard the time altogether, but the importance of attention to this point is so apparent in some cases as to render the dancing of even aged and somewhat infirm persons more presentable than that of youth and agility when deficient in this qualification.

FOR GENTLEMAN.

Slide left foot to the left (slightly bending knee to give elasticity while carefully keeping body upright), bring right foot up to the left, and slide again forward with the left foot 1 bar.

Slide right foot back, followed by left to the back of right, when slide right foot to the front; in doing this make a half turn. Lady commences with the right foot.

RHEINLÄNDER.

As described by WALTER E. HUMPHREY.

STEPS.

| | | | |
|-------------------------------------|-----|-----|---------|
| Pas Gavotte, Glissé right | ... | ... | 1 bar. |
| Pas Gavotte, Glissé left | ... | ... | 1 bar. |
| Pas de Basque, point right | } | ... | 1 bar. |
| Pas de Basque, point left | | ... | .. |
| Pas de Basque, point right | } | ... | 1 bar. |
| Pas de Basque, point left | | ... | 1 bar. |
| Glissade, Coupé, Jetté, point right | ... | ... | 1 bar. |
| Glissade, Coupé, Jetté, point left | ... | ... | 1 bar. |
| Pas Gavotte (tour de main), right | ... | ... | 2 bars. |

*Repeat ad lib.**By permission, FRANCIS, DAY & HUNTER.*

POLKA.

In the Polka there are four movements of the feet, which occupy one bar of the music.

FOR GENTLEMAN.

Starting the Polka, have the left foot raised slightly off the ground at back of right foot, knee bent and toe pointed to the ground.

Spring on right foot, and almost at the same time point left foot to the side (2nd position). *J*

Bring right foot to back of left in 3rd position.

Spring lightly on left foot, at the same time raise right foot at the back, toe pointed down ready to repeat the step to the right. 1 bar.

The lady commences with the right foot.

When practised thoroughly in a straight line commence the turn, make half a turn with each bar of the music.

BERLIN POLKA.

Gentleman stands as in the Barn Dance, holding his partner's left hand in his right; both start with the outside foot.

FOR GENTLEMAN.

Take an ordinary Polka step forward 1 bar.

Spring on left, and point right foot to a 4th position in front; disengage hands, and make half a turn to face opposite direction; in doing this, turn towards partner, carry the right foot close to the left, and at finish of turn spring again on left and point right foot in front 1 bar.

Repeat the above, commencing on right foot ... 2 bars.

At the finish of second turn or fourth bar, do not leave go of partner's right hand, but place right hand on her waist and execute 4 ordinary Polka steps 4 bars.

Repeat *ad lib.*

THE ALSATIAN POLKA.

There is very little difference between the above and the Berlin Polka, the steps in both are completed in 8 bars of the music.

The first 4 bars are danced exactly as in the Berlin Polka, but for the next 4 bars the Rush or Canadian Polka is substituted for the ordinary Polka.

The steps of the Rush Polka are Chassé (1 bar), Polka (1 bar), or, to make it clearer, 2 Galop steps in a straight line, and a Polka step, making a turn on the latter so as to repeat the Galop steps and Polka with the opposite foot.



Chancellor,

CHILDREN'S DANCES GROUP, "KOSMOS," 1893

(Dublin)

THE GALOP.

For many years this dance was a great favourite, and in all probability it will soon again become popular; it is the most rapid of all round dances, and, unfortunately, from the simplicity of its steps, it is frequently joined in by imperfect dancers, who convey, by their violent movements, a not very exalted idea of its ease and grace; but if properly performed it is a most agreeable dance.

The technical turn for the Galop step is *chassé*: the steps may be described as a series of glissades (or slides).

FOR GENTLEMAN.

Slide left foot to the left and bring right foot to a 3rd position at back, slide left again immediately, and let right foot follow after each slide with the left foot, the right foot as it were chasing the left down the room; this is done in a straight line to 8 bars of the music, then the same step, only alternately, with left and right for the turning.

There is no special rule for the number of bars to be occupied by the forward or the turning movement, either step can be executed *ad lib.*; it is, however, advisable to exercise due care that the rapidity of the steps and impetus gained therefrom does not cause confusion and consequent inconvenience to the other dancers, or be liable to the charge of ungracefulness or vulgarity.

BARN DANCE, OR PAS DE QUATRE.

The correct name is Barn Dance: the title Pas de Quatre was given on account of the steps having been danced to the music from the burlesque "Faust Up-to-Date." The same dance was known years ago by teachers as the Schottische Militaire.

FOR GENTLEMAN.

Stand on left hand side of partner, holding her left hand. J

Slide 3 short steps forward, commencing on the left foot, hop slightly on left on the third step, and raise right foot in front with right knee slightly bent 1 bar.

Repeat, commencing on right foot 1 bar.

Take partner and hop round as in the Schottische, making two complete turns. Gentleman commences the hopping on left foot and finishes on right 2 bars.

Lady commences on the right foot.

WASHINGTON POST.

In dancing the above, the gentleman should choose a partner smaller than himself, otherwise he will look absurd (*see illustration*); but when compelled to dance with a tall lady, it would look much better to cross the hands in front.

Gentleman stands behind his partner, holding her hands out each side; he should remember to always place his hands under his partner's, by so doing he supports her arms.

FOR LADY AND GENTLEMAN.

Spring slightly on left foot and point right foot
in a 4th position in front, spring again on
left and raise right foot close to knee, spring
and point again, spring and raise foot ... 1 bar.

Spring quickly on to right foot and repeat above
with left foot 1 bar.

Spring back again to the left foot, extend the
right arm and chassé in oblique line to
right 4 steps 1 bar.

Extend left arm, and chassé in oblique line to
left 4 steps 1 bar.

SCHOTTISCHE.

The time of the Schottische is the same as the Barn Dance.

Gentleman takes partner as in the Valse, or any round dance.

FOR GENTLEMAN.

Slide left foot to a 2nd position (1); draw
the right foot to a 3rd position behind,
changing balance from left to right (2);
slide left foot again (3); and in balancing
on same, hop and raise right foot to back of
left heel (4) 1 bar. J

Repeat with right foot 1 bar.

Second Part.

Make 2 complete turns springing from one foot
to the other, thus—step on left (1),
hop (2), step on right (3), hop (4) 1 bar.

Same on left and right again 1 bar.

Lady commences with the right foot.



Chancellor.]

COON DANCE, "LUCINA," 1893.

[Public.

E 2

HIGHLAND SCHOTTISCHE.

In parts of Scotland the above dance is executed in a manner seldom seen at dances outside that country; as a rule, the gentleman executes the more difficult Scotch steps, while the lady confines herself to the easy and less tiring steps.

The following is a description of the dance as performed at most dances :—

Lady and gentleman face each other, left hand raised and right hand on hip; spring on left and point right foot to a 2nd position; spring again and raise right heel to knee; repeat this 1 bar.

For the second bar of the music, execute the first step of the ordinary Schottische to the right (1 bar). Repeat the above to the left, with right arm raised (2 bars). For the next 4 bars, link right arm and hop round to right. Change arms and hop round to left; finish facing each other, ready to repeat. In hopping round to right, have left arm raised, and right raised when hopping to left.

POLKA MAZURKA.

FOR GENTLEMAN.

Slide left foot to a 2nd position (1); draw right foot to a 3rd position at the back, at the same time spring on right foot, and point left foot to a 2nd position (2); spring again on right, and raise left foot to back of right heel (3)... .. : bar.

For the second bar, perform three steps of the Polka (minus the spring at the start), turn round with the Polka step ready to repeat above with the right foot : bar.

Lady commences with the right foot.

TANTIVY.

*(The New Hunt Dance.)**Invented and Arranged by R. M. CROMPTON.*

GENERAL DESCRIPTION.

This dance is arranged for performance by separate couples, in a similar manner to the ordinary circular dances of the ball-room.

The music is in 6-8 time, and 16 bars of each phrase are occupied in executing the complete figure of the dance, which may be continuously repeated at discretion. The second 8 bars of the movement, however, are merely a reflection of the first, commenced with a different foot.

During the first 4 bars of the music the figure is danced in a forward direction, the lady and gentleman of each couple dancing side by side, with their left shoulders towards the centre of the room, the lady's left hand resting lightly on the right shoulder of the gentleman, whose right arm meantime should partially encircle his partner's waist.

In the fifth and sixth bars a circular movement similar to that of the Schottische is introduced, when the dancers join their disengaged hands, without disturbing the position in which the other hands were previously placed.

Thus holding each other during the seventh bar, the dancers *chassé* twice in a lateral direction, and for the eighth bar they execute a semicircle with a glide and hop, the gentleman passing before his partner and disengaging his right arm, whilst the lady at the same time removes her left hand from the gentleman's shoulder.

The relative positions of the lady and gentleman are now reversed, the former being placed on the left of her partner, the lady's left hand still being held in the gentleman's right, and in this position the dance is continued for the next 4 bars, commencing with the opposite foot from that which began the figure.

It must be observed that after the lady's left hand has been once joined with her partner's right, it should not be again removed until after the sixteenth bar, when the position already described in the third paragraph is resumed.

GENTLEMAN'S STEPS.

First Bar.—Hopping lightly on the right leg, simultaneously point the left foot, with leg well extended, in front of the right, the toes of the left foot lightly touching the floor. Hopping again on the right leg, point the left foot in a similar manner behind the right.

Second Bar.—*Chassé* forward (*Galop* step) two paces, with left foot in advance, finishing with the weight of the body on the left leg.

Third Bar.—Repeat the movement of the first bar by hopping on the left leg and alternately pointing the right foot before and behind.

Fourth Bar.—Chassé forward two paces with the right foot in advance, and finish with the balance of the body on the right leg.

Fifth Bar.—Glide left foot in an oblique direction past partner, and at the same time raise the right foot behind, so that the ankles are crossed without touching, and the knees well apart. Then, with a light hop on the left leg, simultaneously turn the body half a circle to the right.

Sixth Bar.—Glide right foot forward towards partner, raising left foot behind, with ankles crossed, and describe another semicircle with the body by hopping on the right leg.

Seventh Bar.—Beginning with the left foot, gallop two paces in a lateral direction to the left, keeping the feet and knees well turned out.

Eighth Bar.—Glide left foot past partner, raise right foot behind, with ankles crossed, and, withdrawing right arm from lady's waist, execute a quarter turn to right.

(This movement reverses the relative position of the dancers, who are again placed side by side, but with the lady on the left instead of the right of her partner, as at the commencement of the dance.)

The movements for the lady during the 8 bars just described are performed with the opposite foot to that above mentioned, except in the fifth and sixth bar, when

the two half-circles are executed by the lady in the manner indicated for the gentleman, but in an inverse order, the sixth bar first and then the fifth.

The whole figure is then repeated, the lady commencing with her left foot and the gentleman with his right, the lady's second 8 bars being identical with those of the gentleman in the first 8, and *vice versa*.

By kind permission, E. ASCHERBERG & Co., Publishers.



DANCING LESSON IN 1798.



DOLL SONG AND DANCE, "LUCINA," 1898.

MIGNON.

(New Ball-room Dance.)

Invented by R. M. CROMPTON.

The complete figure of the dance is performed during each 16 bars of the music, in the first 8 of which the dancers execute a lateral and progressive movement, and in the remaining 8 bars an evolution which is alternately rotary and progressive. Any number of separate couples may participate in the dance at the same time, as in the Valse, Polka, Galop, &c.

EXPLANATION OF THE STEPS, &c.

HOLDING PARTNERS.

The lady places her right hand in the left hand of the gentleman, the left shoulders of both dancers being turned towards the centre of the room. Thus placed side by side, the dancers must hold their joined hands so as to form a graceful curve of the arms in a forward direction. The disengaged left hand of the lady during the first 8 bars may be occupied in holding her dress, whilst the right hand of the gentleman meantime should rest upon his right hip. During the second 8 bars, the dancers hold each other as in the Valse and other round dances.

BALANCE EN AVANT.

Before commencing, place the outside foot (lady's right, gentleman's left) in 3rd position, *i.e.*, the heel of the front foot against the hollow of the rear one.

- | | |
|--|----------|
| 1. Glide the outside foot forward, and rest upon same. | } 1 bar. |
| 2. Bring the hollow of the rear foot up to the heel of the front foot. | |
| 3. Rise slightly on the toes of both feet, and drop the front heel only. | |

During this movement the joined hands of the dancers describe an upward curve.

BALANCE EN ARRIÈRE.

- | | |
|--|----------|
| 1. Withdraw the rear foot in a backward direction. | } 1 bar. |
| 2. Close the front foot up to the rear one. | |
| 3. Rise slightly on both feet and drop the heel of the back foot only. | |

In this movement the arms are lowered by a downward curve.

DEMI PIVOT ON LEFT FOOT.

- | | |
|---|----------|
| 1. Glide left foot to side, transferring the weight of the body to the left leg. | } 1 bar. |
| 2. Draw right foot behind and about six inches to the rear of the left foot, the toe only of the right foot touching the floor. | |
| 3. Revolve half a circle backwards to the right, causing the rear foot to be brought to the front without either foot leaving the floor, finishing with the weight of the body still on the left leg. | |

DEMI PIVOT ON RIGHT FOOT.

- | | | |
|--|---|--------|
| 1. Glide right foot to side, transfer weight of body to right leg. | } | 1 bar. |
| 2. Draw left foot behind, as already described for the Left Demi Pivot. | | |
| 3. Complete the movement by revolving half a circle backwards to the left. | | |

PAS GLISSÉ TO LEFT.

- | | | |
|---|---|--------|
| 1. Face partners without relinquishing hands, and glide left foot to the side, transferring the weight of the body to the left leg. | } | 1 bar. |
| 2. Draw the right foot close up in front of the left, rising slightly on both feet. | | |
| 3. Drop the right heel, and transfer the weight of the body on to the right leg. | | |

PAS GLISSÉ TO RIGHT.

- | | | |
|--|---|--------|
| 1. Glide right foot to the side, transferring the weight of the body to the right leg. | } | 1 bar. |
| 2. Draw the left foot close up behind the right, rising slightly on both feet. | | |
| 3. Drop the left heel, and transfer the weight of the body on to the left leg. | | |

By kind permission, E. ASCHERBERG & Co., Publishers.

LANGERS FOR 8.

1st Figure.

X GENTLEMEN. O LADIES.

Top Couple.

1

O X

Right Couple. 3 $\left| \begin{array}{c} X \\ O \end{array} \right.$ $\left| \begin{array}{c} O \\ X \end{array} \right.$ 4 *Left Couple.*

X O

2

Bottom Couple.

Eight bars introduction.

Lady No. 1 and gentleman No. 2 advance and retire; advance again, join hands, turn round and retire to own places ... 8 bars.

Couple No. 1 join hands and cross to opposite side, while Couple No. 2 pass them on the outside; in returning to places this is reversed. Couple No. 2 join hands and go through the centre, while Couple No. 1 pass on the outside... 8 bars.

All set to corners.

Each gentleman faces lady on left and all do the setting step (walk three steps to right and draw feet together for four, then three steps to the left), take hands and turn once round finishing in own places ... 8 bars.

Couple No. 2 repeat.

Couple No. 3 repeat.

Couple No. 4 repeat.

2nd Figure.

*Eight bars introduction.*

Gentleman No. 1 takes partner by the left hand,
advance and retire, lead lady to centre, face
each other, bow and courtesy 8 bars.

Set to partner and turn to place... .. 8 bars.

Couples Nos. 3 and 4 divide and join Couples
Nos. 1 and 2, making two lines of fours.
Advance and retire and turn own partners
to place 8 bars.

Couple No. 2 repeat.

Couple No. 3 repeat.

Couple No. 4 repeat.

When Couples Nos. 3 and 4 perform the figure, Couples
Nos. 1 and 2 divide.

3rd Figure.



Eight bars introduction.

The four ladies advance to the centre and wait 4 bars.

Gentlemen take hands outside in a ring, ladies
 courtesy to get outside ring ready to place
 hands on gentlemen's wrists for the galop
 round 4 bars.

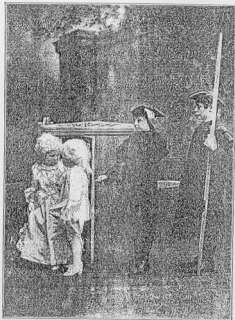
All galop to left, stopping at own places ... 8 bars.

The four gentlemen advance to centre, turn
 back to back, gentlemen bow and ladies
 courtesy 4 bars.

Gentlemen give their left hands across in the
 centre, and place right arm on partner's
 waist 4 bars.

All galop round to places... .. 8 bars.

Repeat above.



[Chamberlain.]

[Dublin.]

MINUET BY CHILDREN FOUR YEARS OF AGE, "LUCINA," 1891.

4th Figure.



Eight bars introduction.

Couple No. 1 walk four steps and visit the couple on their right (Couple No. 3), gentlemen bow and ladies courtesy, turn round to left and visit couple on the left (No. 4), bow and courtesy 8 bars.

Right hands across and walk round eight steps to the left, change hands and walk back eight steps to right 8 bars.

Cross both hands and gallop quietly round to left, finishing with the music in own places 8 bars.

Couple No. 2 visit the same time as Couple No. 1; they visit the couple on their right (No. 4), then the couple on their left (No. 3).

Couples Nos. 1 and 2 now visit the couple on their left first, and then the couple on their right.

Couples Nos. 3 and 4 visit right and left, and go through figure as above.

Couples Nos. 3 and 4 visit left and right.

5th Figure.



No eight bars introduction.

This figure commences with the music, only a preparatory chord being played; each gentleman should stand holding his partner's right hand ready to start.

GRAND CHAIN—

Ladies go to the left, gentlemen to the right.

Start with right hand to partner, left to next person, right, left, then meet own partner, bow and courtesy... 8 bars.

Give right hand again and continue chain to own places, bow and courtesy ... 8 bars.

Couple No. 1 lead round eight steps in a half circle to the left into own place, facing out 4 bars.

Couple No. 3 fall in after Couple No. 1, followed by Couples Nos. 4 and 2 ... 4 bars.

Ladies pass in front of their partners with setting step to left, *balance* forward and back, cross back with same step to right and *balance*; gentlemen at same time pass behind their partners to the right and *balance*, then left and *balance*... .. 8 bars.

Couple No. 1 lead off, lady to the right, gentleman to the left, each respectively followed by the other couples, until they meet at the bottom of the set, when they lead back one couple after the other, divide in two lines, ladies one side, gentlemen the other 8 bars.

Advance and retire, and turn own partners to places ready for Grand Chain 8 bars.

GRAND CHAIN—

Couple No. 2 lead round followed by Nos. 4, 3 and 1.

GRAND CHAIN—

Couple No. 3 lead round followed by Nos. 1, 2 and 4.

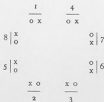
GRAND CHAIN—

Couple No. 4 lead round followed by Nos. 2, 1 and 3.

GRAND CHAIN.

LANCERS FOR 16.

1st Figure.



Eight bars introduction.

J

Lady No. 1 with gentleman No. 2 and lady No. 3 with gentleman No. 4 perform the figure as in the Lancers for 8.

The figure is repeated by ladies Nos. 2 and 4 and *vis-à-vis* gentlemen.

Ladies Nos. 5 and 7 with *vis-à-vis* gentlemen.

Ladies Nos. 6 and 8 with *vis-à-vis* gentlemen.

In setting to corners gentlemen turn ladies on their left, as in the Lancers for 8.



[Chamberlain.]

[Duffie.]

MINNET BY CHILDREN FOUR YEARS OF AGE. "LUCINA," 1898.

2nd Figure.



Eight bars introduction.

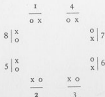
Couples Nos. 1 and 3 perform the figure as in the Lancers for 8. In forming two lines Couples Nos. 5 and 6 join hands with Nos. 2 and 3, and Couples Nos. 7 and 8 with Nos. 1 and 2. Advance and retire and turn own partners to places.

Couples Nos. 2 and 4 repeat the figure, and sides divide as above.

Couples Nos. 5 and 7 repeat as above, but instead of side couples dividing, the top and bottom couples divide, Nos. 3 and 4 join hands with Nos. 6 and 7, Nos. 1 and 2 with Nos. 5 and 8.

Couples Nos. 6 and 8 repeat, and divide as last.

3rd Figure.



Eight bars introduction.

This figure is precisely the same as in the Lancers for 8. Gentlemen should, however, be careful not to create unnecessary confusion in giving their left hands across. The following diagram will show how the hands should be given.



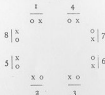


G. & M. P. O.]

GAVOTTE, "MOY MELL," 1893.

[Dublin.

4th Figure.

*Eight bars introduction.*

The leading Couples are Nos. 1 and 3, and for the sides Nos. 5 and 7.

The leading couples visit the furthest couple on the left and nearest on the right. The other couples reverse this.

Couples Nos. 1 and 3 begin.

Couple No. 1 visits Nos. 6 and 8 while Couple No. 3 visits Nos. 8 and 6, give hands across as in the single set and finish in places. The same couples do not visit a second time.

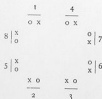
Couple No. 2 visits Nos. 7 and 5, Couple No. 4 visits Nos. 5 and 7.

Sides—

Couple No. 5 visits Nos. 4 and 2, Couple No. 7 visits Nos. 2 and 4.

Couple No. 6 visits Nos. 1 and 3, Couple No. 8 visits Nos. 3 and 1.

5th Figure.



No right bars introduction.

In performing the Grand Chain in the Lancers for 16 it is advisable to form two chains: the first couples, Nos. 1, 5, 3 and 7, form a chain in the centre, the other couples form a longer chain outside.

GRAND CHAIN—

Couple No. 1 lead round, followed by 8, 5 and 2, while No. 3 lead round, followed by 6, 7 and 4. Perform the figure as in Single Set, but, in turning to places, the couples forming the inner chain must turn quickly to the centre, ready for Grand Chain.

GRAND CHAIN—

Couples Nos. 2 and 4 lead round next.

No. 2 followed by Nos. 5, 8 and 1.

No. 4 followed by Nos. 7, 6 and 3.

Repeat as above.

GRAND CHAIN—

Couples Nos. 5 and 7 lead round.

No. 5 followed by Nos. 2, 3 and 6.

No. 7 followed by Nos. 4, 1 and 8.

Repeat as above.

GRAND CHAIN—

Couples Nos. 6 and 8 lead round.

No. 6 followed by Nos. 3, 2 and 5.

No. 8 followed by Nos. 1, 4 and 7.

Grand Chain Finale.

The 5th Figure in Lancers for 16 is often done with Grand Chain half round, and on meeting partner galloping to places.



KITCHEN LANCERS.

THE QUADRILLES.

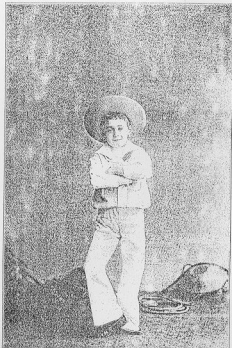
1st Figure.—Le Pantolon.



Eight bars introduction.

Top and bottom couples (Nos. 1 and 2) commence with right and left (or "Chaine Anglaise")—that is, both couples cross over in eight steps, allowing the two ladies to pass through the centre; when half-way across the gentlemen should incline to the right, and with the remaining four steps change sides so as to have partner on the right, pass back again in the same manner to places 8 bars.

Gentlemen Nos. 1 and 2 set to partners and turn once round to places 8 bars.



[Chancellor]

SAILORS' HORNET, "ARADY," 1894

[Dublin.]

LADIES' CHAIN—

- [Ladies Nos. 1 and 2 change places, giving right hand in passing each other, left hand to the opposite gentleman, and walk once round, ladies pass back again, giving right hand to each other and left to their own partners: in giving left to partner walk once round to own place ... 8 bars.

Do not leave go of the left hand, but also cross the right hand and half "promenade," walk eight steps across, passing other couple on the left, turn round so as to finish with lady on the right, then both couples half right and left to places ... 8 bars.

Sides repeat.

2nd Figure.—L'Été.



Eight bars introduction.

Couples Nos. 1 and 2 advance and retire, cross over into opposite places, ladies passing through the centre, do not change sides as in right and left in 1st Figure ... 8 bars.

Advance and retire again and re-cross to places ... 8 bars.

Same gentlemen set to partners and turn ... 8 bars.

Couples Nos. 1 and 2 repeat this figure.

Side Couples Nos. 3 and 4 repeat as above.

3rd Figure.—La Poule.



Eight bars introduction.

Lady No. 1 and gentleman No. 2 change places giving right hand as they pass and releasing hands immediately, return giving left hand and holding same, give right hand to partner, forming a line of four thus ... 8 bars.



Balance and lead partners to opposite places keeping lady on the right ... 8 bars.

Lady No 1 and gentleman No. 2 advance and retire, advance again, bow and courtesy, and retire to join partners ... 8 bars.

Both couples advance and retire, and half right and left to own places ... 8 bars.

Lady No. 2 and gentleman No. 1 repeat as above.

Sides—

Lady No. 3 and gentleman No. 4.

Lady No. 4 and gentleman No. 3.

4th Figure.—La Pastorale.



Eight bars introduction.

Couple No. 1 advance and retire, advance again, gentleman leaving his partner with opposite gentleman 8 bars.

The three (lady No. 1 and gentleman and lady No. 2) advance and retire, gentleman No. 1 retiring at same time to own place; advance again, and the four join hands in a ring (8 bars), pass half round into opposite places, and return to own places with half right and left 8 bars.

Couple No. 2 next.

Couple No. 3 next.

Couple No. 4 next.



(Chapellor)

MORRIS DANCE, "LUCINA," 1898.

[DUBLIN.]

5th Figure.—Finale.



Eight bars introduction.

All join hands in a large circle, advance and retire, and turn partners ... 8 bars.

Couples Nos. 1 and 2 advance and retire, and cross over without changing places, as in Figure 2 ... 8 bars.

Advance and retire again, and return to places 8 bars.

Ladies' Chain, as described in 1st Figure ... 8 bars.

All join hands again, advance and retire, and turn partners ... 8 bars.

Couples Nos. 2 and 4 repeat.

Couples Nos. 1 and 2 repeat.

Couples Nos. 2 and 4 repeat.

Flirtation Figure.

Eight bars introduction.

This figure is sometimes danced instead of the fifth just described.

Large circle, advance and retire, and turn partners.

Four ladies advance to the centre and retire, four gentlemen the same; on retiring the gentlemen face ladies on left, all set to corners, and turn.

Promenade once round with corner lady to places, the ladies remain with gentlemen with whom they have just danced.

LARGE CIRCLE—

Repeat the figure four times, changing partners, each, until original partners are regained.

QUADRILLE FOR 16.



In a double set the figures are danced in exactly the same manner as in the single set; sometimes there is an uncertainty as to the 3rd and 4th Figures.

In the 3rd Figure ladies Nos. 1 and 3 and *vis-à-vis* gentlemen commence, then ladies Nos. 4 and 2 and *vis-à-vis* gentlemen.

For the sides, ladies Nos. 5 and 7, then ladies Nos. 6 and 8.

The 4th Figure is commenced by Couples Nos. 1 and 3 followed by Nos. 2 and 4, 5 and 7, 6 and 8.

THE CALEDONIANS.

(Eight bars introduction for each figure)

1st Figure.



J

Top and bottom couples (Nos. 1 and 2) give right
 hands across, walk round to left 8 steps,
 change hands and walk to right ... 8 bars.

(Set to partners and turn ... 8 bars.

Ladies' Chain (described in 1st Figure of
 Quadrille) ... 8 bars.

Half promenade (cross over to opposite side) ... 4 bars.

Half right and left to places ... 4 bars.



[Chancellor]

[Doubleday]

WASHINGTON POST BY CHILDREN FOUR AND FIVE YEARS OF AGE.

"LUCINA," 1898.

2nd Figure.



Top gentleman (No. 1) advances and retires twice 8 bars.

All set to corners and turn (i.e., gentlemen set to ladies on the left), each lady taking the next lady's place 8 bars.

All promenade round set 8 bars.

This figure is repeated, each gentleman in turn leading off until ladies return to their own places.

3rd Figure.



Top lady (No. 1) and opposite gentleman (No. 2)

advance and retire ... 4 bars.

Advance again and turn ... 4 bars.

Top (No. 1) couple join hands and cross over

to opposite place, passing between Couple

No. 2 who cross over on the outside ; reverse

this in returning to places ... 8 bars.

All set to corners and turn to own places ... 8 bars.

All join hands, in circle, advance and retire twice 8 bars.

Repeat this figure for other couples.



[Chas. H. R.]

HUNTING DANCE, "MOV WELL," 1897.

[Dublin.]

4th Figure.



- Top lady and opposite gentleman advance and
stop, their partners do the same ... 4 bars.
- Turn partners to places ... 4 bars.
- The four ladies pass round to the right into
next ladies' places and stop... 4 bars.
- The four gentlemen pass to the left into next
gentlemen's places and stop ... 4 bars.
- Ladies repeat same to right ... 4 bars.
- Gentlemen repeat same to left ... 4 bars.
- Promenade to places and turn partners ... 8 bars.

Figure repeated for other couples.

5th Figure.



| | | |
|--|-----|---------|
| Top couple promenade round inside the set | ... | 8 bars. |
| The four ladies advance and retire | ... | 4 bars. |
| The four gentlemen advance and retire | ... | 4 bars. |
| All set and turn partners | ... | 8 bars. |
| Grand Chain half round | ... | 8 bars. |
| Promenade round to places and turn partners | ... | 8 bars. |
| All change sides, join right hands at corner and set... | ... | 4 bars. |
| Return to places | ... | 4 bars. |

After repeating this figure for the other couples, finish with a Grand Promenade.

THE PRINCE IMPERIAL QUADRILLE.

1st Figure.



Top and bottom couples join hands, advance to couples on their right and bow: the gentlemen then give their left hands to the ladies on their right, and each gentleman, with the two ladies, retires to the place of his *vis-à-vis*. Ladies chain in the centre, finishing facing partners; set to partners and turn.

Top and bottom couples repeat figure to places, after which the side couples do the same.

2nd Figure.

$$\begin{array}{r}
 1 \\
 \hline
 0 \times \\
 \\
 3 \left| \begin{array}{c} \times \\ 0 \end{array} \right. \qquad \qquad \qquad 0 \left| \begin{array}{c} 0 \\ \times \end{array} \right. 4 \\
 \\
 \begin{array}{r} \times \ 0 \\ \hline 2 \end{array}
 \end{array}$$

Top gentleman and opposite lady advance, join hands, turn in centre, finish facing the top lady, who is standing alone. Top lady passes over between the other couple to opposite gentleman, couples turn, both couples advance and retire, half ladies chain to places.

All ladies pass in front of their partners and turn gentlemen on their left with the right hand, return to places, and turn partners with left hand.

Other couples repeat.

3rd Figure.



Top gentleman advances, leading his partner to the centre of the set, face each other, bow and courtesy, gentleman retires to his place; same for Couples Nos. 2, 3 and 4.

The four ladies join hands facing out, turn once round to the right; the gentlemen now join the circle, giving their right hands to their partners, all *balloet* and return to places.

Other couples repeat the figure.

4th Figure.



Top and bottom couples advance and retire, lead partners to couples on the right; top gentleman and bottom lady leave their partners and retire to places; two lines of three each advance and retire twice; top lady and opposite gentleman advance again and bow, finish facing the three on the right; four join hands, turn round half right and left, finishing in places.



[Chancellor.]

IRISH FIG, "LUCINA," 1893.

[Duffin.]

5th Figure.



Each lady gives her right hand to her partner and turns, doing the same successively to each gentleman until she arrives again to her own partner. Top lady and opposite gentleman advance and retire, advance again and turn, finish back to back in centre, facing partners. Set and turn partners to places.

Each couple repeat the figure, finishing by each gentleman taking his partner by the hand and placing her in the centre of the set, facing him, all bow and courtesy.

VALEZ COTILLION.

In the Valse Cotillion, stand as for the Lancers or Quadrilles.



Top couple waltz round inside the set.

Top and bottom ladies waltz across to opposite places.

Top and bottom gentlemen repeat.

Side ladies waltz across to opposite places.

Side gentlemen repeat.

Top and bottom couples waltz to places.

Side couples repeat.

Gentlemen take partners, right hand and turn them under; gentlemen pass round the set, turning each lady under the arm until they meet their own partners; all promenade once round the set, then all waltz to place. The figure is done four times, bottom couple waltzing round the set, right couple next (No. 3), left couple (No. 4) last. Finish with a general waltz.

SIR ROGER DE COVERLEY.

The above dance of late years has undergone many alterations, and is frequently varied. Like all country dances, it is danced with gentlemen in one line, ladies in another opposite their partners. Gentlemen stand on the left: Ladies on the right.

Fig. 1 { Top lady and end gentleman (1st couple) advance, and turn once round by the right hand and back to places.
 { Top gentleman and end lady (2nd couple), ditto.

Fig. 2 { 1st couple advance again, and turn by the left hand.
 { 2nd couple, ditto.

Fig. 3 { 1st couple turn with both hands.
 { 2nd couple, ditto.

Fig. 4 { 1st couple pass round each other back to back.
 { 2nd couple, ditto.

Fig. 5 { 1st couple advance, bow, and retire.
 { 2nd couple, ditto.

Fig. 6 { Top couple lead off as in the last figure of the Lancers, ladies to right, gentlemen to left. When top couple meet at end of set, they take hands and form an arch, while all the other couples lead through, keeping in their proper places all the time; the top couple are now at the bottom of the line.

These figures are repeated until all the dancers have had their turn.

NOTE.—The following figure is nearly always introduced, but it really belongs to the Norwegian country dance:—After Figure 5, instead of leading off, the top couple run to the end of the set, and link right arm, turn once round, lady turns end gentleman once round, left arm linked, while her partner turns end lady in same manner; the top couple meet, link right arm, turn once round, and turn the next couple, and so on until arrived at top of set, when commence Figure 6.

NORWEGIAN COUNTRY DANCE.

Ladies and gentlemen stand in two lines, as in Sir Roger de Coverley.

Top gentleman gives left hand to his partner, who gives her right hand. Galop down centre, and on reaching the end turn each other round by the right arm; separate; gentleman turns end lady round with left arm, lady turns end gentleman round with left arm; top couple meet, link right arm, turn once round, then turn next couple, and repeat alternately until top couple get to their own places again.

Top gentleman gives left hand to his partner, who gives her right, all the other ladies and gentlemen kneel down and clap hands, keeping in time with the music. Top couple pass round them, hands raised over their heads; in going round the lady should be on the inside. When top couple arrive at their own places, all take hands, forming an archway, while the top couple pass under to the end of the set.

All of the above figures are danced in turn by each couple.

CIRCASSIAN CIRCLE.

Eight bars introduction.

To get into position for above, stand in sets of 4 in a circle round the room.

| | |
|---|---------|
| Give right hand across and walk 4 steps to left, change hands, walk back 4 steps to right ... | 8 bars. |
| Set to partners and turn | 8 bars. |
| Ladies' Chain (described in Quadrille)... | 8 bars. |
| Partners cross hands and galop 4 steps to opposite place, 4 steps back, galop across again, and meet couple coming from other set | 8 bars. |

Repeated until vis-à-vis is met.



SKIPPING-ROPE DANCE, "HOT MELL," 1899.

LA TEMPÊTE.

La Tempête can be danced with any number of couples arranged in 4's down the room.

First Figure.—Take hands in 2 lines, advance and retire twice.

Second Figure.—Couples cross sideways holding hands, one couple in front of the other, and re-cross. Repeat same reversed.

Third Figure.—The 4 in centre join hands and form a circle, couples at the sides do the same, and all turn round to the right.

Fourth Figure.—The 4 in centre give right hands across, walk once round to left, change hands and walk back. Couples at sides do the same.

Fifth Figure.—All advance and retire in 2 lines holding hands; cross over, top couple passing between the opposite couples as they cross over, all face outward to meet couples coming from next set, with whom the figures are repeated.

The end couples have to wait while the figures are danced once through.

N.B.—The above is very seldom danced now, but as I have been asked quite recently to teach it, the above particulars may be acceptable to some.

HEALTH EXERCISES.

INTRODUCTION.

I HAVE endeavoured, in compiling "Health Exercises," to select a series of movements that will bring into play and exercise all the principal muscles of the body.

I do not claim to be the inventor of the exercises. A number of them are included in the system of Physical Training adopted by the Army authorities, and carried out daily in the various Military Gymnasias, with splendid results.

To obtain the greatest possible benefit from exercises, the whole mind and will power should be concentrated on the muscles being used, and vigour put into the movements. To exercise in a half-hearted, lifeless manner is not of the slightest use, and is simply a waste of time.

My object in having the different movements illustrated by photographs is to enable the reader to see at a glance the exact position required.

All the exercises given may be practised by man, woman, or child, without danger of straining or injuring one's self.

As regards the number of times one should perform the exercises, that should be regulated entirely by one's

strength. It is, however, a safe rule to continue the exercise until the muscles being used begin to tire, then change the exercise and bring other muscles into play.

I am often asked—What is the best time to exercise? Sandow, who may be taken as one of the leading authorities on Physical Culture, says: "If all hours are equally convenient, the very best time is the early morning."

My sincere thanks are due to Mr. Willie Carroll, of the City of Dublin Gymnasium, for the great assistance rendered by posing for the various photographs of the different movements.

The illustrations are from photographs by Vance, Dublin.

HERBERT WRIGHT, Chief Instructor,
Garrison Gymnasium,

Dublin,

Dublin,

17th December, 1898.

FREE MOVEMENTS.



Fig. 1.—Position of "Attention."

In the position of "Attention," the body should be held erect, eyes directed to the front and just above their own level, arms straight and hanging rather loosely down by the sides, shoulders pressed back, the chest raised and well advanced, hips drawn back, legs straight—the muscles being braced up—heels and knees together, toes turned out at an angle of about 45 degrees.

When standing at Attention, the weight of the body should be principally on the forepart of the feet.

N.B.—This position should be resumed after each exercise.



Fig. 2.—Hands on hips.
Fig. 3.—Hands raised (front view).



Fig. 4.—Hands raised (side view).



Fig. 5.—Knees bent.



Fig. 6.—Front bend (front view).



Fig. 7.—Back bend (side view).



Fig. 8.—Back bend (back view).

Hands on Hips.—From the position of "Attention," raise the hands and place them on the hips, fingers in front, thumbs behind, the elbows and shoulders pressed well back (Fig. 2.)

1st Exercise.

RAISING AND LOWERING THE HEELS.

Ready.—Place hands on hips.

One.—Raise the heels as high as possible, body erect, knees and heels pressed close together (Figs. 3 and 4.)

Two.—Lower the heels to the floor (Fig. 2.)

2nd Exercise.

BENDING AND STRETCHING THE KNEES.

Ready.—As in 1st Exercise.

One.—Raise the heels as in "One," 1st Exercise.

Two.—Slowly lower the body as far as possible by bending the knees and pressing them well apart, body erect, heels close together (Fig. 5.)

Three.—Straighten the knees and resume position "One."

Four.—Lower the heels to the floor.

3rd Exercise.

BODY BENDING.—BACK BEND.

Ready.—Carry the right foot off about 15 inches to the right and place hands on hips.

One.—Slowly bend the head and upper part of the body back as far as possible, keeping the knees stiff and bracing them well back (Figs. 6 and 7.)

Two.—Raise the body slowly and resume the "Ready" position.

FRONT BEND.

One.—Raise the chin and press back the head, then bend the body slowly forward from the waist, knees stiff, heels on floor (Figs. 8 and 9.)

Two.—Raise the body slowly and resume the "Ready" position.

4th Exercise.

BENDING BODY SIDEWAYS.—RIGHT BEND.

Ready.—As in 3rd Exercise.

One.—Bend the body over to the right from the waist, bending the head sideways to the right and placing the cheek on the shoulder, the knees are to be kept stiff, care being taken that the left heel does not rise from the floor, shoulders square to the front (Fig. 10).

Two.—Raise the body slowly and resume the "Ready" position.

LEFT BEND.

One.—Bend the body as far as possible sideways to the left, bending the head in the same direction and placing the cheek on the shoulder, knees straight, heels kept down, shoulders square to front (Fig. 11).

Two.—Raise the body slowly and resume the "Ready" position.

5th Exercise.

BENDING BODY SIDEWAYS WITH HANDS ABOVE THE HEAD.

Ready.—Raise hands above shoulders, arms stretched well up, and place the left foot firmly on the floor about 12 inches in front of right.

One.—Bend the body over to the right as in "One," 4th Exercise, head between arms, cheek resting on right arm (Fig. 12).

Two.—Raise the body slowly and resume the "Ready" position.

SIDE BEND LEFT WITH HANDS ABOVE HEAD.

One.—Bend the body sideways to the left as in "One," second part of 4th Exercise, head between arms, cheek resting on left arm (Fig. 13).

Two.—Raise the body slowly and resume the "Ready" position.



Fig. 9.—Front bend (side view).
Fig. 10.—Side bend—Right.
Fig. 11.—Side bend—Left.

Fig. 12.—Side bend—Right.
(Hands above head.)
Fig. 13.—Side bend—Left.
(Hands above head.)

Fig. 14.—Arms swinging—
1st Position.
Fig. 15.—Arms swinging—
2nd Position.

6th Exercise.**ARMS SWINGING.**

Ready.—Raise the hands in front of the shoulders, then carry them back as far as possible in line with the shoulders, back of the hands up, as the hands are carried back, take a short step to the front with the right foot, placing it firmly on the floor (Fig. 14).

One.—Swing the arms to the front, keeping them on the same level, as they come in front of the shoulders turn the back of the hands outwards and raise them above the head, arms straight, head bent back and eyes directed towards the hands. The movement being performed with one continuous swing (Fig. 15).

Two.—Swing the hands down by the front until level with the shoulders, as they come in front of the shoulders, turn the back of the hands up and carry them back as far as possible, resuming the position shown in Fig. 14. This movement is also done with one continuous swing.

7th Exercise.**ARMS BENDING AND STRETCHING.**

Ready.—From the position of "Attention," bend the knees and place the hands flat on the floor about 12 inches in front of the feet, and about the width of the shoulders apart, fingers to the front. (1) Shoot the legs to the rear, the weight of the body resting on the hands and toes, back straight (Fig. 16).

One.—Bend the arms smartly and lower the body until it almost touches the floor, arms close to the sides (Fig. 17).

Two.—Push up quickly and straighten the arms, resuming the position shown in Fig. 16, care being taken that the back is kept perfectly straight and rigid. There is a tendency to hollow the back when pushing up, thus bringing the muscles of the back into play; this must be resisted, and the arms made to do the whole work.

8th Exercise.**RAISING AND LOWERING THE LEGS.**

Ready.—From the "Ready" position in the 7th Exercise, pass the left foot under the right leg. (2) Turn the left side towards the floor, and roll over on to the back, placing the hands on the hips, legs rigidly extended, the feet being close together and the toes pointed (Fig. 18).

One.—Raise the legs slowly until they reach the position shown in Fig. 19.

Two.—Slowly lower the legs and resume the "Ready" position.

9th Exercise.**RAISING AND LOWERING THE LEGS.—HANDS ABOVE HEAD.**

Ready.—As in the 8th Exercise, but with the hands above the head, arms stretched well out, back of hands on floor (Fig. 20).

One.—Raise legs as in "One," 8th Exercise (Fig. 21).

Two.—Lower the legs as in "Two," 8th Exercise. *J*

10th Exercise.**RAISING AND LOWERING THE BODY.**

Ready.—From the "Ready" position in the 9th Exercise, place the hands in front of the legs, arms straight (Fig. 22).

One.—Slowly raise the body, head thrown back whilst doing so, then reach forward and try to touch the toes with the fingers, rounding the back, bringing the head between the arms (Fig. 23).

Two.—Lower the body slowly and resume the "Ready" position.

Exercises 8, 9 and 10, acting chiefly on the abdominal muscles, if worked at consistently, will be found very beneficial in reducing corpulency.



Fig. 11.—Arms bending and stretching—1st Position.
 Fig. 12.—Arms bending and stretching—2nd Position.
 Fig. 13.—Raising and lowering legs—1st Position.
 Fig. 14.—Raising and lowering legs—2nd Position.

Fig. 15.—Raising and lowering legs—3rd Position.
 Fig. 16.—Raising and lowering legs—4th Position.
 Fig. 17.—Raising and lowering body—1st Position.
 Fig. 18.—Raising and lowering body—2nd Position.

DUMB BELLS.

Dumb bells of the following weight will be found most suitable for the exercises given here. They may be made of either wood or iron :—

| | Each bell. lbs. |
|---|--------------------|
| For children of both sexes, between the ages of 7 and 10 | $\frac{1}{2}$ |
| For children of both sexes between the ages of 10 and 15 | 1 |
| For girls from 15 to 18 | $1\frac{1}{2}$ |
| For youths 15 years of age and upwards | 2 |
| For adults | 3 |

It is a well known physiological fact that the greater the number of times muscles are used, *i.e.*, contracted and extended, the greater will be the flow of blood to that particular muscle or group of muscles, and, as the muscle-making material is conveyed by the blood, it follows that light Dumb Bells should be used, for then the various exercises can be performed a far greater number of times than if heavy bells were used.



Fig. 1.

The above illustration shows the position of "Attention" with Dumb Bells. The Bells should be grasped firmly in the hands, the end of the bells to the front. The position of the body is exactly the same as in Fig. 1, Free Movements.

N.B.—All the following exercises should be commenced from this position, and be resumed on the completion of the same.

1st Exercise.**ARM MOVEMENTS.**

Ready.—Turn the finger nails to the front, as shown in Fig. 2.

One.—Grip the bells firmly, and slowly bend the arms, bringing the bells in front of the shoulders, the back of the hands to the front, elbows and upper part of the arms pressed tightly against the sides (Fig. 5).

Two.—Straighten the arms slowly, stretching them out as much as possible (Fig. 2).

2nd Exercise.

Ready.—Turn the back of the hands to the front, grasping the bells firmly as in the 1st Exercise (Fig. 4).

One.—Bend the arms slowly, and bring the bells in front of the shoulders, finger nails to the front, the muscles being braced up tightly (Fig. 3).

Two.—Slowly straighten the arms and resume the "Ready" position (Fig. 4).

3rd Exercise.**SHOULDER MOVEMENTS.**

One.—From the position of "Attention," raise the bells quickly in front of the shoulders, arms straight, back of the hands up (Figs. 6 and 7).

Two.—Turn the back of the hands down and swing the bells back as far as possible, keeping the arms straight and level with the shoulders (Fig. 8).

4th Exercise.**ARM AND SHOULDER MOVEMENTS.**

Ready.—Raise the arms sideways until they are as high as the shoulders, back of the hands turned down (Fig. 9).

One.—Keeping the upper part of the arms perfectly steady, bend the arms quickly and bring the bells over the shoulders as shown in (Fig. 10).

Two.—Straighten the arms smartly and resume the "Ready" position.



Fig. 2.—1st Exercise—1st Position
 Fig. 3.—1st Exercise—2nd Position
 Fig. 4.—2nd Exercise—1st Position
 Fig. 5.—2nd Exercise—2nd Position
 Fig. 6.—2nd Exercise—2nd Position

Fig. 7.—3rd Exercise—1st Position (side view)
 Fig. 8.—3rd Exercise—2nd Position
 Fig. 9.—4th Exercise—1st Position
 Fig. 10.—4th Exercise—2nd Position

5th Exercise.

ARM AND SHOULDER MOVEMENTS.

One.—Raise bells in front of shoulders, arms straight, back of hands down. Fig. 11 gives a side view of this position.

Two.—Bend the arms and pull the elbows back as far as possible, bells close to the sides, back of hands down. Fig. 12 gives a side view of this position.

6th Exercise.

ARM AND TRUNK MOVEMENTS.

One.—Raise the right hand sideways above the head, at the same time bend the body to the left, reaching well down with the left hand, eyes directed towards the right hand (Fig. 13).

Two.—Raise the left hand, at the same time lower the right, reaching well down with the right hand, body bent sideways to the right, eyes directed towards the left hand (Fig. 14).

7th Exercise.

ARM AND TRUNK MOVEMENTS.

One.—Turn the body from the hips to the right and raise both hands above the head, arms straight, back of hands towards face, head and upper part of the body bent well back (Fig. 15).

Two.—Swing the bells down in front of the body and up to the left, turning the body in that direction from the hips, head and upper part of the body bent well back (Fig. 16).

8th Exercise.**ARM AND TRUNK MOVEMENTS.**

Ready.—Carry the right foot off about 15 inches to the right.

One.—Bend the body over from the waist and touch the floor with the bells, knees stiff, care being taken to keep the heels down on the floor (Fig. 17).

Two.—Straighten up the body, bend the arms and bring the bells in front of the shoulders, elbows close to the sides (Fig. 18).

Three.—Straighten the arms and raise the bells above head, bending back the head and upper part of the body (Fig. 19).

9th Exercise.**ARM AND TRUNK MOVEMENTS.**

Ready.—Carry the right foot off as in the 8th Exercise.

One.—Turn the body to the left and raise the right heel, swinging the bells above the head, upper part of the body bent well back, knees straight, weight of body on left leg (Fig. 20).

Two.—Swing the bells down in front of the body, turn to the right and raise them above the head as shown in Fig. 21, left heel raised, weight of body on right leg.



Fig. 11.—5th Exercise—1st Position

Fig. 12.—5th Exercise—2nd Position

Fig. 13.—6th Exercise—1st Position

Fig. 14.—6th Exercise—2nd Position

Fig. 15.—5th Exercise—1st Position

Fig. 16.—5th Exercise—2nd Position

Fig. 17.—6th Exercise—1st Position

Fig. 18.—6th Exercise—2nd Position

Fig. 19.—5th Exercise—3rd Position



Fig. 20.—5th Exercise—1st Position
 Fig. 21.—5th Exercise—2nd Position
 Fig. 22.—5th Exercise—3rd Position
 Fig. 23.—10th Exercise—2nd Position

Fig. 24.—11th Exercise—1st Position
 Fig. 25.—11th Exercise—2nd Position
 Fig. 26.—11th Exercise—3rd Position
 Fig. 27.—11th Exercise—4th Position
 Fig. 28.—12th Exercise—1st Position.

10th Exercise.**ARM AND TRUNK MOVEMENTS.**

Ready.—As in 8th Exercise.

One.—Turn the body to the right and raise the left heel, bend the arms and force the elbows and shoulders well back as shown in Fig. 22.

Two.—Straighten the arms, swing the bells down and turn to the left, right heel raised, weight of body on left leg, bells in front of shoulders.

Three.—Bend the arms and pull the elbows well back (Fig. 23).

Four.—Straighten the arms, swing the bells down and turn to right, raising the left heel as in "One," bells in front of shoulders.

11th Exercise.**ARM AND TRUNK MOVEMENTS.**

Ready.—As in 8th Exercise.

One.—Raise the bells until the arms are level with the shoulders, back of the hands up (Fig. 24).

Two.—Bend the body forward from the waist until it reaches the position shown in Fig. 25.

Three.—Turn the body from the waist to the right, placing the left bell in front of the right foot, raising the right hand until it reaches the position shown in Fig 26, knees straight.

Four.—Lower the right hand and place it in front of the left foot, raising the left hand at the same time, body turned to the left, eyes directed towards the left hand (Fig. 27).

Repeat movements "Three" and "Four" ten or twelve times.

12th Exercise.

ARM AND LEG MOVEMENTS.

One.—Raise the bells in front of the body and above the head as shown in Fig. 28, raising the bells as much as possible.

Two.—Bend the knees as in "Two," 2nd Exercise, "Free Movements," and lower the arms sideways until level with the shoulders, the back of the hands turned down (Fig. 29).

Three.—Straighten the knees and raise the bells sideways above the head, resuming position "One."

Four.—Press the bells backwards and downwards to the sides, resuming the position of "Attention."

13th Exercise.

ARM AND TRUNK MOVEMENTS.

One.—Bend the body forward from the waist and thrust the bells out in front of the shoulders (Fig. 30).

Two.—Turn the back of the hands down and carry the bells well back, bending back the head and upper part of the body as shown in Fig. 31.

Three.—Straighten up the body, carry the right foot off about twelve inches to the right, placing the bells on the shoulders (Fig. 32).

Four.—Straighten the arms, raise the heels and twist right about on the toes, allowing the legs to cross as shown in Fig. 33.

Five.—Bend over from the waist and place the bells on the floor, knees straight. Fig. 34 shows this position viewed from the side.

Six.—Straighten up the body and resume position "Four" (Figs. 33 and 35).



Fig. 29.—19th Exercise—2nd Position

Fig. 30.—19th Exercise—1st Position

Fig. 31.—19th Exercise—2nd Position

Fig. 32.—19th Exercise—3rd Position

Fig. 33.—19th Exercise—4th Position

Fig. 34.—20th Exercise—5th Position

Fig. 35.—19th Exercise—6th Position

Fig. 36.—19th Exercise—7th Position

Fig. 37.—14th Exercise—1st Position

Seven.—Raise the heels and twist round to the front on the toes, turning left about, arms to be kept straight (Fig. 36).

Eight.—Carry the right foot back to the left, lower the arms to the sides, and resume the position of "Attention."

Repeat the Exercise on the opposite side, i.e., twist left about in the "Fourth" movement instead of right about.

14th Exercise.

ARM, SHOULDER, AND LEG MOVEMENT.

One.—Lunge out direct to the right with the right foot, knee bent, left leg straight, feet flat and firm on the floor, as the lunge is made, strike out strongly with the left bell (Fig. 37).

Two.—Remain on the lunge and strike out strongly with the right bell, bending the left arm and drawing the bell back as far as possible (Fig. 38).

Remain out on the lunge and strike out with the left and right bell alternately about 20 times, then carry the right foot back to the left, resuming the position of "Attention."

15th Exercise.

ARM, SHOULDER, AND LEG MOVEMENTS.

One.—Lunge out direct to the left with the left foot, knee bent, right leg straight, and strike out with both bells (Fig. 39).

Two.—Remain on the lunge, bend both arms and pull the elbows and bells back vigorously (Fig. 40).

Remain on the lunge and repeat the movements "One" and "Two" about twenty times, then resume the position of "Attention," carrying the left foot back to the right.

16th Exercise.

ARM, TRUNK, AND LEG MOVEMENTS.

- One.—Lunge straight out to the front with the right foot, raising the arms in line with the shoulders, back of hands turned down (Fig. 41).
- Two.—Bend the body over from the waist, allowing the chest to rest on the knee, and raise the bells behind the back, as shown in (Fig. 42).
- Three.—Raise the upper part of the body and swing the bells above the head (Fig. 43).
- Four.—Carry back the right foot to the left, forcing the bells backwards and down to the sides, resuming the position of "Attention."

17th Exercise.

ARM, TRUNK, AND LEG MOVEMENTS.

Repeat the movements "One," "Two," "Three," and "Four" (16th Exercise), lunging with the left foot instead of the right (Figs. 44, 45 and 46).



Fig. 38.—10th Exercise—2nd Position

Fig. 39.—10th Exercise—1st Position

Fig. 40.—10th Exercise—2nd Position

Fig. 41.—10th Exercise—1st Position

Fig. 42.—10th Exercise—2nd Position

Fig. 43.—10th Exercise—1st Position

Fig. 44.—10th Exercise—2nd Position

Fig. 45.—10th Exercise—1st Position

Fig. 46.—10th Exercise—2nd Position

Fig. 47.—10th Exercise—1st Position

Fig. 48.—10th Exercise—2nd Position

Fig. 49.—10th Exercise—1st Position

Fig. 50.—10th Exercise—2nd Position



Fig. 47.—18th Exercise—1st Position

Fig. 48.—18th Exercise—2nd Position

Fig. 49.—18th Exercise—3rd Position

Fig. 50.—19th Exercise—1st Position

Fig. 51.—19th Exercise—2nd Position

Fig. 52.—19th Exercise—3rd Position

18th Exercise.**ARM, SHOULDER, AND LEG MOVEMENTS.**

One.—Take a short step to the right front with the right foot, placing the toes lightly on the floor, weight of body on left leg, and cross the arms in front of the shoulders, right over left, back of the hands up (Fig. 47).

Two.—Lunge out to the right front with the right foot, turn the back of the hands down and swing the bells back as far as possible, keeping the arms straight and in line with the shoulders, the weight of the body on the right leg (Fig. 48).

Three.—Carry the right foot back about half way, raise the bells above the head, bending back the head and upper part of the body (Fig. 49).

Four.—Swing the bells backwards and down to the sides, carry back the right foot and resume the position of "Attention."

19th Exercise.**ARM, SHOULDER, AND LEG MOVEMENTS.**

One.—Take a short step to the left front with the left foot, placing the toes lightly on the floor, weight of body on right leg, cross the arms in front of the shoulders, left over right, back of the hands up (Fig. 50).

Two.—Lunge out to the left front with the left foot, weight of body on left leg, turn the back of the hands down and swing the bells back as far as possible, keeping them level with the shoulders (Fig. 51).

Three.—Raise the bells above the head and carry the left foot back about half way, bending back the head and upper part of the body (Fig. 52).

Four.—Resume the position of "Attention," carrying the left foot back to the right and swinging the bells backwards and down to the sides.

THE ETIQUETTE OF PRESENTATION AT DUBLIN CASTLE.

THE privilege of presentation at our pleasant, lively little Irish Court does not entail such a trying ordeal upon those who seek it as many persons suppose; it is but a simple ceremony, demanding no more than the usual courtesy which prevails in all well-bred society.

Perhaps the apparent exactions of the Chamberlain, as read from the morning paper during breakfast, may strike mild terror to the fluttering hearts of *débutantes*, and even cause some temporary anxiety to their experienced mamas, as they think of "all that has to be gone through" before they can attain their wish of presenting the dear girls!

But our Chamberlain is a genial Irish gentleman, so well known that often the very formal-sounding necessity of sending in cards to request the honour of presentation to His Excellency the Lord Lieutenant, or of attending the Drawing Room in continuance of the custom, takes the form of a short note of personal character, saying: "Dear Sir Gerald,—I wish to present my daughter this season, will you please send me a Presentation Card for the first Drawing Room? I see it is announced for Wednesday, the 9th inst.," etc., etc.

But if a lady has not previously attended the Court, she seeks presentation through the influence of a friend who has already been presented, proposing to present her daughters on the same occasion, and her friend will apply for the presentation cards necessary for all,

thus :—" Mrs. Brown, 200, Merrion-square, presents compliments to the Chamberlain, and desires to present her friend, Mrs. Green, of Green Sward, County Down, at the forthcoming Drawing Room, to be held at Dublin Castle, on Wednesday, February 9th, and will feel obliged by receiving the necessary cards, two for the Misses Green who will be presented by Mrs. Green," etc., etc.

With this note must be forwarded a visiting card of the ladies to be presented, bearing their address in the country and that of the hotel or apartments they are to occupy while in town: the former address to let the Chamberlain know *who* they are, and the temporary one to intimate *where* invitation cards may be sent to them.

On one of the presentation cards Mrs. Green's name will be written along with Mrs. Brown's, and she herself will fill in the others :—" Miss Lily Green, Green Sward, County Down, presented by Mrs. Green, Green Sward, County Down, and Miss Rose Green, ditto."

This is all the form of presentation. It is the Chamberlain's business to satisfy himself that Mrs. Green is a lady known to society in her own county, and worthy of presentation to Her Majesty the Queen through her Irish Viceroy; Mr. Green's card may be also enclosed with his wife's, intimating that he is J.P. and D.L., Colonel, M.D., or Reverend—unless he, too, is seeking presentation at the Levée by the introduction of his landlord, Bishop, or other local magnate, in which case the steps necessary to be taken by him are the same as we have described.

The ladies need not drive to the Castle together, as the Presentation Card, once granted, is the form of introduction ; but they will meet there, of course, and if the social godmother be kind, she will introduce some of the men present whom she knows to the young ladies, and speak to her lady acquaintances of " My friend, Mrs. Green, who is here, and has presented her girls to-night ; nice people. I wish you would call, or send them a card for your ' At Home ' next Tuesday afternoon ? They are at the Shelbourne," etc., etc.

As to the actual ordeal of presentation (for few people view it in anticipation with complete *sang-froid*), the main feature of it is the courtesy, but upon it I need not dwell, as the coadjutor in this little book of Mr. Leggett Byrne. I will only trench on his ground so far as to say that at Buckingham Palace the real presence of Royalty demands a tribute of seven courtesies ! So, sit up, young ladies ! in preparation for the highest step of the social ladder. We certainly are very degenerate in such matters of reverence, in this advanced, go-as-you-please day of ours ; for, as we read in many delightful memoirs of the last century, our great grandmothers had to make a series of courtesies on entering a room which chanced to contain the august bodies of their respected parents, teachers, guardians, or any persons older in years than themselves, as well as members of the great body of lords of the creation : for in those days mere slips of womankind were kept in their place, and no such being as an " Old Chappie " was known to them—at least, until they were wooed and wedded by one. In those days, too, people never lounged on sofas, or wanted to go

near the fire ; they sat on high-backed chairs against the wall, and a young lady of good breeding made a courtesy "to the room" as soon as the door was thrown open for her entrance, and another to each of her revered friends as she advanced. But, courage, *mesdemoiselles* ! Victoria the Good may have passed away before your nervous susceptibilities are taxed to bend more than once to a pleasant little Earl Cadogan, and Albert Edward the Genial may lighten the rod of etiquette ere you make your way towards "B. P."

And very pleasant indeed is our well-appreciated Earl Cadogan towards the *débutantes* ; he is quite *à l'aise* from stiff Lord Spencer sweeping his "tile beard" over you ; or the awe-inspiring old Duke of Abercorn, who looked at all times so regal, and so closely resembled King Charles I., that one instinctively felt it her duty to kiss the two fingers which he habitually extended, *à la Brummel*, instead of presenting a modest cheek to him. However, to return to our matrons : I shall leave the courtesy as being all right in the hands of the professor, and merely suggest a few little matters of a purely feminine nature, such as may help those who carry their *grande tenue* for the first time.

The train serves as a cloak in the first instance, being caught at each hem about the middle of its length by your maid, and raised to the shoulders is a double fall, if lightly fastened at the throat with a lace pin it will keep you warm during the drive, as well as being itself conveniently disposed of.

A hot water pan for satin shod feet is indispensable, for carriages must fall into queue at some point of the route,

according to police regulations, and as even justice is done to the long line approaching Castle Hill, from the north and south sides of the river, the occupants of all must be kept waiting at times in turn. The gates of the Upper Castle yard are opened by the guard at 10 o'clock, and it is left to one's choice, either to go early and wait while carriages accumulate in the rear, or set out late, and drive straight on after most other people have gone in. The latter plan is most comfortable, but young ladies who like "to see who is there" prefer setting out in good time, and lingering about the corridor and inner drawing-room, chatting to friends.

The lappets require some care, owing to their perishable texture, and a liability to catch in gold lace, sword knots, or other people's flowers; it is a wise precaution to bring them round the neck at each side, and to keep them under management in front until the barrier is reached in the ante-room, and then only may one rest assured of not entering the presence of vice-royalty with a tattered rag hanging from the hair, instead of a becoming filmy veil floating over the head and shoulders; yet the utmost care does not always avail, for even with the streamers guarded in front, some stout general officer next before may gather them up and cram them, along with his pocket-handkerchief, into the skirt pocket of his tunic, as once befel me.

Attendants in the cloakroom remove each lady's train from her shoulders, opening it to its full length, then draping it gracefully over the wearer's left arm, bringing the corner trimming or flowers into evidence just over the wrist. It is so carried from the time of joining

the company on the grand staircase, until the barrier is passed at the entrance to the Throne Room.

Here there are double doors with a deep embrasure between, formed by the great thickness of the walls of the once fortified old castle; the doors are all open, but the recess afforded by the massive masonry forms, as it were, a little vestibule, from beyond which one sees those official personages entitled to the private *entrée*, already assembled in a brilliant company, and hears the hum of voices, and the resounding voice of the Chamberlain announcing the names of those who have already entered. It is a nervous spot, and, attaining it after the crush of the outer rooms and anxiety to pass the barrier, every lady must brace-up, as the Americans say, for the final step, and, especially, a party must keep together.

From this point the gentlemen, who have all paid their respects previously at the Levée, pass through, merely making a bow, as they walk straight across the Throne Room to the door of exit directly opposite that of entrance.

But for ladies it is a trying place, as for them the line to be followed is in a semi-circle, formed by a dozen aides-de-camp who range themselves from the door to the canopy under which their Excellencies stand, with the Royal Arms and the Sword of State prominent behind them, and continued by a group of members of the Household on towards the door of exit.

Arrived at this important station of the double doors, every lady must have her legibly-written card ready in her hand, and, if she is to be presented, her right-hand

glove off; the husband or brother must pass on, but ladies should keep close together.

The first aide-de-camp will take the card, and pass it on, and as the lady is hurriedly sent forward by each of the brisk young soldiers, she must advance at a suitable pace with it, and come up as the Chamberlain receives it and reads her name aloud (very much aloud, it always seems to the owner).

When the first aide-de-camp sees the card is for presentation, he issues the mandate, "Right-hand glove off!" and lays his sword across the lady's train, which two ushers at the door have withdrawn from her arm and spread at length on the floor; then, when he sees that the glove is off, he raises the sword, and desires the lady to advance. Her card has gone on before her, and as she approaches the centre of the semi-circular group, the Chamberlain steps forward, takes her by the hand, and says, "Mrs. Green; to be presented!" upon which his Excellency courteously takes her hand, and gives her the merest suggestion of a kiss on the left cheek. The lady makes her best courtesy to him in return, then takes one step to the right and makes another courtesy (quite as good, by the gentle law of true courtesy) to her Excellency the Countess Cadogan, and finally backs out. The latter achievement is not so difficult of attainment as may be expected, as all will find when they consult Mr. and Mrs. Leggett-Byrne; for, as the train has swept gracefully behind its wearer, and as she is required to turn directly round so as to face their Excellencies at the centre of the semi-circle, if she moves softly, the train will be found quite in position at her feet, a little towards

the left side, so that it will again follow her as she retires backwards and upwards by the second half of the semi-circle towards the door of exit. Arrived there, two ushers raise it from the ground, and replace it over her left arm, when she must take care that she receives it from them properly—the end with flowers or feathers turned from the waist outwards—else its effect will be lost, and it will hang a mere wisp instead of a graceful drapery. It is only necessary to back out until the next lady's name is called: from then she may turn and run for all etiquette requires.

Daughters must follow their mother closely for presentation, and she had better pause at her second courtesy to see that they are up to time: it is pretty to see a mother and daughters presented in a group, but to straggle is disastrous in effect.

Beyond the Throne Room, the Portrait Gallery is crowded with company already passed through, waiting to see others arrive, and in St. Patrick's Hall refreshments are served while Mr. Liddell's delightful band plays.

Here friends meet and promenade for an hour or two, until, all the guests having been received, their Excellencies, accompanied by their suite, walk through the rooms in procession, graciously bowing good-night to all, and occasionally shaking hands with ladies and gentlemen who are personally known to them; the band plays, "God save the Queen" the while, and the guests bow and courtesy low in acknowledgment of their Excellencies' salutes.

With regard to the subsequent balls and other functions to which all are bidden, invitations are sent out with very short notice; but even when a card is sent at the last hour almost, by hand, a reply should be written at once, and returned by the orderly who brought the card; and no invitation from the Lord Lieutenant is ever declined unless in the case of indisposition.

After each evening party, those who have been invited should call on the following day and write their names in the visitors' book, which lies in the State Porter's Office to the right of the glass doors within the entrance hall.

Young ladies ought to remember this little ceremony of polite acknowledgment, and matrons must be warned that it is not wise to depute it to a proxy who is not one of her own family.

During large entertainments, if their Excellencies pass through the rooms quietly (unattended) it is *de rigueur* to rise as they approach and courtesy as they pass; and in the event of a guest being addressed by them the reply should be, "Yes, sir!" or "No, madam!" to the first observation, and, "It is very good of your Excellency to say so," etc., etc., in further conversation.

Ladies who are to have the honour of dancing with his Excellency are notified to that effect by the A.D.C. in waiting, who conducts her to the dais, and her husband or *chaperon* must be near when the dance concludes, to take her back to her former place.

Any member of the household may introduce partners to ladies, and although they may not be personally acquainted with that member or A.D.C., the facings of St. Patrick's blue on his coat, or shamrocks embroidered

on his uniform, are the badge of his privilege as a deputy host.

Members of the household may also conduct a lady to a seat upon the dais or to supper in the octagon room, but it would be an intrusion for guests to take such places uninvited.

I am sure the kind Chamberlain will pardon my so unceremoniously epitomising the sacred laws of etiquette, and familiarising them by my personal comments. I have done so at the request of Mr. Leggett Byrne on behalf of many who, perhaps, were not born when I was presented, a bride, a quarter of a century ago, to the most magnificent representative of her Majesty we have had during the days of the present generation, the thrice noble John Hamilton, Marquis, and Duke of Abercorn.

ETTA CATTERSON SMITH.

42, St. Stephen's Green.

November 5th, 1898.

ON FANCY DRESS BALLS.

MANY chapters, enough and to spare, could be written on the above subject. It is beyond all doubt that the Romans delighted in dancing, and that the masque and fancy dress balls of to-day are clearly a revival of the ancient festivals in honour of Pan and Ceres. Space does not permit anything like a historic retrospect in connection with this fascinating subject; the popularity of the fancy dress ball has always been great, but an undoubted impetus was given to their worth in public favour when the late Sir Augustus Harris inaugurated the series of carnival balls held during the season in Covent Garden Theatre. The great *imprésario*, although well known as a man who would not on any account harbour a peacock's feather in any of his houses (a pet theatrical superstition, as the profession considers the feathers unlucky), threw superstition to the four winds when he started the masquerades in the Bow-street house, for in 1859, on the night of a masque ball, the theatre was destroyed by fire. The desire to disport one's self in fancy dress has not confined itself to Bohemia, however. The Queen and the Prince Consort were the admired of all observers at a magnificent ball given in Buckingham Palace, in which they both appeared in fancy costume. In the sister court at the Tuileries this form of entertainment was, if anything, more popular, and the Emperor Napoleon III. early evinced his desire to appear in

borrowed plumes, for is it not on record that he was one of the most interesting figures at the historic Eglinton tournament. To come back to the present is, however, imperative, for one might dilate on the past of this delightful subject until the writer, after descanting on the glories of the masques that made brilliant the Court of good Queen Bess, would find himself in the most remote ages of antiquity. The Romans delighted in dancing, so did the Greeks. Costumiers in those days, such as Burkinshaw, of Liverpool, must have been important personages indeed. As proof that the fancy dress ball of to-day is enjoying unparalleled popularity, we may take, for instance, the gorgeous entertainment given in honour of Her Majesty's Diamond Jubilee, by the Duke and Duchess of Devonshire, in their historic mansion in Piccadilly. Dublin has not been backward in this respect. The ball given by Lord and Lady Wolseley, in the Royal Hospital, Kilmainham, at which the guests appeared in costumes faithfully copied from the pictures of Reynolds and Gainsborough, will long be memorable in the annals of Terpsichore. The same may be said of the series of fancy dress balls given by successive Lord Mayors at the Mansion House.

The grand balls given annually at the Paris Opera House are of world-wide fame, and for that reason need but be alluded to. Pleasure annually runs riot on the Continent during the carnival season. Here in Great Britain we take our pleasures more or less sadly. We have no carnival season in the true sense of the word. Our fancy dress balls are "run" on orthodox lines; perhaps those given at Covent Garden most resemble those given on

the Continent. The most fantastic dances in this respect are held annually in Vienna, that home of dancing and of the Strauss family. One is organised by the Viennese washerwomen, who wear a distinctive costume of a very pretty, if to our insular eyes rather startling, description. The "guests," as distinct from their hostesses of the laundry, appear as a rule in the costumes to be found at most carnivals.

But undoubtedly the most extraordinary sight to be seen in any ball-room in Europe (or anywhere else, for the matter of that), is to be witnessed every year in the Austrian capital, when the great "Lumpen Bal" is held. Of course, it is a carnival function, and a public ball. All the characters are required to represent with the most faultless detail the "submerged tenth." The result is, that there is to be found a motley collection of prototypes of well-known murderers, thieves, rag pickers, beggars, and cripples. Some years ago a Parisian tailor made the journey from Paris to Vienna, or *vice versa*—we forget for the moment—securely fastened in a packing-case; this was done, of course, to avoid payment of the usual railway fare. The incident excited the greatest interest, with the result that at the "Lumpen Bal" of that year some twelve or fifteen guests were brought into the ball-room in packing-cases, wheeled on trolleys, and duly "unpacked" in the presence of the amused spectators, many of whom had made their appearance in ways quite as original, notably those who emerged from gaily-painted coffins, from Egyptian mummy wrappings, or from the recesses of a bogus street ambulance.

Beyond the fact that the "Lumpen Bal" is conducted on lines of the strictest decorum, it has little to recommend it as worthy of being copied elsewhere.

We turn with pleasure to what is the original intent of this article, and that is, to offer some advice, given in the best of faith, to

those persons who may be meditating a visit to the costumier. We will first deal with the two gentlemen who fancy they "look" the characters of the great Napoleon and the equally great Duke respectively. The gentleman as the 'Little Corporal,' who possesses a Napoleonic nose, and who thinks that a sufficient reason why the character should suit him, for-

gets the fact that his "six foot in his stockings" is rather at variance with our accepted notions of the Emperor. It is the same as regards historical accuracy with the diminutive warrior masquerading as his Grace of Wellington. The nose, however, and no doubt a want of foresight to see beyond that organ, is to blame in both cases.



The Little Corporal and the Iron Duke throw historical accuracy to the four winds.

What painfully familiar figures are the gloomy Pierrots, the taciturn clowns, the jovial Hamlets, Romeos, and Claude Melnottes? They are to be met with at every fancy dress ball. As regards the fair sex,

for pretty girls of the "hoyden" type such characters as Lady Macbeth, Pauline (Lady of Lyons), Charlotte Corday, Mary Queen of Scots, or Marie Antoinette are not suitable. To become somewhat poetic, they are themselves but rosebuds, and the costumier can fit them with a thousand and one dresses suitable to their age and appearance. We don't for one minute say that the above-mentioned characters cannot find a suitable exponent.

When their traditional

costume is worn by a girl of fair height, and who has, at least, advanced in age a few years into the "twenties," no more charming picture could meet the eye in a ball-room. A lady's weight is a subject we like to avoid, in the same way that any allusion to her age is



In attending a Fancy Ball always endeavour to suit up to the character you are supposed to represent; a melancholy clown and rollicking Hamlet, are, to say the least of it, out of their element.

out of place; consequently, we will but draw attention to the hint conveyed in our sketch, depicting a lady of ample proportions in the fair costume of a pansy.

The best advice we can give is as follows: If you intend appearing in fancy dress, be guided by some qualified costumier. We

mean no disrespect to the talents of the dressmaker—how many pretty shepherdesses, flower girls, fairies, and other tasteful and simple creations is she not responsible for? The word "simple" is used advisedly; by all means let the dressmaker have the benefit of your custom, if you are not to rely upon her for the historical, or antiquarian accuracy of your "borrowed plumes."

We are not all artists, otherwise the lot of the costumier would be hard indeed. If such were the case, we could design our own costumes, and, in most cases, let the local

tailor or dressmaker do the rest. Well, as we are happily not all endowed with the artistic instinct, the costumier becomes absolutely necessary if we want to make a respectable appearance in a really striking fancy costume. We have already alluded to Napoleon and



Suggestions for Fancy Costumes.—The Royal Academy.

Wellington. The absurdities of the fancy dress ball might be extended *ad libitum*. It is only natural that a young fellow at times wants to see how he looks in Her Majesty's uniform, whether naval or military—we speak, of course, of civilians; but is it possible to conceive anything more ludicrous than a youth with long hair in the uniform of an officer in a cavalry

regiment?

Sometimes in addition to the long hair, he peers at you through a pair of 'pince-nez'—all right,

of course, on the nose of a Prussian Uhlan,

but radically wrong when worn by one supposed to be an English soldier. Despite the fact that naval officers are prohibited from simply wearing a moustache only,



Suggestions for Fancy Dress
Costumes—A Light House.



This young lady of from
12 to 16 years would grace
the costume of a "Fairy"
or a "Britannia," but when
she starts to appear as a
"Fairy" she shows want
of judgment.

it is no uncommon thing to see admirals, captains, and lieutenants waltzing round the ball-room, adorned with

moustaches that put the "Kitchener" moustache completely in the shade. A Knight Templar in the orthodox cloak with the Red Cross, but with evening pants of the prosaic Nineteenth Century, does not strike one as being a dignified figure. The only merit that can commend it



Suggestions for Fancy Costumes—
Lord Kitchener in the costume he did
not wear at Omdurman.



The inevitable young man of mild
appearance and inoffensive manners,
who, despite the fact that he is of
short stature, wears glasses, has a
rooted objection to getting his hair
cut, will insist upon masquerading as
a military man.

is the fact that, at any rate, it is cheap, and—no, we shall not finish the sentence so severely, but say instead: cheap, and covers

a multitude of sins. It is due, no doubt, to a sense of economy, that so many young men elect to appear in what they are pleased to call the "Windsor Uniform."

So far as we can observe by the naked eye, an ordinary dress suit can be converted into a "Windsor Uniform" by covering the lappels of the coat with some red material, and sporting brass buttons on the waistcoat. We must ask those readers who have (innocently, we are sure) at any time appeared in the incongruous characters we have so mildly satirised, to take the advice which the remarks are intended to convey in the good spirit in which it is given, and again we say, "Get thee to a costumier."



He (tripping, and in a state of collapse): "You are quite sure I'm not tripping you?"
 She (serenely and placidly): "Oh dear no, not in the least, don't let us lose a bar!"



The Washington Post. "Dignity and Agility."

SCIENTIFIC GYMNASTIC APPARATUS

For the Home, School, College, Association, or Club.

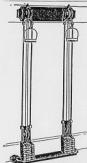
MAKERS OF ALL KINDS OF
CALISTHENIC GOODS & FENCING GOODS.

THE
Musical



NEW
Dumb-Bell.

EACH Musical Dumb-bell consists of four highly finished and nickelled bells connected by a polished wood handle of correct form for a small Dumb-bell. The bells have a clear, sweet musical note that is very pleasing, particularly when used by a number of pupils at one time, as in a class or exhibition drill, &c.



Home Exercise.

PULLEY WEIGHTS.

They are well made, substantial machines, specially designed for the use of schools, associations and clubs, who want durable, low-priced apparatus. They are excellent machines for home use.

POCKET MANUAL.

Showing with thirty-one correct illustrations the best exercises for the development of the form and the maintenance of health and strength.

POST FREE ON APPLICATION.

GEO. SPENCER
52, GOSWELL ROAD,
LONDON, E.C.

Telegrams: "ABACOT, LONDON."

Dancing, Calisthenics, Department.

Mr. and Mrs. LEGGETT BYRNE,
27 ADELAIDE ROAD, DUBLIN.

List of Classes held at the Academy.

CLASS.

- No. 1. AFTERNOON CLASS FOR CHILDREN, Mondays and Thursdays, 4 to 5.
No. 2. AFTERNOON CLASS FOR OLDER PUPILS, Mondays and Thursdays, 5 to 6.
No. 3. CLASS FOR FANCY DANCES AND EXERCISES, Saturdays, 12 to 1.30.
No. 4. CLASS FOR CHILDREN under 6 years of age, Wednesdays and Saturdays, 11 to 12.
No. 5. CLASS FOR PHYSICAL DRILL, including the newest Swedish Exercises, under Military Instructor, Wednesdays, 3 to 4.
No. 6. Pupils can attend Class 3, and once weekly Class 1 or 2.
No. 7. Pupils can attend Class 3 and Class 5.
No. 8. Pupils can attend Class 5, and once weekly Class 1 or 2.

* * * *

. . . ADULT CLASSES . . .

No. 8. BEGINNERS.

For Ladies and Gentlemen, Tuesdays and Fridays, 7 to 8.30.

No. 9. ADVANCED.

For Ladies and Gentlemen, Tuesdays and Fridays, 8.30 to 10.

PRIVATE LESSONS AND COURT PRESENTATION LESSONS
BY APPOINTMENT.

The BALLROOM.



All the Classes are held in the Ballroom, which has been specially built over Garden at rear, and connected with house by covered passage 30 feet long. The Ballroom is 30 feet long, with raised platform and sitting-out room off same. Every attention has been paid to have a perfect floor and thorough ventilation.

SUMMER TEACHING.



MR. & MRS. LEGGETT BYRNE commence their
SUMMER TEACHING in MAY, and visit the
following Towns :—

FERMOY,
LISMORE,
SLIGO,
ATHLONE,



PARSONSTOWN,
TULLAMORE,
VOUGHAL,
&c.,

Further Particulars of the above can be had on application.

Special Arrangements made for Private Classes at
the Academy, at Private Residences in the City,
and also in the Country during the Winter Months.

Children's Fancy Dances.

The CHILDREN'S FANCY DANCES, which have been
so successful at the following Fêtes, were arranged by
Mr. & Mrs. Leggett Byrne.

"KOSMOS," BALLINBRIDGE, DUBLIN.

"ARABY," BALLINBRIDGE, DUBLIN.

"IERNE," BALLINBRIDGE, DUBLIN.

"CYCLOPIA," BALLINBRIDGE, DUBLIN.

"DONNYBROOK FAIR," COBK.

"MOV MELL," ROTUNDA, DUBLIN.

"LUCINA," ROTUNDA, DUBLIN.

"ATHLONE BAZAAR."

"XENAGH BAZAAR."

Dancing . . . 7
Calisthenics 7
Department. 7

Season Commences
1st OCTOBER
and Terminates
31st MARCH.

.....
Mrs. and the Misses HAINES,
45 & 47 DONEGALL PASS, BELFAST.
.....

Morning, Afternoon, and Evening Classes.

Private and Court Presentation Lessons by
Appointment.

Country Teaching, April to August, inclusive.

Special arrangements for Children's Fancy
Dances at Fetes, Bazaars, Concerts, &c.

.....
Classes held in Large well-ventilated Hall attached to
Dwelling-house.

*By Special
Appointment to*



*Her Royal Highness
The
Princess of Wales.*

Chancellor & Son,

PHOTOGRAPHERS.

... A...
SPECIALITY:



Carbon Portraits.

Unapproachable for Artistic Excellence, Variety of
Colour, or Undoubted Permanence.



Specimen Pictures in this beautiful Process may be seen at

THE STUDIO,

55 LOWER SACKVILLE STREET,

 DUBLIN.

ADVERTISEMENTS.

Chancellor & Son.

HAND CAMERAS

AND . . .

PHOTOGRAPHIC .

REQUISITES . .

For Amateurs

Opera, Field and Marine Glasses.

An Inspection solicited.

CHANCELLOR & SON,

Photographers, Jewellers & Opticians,

55 LOWER SACKVILLE STREET,

DUBLIN.

Largest Stock of Furs in Ireland.

Brooker & Tyrrell
Furriers & Seal Skin Merchants
 82, GRAFTON ST
 Dublin

SEALSKIN JACKETS
 OUR OWN MAKE
 A SPECIALITY

Ladies' Old Seal Jackets and Furs of all kinds Re-made

To NEWEST SHAPES, REPAIRED, RELINED, CLEANED, &c.

J. E. MILLS,
Caterer and Confectioner

TO HIS EXCELLENCY THE LORD LIEUTENANT,

—88 8 MERRION ROW, 88—
DUBLIN.

Dinners, Dejeuners, Suppers, &c.,

SUPPLIED IN FIRST-CLASS STYLE.

WEDDING CAKES A SPECIALITY.

ALWAYS IN STOCK FROM 1 GUINEA.

Entrees, Ices, Sweets, &c., for Private Dinners,

SUPPLIED AT SHORTEST NOTICE.

ALL CAKES FRESH DAILY.

COUNTRY ORDERS PROMPTLY ATTENDED TO.

ADVERTISEMENTS.

For PRIME BEEF and MUTTON at
Reasonable Price —

... TRY ...

HODGINS & Co., LTD.

AUNGIER STREET and
WILLIAM ST., DUBLIN.

Butchers.

By Special Appointment to
HER
MAJESTY THE QUEEN



And successive
Lord Lieutenant since 1891.

A large supply always on hand from which the
Public can make their selections.



Visiting Marriage & Invitation Cards in the Newest Style
PLAIN, COLOUR, & ILLUMINATING STAMPERS, EMBOSERS, &c.
DANCE PROGRAMMES A SPECIALITY.

ADVERTISEMENT.

NOVELTIES in
Gold, Silver & Paste Ornaments,

.. ALSO ..

FANCY JEWELLERY of every description.

All Repairs done on the premises by skilled workmen
at lowest prices.

MCDOWELL BROS.,

.. 27 Henry Street ..

And only Branch House—10 South Great George's Street,

DUBLIN.

Harold's Cross Laundry,

HAROLD'S CROSS.



Guaranteed to do the Best Work in Ireland.

Send your Linen for a TRIAL.

SHIRTS, COLLARS AND CUFFS,

A SPECIALITY.

Moderate Charges. Prompt Delivery.

Telephone No. 948.



Telegrams, "DONALD."

COAL MERCHANTS TO HIS EXCELLENCY THE LORD LIEUTENANT.

BEST HOUSE COALS

FLOWER & McDONALD

Coal, Coke, and . .
Charcoal Merchants,

Offices:

14 D'Olier Street,
DUBLIN.

Coal Stores and Bulk Works:

The Quay, BALBRIGGAN,

AND THE

Coal Depot, MALAHIDE.

TESTIMONIAL.

Messrs. FLOWER & McDONALD,

Dublin Castle, July, 1895.

GENTLEMEN, I have much pleasure in bearing testimony to the excellence of the coal supplied by your firm to the Viceroys of Ireland for many years past.

CHARLEMONT,

Comptroller, V.R. Household.

ADVERTISEMENT.

J. A. ANDERSON, • Art Florist •

BOUQUETS FOR DRAWING-ROOM SEASON
MADE UP ON SHORTEST NOTICE.

SLIGO.

Every horticultural requisite, Seeds, Plants, and Bulbs.



BEDDING PLANTS A SPECIALTY.



CATALOGUES POST FREE.

Illustrated Seed Catalogue, in January; Bulbing List in May.
Bulb Catalogue, in September.

ROSES POST FREE.

Plant any time from November to March. Dwarf Hybrid Perpetuals, 2s. per doz.
Dwarf Tea, 1-4s. per doz. Climbing Tea, 2s. per doz.

SPLendid PLANTS, CHOICEST VARIETIES.

— LIST FREE BY POST —